Selected Essays About a Bibliography

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Selected Essays About a Bibliography

Edit: Processing Network Publishing,
organized by Danny Snelson.

Tan Lin's *Seven Controlled Vocabularies and Obituary. 2004. The Joy of Cooking*

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Editorial Note

Many of the selected essays were composed in advance of the Edit event, though several were written on-site, and some after the fact. Contributors were asked to respond to dozens of suggested topics or "selected essays," each of which concerned a writing/translating/publishing/editorial technology involved in *Seven Controlled Vocabularies* (7CV), the Edit event, or related practices. One or more essays could be submitted, so long as no single essay exceeded six-hundred words. Contributions were collected and edited by a team of seven at the event, and printed as an on-site publication. Later edits were made on the "Network Publishing with Tan Lin" section of the Edit Wiki (http://aphasic-letters.com/edit-wiki/index.php?title=Network_Publishing_with_Tan_Lin), in preparation for a lulu POD edition and a PDF download from Wesleyan University Press. The essays were thus nominally self-selecting in the way that a search engine's results are. In this sense, the "general idea" becomes the "author" of a sequence known as "selected essays." Because much material was produced via web-based searches of shared information, there is considerable duplication, shallow appropriation, as well as mild customization of skimmed or lightly read material. Benjamin Disraeli remarked that when he wanted to read a good book, he wrote one. Today, it might be said that to read a good book, you first have to edit it, and to edit it, you have to search and tag it.

Several complications are implicated in the data transfer between event,wiki platform, and the POD distribution method. Lack of an authoritative list of essays/essayists by event's end, absence of a wiki style sheet, and non-codified editorial practices rendered the history of publication Just Good Enough, as attested by its principal formats: the wiki and lulu edition. Taken together these overlapping publishing horizons (see Malik) punctuate *Selected Essays on a Bibliography* regarded as a communications event or medium. Because, at any given moment, the "finished" book and the on-going wiki editing procedure may or may not coincide, the relation between published book and wiki is a set of communicative probabilities altered by a "selection." The *Selected Essays* might be regarded as performance-based publishing event, wiki, POD mechanism, social network, archive of search results, and tag collection. Genres are social agreements, as are search terms, and they produce highly selective group readings, bibliographic controls, tags, editing standards, and style sheets, for which reading (information + relevance) is produced by and customized to a group's user habits, much as it was with private libraries in the nineteenth century. In this sense, literature, or more specifically written literariness, becomes visible as a medium for communication.

As such, *Selected Essays* is mostly chronological—that is to say, the essays proceed in the order that the editorial team received them from a wider network of participants, each of whom was edited in the process of extending *Seven Controlled Vocabularies*. Later entries respect this initial order and suggest the expanding framework of the selected essays themselves, where decreasing the probability for direct or singular attribution is a modus of selection and increasing relevance in a digital reading environment.

(Initially adapted from J. Gordon Faylor's Editorial Note —Danny Snelson 08:43, 5 May 2010 (UTC) —TL 21:29, 11 May 2010 (UTC))

Xerox

Xerox as a verb might become an anachronism. It apparently has shifted its focus from "photo-copying" to "document management" in order to avoid becoming a name of the past. I think this is because photocopying now has a bad name; it's much better to use virtual tools like blogging, scanning, or emailing; and at universities professors are encouraged—even funded (bribed) to engage with blackboard or moodle, university sites for virtual posting; or to PDF everything possible. So Xerox, formerly a synonym for photocopy, now wants to be a synonym for something virtual—a concept rather than a material-generator.

Few people of this new generation will know copying machines as well as those who, like me, were adolescents in the late1980s. One of my summer jobs, at a law firm, required me to photocopy 70,000 pages of documents in a weekend. Because the pages were legal-sized, there was no option to feed the pages through; each copy had to be made by hand—with care—so that the client would be satisfied. This particular task is memorable—not simply because it required almost zen-like embracing of repetition—but because I felt I had become part of the Xerox machine. In order to avoid severe eye-burn, I brought sunglasses; in order to avoid sonic boredom I brought my so-called ghetto-blaster; and in order to remain cool I dressed in a white T-shirt and shorts with Nike running shoes.

Needless to say I finished the 70,000 pages with another law gopher, as we were called. I was promoted in a week to a clerk position, but I decided to work only until the end of the summer rather than through the year. I do remember thinking thankfully that the copies came out in a neutral-smelling black ink, not the aniline purple of ditto machines. But all the same, it's not a weekend I need to repeat though it gave me infinite patience with copying machines thereafter.

EC

Blurb

Blurb, as Genette points out in *Paratexts* (Cambridge University Press, 1997) is an evocative term, though no more so than the French "blabla" or "baratin" (patter). In Britain and the U.S., the blurb is inseparable from the space of the paperback back cover, or the inside front flap of the hardback part of the text's wrapping. For Genette, blurb is of course a paratext, a form of utterance that orients and manages the text's changing presence as a book in the world: a world of readerships, markets and history.

The blurb is a representation of the text, as the cover design is. It has two defining features. First the blurb is, as all marketing is, representation as address: representation governed by a readership, imaginary and real. The blurb is, equally, a discourse of classification, situating the text in various generic and other intertextual networks: romance, page-turner, haunting, magical journey, narrative of ethical dilemma. The blurb's synoptic character, its own genre-bound conventions, derives from these coordinates. The blurb has become ever more important. Online, blurb is both text and image (back cover, front flap) endlessly digitally—reproducible, a near-perfect discursive match with the customer review.

Blurb is above all a type of discourse and a mode of representation of the text—it may and does appear anywhere—part of any paratextual apparatus. What Genette cannot see is that the blurb is present in the text itself. For Genette, text and paratext are separate entities, the former maintains a Romantic, ideal character precisely because it is "managed" by the careful gloves of the paratextual apparatus. Yet text and paratext increasingly intersect and penetrate one another.

We like to think of the blurb as the semi-anonymous, professionalised utterance of the marketing department, not as scribed by authors—though it often is. Indeed, in the residual Romantic terms in which we still tend to think the literary, the blurb stands in sharp opposition to the writer's text. We certainly don't like to think of literary novels as blurbs. Yet the blurb's increasing spread is only the signature of marketing and its dominance within contemporary publishing. Marketing has penetrated and transformed all the processes of publishing: commissioning, writing, editing and so on. Many of us continue to presume that the blurb (in its conventional sense), like marketing, succeeds the text. This is wrong in two senses. First, the processes of publishing are co-temporal. Second, and more importantly, it is the horizon of the publishable that constitutes any individual text. As I have argued elsewhere (*ELH*, 75.3, Fall 2008), the horizon of the publishable is the relation between the totality of publishing processes—commissioning, composition, editing, production, design, marketing—as they are configured within a particular publishing category (contemporary literary fiction, classic, travel guide, art book), and the relations of these to a range of other institutions and processes: educational, political, mediatic above all. In both cases, the publishing category is constituted by a distinctive configuration of processes and relations. In the case of contemporary literary fiction, a particular conjunction of composition and marketing holds sway and relations with other media institutions and genres are central: reviews and interviews, book blogs, literary festival readings and discussions, prizes, are the most clearly constitutive. In all of these, the blurb as a mode of discourse, reader-governed, synoptic, classificatory—is central to representation and to the horizon. Text as blurb?

Please see *English Literary History* for the whole story...

RM

MS Word

When I was twelve years old I got my mom to buy me this curvy navy-blue t-shirt with the word *Ms.* inscribed in white typeface across where my chest. I was also attracted to a t-shirt that was emblazoned with an image of a Mae West type perched on a florally bedecked bicycle with her bosom thrust out in front, side-view, like the prow of a ship. This was at the Gap where the other essential piece of the conform-i-form uniform was purchased: Levi's thin gauge cords in powder blue or burgundy. The telltale type there was the fine print on the back of the leather label at the back waistband, where W and L measurements were carefully monitored by all. Even though old-fashioned, the photographic t-shirt was deemed too suggestive for purchase with its visual representation of bosoms, but the empowering, new word *Ms.* with its big impending period was sexy enough for me in its oblique reference to impending intellectual and sexual maturity and became an emblematic garment for a while. I was becoming my own Microsoft Word, "MS Word" to you.

LAB

Font Library

A scan of any designer's Font Library tells you where that designer has been. While a rigid modernist might travel light, most of us list toward the eclectic. I've found that designers in publishing are likely to have very large but very partial collections such as ITC Sans but not Roman or odd lots of fad type, like those from Brain Eater, Orange Network, Mind Candy, and Gotham, and a sprinkling of cool types such as those from Emigre, Garage, Hoefler, House Industries, Adobe, and FontHaus.

Here's an odd sort: the designer who has actually purchased the fonts in his or her library. A friend went freelance just to get a dream library. He was in a frenzy of collecting. As it turned out, book publishing and book packaging was and is the design sector of choice. Avoid magazine publishing and advertising! After a few months of moving between studios this friend had too many fonts to store on his computer—those were the days of small hard drives and portable diskettes and Zip Drives.

Fonts also became, for a time, a nice little gift you could give and get. You could make a sweet card using, say, Halfway House, and include a diskette with the Halfway Housefont copied for the intended giftie's collection. It seems that once the digital file became something to copy, the original "owner" of the font, which was, anyway, always a digital copy, was not out of pocket for the goods. However, because the font could be copied so effortlessly, the gift giving needed to be personalized in some way. By designing with it, you could put the font in circulation and artfully present its inner expressive potential.

Once a new friend gave a gift of hundreds of fonts on CDs copied from his ex. He was not a designer, and his former wife was. The cataloging of these fonts was a wonder and a revelation and it introduced me to a new way to think about my collection. Those original font folders live on in my Font Library folder. When I created my Font Library I cataloged them systematically: A to Z. Twenty-six folders. Unimaginative. It worked when I didn't know anything about fonts and thought of them as inventory. In time I realized that I needed something equivalent to specialized collections and a system of cross-indexing. Putting Poliphilus in in the P folder made a certain sort of sense, but only if I didn't know what it was, as was true at the time. To add to the confusion many fonts were redrawn for the digital universe and marketed under new names at cheaper prices. Helvetica or Triumvirate? I have copies of both, along with Helvetica Neue, Helvetica Compressed, Helvetica Condensed, Helvetica Light, Helvetica Rounded, Helvetica Fractions (for those vexing math problems).

Over time I created specialized folders—many of them. One such folder in my Font Library is Arrighi after Ludovico Arrighi, the Renaissance writing master with a Lettera Cancellaresca hand. Lettera Cancellaresca is the ornately elegant and calligraphic lettering style from which italic type is derived. It usually includes swashes with long lively strokes. Italic type was originally designed as stand alone type face and it made its first appearance in publishing at the Aldus Press in Venice, 1501 or so. The calligrapher Alfred Fairbank's 1929 design was based on Arrighi's italic writing style, and it is in my Arrighi folder, though it is the digital version that was resurrected and expanded by Monotype. Robert Slimbach's Poetica (1992) is included in my font folder as is Monotype's Bladowhich which was again, based on Arrighi's hand and designed to compliment Poliphilus, the 1920 rival, first cut in metal and now redesigned for the digital platform.

Though my Font Library weighs in at 1, 427, 010, 335 bytes, it is more of an archival collection than a Library of circulating data, having survived font formats such as TrueType, Post Script Type 1, and now accommodating the addition of Open Type.

I am toying with the idea of a cataloging system that would forego the historic categories of type—I'd even forego Baroque—for the major type structure categories such as Roman, Sans Serif, and Script. If I have the time, someday, that is exactly what I will do.

EQ

ABD

The term ABD is an Arabic prefix for submission. A common name in Arabic, Abdullah indicates servant of Allah; however, ABDs may submit to anything. Effectively the required designation for a career of adjunct college teaching, ABD, means All But Dissertation. An ABD is also a large pad originally associated with the treatment of abdominal wounds. ABDs are commonly used in the treatment of incontinence.

AW

Adobe Photoshop

In 2010 Photoshop celebrated its twentieth birthday. Looking back at Photoshop 1.0 and the image on the box that shipped the software in 1990, we see a montage of different artifacts: a palette with a brush, a camera lens, and an empty gilded frame. The objects are floating in the air, hovering above adobe bricks. At the same time as this marketing image proposes a new way of thinking about and working with photographic images—by conflating art, photography, and presentation in one tool—it is shown as a medium format print enclosed by a black border, a photographic convention typical of the period and signaling that the image is uncropped. This framing of the "post-photographic condition"—localized between post-production, montage, and photographic realism—seems apt for the discussion of photography in digital form. The floating objects also bring to mind the modularity emphasized by the image editing software, and that Lev Manovich described as one of the characteristics of the language of new media. In *The Reconfigured Eye* (1992) William J. Mitchell connects the new forms of the post-photographic to a more wide-ranging epochal shift, and asserts that we "can construe the tools of digital imaging as more felicitously adapted to the diverse projects of our postmodern era." The reconfigured eye (remember that when launching the Photoshop application you were met by an eye looking back at you from the screen) would then also be a reconfigured I equipped with tools to make the photograph plastic and modulable—something that renegotiates the relations between photographic image and realism, and introduces a "molecular realism" (Jorge Ribalta). Even though Photoshop has now reached version 12.0, the toolbox is surprisingly similar to 1.0, in which the lasso, pen, paint bucket, magic wand, and airbrush already were in place. Even the clone stamp—the tool that introduces the logic of montage in the image editing process with its micro-montage of small image parts from one part of the image to another—is present.

In 1994 Photoshop 3.0 introduces layers: the most significant function in the development of this software. The layer function makes it possible to stack different picture elements on top of each other without having to merge the different segments of the montage into one single background layer. In other words: the image can be kept open for constantly new re-editings, visual re-writings. By combining this layer function with layer masks, masks that take the form of grey scale images, it becomes possible to decide which parts of the image or of the image segment shall be visible.

With the introduction of adjustment layers in Photoshop 4.0 in 1996, the same logic is made available for the tools that define the color, contrast, and saturation of the image—the algorithmic operations which affect the pixel-based image. Adjustment layers also have layer masks, which allows for the same partial exposure of effects, as in the pixel-based layers. These layers can be exposed on each other in various ways by the application of a set of blending modes.

When editing images in Photoshop you are working with multiple-layer montages. But the montage-logic in Photoshop is not only spatial. At the end of the millennium Photoshop introduces the "history brush:" a tool that allows you to "paint with history"—to use qualities of the image that are present in another stage of the editing; tools for an anachronistic montage that perhaps, in a new way, will allow photography to "brush history against the grain".

CG&J(J)M

Errata

... like why she ever believed that lover or the President or thought of herself as patient. The little lies she told herself about living forever and her cholesterol on holidays and what kind of pet owner she really is. This errata triggers memories of a marriage in turmoil and bad decisions in college and the cringe of signing a contract she doesn't really understand. But yes, her name is on it.

DTL

Artist's Book

The artist's book (also artists' book) is an object for which there is still no consensus definition. It is not simply a book by or about artists but rather (in most cases) a limited-edition publication in which the artist creates and controls both text and image (when both are present, which is not always). This would seem to exclude the *livre d'artiste*, a book form first appearing in the late nineteenth century in which well known literary texts were illustrated or interpreted by commissioned artists. The *livre d'artiste* is in some ways the predecessor of the contemporary fine press edition, whose status as a true artist's book is questionable.

The artist's book may be largely made by hand (using letterpress printing and traditional printmaking and bookbinding techniques) but this is not a requirement. Many contemporary artist's books are reproduced mechanically (e.g. by offset or digital processes) yet still qualify as artist's books.

Artist's books tend to be underappreciated, little understood, or even outright unknown objects by most casual readers. (There is of course a subculture of collectors but these stand apart from the general reading public.) Because it is often produced in limited editions with much hand labor, the price of artist's books tends to be higher than conventional mass-produced books. The idea of a book as a high-priced work of art is still unfortunately incomprehensible to the general public and contributes to the limited visibility of the artist's book in popular culture.

Although museums and libraries regularly acquire artist's books, the ideal way to exhibit such objects remains a conundrum. Artist's books tend to present their potential readers with intimate, tactile experiences and are not well served by being installed in sealed display cases, though the fragility of such books often paradoxically calls for just such precautions.

Classes and workshops offering instruction in the specialized techniques of the book arts have flourished in recent years despite (or perhaps because of) regular predictions of the demise of the physical, tangible book and its replacement by digital objects. A reawakened interest in the idea of craft and making things by hand may also contribute to the popularity of such workshops. There are frequent fairs, exhibitions, symposia and other gatherings that bring together disparate book artists, at which the state of the artist's book is regularly revisited. In contemporary artist's books, even in those produced via digital media, craft still seems to predominate over rigorous intellectual content. Nonetheless, the sheer number of these books produced in the U.S. and elsewhere is evidence of a medium that is vibrant and healthy even if largely invisible to the general public.

The scrapbooking phenomenon, which is sometimes seen as a corollary to the relative explosion of the book arts in recent years, is considered by book artists to be a somewhat dubious field unto itself, and book artists maintain a careful if uneasy distance from scrapbookers.

RT

Selectric

Sometimes called the "golf ball typewriter" for its invocation of a life of privilege as well for its spherical printing element that could be replaced to allow the selection of a range of fonts, the IBM Selectric was a strategic weapon in the class war of managers against clerical workers. The Selectric's body was the Trojan horse used to sneak the machinery of factory labor onto workers' desks.

Starting around 1950 industrial designers conspired to transform the typewriter from "Business Machine" to design item. Their efforts focused chiefly on electric typewriters, the keyboards of which could be operated with a gentle touch, a refinement that distanced the typing experience from the conspicuous physical labor associated with the hammered keys of the electric machine's manual analogue. Selectric designer Eliot Noyes camouflaged the mechanism of the typewriter inside a sleek steel body, which in the words of Adrian Forty, "made it closer to table-top art." From its inception in 1961, Noyes's Selectric came in red, blue, and a variety of neutral colors. Stylish office furniture from the likes of Knoll and Herman Miller completed the picture, giving clerical workers an image of luxury at work which few could afford at home. Add to this the permissiveness of modern office culture to hosting personal items such as pictures and plants, and the illusion was complete: typists could believe that they were not machine operators but instead white-collar professionals. Clerical workers paid for this privilege with steadily declining wages compared to those of their would-be comrades who worked in factories.

Keen to new strategies to seduce clerical workers to accept a fantasy of privilege, IBM subsequently embraced the adventure of the space race and introduced a model of typewriter in 1971 that resembled the operating console of a NASA technician. This was the Selectric II, followed two years later with the Correcting Selectric II. It featured special "Lift-off tape" that allowed the typist to remove mistakes with a strike of a backspace eraser in conjunction with the wayward key.

AW

Facebook

While contemporary teenagers use Facebook without any philosophical thinking, my generation of Facebook users are afraid it will erode the concept of friendship. My students who are what I think of as "Facebook naturals" rapidly use lists, photos, and join in most of the online applications that in contrast I find to be signs of an alienated generation. While they see these applications and enjoyable tools and are comfortable in Farmville or the Aquarium, I wonder whether such virtual engagement releases us from real-world engagements—when in fact they do not see the virtual/real as a binary at all. They're in a grand flow mode; I'm stuck thinking in binaries. Maybe this is because Facebook—the name and the concept—is originally a binary for me. My first Facebook was a slim, maroon photo album issued to every Harvard first-year student. It was so much better than a high school yearbook because all the students had come from all over the world. It was easy to pick out the urban kids and the boarding school kids because their pictures looked much more spontaneous and natural—and at the same time, professional—than the people who had turned in pictures with their square graduation caps. They seemed to know that these would reproduce better, perhaps because they'd seen a Facebook before. Now I'm using virtual Facebook, and some of the faces are older versions of my original Facebook, Harvard classmates who I've been able to import into the virtual world. But while in college we'd never have the urge to label all the people we knew as "friends," the virtual version of Facebook forces us to erode yet another concept, that of friendship, for functionality. But I confess, I have a similar feeling of anticipation and camaraderie when looking at all the faces that I've asked to be on my page. As long as I don't accept the terms of the virtual, but accept Facebook the way I once originally knew it, I'm much happier.

EC

Index

Starting in junior high, I read Kurt Vonnegut books because they made me feel clever. One of my favorites was *Cat's Cradle*, its title highlighted in the book as a deceitful phrase because the series of figures produced from a few feet of criss-crossed yarn had nothing to do with a cat or with a cradle. I'd had a similar insight about egg creams. *Cat's Cradle* is a novel of short chapters, the 55th of which is called "Never Index Your Own Book." In that chapter, the narrator meets a professional indexer who is embarrassed at amateurish indexes, and who can glean details about the lives of other indexers including, to pique the junior high student's interest, their sexual orientation.

Now, in the morning, I can't remember the magazine article I read before nodding off, but I still remembered the Vonnegut book when I worked in publishing. There were no in-house indexers because there were no desks big enough to hold the page proofs, yellow pads, and un-categorized reference cards, and no spot quiet enough to learn an entire book during the two-week turn-around of page proof. When nervous indexers came around the office to pick up flags, index cards, and proof and to discuss a project, or to deliver it later, exhausted, they were treated with deference.

What did I know about indexes? I thought of them as the museum gift store of the book. They came in double columns. Sure I had read some as found poetry and used them as what would later be called hypertext, though indexes I learned were crafted by hand. I wasn't sure about indexes of first lines of poems, which only seemed to be for people with good memories for first lines of poems but bad memories for titles.

I understood more about the craft once I had edited several indexes, and realized the extraordinary work a good indexer did. Indexers collect each entry on a 3 X 5 card and note modifications that might at a later stage be determined to be subentries. Entries are alphabetized and *see also*'d, then retyped on full sized papers. A writer's index of his own book might be more of a concordance, or it might be an index to the book she wished she had written. The perfect indexer not only understands the book as a whole and how the parts relate to it, but can anticipate what ideal readers, and lazy ones, might want to find in a book. A good indexer may not restore a cat and a cradle to a cat's cradle, but would know enough to label it, depending on the book, under string-figured games or books read in junior high if neither as cat nor as cradle. *See also* egg cream.

ESB

Paratext

How to define paratext? It is an impish term. One that seems to morph and transform our understanding of it the longer one considers its impact on reading. In a strict sense, paratext may be thought of as all those elements that frame or surround a particular text (traditionally a printed book) and impact understanding of it: cover, copyright/printing info, titles, dedication, forward, afterwards, notes. But a more expansive definition might include the format of the text, and even its presentation within the larger context of a particular series or editorial approach.

Gérard Genette (whose expansive *Paratexts: Thresholds of Interpretation,* at last gives paratext its long-awaited day in the sun) defines textual format as "the materialization of a text for public use." The format discussion, traditionally focused on the impact of different print formats, today becomes one of print vs. web, web vs. e-reader, tablet vs. mobile device. How does the shift in how the traditional paratextual material associates with a text in digital format impact our relationship with that text? What happens to paratext when a text inhabits an impersonation and extension of its original physical self, when it is written specifically for digital formats, or when its content flows into an entirely new type of container? When happens when the lines between paratext and metadata blur and paratext becomes little more than any other bit of associated data? What acts to ground us in our reading, when paratext loses its formerly privileged position in intimate proximity to the text proper?

A similar shift in paratextual understanding must have happened in the gradual shift from oral to written works and in their peculiar coexistence at many points in history. You can imagine the rich variety of paratextual nuances within strong oral traditions. You could make an argument that story style, oratorical prowess and physical appearance of the orator or storyteller are really paratext. And in religious traditions of textual memorization (still present today), citation of paratextual references to locations within the original text are an important element that establishes textual fidelity. Imagine the strangeness of having to experience a text for the first time as a written entity. Paratext has probably always signified lost and new possibilities.

You can almost see a peculiar echo of that coexistence of oral and written paratextual traditions in the referencing and re-referencing of texts on Twitter and other online social networks. Text (whether books, blog entries, videos, photos or other reportage) are framed and reframed in real time, constantly changing readers' or content consumers' understanding of them. In that sense, paratext, once fixed, or evolving only with new printings or editions, has become a constantly evolving fabric. Certain paratextual elements, e.g. the authors name, may remain unchanged—universal facts—no matter what form they appear in. Other paratextual elements became equally weighted with new options—the introduction, for instance, may still exist, but the editor or translator's thoughts are no less privileged than a star Amazon.com reviewer's.

What we are left with might most accurately be described as a paratextual cloud with seemingly limitless possibilities and framing options at our disposal. This degree of choice can make us nostalgic for the certainty that paratextual framing once provided us with. But one must only flip through a physical copy of a favorite book to be reminded of the fact that we have always been free to ignore or consider paratext as part of our reading process and to personalize our paratext with our own marginalia, highlights and underlining.

DM

Errata

Most writers react to printing errors in their books with fury, despair or resignation; only the happy few know how to turn the inevitable glitches of the publishing process to their own creative benefit. One of these was Malcolm Lowry, who wrote what might be his best-known poem, "Strange Type," in response to typos in one of his books.

According to the poem—in essence a seven-line errata slip—a printer changed "the dark cavern of our birth" to "the dark tavern of our birth," which Lowry, an uncontrollable drinker who placed a Mexican cantina at the center of his masterpiece *Under the Volcano*, says "seems better." He then points out a second error: "on the next page death appears as dearth," which leads him to speculate that "God's word was distraction,/ Which to our strange type appears destruction."

The Garden of Eden as a distraction—what a provocative concept, suggesting that God may all along have been planning woe for humankind. *Under the Volcano* is, of course, obsessed with the concept of Eden, clearly signaled when the Counsel mistranslates signage cautioning against letting children damage a public park. For Lowry, and all similarly Kabbalistic authors, the world is a text where misprints are aglow with revelation, patiently awaiting the belated corrections of fallible hands.

RR

Dissertation Advisor

The dissertation advisor's traditional role in academia is to act as mentor, guru, disciplinarian (within the boundaries of state laws) and surrogate parent to graduate students involved in the final stage of their higher education. The writing of the dissertation is an academic rite of passage whose completion increasingly guarantees nothing but is nonetheless required for securing even the most basic full-time teaching position. The dissertation advisor is present (if sometimes in an ethereal and disengaged way) for the life of the dissertation and encourages, cajoles, bullies and threatens the writer of the dissertation as needed. It is customary for the student to thank her advisor for patience, inspiration and guidance in the Acknowledgments section of the finished document, but the relationship between advisor and advisee is frequently more complex and mutually antagonistic than simple thanks would imply.

The mechanisms and manner of the dissertation advisor's guidance depend entirely on the dynamics of the individual advisor-advisee history. These can also vary depending on the nature of the field in question. It is not uncommon in the physical and biological sciences, for example, for a dissertation advisor to closely supervise and even receive partial credit for the research included in the dissertation itself. In the humanities there tends to be more distance from or disinterest in the dissertation subject on the part of the advisor. Some dissertation advisors set rigorous schedules for the completion of research and demand written chapters on a regular basis while others are content to read the entire document at the process's end and then decide that maybe it didn't work out so well and that the premise of the thesis needs to be "re-examined."

The dissertation advisor traditionally assumes at least some responsibility for the dissertation's content by signing the final version before it is submitted to the student's host university. The relationship between dissertation advisor and advisee often cleaves somewhat once the advisee has secured full-time employment, though the advisor may be asked to write a series of recommendation letters for subsequent grant proposals and funded research projects for years or even decades to come.

RT

Microsoft Word

Microsoft Word is an object lesson in the triumph of mediocrity. A project with a laudable beginning, it has dominated the market not through quality but rather through Microsoft's monopolistic tactics. Bundled with Excel and PowerPoint, Word was presented as the one-stop solution to writing on a computer. At present, a huge percentage of the writing we see in the world has passed through Word at some point in its existence, like humus through an earthworm's gut.

Microsoft Word was first released on October 25, 1983, which makes it is older than all but a handful of commonly used software; it precedes both Macintosh and Microsoft Windows. It began its life as "Multi-Tool Word"; later it was dubbed "Microsoft Word" by Richard Brodie, its original author. The original Microsoft Word interface had no relationship to anything we think of as a word processor today. While it couldn't show text on the screen in the typeface that it would be printed in, it did represent text styling visually. This innovation—a first stab at what would be called the WYSIWYG ("what you see is what you get") approach to text editing—was the cornerstone to Word's success. When Word was ported to the Macintosh in 1985, it could legitimately be called the best word processor available. Word 5.1 for the Mac, released in 1992, is generally agreed to be the apogee of Microsoft Word.

Since then, new versions have came out every two years, generally adding new features, and Word has become a ponderous application. With the addition of Visual Basic for scripting, Word became prone to viruses. Because not everyone updates their software as often as it is released, there are a huge number of different versions of Word in the wild; because the file format of most versions differs, there is no guarantee that a "Word file" opened in "Word" will display in the same way. In 2007, Microsoft attempted to fix this proliferation of file format by converting Word's file format to XML, but it will be years before all users have caught up.

Microsoft Word has inflected itself upon the English language: its default auto-correct automatically creates superscripts for ordinal numbers. While this is a typographic standard in some languages, such as French, it was not standard in English until Word decided it should be. Now writers of English assume this is correct.

Writing on a computer is astonishingly broad in scope: memos and letters are written in Word, as are school papers and, to the chagrin of book designers everywhere, manuscripts for books. With such an ambit, Word attempts to serve all users and is the jack of all trades, master of none. Users like Word because they can make things look the way they want; however, making them stay that way is another matter.

DV

Micro-lecture

A textbook designed as a pictographic history of the micro-lecture might contain a slide depicting Tristan Tzara in white tie and tails, explicating the gymnastic poem at the First Dada Evening. Lydia Thompson's British Blondes condensing the whole of classical theater into burlesques set to 1848 musical standards. A Chautauqua lecturer edifying spectators seated in a circus tent. F.T. Marinetti synoptically declaiming a grammar lesson on the destruction of syntax and words in freedom.

If sporting spatterdashes, a micro-lecture is vaudevillian variété, or semiospectacle. If directed at a deceased jackrabbit, a micro-lecture is Joseph Beuys's *How to Explain Pictures to a Dead Hare*. If delivered in the pose of a gallery docent, a micro-lecture is Andrea Fraser's institutional critique *May I Help You*? If winking at Peggy Guggenheim's sex scandals involving Duchamp and Brancusi, a micro-lecture is Bruce High Quality Foundation's *Art History With Benefits*.

The micro-lecture is not a lecture. Shirking the veil of neutrality and illusion of objectivity, it picks a card, any card, and proceeds to show it to the audience. Rehearsing interpretive engagement as performative practice, the micro-lecture stages scholarly discourse as a theater-without-theater.

MF

The QR Code

QR codes are a type of two-dimensional bar code that can store several hundred times more information than a traditional bar code in 1/10th of the space. They were originally designed by a Japanese company (Denso Wave) to track parts in industrial manufacturing and the QR referred to "Quick Response" or fast reading of the symbol. They are now used widely for commercial and marketing applications, and for convenience-oriented-purposes associated with mobile phones, most notably in Japan. The phone owner scans the QR code with their phone camera, and then uses a QR reader application to decode the symbol content into text (including Japanese characters), URLs, links to free digital content such as ringtones or videos, or for further information about a product or tourist destination.

In contemporary digital culture, the QR code serves as a type of pathway or portal between the real-world physical object and the digital enhancement of that object. It could also be thought of as a kind of "more" link for the real world—that allows you to provide additional information and tangential information on something without saying it. (Though it could easily be used to comment on or reframe its source context). Its pretence is in digital storytelling—a story that begins in the physical world in a magazine ad, subway poster or clothing label, and ends at a likely or surprising digital destination—a web site, video, or other experience.

It can also allow people to accrue references and social capital as they move through the world for further action in the digital extensions of their lives. They might scan a QR on a business card to instantly add to their contacts database or a business QR code in a window to take advantage of special offers or to join a "loyalty" program. The Pet Shop Boys suggested the insidious potential of the QR code in 2007 by including two scannable QR codes in videoclip for their single "Integral"—one of which translates to a URL of their web site and the other which leads to the British National Identity Card plan.

Underlying the delight of the QR code experience is a kind of magic—a little bit of digital alchemy—the memory of the invisible ink games of childhood. It has also the satisfaction of marking one's world as we move through it, of capturing those bits and pieces of reality that we care to with the wave of a magic wand.

Your browser may not support display of this image.

DM

Seminar

Commercial entities run what they call *seminars*. You can attend them at corporate headquarters, in the "seminar room," or in meeting rooms at hotels specializing in hosting such professionalizing gatherings. Perhaps the term came into use in this context because its progenitors sought to yield some of the academic connotation from the university. In the early years of the twenty-first century, the word in its business context has come to mean a commercial event. Most people, when using the term, mean a recurring meeting, a series. At American universities it has come to mean something of the opposite of "the lecture." Here there is an expectation that learners will participate in the making of the lesson. Often this counter-intuitive methodology is never explained; the reversal of expected roles is simply assumed. When a teacher lectures in a seminar, it is deemed inappropriate.

Business-school pedagogy has positioned the seminar exactly halfway between its new corporate and its traditional academic connotations. Here the learner is expected to think "out of the box," while the pedagogy is said to be both "open" and "Socratic." But the so-called Socratic method (favored by law schools) leads learners through a discussion in which freely volunteered answers to questions lead inexorably to the lesson the teacher had in mind from the start. Thus it can be said that the seminar has become the perfect tool of hegemony: open by process, closed by content. It is easier to lecture than to lead a truly open discussion (in which the endpoint topic cannot be predicted at the outset). It is easier to transfer the power of certain knowledge by the open-closed method than by the closed method.

The word *seminar* is derived from the Latin *seminarium*, a seed plot. In the post-agricultural economy of the United States, an era rung in by Berkeley chancellor Clark Kerr as the time of the university as "Knowledge Factory," idioms making use of the seed plot have withered and died. Essentially the only remaining idiom in this connotative family is "sewing seeds of destruction."

In some European countries, the seminar is not at all what it is in the U.S. It is a lecture class (often "given" by a super-eminent figure) in which there is no discussion, but a synthesizing paper (a seminar paper) is due at the end of the course of meetings. The eminence sows a seed; the learner, silently gathered around, is the relatively fertile or infertile furrow set to receive it. In this the trope makes clear sense: the lecture is given and (as certified more or less by the term-ending paper) it is received. The seminar in Europe continues to be associated with old concepts of authority (gone to seed, we might say). But in the U.S., while it would seem that the seminar augurs a new kind of authority in which listener can be talker and talker listener, the seed is gone from the scene.

AF

Scrapbook

Nineteenth-century scrapbooks contain strips and blocks of newsprint pasted down in sober, newspaper-like columns, with a rare snippet squeezed sideways. Items may be glued on crumbling blank sheets in a book designed to be used as a scrapbook, or they may be pasted into an old business ledger or thick, printed volume issued as a government report, its writing and print obliterated by clippings. Any pictures are likely to be from the same newsprint sources as the text. Handwritten notes may identify the source and date of a clipping, or in rare cases comment on it. But print—legible, yet often inscrutable—dominates.

The men and women who compiled scrapbooks in the nineteenth century engaged in a very different activity from present-day memorabilia and family album projects to record family life, on the one hand, and from collage artists and surrealists glorying in jarring juxtaposition on the other. They created scrapbooks from their reading mainly for their own and their contemporaries' uses. Their records—without family photos—are intimate and revealing. They show their makers' involvement in public activities and display their critique of the newspapers. Compilers reveal themselves through their reactions to the world, traced through the materials they saved and arranged. They engaged the public world of print, put their own stamp on what they read, and recirculated it.

In the twenty-first century, we are so used to the "cut and paste" terminology of our word processing programs that these terms are nearly dead metaphors. Only the vestigial icons at the tops of our screens remind us of an earlier world of real scissors and glue brush. If we once laid our pages out on a table to rearrange and work over with scissors and glue or tape, we now rearrange our manuscripts by pressing a few keys. Reading a paper newspaper with shears or penknife in hand to clip articles of interest has been displaced by reading online news sources saved and organized by digitized place-marking and cut-and-paste functions. Pasting an article into a book to preserve, display in the home, or pass around to friends has been displaced by "pasting" it into an email to circulate to dozens or thousands of willing or unwilling recipients, or attaching it with a figurative paperclip to other documents or pasting it into websites, with or without credit.

Reworking one's own manuscript and clipping the newspaper seem like sharply distinct uses of cutting and pasting now, but nineteenth-century readers and writers found the lines between them blurrier. Nineteenth-century US publications continually circulated articles, stories, and poems; works traveled from one paper to another, with and without credit, via the medium of newspaper and magazine "exchanges"—publications' practice of exchanging free subscriptions with one another and freely reprinting matter. At mid-century, the same poem might, for example, first appear in a magazine, then be picked up in newspapers whose editors found it in the magazine, and then in widening circles away from the original source, in other newspapers. The reappearance of a poem or essay or other short work became an index of its popularity, and made it more likely that it would be published in the more permanent form of a collection of works. But publication in the more substantial hardcovered form didn't remove it from the periodical press, where it might continue to be republished.

The formal and informal circuits of recirculation that thus emerge through what editors called "scissorizing," transform our understanding of how nineteenth-century American readers used what they read. As the children's choosing game of Rock, Paper, Scissors teaches, the superiority of one form over another, and by extension of one site or venue over another, is relational, not absolute. Shuttling articles among newspapers was not simply evidence that "originality" was less essential to authorship in the nineteenth century than it is for many forms of authorship now, but rather reflects an understanding that cutting and pasting does not simply result in pastiche. The scrapbook is part of this circuit of recirculation—taking writing in from the press and recirculating it within the home circle and to the future self as reader, and sometimes sending it back out again, into the press.

The tromp l'oeil letter-rack paintings by John Frederick Peto and William M. Harnett, with their envelopes disclosing partial sheets that can never be opened, have something of the

same feel as nineteenth-century scrapbooks. We can get as close to them as we want, but they resist comprehension. Although the scrapbooks look like books, and their contents look like newspaper articles, they cannot be read as either books or articles. They are approximations of both, but beyond reach, beyond the use of familiar tools of reading to access their content. The painter comes from a nineteenth-century world of order and story. He stands behind his canvas teasing, promising a story that can be pieced together from the unreadable print fragments. But the scrapbook maker is reticent. What does he mean?

EGG

Visual Archives

Content-based image retrieval (CBIR), query by image content (QBIC), content-based visual information retrieval (CBVIR), Google Similar Images, and Google Image Swirl apply questions about computer vision and object recognition on the problematics of the searchability of images within vast amounts of data. This, of course, is a response to the overwhelming work effort demanded of human archivists in order to assign text-based metadata to images, but it is also a possibility to escape the limitations of an exclusively semantic access to the material.

In "Querying by Image Content" (*IBM Research* #3 1996), Robert Finn describes QBIC as "a powerful new technology [that] permits users to catalog and retrieve images from databases without having to describe them verbally": "QBIC operates on a simple principle: the best way to query a database of images is to 'show it' an image similar to the one you're seeking and to ask for all the images that match the sample in one or more features. For example, a photo researcher might select a shade of red and sketch a freehand outline of a spiky flower. In an instant, the spiky red flowers in the database that best match the drawing will pop up on the screen along with any other object that resembles a spiky red flower."

The fact that enormous amounts of visual information today are stored in digital archives (archives, that is, couplings of storage media, the format of contents, and address structure), and that the tools of image-based retrieval have changed, indeed have opened up unexpected ways of scanning, retrieving, compiling and processing images. The digitization of images makes it possible to consider them as a data format, as code; to address them by new logics (based on similarity, for example) that bring other aspects of the study of visual material into focus: "With new options of measuring, naming, describing and addressing digitally stored images, this ocean needs to be navigated (cybernetics, literally) in different ways and no longer merely ordered by classification (the encyclopedic enlightenment paradigm). Such a media-archaeology is the opposite of iconographic history: What is being digitally "excavated" by the computer is a genuinely media-oriented gaze on a well-defined number of (what we still call) images" (Wolfgang Ernst and Harun Farocki, "Towards an Archive for Visual Concepts," in Harun Farocki, *Working on the Sight-Lines*, 2004).

This new archival economy of memory, which makes cinematic forms of montage and editing decisive also for artists and poets, Ernst and Farocki calls "the Warburg Paradigm," after Aby Warburg's radical intervention in the art historical models of thinking by his—constantly re-arranged, re-configured, re-edited—memory-cartographical project "Mnemosyne Atlas." But exactly which possibilities are opened up by an association-based indexing model, exactly which (new) connections can be generated in archival material by an algorithmic-based search, exactly what differentiates the possibilities of expression in the visual language from the possibilities of expression in the textual language, and, above all, exactly which are the aesthetical and critical potentials of the former—these questions will undoubtedly demand further work, aesthetical activities and critical reflections. We might begin with the problem proposed by Ernst in "A Visual Archive of Cinematographical Topoi: Navigating Images on the Borderline of Digital Addressability" (http://www.suchbilder.de/projekt/fareng.html): "Different from verbal space there is still an active visual thesaurus and grammar of linking images lacking; our predominantly scripturally directed culture still lacks the competence of genuinely filmic communication ('reading' and understanding)."

CG&J(J)M

Adobe InDesign

Adobe InDesign is a page layout program that is presently the most popular application for the production of printed material – books, magazines, and advertising. InDesign is a successor to Aldus PageMaker, the most popular layout program of the 1980s and early 1990s. After QuarkXPress surpassed PageMaker, Adobe bought PageMaker in 1996 in an unsuccessful attempt to compete with Quark; QuarkXPress 4, released in 1997, became the industry standard. Rather than updating PageMaker, Adobe created InDesign from scratch; while the first versions of InDesign, released in 1999 and 2001, didn't make much of a dent in the market, InDesign 2, released at the same time as Quark 5, succeeded: the new version of Quark didn't add much, while InDesign was faster and offered more advanced typography and transparency features than Quark did. Quark dragged its heels releasing new versions, especially for the Mac; Adobe, meanwhile, packaged InDesign with Photoshop, Illustrator, and Flash in a Creative Suite, and managed to take away much of Quark's market share. Most observers point out that InDesign has triumphed not because of its features but because of the quixotic behavior of Quark, its only serious competitor, and Adobe's increasing control of the market for design tools: designers most likely use Photoshop and Illustrator in conjunction their page layout program, so Adobe has an automatic advantage.

InDesign is notable for the quality of its typography: InDesign was the first major layout application to support OpenType fonts, which can contain contextual ligatures, allowing type to be more dynamic. InDesign's hyphenation algorithms are also notable: text hyphenated in InDesign looks significantly better than text hyphenated by almost any other program. InDesign exports to high-quality PDFs; the quality of its PDF export spelled the death of PostScript as a format for delivering files to printers. A separate application called InCopy allows copy editing with InDesign.

InDesign is built on the WYSIWYG ("what you see is what you get") paradigm: the designer lays out the book on screen exactly as he or she wants it to look on the page. Text and images can be positioned and manipulated as desired. This is very much a paradigm based on print; while publishers have spent much of the past decade wishing for a way to easily generate electronic versions of books, the way that InDesign works is not generally conducive to easily generating such electronic books. While InDesign can be used to create structured documents, this is fairly difficult, and not done by most users of the application.

While InDesign requires some user adjustment to the interface, it's not a complicated program, and most users don't find it particularly hard to work in the application. Increasingly, design is not a specialized concern in the realm of designers: it's not unheard of for publishers to have their interns layout books using InDesign. InDesign remains, however, a professionally-priced program: a new copy of Adobe InDesign CS5 costs $700. There is no credible open source alternative to InDesign for serious publishing, meaning that print design, at least nominally, remains a class-based process.

DV

Epigraph

Perhaps the most puzzling and singular formal element of W.E.B. Du Bois's *The Souls of Black Folk* is the citation of the *Sorrow Songs* in the wordless musical notation as epigraphs to the chapters. As nearly every commentator on the songs has noted, the songs are fundamentally untranscribable into musical notation.

There simply is no notation system for the slides or "blue notes." Du Bois's epigraphs stand as a veil between text and reader. As is well known, publications by African-Americans (especially before the abolition of slavery) often required an extra layer of paratexts to "ensure the book's presence" in the world, special vestibules to ease the reader into a racialized territory and to establish that racialization itself. Phillis Wheatley's book of poetry, most famously, was prefaced by an attestation of eighteen white men (including, for example, John Hancock).

What Du Bois is referencing in the bars of music is not just the *Sorrow Songs* but the phenomenon of their circulation and consumption. Sheet music circulated as popular culture for parlor-room piano playing among white and black audiences. The most widely circulated transcriptions of the songs were two books associated with the popular singing groups, the Hampton Singers (*Hampton and Its Students, With Fifty Cabin and Plantation Songs*, 1874) and the Fisk Jubilee Singers (*The Story of the Jubilee Singers with Their Songs*, 1880), which sold tens of thousands of copies.

So Du Bois was appropriating the bars of music not from some secret black culture behind the veil, but from a widely consumed early black mass culture, in the process of being standardized. In other words, Du Bois is referencing the music's circulation and the contested cultural terrain that it occupies. Laments for the original form in the musical transcriptions are akin to a "leftist melancholia" which indulges in nostalgia for a past moment of political possibility without attention to what might be possible in the present. They visually convey the fragmentary nature of the survival of African traditions and are an invitation to a performance—to be arranged by us.

The text's attachment to the songs might, for this reason, be called "melancholic;" all the text can do is incorporate an image in the form of the epigraphs.

AF

Artist's Book

Historically, *artist* has been an omnibus term, which has included practicioners of most of the plastic and ephemeral arts, yet excludes the writer [citation]. Yet, in many cases, while art defines itself as separate and exterior from writing, artists still find their way into the interior of a writer's world, as when, for example, a university invites an artist to give an incomprehensible or boring account of his or her practice (always prefaced by some disclaimer as to why the artist does not like to talk about his or her work, a service for which the university pays him or her, sometimes more than their egghead, garrulous counterparts). [Au: are you talking about academic writers or writers of thrillers and cookbooks? You may be conflating too much here.] In the case of the artist's book, one may wonder why it is not just called a "book," and if the addition of "artist" to "book" is similar, in effect, to the addition of the adjective "short" to "bus." When an artist tries to make some kind of crappy barter of their mucilaged composition or hastily ripped CD for the book that has taken you six years to write and publish (for which you still have to pay back the publisher $20 for each copy), many scholars [citation] have justifiably asked "what are they thinking?" [Au: so you are talking about scholars and not cookbook writers? Or just about yourself?] The artist is possessed by a kind of demonic confidence, and this is perhaps no more clear than when, after two years of the smoking dope and fucking around that constitutes most people's idea of an MFA [citation!], s/he feels entitled to compete with those who have actually taken the time to think and write about their work (i.e. her less celebrated, yet doggedly persistent competitors in the netherworld of the Ph.D.) [Au: I didn't realize you felt this way. I'm sory sorry for what you've gone through.]

What is the source of these phenomena, and why do they continue? The fact of the matter is, writers envy artists [Au: don't worry, they feel the same way. It's sort of poignant.]. Conversely, whatever envy or pure need artists have of the world that writers control is begrudging and incomplete. Hence the need for the term "artist's book," or bad conference panels with artists who just want to phone in for their check. Artists are interested in the book object only to the extent that it enables their anti-book posturing, and writers seem to enable this attitude, even though it debases their work. Then, to top it off, writers go on and on about artists in their own work, in a way that is sometimes unfortunate and embarrassing. While the source of the division between writers and artists may go back to the mysteries of Lascoux, we can at the very least cite a few recent examples of writers' envy of artists, that might harbor a secret love [Doris Day mp3], and perhaps even herald an end to this invidious distinction between the two.

Frank O' Hara—faced with the impossibility of writing the color orange—claimed "I think I would rather be/a painter, but I am not." Donald Barthelme, similarly writing of their superior powers of presencing, wrote, "Yes I know it's shatteringly ingenuous but I wanted to be a painter. They get away with murder in my view. . . You hate them, if you're ambitious." At least Elton John laughed off his wistful desire to be "a sculptor, but then again no," but of course his popularity would make him immune to these bouts of authorial self-loathing. What Barthelme referred to as the "metaphysical advantage" of the artist to just "pick up a Baby Ruth wrapper on the street, glue it to the canvas," while the writer must struggle with the veritably alchemical process of transmuting word into chocolate wrapper. This distribution of laboriousness has created the unbearable division whereby writers must dutifully bear their role as somehow necessarily "difficult," and artists take on the modular affability of porn stars. Tan Lin's ambient or disco writing may enter into this realm of modular affability, but then, I may be confusing him with Tao Lin. Both have attempted to cross into the ambient energies of the marketplace, embarking on the impossible tasks of creating a product that merges with the economies of distraction of contemporary digital capitalism [Au: this sounds jargony, and you are over word count by now]. Ambience=Ideology. But (and this is a good mnemonic to distinguish the two), while Tao's pandering to these economies is obscene (hence the "o"), Tan's still holds to the "n" negative. While this n and o may oscillate like binary offs n ons [Au: use your words], they still get stuck and no Fonzie [Au: Arthur Fonzarelli?] can elbow it back into oscillation.

JM

Poetry Workshop

The purpose of a workshop is to help writers get started in "poeming."

Each poet brings copies of a poem to pass among the group and reads the poem aloud. Others respond with discussion and constructive critique. The premise of this process is that writers can gain clarity in achieving their vision from hearing what other serious writers have to say about their work.

Often questions arise. How is the poem going to save the writer of the poem? What's the use of literature? How should we, as poets of the world community, respond in our poems to the September 11, 2001 terrorist attacks on the World Trade Center and the Pentagon?

Participants read through the poem a couple of times until they get a sense of "what the poem is trying to do."

At its worst, a poetry workshop is like a montage showing a shelf of beautifully-bound old books and a pair of hands typing rapidly on a typewriter against a background of sloppily-scrawled handwritten notes, and, subsequently, showing a piece of crumpled-up paper being tossed into a wastebasket full of other crumpled-up balls of paper.

But only the beginner will see publication as the sole purpose of writing.

At its best, the poetry workshop is like a clear note produced in association with the University of Iowa.

MB

Ctrl+F

To find:

1. Place your cursor at the beginning of your document.
2. Go to the Edit menu and select Find or press "Ctrl+F" on your keyboard.
3. The Find and Replace window will open.
4. Type the word or phrase that you want to find in the "Find what" box.
5. Select "All," "Up," or "Down" in the Search drop-down menu to tell Word how much or which part of the document you want to cover with this search.
6. Repeat as necessary.

A strategy to evade reading is not therefore not-reading. Evasive reading is not counter-reading, anti-reading, or destructive reading. Rather, it is a more perfect reading, a reading that forgets itself as it goes along. When the work of reading is avoided, reading does not cease; it simply ceases to be work and becomes something better, like a video game or an episode of *Law & Order* that has been watched at least twice before.

Accordingly, Microsoft Word's find tool (Ctrl+F) does not destroy, dismember, or distort the text that it searches—quite the opposite: nothing is lost. Ctrl+F renders the text all the more beautiful by placing it in the background, saving it, making it the backdrop for the word that is found (as Mega Man and his enemies are not beautiful while the "levels" where Mega Man and his enemies meet most certainly are). The amount of time between clicking the "Find Next" button and the highlighting of what is found is where reading at its most real, reading that requires nothing of us, occurs. To best encounter this paradisiacal interval, use a very large MS Word document, say, the script of an episode of *Law & Order: SVU*, and enter a word that occurs, but only infrequently, say, "justice." Searching for the recurrence of terms placed at greater distances from each other within a larger text will allow for this gap in/of reading to be experienced and enjoyed more readily than, for example, using Ctrl+F to find the word "Mega" in this essay. The text thus held in reserve is a lesson in the difference between "freedom" and "options," which are often confused. Freedom is terrifying, inhuman, and never found; options are things missed, forgotten, or foregone that persist or remain available, waiting for the next time around (logic of the "1-Up" or "extra life"). As things missed or forgotten, untaken options are maybe the most familiar and beautiful things imaginable, while freedom, like truth, cannot be imagined given its inexistence. Ctrl+F allows the text to exist, and exist as entirely optional (there is no function that permits textual freedom), like the level-select screen of Mega Man 2 that gets left behind in favor of the level selected:

Blurb

The printed blurb appears across genres and can unfold as each on any one. Groups tend to contextualize, summarize, and establish thematic concerns, but create redundancies by veering off into functional territories covered by the synopses, sales-section labeling, copyright dating, or cover. Authors who have gotten attention get shorter blurbs. They self-critique as textual content and eminent representation. Advertising cannot contract customer service post-purchase.

The name part of the blurb is explicit. Techno-industrial markers of authenticity such as copyright, contracts, and other checks and balances conspire to grant blurb authors' names an urgent, pseudototemic quality. The name, however, like an ISBN, speaks to systems of reference more than to readers, and database complexity as cultural narrative has inherent value. Names are not password protected. In asking for an endorsement, tell the blurber what you'd like to read.

A Babylonian narrative dating from the third millennium BCE describes the completion of a ship. Books do not usually have a lot of packaging. (Dress the baby in a white gown kept as keepsake.)

EH

Kanban

Kanban is a system for managing the flow of materials in lean or just-in-time production. It was developed by Ohno Taiichi under the direction of Toyoda Eiji, chairman of the Toyota Motor Corporation, in order to streamline production. Through the use of the Kanban system, Toyota was able to attain the scale of production Toyoda Eiji had observed during his study of the Ford Motor Company while avoiding the inefficiencies of Ford's production system. As opposed to Fordist push systems, which impose steady production quotas and rely on overstock to meet demand from consumers or other parts of the system, Kanban [ ] is a pull system, employing flexible production quotas in direct response to demand from consumers (including other parts of the system). Because production is flexible, the entire system remains lean, producing a minimum of overstock. This lack of overstock represents a significant reduction in cost for large-scale operations and leads to an agile production system capable of changing direction rapidly as dictated by consumer feedback and improvements in product design.

Kanban was devised through the study of supermarkets, and it works in essentially the same manner. Stock sits in a dedicated location, where it is allocated a fixed amount of space; as the stock is removed, a signal (originally in the form of a card or sign, now usually electronic) is passed up the supply chain in order to cue its replenishment. For example, an efficiently run supermarket will dedicate a specific amount of shelf space to a brand of breakfast cereal based on a forecast of consumer demand. As customers purchase boxes of that cereal, an electronic signal is sent via the checkout scanner to the supermarket's regional warehouse, which prepares a daily shipment to replenish the supply of cereal. (This scanner data is also tracked over time to produce the necessary forecasts of consumer demand.) As crates of the cereal are taken from the warehouse, an electronic signal is sent to the warehouse's supplier in order to arrange for their replenishment, and so on throughout the supply chain.

CA

Poetry Workshop

I like the idea of a Poetry Shop. It can take a few hours or a lifetime. A shop is an urban happening where one "shops" words, syllables, letters, or punctuation. A two-foot comma. A camera is used. Like Walker Evans. His picture of that giant Damaged sign being loaded or unloaded from the back of that cargo truck. Sometimes, the letter, like the piss yellow M of McDonalds, is stolen, dismantled in the middle of the night and hauled off, so the M may join other letters in some loft somewhere. A single letter makes good lawn art or end table. Sometimes poetry shoppers discover the work of past poetry shoppers: space in a word revealing a letter has already been removed. I was once in a poetry shop when I spotted the word "cDonalds." Jack Pierson has artifacts from past poetry shops. He constructs new words in fonts from pillaged signs, then displayed in galleries and sold as artworks to collectors. Concrete poetry really. This story isn't about a poetry shop, but it is worth telling: a student of mine once went to a flagpole outside McDonalds in the middle of the night and strung a little plastic soy sauce packet that had an American flag printed on it to the rope and raised it to the top of the flagpole. The next day this tiny soy sauce packet was strung up fifty feet flapping in the air, though it was hardly seen and the flag was clear plastic (no color) anyway or black really, seeing the packet was filled with soy sauce. It's kind of hard to describe. Or is it just dreamy, uncanny. I forget his name. Something maybe Yugoslavian. What is a poetry shop? It's when a student, say, at Yale, shops for a poetry class in the first few weeks of the semester. They try you out. The teacher. They come, sit in on the class, see if you're funny, and you're expected to put on a show or they'll walk out. It's stand-up. I was hired for a semester to teach a class and in some mix up the administrators forgot to inform me about a last minute change in the schedule. I came to teach my first day four hours late. I walked into the building and Bob Reed shot out of his office asking where I was for my first class. He was accusatory, so I rummaged through my bag to show him the paperwork they sent me a few weeks earlier. "Where had I been?" I was an hour EARLY not three hours late! Fuck! I was in shock, my fingers caressing the pack of cigarettes in my pocket. Apparently, earlier that day, close to fifty students were sitting in the classroom waiting for me for thirty minutes, with only the TA, Alexa. She kept telling them I was on my way from New York on a slow Metro North—anything to keep them from ditching. But none of them were pre-registered, enrolled for the class, so one by one they left. Off to shop other teachers. I'd have to leave New Haven, call it a day, and come back the next week and see who showed up. I'd be lucky, they informed me, to have a single student.

JS

Poetry Workshop

In the poetry workshop, people who write poetry critique each other's work. There may be a group leader, and in this case, the other participants may subordinate their beliefs about quality and efficacy in poetry to the recognized authority in the room, or they may deliberately challenge his/her authority, or the leader might try to hide his/her sense of poetics in the interest of democracy. Each individual may have a set of standards or at least hunches about what makes a poem work, or else, they respect a variety of standards, and they may choose to apply their preconceptions, intuitions, or flexible pluralism to the person whose work is being critiqued. Some people, for example, believe in the sanctity of an individual poetic voice, which must be cultivated, like a garden, and others believe that notions of authenticity and originality are sham constructs. One does not always know the basis for a critic's poetic ideology or pluralistic tolerance until s/he has done a good deal of critiquing in the workshop. If the critic wishes to help the poet "reach" a standard, s/he will verbally indicate what improvements can be made in the poem on the basis of the standard(s) and what "works." If the reader wishes to ingratiate him/herself with the writer, s/he will offer praise alone. If the reader wishes to vent anger or establish his/her superiority in this social situation, s/he will be harshly critical. If his/her motives are multiple, both praise, criticism, and frank expressions of uncertainty may be included.

TF

Literature

People may perceive a difference between "literature" and some popular forms of written work. The terms "literary fiction" and "literary merit" serve to distinguish among individual works. Critics may exclude works from the classification "literature," for example, on the grounds of a poor standard of grammar and syntax, of an unbelievable or disjointed story-line, or of inconsistent or unconvincing characters. Genre fiction (for example: romance, crime, or science fiction) may also become excluded from consideration as "literature." Literature deals with the society and also the study of life.

Let us begin with the apophatic assertion that literature cannot be purified. At no point can one say what literature is once and for all. At any point one can say what literature is at any point—that is, neither can literature's heterogeneity be pure. In theological terms, we can come to an understanding of God by discoursing about what he is not, but it does not follow that God is therefore identical to what he is not. Apophasis is simply a means. Similarly, all language is a means—that is, it does not describe the world to us, but is a means of having anything to do with any kind of world at all. Another way to say this would be to say, "Language is a means without ends."

LG

InDesign

There are now very many ways to input and edit graphic media and text. Built off Adobe Pagemaker, Adobe InDesign takes format publishing to a new, more controllable level. It is possible, and for some writers preferable, to replace a standard word processor such as MS Word with InDesign. By virtue of InDesign's formatting and manipulating tools, a text's visual and spatial versatility is always evident. InDesign allows a writer to consider text data graphically. More than any other virtual surface, InDesign allows writers to experience the non-meaningful value of words, which is to say, their dimensions, color, and style.

JJFT

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Reply
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New window
Print all
Add to calendar
For Duck Soup
Fri Apr 16, 2010 - add
Sponsored Links
Brian Massumi
“Everywhere You Want To Be: Introduction to Fear”
http://www.brianmassumi.com/textes/EVERYWHERE%20YOU%20WANT%20TO%20BE.pdf
Yours Faithfully,
My best regards.

NAME OF THE APPLICANT/
DATE DATE

p.
Time Without Change Author(s): Sydney Shoemaker Source: The Journal of Philosophy, Vol. 66, No. 12 (Jun. 19, 1969), pp. 363-381 Published by: Journal of Philosophy, Inc. Stable URL: http://www.jstor.org/stable/2023892 Accessed: 20/12/2008 23:50

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http://www.asianlii.org/cn/legis/cen/laws/tmftaobfc545/
http://myweb.clemson.edu/~maloney/855/crspnames.txt

JGF

Metadata

What we tend to forget when talking about reading, Jerome McGann once remarked, is that books – even regular old print books—are full of metadata. McGann qualified his remarks by referring to Ezra Pound's idea of *melopoeia*, *phanopoeia*, and *logopoeia*—specific qualities in language that make it evocative:

> . . . you can still charge words with meaning mainly in three ways, called phanopoeia, melopoeia, logopoeia. You can use a word to throw a visual image on to the reader's imagination, or you charge it by sound, or you use groups of words to do this. (*The ABC of Reading*, 37)

In other words, words aren't always just words: when used well, they refer beyond themselves. This process of referring, McGann was claiming, is a sort of metadata, even if technologists don't think about it this way; the way in which words are used provides the attuned reader with information about their composition beyond the meaning of the words themselves.

But thinking about McGann's comments in terms of book design might suggest wider implications for the future of the book. Let's take a quick excursion to the past of the book. Once it was true that you couldn't judge a book by its cover. Fifty years ago, master book designer Jan Tschichold opined about book jackets:

> A jacket is not an actual part of the book. The essential portion is the inner book, the block of pages . . . [U]nless he is a collector of book jackets as samples of graphic art, the genuine reader discards it before he begins. ("Jacket and Wrapper," in *The Form of the Book: Essays on the Morality of Good Design*)

Tschichold's statement seems bizarre today: nobody throws away book jackets, especially not collectors. Why? Because today we take it for granted that we judge books by their covers. The cover has been subsumed into our idea of the book: it's a signifying part of the book, and a major part of the book's design. (Historically, the designers of book's interiors have remained anonymous out of modesty; however, a brand-name cover is something to be flaunted.) By looking at a cover, you, the prospective book-buyer, can immediately tell if a recently-published piece of fiction is meant to be capital-L Literature, Nora Roberts-style fluff, or somewhere in between. Contextual details like the cover are increasingly important.

Where does the electronic book fit into this, if at all? Apologists for the electronic book are constantly going on about the need for an ideal device as the be-all and end-all: with the iPad, electronic books will suddenly take off. This isn't true, and I think it has something to do with the way people read books, something that hasn't been taken into account by soi-disant futurists, and something like what Jerome McGann was gesturing at. A book is not a text. It's more than a text. It's a text and a collection of information around that text, some of which we consciously recognize and some of which we don't.

DV

Scans

In the last ten years, the price of "all-in-one" home printers has dropped considerably, as manufacturers such as HP and Epson have realized that the most stable and renewable profits to be made are in ink sales. That said, it behooves these manufacturers to produce machines that offer many possibilities for use: hence the "all-in-one." A necessity for these new comprehensive devices is a scanner. Scanners, when built into a printer, are also called copy machines. Even without a computer attached, most of these devices are capable of b/w and color copies.

JJFT

Press Photo

Press photos may be taken by an agency or individual photographers and are reproducible images for the purpose of storytelling. Press photos are frequently requested from the person who is the subject of a story by a newspaper, magazine, or television program.

One may acquire a press photo by searching for an image of the subject, but this runs the risk of using an image that hasn't been approved by its subject for purposes of distribution. It is best to take a press photo in a manner representing your most basic form. Often subjects are asked to pose in a way that is a reflection upon one's music, keeping in mind that this distinction includes choice in clothing, makeup, props, accessories, shoot location, and other.

This article is situated among other articles, such as "How to shoot the moon. Taking great photos of the moon" or "How to take great wildlife photos." This article may not not distinguish between individual and band. However, a press photo of a band often includes many people. A metal band may be clad in leather and spikes, dripping fake blood and wearing face paint, standing near a graveyard on a dark and dreary day, holding axes or chainsaws. Though it may seem the most stereotypical thing you can do, it does give the right first impression. Interesting photos change facial expressions, body language, and prop/accessory placements often. Your photos will turn out "boring" if you stand or stay in one spot for the whole shoot.

Time management is the stressful aspect of putting together a shoot. Leave lots of extra time in case something unexpected happens. Don't expect your shoot to go smoothly without a hitch. If you're prepared and leave lots of time, it will make it all that much better.

When taking press photos, take many press photos. More than five or six. When providing press photos, allow yourself and the news outlet to choose from a number of images of yourself to most logically convey yourself for the purpose of this story.

SW

Google Analytics

Google Analytics provides powerful tracking for anyone with a web presence, whether it be a small hobby website or a giant online enterprise. It's one of the most powerful web analytics solutions on the market—and it's free. Can Google Analytics track my business traffic? Yes. Google Analytics "aggregates" all the visitors to a site into several buckets. Google Analytics is the enterprise-class web analytics solution that gives a user rich insights into website traffic and marketing effectiveness. It has powerful, flexible and easy-to-use features. It monitors reports and automatically provides alerts of significant changes in data patterns. Google Analytics helps companies buy the right keywords, target optimal markets, generate detailed statistics about visitors to a website, and engage and convert customers. It is aimed at marketers as opposed to the webmasters and technologists from which the industry of web analytics originally emerged. Google Analytics tracks bounce and click-through rates, RSS feed subscribers, and provides for quality control on forms. Data's value is a function of its use over time and Google Analytics is PR measurement in its purest form. It caters to customers at both ends of the spectrum, and that's why we think it so nice—because it just doesn't matter.

BF

Dissertation Advisor

Perhaps the most important decision you will make as a doctoral candidate is your choice of a dissertation advisor. Acting as a both a mentor and a supervisor, your advisor's function is to help you structure your work during what could otherwise be a long and lonely process, offering advice and critical feedback, and generally keeping you on track. Your relationship with your advisor is often an entrée into academic circles, a way of making helpful contacts and establishing yourself professionally. It is a system of nurturing and mentoring that is as old as academia itself, and is unique to scholarly work.

Choosing the Right Dissertation Advisor. A good dissertation advisor helps you grow as a scholar. This doesn't mean they accept low-quality work or bypass the process; instead, they provide solutions to your problems. Your bond with your dissertation advisor plays a vital role in deciding your dissertation structure, length, fonts, research questions, literature review, format, etc.... Dissertation coaches can re-motivate you if you have lost interest in your dissertation or dissertation advisor. Keep in mind dissertation coaching is a paid service.

Dealing with a Dissertation Advisor. Eight out of ten doctoral candidates working on their dissertation say that they are stuck with the advisor from hell. The other two think their advisor is "very nice, BUT. . ." Advisor problems arise from three sources: first, doctoral programs do not adequately define the role of the dissertation advisor; second, advisors are not motivated to help you; third, doctoral candidates lack assertiveness in obtaining the services for which they pay. Be sure to keep in continual touch with your dissertation advisor.

Questions to Consider in Selecting A Dissertation Advisor. These questions have been adapted from a document prepared by the Graduate School, State University of New York at Stony Brook. How much freedom will you have? How accessible is the advisor? How much time does he/she spend away? Where do this advisor's students get jobs? Where do they get placed? How many publications accumulate with this advisor? How is credit for collaborative work assigned? How are students given credit? Is the advisor engaged in patentable or saleable work? Is the advisor's work funded? Are there guarantees of funding for the advisor's students? Does the advisor assist his/her students in obtaining funding from outside sources? Does the advisor have a reputation for ethical or unethical behavior?

Names of previous dissertation advisers: Dr. David M. Cairns, Dr. Aaron Striegel, Bob Boice, Jane Danielewicz, Dr. Joseph Jones, Jacob S. Snyder, Dr. Richard Shweder, Dr. Kazuhiko Kawamura, Prof. Nelson Eugene Bickers, Prof. Christopher Uggen, Prof. Al Barucha-Reid, Hannah Britton, Dick Wilkie, Chari, Hugh, Porterfield, Duhé, Pat.

BF

Indented Quote

So when Shannon claims that "He measures the equivalent number of binary digits for each letter produced in the language in question. He measures all languages by the common yardstick of binary digits," he is reducing every known language to a variant of Printed English including the ordinary English language itself.[53] In fact, Warren Weaver—the powerful gatekeeper of the postwar scientific establishment in the U.S. who published the single-volume edition of Shannon's *Mathematical Theory of Communication*—had circulated a memorandum as early as July 1947 among two hundred leading mathematicians, scientists, linguists, and public policy makers in which he outlined the future prospect of a universal English code. He wrote: "It is very tempting to say that a book written in Chinese is simply a book written in English which was coded into the 'Chinese code.' If we have useful methods for solving almost any cryptographic problem, may it not be that with proper interpretation we already have useful methods for translation?"[54 2]

As Buwei Yang Chao, in *How To Cook and Eat in Chinese,* in the so-called Author's Note, notes:

> I am ashamed to have written this book. First, because I am a doctor and ought to be practicing instead of cooking. Secondly, because I didn't write the book. The way I didn't write it was like this. You know I speak little English and write less. So I cooked my dishes in Chinese, my daugher Rulan put my Chinese into English, and my husband, finding the English dull, put much of it back into Chinese again. Thus, when I call a dish "Mushrooms Stir Shrimps," Rulan says that that's not English and that it ought to be "Shrimps Fried with Mushrooms." But Yuen Ren argues that if Mr. Smith can Go to Town in a movie, why can't Mushrooms Stir Shrimps in a dish? So Mushrooms Stir Shrimps you shall have, or what have you?

[2] "Footnote 53," from Liu: "Shannon, 'Communication Theory—Exposition of Fundamentals,' p. 174; my emphasis." "Footnote 54," from Liu: "Quoted in Rita Rayley, "Machine Translation and Global English," *Yale Journal of Criticism* (16) (Fall 2003): 296. The rise of Printed English as a universal code has major implications for machine translation projects. According to Rayley, the company Systran, which has pioneered a software program called SYSTRAN Professional Premium 5.0, currently operates AltaVista's web translation system Babelfish and provides machine translation service for the European Union and the U.S. intelligence community. What is so interesting about their translation program is that treats English as a "relay language" whereby a translation from, say German to Italian, must first pass through English; see ibid, p. 311."

TL

Artist's Book

1. There is no agreement on what constitutes an artist's book, although there is consensus that it's neither a book about an artist nor a book owned by an artist. Even the apostrophe is debatable.

2. Johanna Drucker's *The Century of Artists' Books* (1995) polarized the book arts community. Many found their modes of working excluded.

3. Artists' books will never become part of the mainstream book, academic, or art worlds. Published works about artists' books are released by the small press industry.

4. Artists' books are crucial to understanding the art, literature, printing, and publishing they intersect with, and challenge assumptions for how those fields can be imagined, presented, and interpreted.

5. Artists' books radically reconfigure modes of reading. As a genre the artist's book is a repository of inventive options.

6. Artists' books represent diverse human experience and often deal with political issues. Anyone can make them; they don't have editors.

7. Artists' books heighten awareness of the form of the book and can lead to more conscious and playful manipulations of the form.

8. While artists' books mainly point toward the art and book worlds, they remain in limbo between them.

9. Some artists' books are now hard to distinguish from commercial work, to the extent that the boundary is blurring between artistic and economic goals.

10. The health of the book arts community indicates the survival of independent, creative thought. Trivializing this mode spells trouble for the arts.

KLS

Blurb

The blurb's primary function is to extend the social context of a book object. This wager is made on three fronts: 1) the reach of the name(s) performing the blurb; 2) the reach of what is written in the blurb; 3) the lea of reading. If successful, the book takes on as content the social implications of the blurb—Rodrigo Toscano helpfully describes this as "giving legs." It's as if the blurb writes an extra paragraph or so of the book. The degree to which this paragraph remains accessible over the course of a reading depends on the three above-mentioned determinants.

Conversely, the primary function of a book object is to extend the social context of the blurb. This wager is made on three fronts: 1) the reach of the name(s) performing the book; 2) the reach of what is written in the book; 3) the lea of reading. If successful, the blurb takes on as content the social implications of the book—Rodrigo Toscano helpfully describes this as a "launch." It's as if the book writes an extra one hundred pages of paragraphs (or so) of the blurb, across the blurb. The degree to which these pages remain accessible over the course of a reading depends on the three above-mentioned determinants.

This function prefigures the role of blog comment streams, online-store review sections, Facebook wall conversations and online catalogs. The blurb is an analog comment stream; when bookstores die out and online shopping subsumes the entirety of literary production, the blurb-function will likely disappear into the conditions of an online identity.

JK

Knowledge

Knowledge is defined by the Oxford English Dictionary as (i) expertise, and skills acquired by a person through experience or education; the theoretical or practical understanding of a subject; (ii) what is known in a particular field or in total; facts and information; or (iii) awareness or familiarity gained by experience of a fact or situation. Philosophical debates in general start with Plato's formulation of knowledge as "justified true belief." There is however no single agreed definition of knowledge presently, nor any prospect of one, and there remain numerous competing theories.

If literature is neither purely pure nor purely heterogeneous, then it is simply intolerable. And yet we seem to tolerate it. We do not follow in the footsteps of Flaubert's loveable duo Bouvard and Pécuchet, who are always disheartened when they learn that what they know can only be known by knowing something else—for instance, Christianity can only be understood by philosophy, which can only be understood by magic, which eventually makes you a kind of atheist. Everything has its origins elsewhere. A database is created by IBM, used by a Nazi, iterated, and is now the model for a kind of aesthetic activity. Wikipedia democratizes access to knowledge and by doing so destroys the reason for wanting to know anything in the first place: refinement, leisure, exclusivity. The instrumentalization of knowledge is its weaponization. Knowledge is blind to the violence that sustains it.

LG

Google Translate

While most commercial machine-translation systems in use today have been developed using a rule-based approach, one that requires lots of work (and the aid of linguists) to define complex vocabularies and grammars, Google Translate is an automatic translator based on an approach called statistical machine translation. For years now, Google has been feeding computers billions of words, both monolingual text in the target language and aligned text consisting of examples of human translations between the languages. This huge amount of linguistic data, taken mostly from United Nations documents (often available in all six official UN languages) has allowed statistical analysis (pattern recognition) to lay a framework for Google Translate to begin "learning" the way that we move between languages.

To put the immensity of this project in perspective, Google envisions a not-too-distant future when pretty much all communication among people moves fluently from one language to another. As it stands now, the technology is already impressive. In short bursts, the service is nearly flawless, all but indistinguishable from a "man-made" translation. At other times the translation might sound awkward, but you'll still probably get the gist of what a text is saying. Because of this development, high school students everywhere are finishing their foreign language homework in record time.

But statistical analysis is only half the story here. If you've ever used the service before, perhaps you noticed a hyperlink below the translation imploring you to "contribute to a better translation." Call it crowdsourcing; call it open source culture. Google doesn't want linguists. It wants its users to take an interest in the project, in helping the system to "learn better." The logic is simple. The more data users provide toward better translations, the more accurate and human-like future translations will become.

Last year Google launched Google Translator Toolkit, an interface that looks suspiciously like your Gmail account, and one that "helps translators translate better and more quickly through one shared, innovative translation technology." Whereas Google Translate provides "automatic translation" via machine, Translator Toolkit is a kind of hybrid (see above figure) that allows human translators to work faster and more accurately, and with the aid of Google Translate. But then there's also a relatively new feature called "translation memories." Says Google: "A translation memory (TM) is a database of human translations. As you translate new sentences, we automatically search all available translation memories for previous translations similar to your new sentence. If such sentences exist, we rank and then show them to you. Comparing your translation to previous human translations improves consistency and saves you time: you can reuse previous translations or adjust them to create new, more contextually appropriate translations. When you finish translating documents in Google Translator Toolkit, we save your translations to a translation memory so you or other translators can avoid duplicating work."

It's hard to say how all this is really going to shape the way we come to view translation in the future, or whether people will become sufficiently satisfied with machine translation (over man-made translation)—or more drastically, whether Google technology will one day replace the task of the professional translator. To this end perhaps it's helpful to consider the rivalry between computer and professional chess player—rather, who would you put your money on? Who's probably seen more moves?

AMJC

Scala Sans

Scala Sans is a well-crafted, inoffensive, easy-to-digest typeface that has been favored a bit too much by teachers of typography and a conservative arm of the American graphic design elite. It's a Dutch typeface, designed by Martin Majoor in the late 1980s/early 1990s to be compatible with the serifed Scala. Often described as a "humanist" typeface, the letters in Scala Sans have a bit of a softer personality compared to other sans serifs like Akzidenz Grotesk, Futura, Helvetica, or Franklin Gothic. Whereas these other geometric, machined sans serifs can make text a little bit difficult to swallow, Scala Sans is easy. Its curves are gentler, their forms are derived (indirectly) from handwriting, via the shapes of the letters in Scala, which was itself influenced by older humanist typefaces.

When it was released (with Font Shop in 1993) the typeface became very popular, in part because it responded to a market demand for a combination of serif and sans serif typefaces that could be used together. It's also very complete—it includes small caps and old style figures in several weights—something that type aficionados love. The sans serif letters make text look a bit more modern than serifed letters do, so that way the text doesn't at first look too conservative and stuffy. But because Scala Sans has so many glyphs, it appeals to graphic designers' sense of typographic professionalism by making it possible to do things like set text in small caps and use old style figures. In a short text written for a book about Font Shop's most important typefaces, Ellen Lupton, author of many graphic design books, quotes Robin Kinross, also author of many graphic design books, delighting in the little x-height ampersand that was included with the release of Scala. These special characters make it possible for skilled and experienced typographers to distinguish their text layouts from average untrained people who are setting type by accident (most people). J. Abbott Miller, a partner in the New York firm Pentagram, describes a period he called "the Scala Years" when he used the typeface almost exclusively. I could not confirm this but I'm almost certain that Scala and Scala Sans were the official typefaces for Yale until 2007, when they were replaced by the typeface Yale, designed by Matthew Carter exclusively for the university.

On the one hand Scala Sans at first might signify as something modern, but secretly it seems to appeal to designers keen to assert old-fashioned typographic superiority.

DA

Poetry Workshop

The Bread Loaf Writers' Conference: Founded in 1926, Bread Loaf is the grandaddy of American writers' conferences, held each summer in Vermont's Green Mountain Forest. David Baker, Linda Bierds, Michael Collier, Toi Derricotte, Mark Doty, Linda Gregerson & Carl Phillips are the 2006 poetry faculty, August 16 to 27. Cave Canem Summer Workshop/Retreat Cave Canem, devoted since 1996 to "the discovery and cultivation of new voices in African American poetry," offers a week-long intensive retreat, "the challenge of creating a poem every day... a place to take risks," in June at the University of Pittsburgh in Greenburg, Pennsylvania. Sedona Soul Retreats Amazing one-of-a-kind retreats & vacations for the heart & soul. www.SedonaSoulAdventures.com Seminars 140+ Courses & 40 Cities Nationwide 1-5 Day AMA Workshops Available! www.AMAnet.org NEW NY Religious Retreat ALL NEW Conference Center & Resort Ideal Location within Tri-State! www.honorshaven.com Centrum's Port Townsend Writers Conference This annual summer conference on the Olympic peninsula is closely allied with Copper Canyon Press; its original director was Sam Hamill, Copper Canyon editor and founder of Poets Against the War. Now led by Artistic Director Cristina García, the conference offers "workshops, residencies, guided freewrites, and a vibrant readings and lectures series presented by vital, contemporary writers." Fine Arts Work Center Poetry Workshops Alan Dugan & Stanley Kunitz were among the founders of the Fine Arts Work Center on Cape Cod, which since 1968 has offered residencies to support "talented individuals at the outset of their careers," a rich program of readings & shows, and an extensive schedule of week-long arts workshops. Choose a week, a poet-mentor, sign up and go! Frost Place Festival, Conference & Seminar In its 28th year in 2006, the annual Frost Place Festival & Conference of Poetry offers a week of lectures, readings & workshops with guest poets Lynn Emanuel, Carl Phillips, Kimiko Hahn, Tony Hoagland, Jane Hirshfield & Robert Farnsworth. It is followed by the Frost Place Seminar, "a Master Class for alumni of the Festival... limited to 16 participants," taught by Baron Wormser with guest poets. Iowa Summer Writing Festival The University of Iowa is home to the world-famous Iowa Writers' Workshop MFA program (founded on the premise that "writing cannot be taught but that writers can be encouraged") and also offers this annual summer program of weekend & week-long workshops, "opportunity for you to share your work in a community that wishes it well." Jack Kerouac School of Disembodied Poetics At this year's Summer Writing Program at the Naropa Institute (under the artistic direction of Anne Waldman, with Lisa Birman as director), each week between June 19 & July 16 has its own theme: "Ecology of Mind and Planet/Poethics," "Critical Edge/Dialectics/A Poetics of Prose," "The Continent and Abroad" & "Media & Performance & Collaboration." Kenyon Review Writers Workshop The Kenyon Review Writers Workshop was "created to offer the time, setting, and community for serious writers to practice and develop their art" each summer at Kenyon College in Gambier, Ohio and in Italy. Omega Institute: "Discovering the Poem" Omega Institute, a holistic learning center founded in 1977, has offered summer workshops celebrating poetry for 5 years at its Rhinebeck campus in New York. This year, Ted Kooser & Mary Karr are giving a weekend workshop on creation & revision. Poetry Alive! Institute Poetry Alive! used to offer annual summer residencies for educators, but the Poetry Institute is now year-round & brought to the school districts as an

CC

Index

A long time ago, I was an editor for *Let's Go*, a series of travel guides. As an editor of a book there, you were responsible for creating an index for your book. There's something to be said to having the person who created the book also controlling how it's accessed: presumably, the person who put the book together knows what's important in it and what readers should find in it. The vast majority of the publishing world works differently: generally once a book has been edited, it's sent off to professional indexers, who independently create an index for the book. There's an argument for this: knowing how to create an index is specialized knowledge: it's information architecture, to use the common phrase. It doesn't necessarily follow that someone who's good at editing a book will know how to organize an index that will be useful to readers.

But *Let's Go* maintained a child-like faith in the malleability of its editors, and editors were made to index their own books, quality be damned. The books were being edited (and typeset) in a program called Adobe FrameMaker, generally used to produce technical manuals; in FrameMaker, if you highlight text and press a certain key command, an index window pops up. The index window attaches a reference to the page number of the highlighted text to the book's index with whatever descriptive text desired. At the end of every week, editors did something called "generating their book", which updated all the page numbers, giving a page count for the book in progress, and produced an index, which could be scrutinized. In theory, editors were supposed to add terms to their index as they worked; in practice, most ended up racing to finish their index the week before the book was due to be typeset.

It must be admitted that most of the indexes constructed in this way were not very good. A lot of index jokes were attempted, not all successfully. (In an Ireland guide, for example, "trad 72" was immediately followed by "traditional music, see trad". Funny phrases were indexed almost as much as useful topics (in the same book, "giant babies 433" is followed by "giant lobster clutching a Guinness 248"). Friends' names turned up with an unfortunate frequency. One finds that there's something casual about an index. If we think of a book as a house, the table of contents is the front door, the way a visitor is supposed to enter. The index is the back door, the one used by friends.

Thinking about indexes in print books isn't something that happens as much any more. In an era when less and less profit can be made off printed books, niceties like indexes often get lost for cost reasons: they both cost money to make and they take pages to print. More and more indexes wind up as online-only supplements. Much of the function of the index seems to have been obviated by full-text searching: rather than taking the index's word for where a particular name appears in a text, it's much simpler to press command-F to find it.

DV

Scan

A scan is produced by placing a book, object, or other textual material onto a scanner where it is processed into a digital image by an image sensor, often known as a charge-coupled device (CCD) or Contact Image Sensor (CIS), which typically contains an array of detectors covered by a lens that emits red, blue, and green LED lights. Earlier scanners would use photo-multiplier vacuum tubes instead of CISs or CCDs. Many times a digitally scanned image of text will be processed with Optical Character Recognition, which allows for one to copy or search throughout the scanned document. During the past ten years (aside from Project Gutenberg, 1971; Gallica, 1997), books, in addition to being printed, also have become digital scans and rendered into easily distributable files (PDFs, PNGs, etc). The first image scanner was a drum scanner. It was built in 1957 at the US National Bureau of Standards by a team led by Russell Kirsch. The first image scanned on this machine was a five cm square photograph of Kirsch's then-three-month-old son, Walden (http://en.wikipedia.org/wiki/Image_scanner#Drum). Google Books uses Elphel cameras for book scanning as well as for capturing "street imagery" for Google Maps (http://googlecode.blogspot.com/2007/08/weekly-google-code-roundup-for-august.html). Much book scanning today is under infringement of copyright law, although many internet book scans are, with the consent of the publisher, previewable, to varying degrees. Nevertheless, full book scanning is rampant on the Internet, usually hosted by user-generated archives. The duration of a scan varies from the ability and speed of the scanner: from three to six pages a minute (http://www.pgdp.net/c/faq/scanning.php#8) to a thousand pages an hour (Google Books).

The pane of the scanner is clean and rid of any residue or small ambient objects such as hair, dust, miscellaneous light, or fingerprints. The temperature of the room is adjusted according to the book's position on the scanner. I am holding a book and I am hallucinating the sound of a cell phone vibrating, similar to "Tetris effect" or when a strand of hair scans itself across the text. A scan is a synesthesia of architectural properties (acoustics, olfaction, temperature, etc), proprioception/tactility, and the material being located and thusly scanned. In this sense, the scanner as an authorial apparatus resembles the dictaphone, kinetoscope, typewriter, and tachistoscope. A scanner is a device for conducting a hallucinatory textual field recording. Perhaps we should consider circumscribing an idiom—as Derrida has suggested elsewhere—of the scan.

KD

Scala Sans

Scala Sans is a typeface designed by Martin Majoor, typographer and book designer, in 1993. It complements an earlier serif typeface designed by Majoor in the 1980s, Scala. Scala was designed for the Muziekcentrum Vredenburg in Utrecht; the name of the font stems from another opera hall, the Teatro alla Scala in Milan. Scala Sans is designed to mix with Scala: the lines of the two typefaces are very similar, as Scala Sans was made by cutting the serifs off of Scala and adjusting the contrast. While Scala has a modulated stroke, Scala Sans is comparatively monochrome. Majoor created the sans serif version as an approach to the problem of creating books that might mix serif and sans serif faces for body text.

Scala Sans is generally classified as a neohumanist sans serif: the lines of the type are softened from the geometric rigidity of high Modernist sans serif faces like Helvetica and Univers. The italic is completely distinct from the roman, rather than being a sloping version of it (as is the case, for example, with Futura or Helvetica); this is because the italic is based directly on the italic of Scala. The design historian Robin Kinross has described the italic as being like other Dutch italics in that it has "a strong, insistent rhythm, perhaps to an extreme." The family also includes small capitals and italic small capitals. Majoor chose to include old style figures (meaning that the numerals are not all the same height) as the default set of numerals in Scala Sans: at the time he released the type, this had not been done since Paul Renner's pioneering Futura in the 1920s. Since then it has become commonplace. Robert Bringhurst describes the face as being "as fully humanized as any san serif I know."

Peter Bilak notes that "Scala Sans has become the trademark typeface for arts-nonprofit organizations all over the world, in the same way that Bell Gothic became the international standard for architecture, and Trajan Roman for Hollywood movie posters." This is perhaps because of the typeface's mix of human details with precision. The font has been carefully justified: text set in Scala Sans tends to look better on the page than more traditional sans serifs, and it can be used in a variety of settings.

Scala and Scala Sans have been widely used in corporate identity (KLM, Rosenthal Porcelain, the Dutch Ministry of Internal Affairs), by publishers (Taschen), and by the Algemeen Dagblad newspaper. They were released to the public by FSI FontShop International as FF Scala and FF Scala Sans; periodically, the family have been added to with lighter, darker, condensed, and decorative versions. FontShop claims that the font supports 136 different languages; in addition, it includes the Van Krimpen comma, the raised comma set between words in Roman inscriptions. A complete set of FF Scala Sans Pro costs $446; the styles can also be bought individually.

DV

Facebook

A distribution system for the ways people want everyone else to feel about their pictures and statuses. A place where you can get the impression of seeing someone else's life, but really what you see is an image of that life. A quick search on Google yields the following citation: "there is often an inverse proportion between the number of 'friends' one has and things like guilt or loneliness." My friend sitting next to me says it is important to realize that, here, it is not the people who are connected, it's their machines.

Some people are prolific on FB. One Marxist I know seems to respond to everyone all the time, and often has twenty-seven-response long conversations happening about his own status updates—sometimes two at a time! How does he do it and still have a job, a family? He responds to every thing I say on FB with a Marxist analysis. Once when I said "buying groceries," he immediately responded "groceries are a microcosm of the capitalist mess we are all in. We think we eat cereal when we really eat advertising." I wonder, how can I be sure it is even him who is responding and not a Marxist analysis generator? Or is this kind of question becoming obsolete?

KG

Blurb

Recently, an article in *Slate* magazine quoted poet James Fenton citing something that T.S. Eliot said about the difficulty of blurbing poetry:

> Everyone engaged in publishing knows what a difficult art blurb-writing is; every publisher who is also an author considers this form of composition more arduous than any other that he practises. But no body knows the utmost difficulty until he has to write blurbs for poetry: especially when some are to appear in the same catalogue. If you praise highly, the reviewer may devote a paragraph to ridiculing the publisher's pretensions; if you try understatement, the reviewer may remark that even the publisher doesn't seem to think much of this book: I have had both experiences.

Eliot is right to emphasize the delicate balance needed when giving praise. And in that way, blurb-writing is a kind of art in and of itself. A really good blurber can even signal ambivalence without being unkind, a little trick I call descriptive distancing.

I once wrote a blurb, and it was such an awful experience I never did it again. I was asked to blurb and, flattered, I agreed. But when I received the ms., I was not sure what to say. The book was not as interesting as my memory of reading the poems in magazines had been. Nonetheless, I was too sensitive about hurting the author's feelings to back out.

For inspiration, I read what other people had said about the work in introductions given at readings over the previous year and collated ideas for my blurb. Every introducer bubbled over with praise, so as I collated, my blurb grew more effusive. In the end, I promised that this book offered hope for the future of the world as we know it.

As a result of this experience, I am acutely attuned to the effusive praise or general lack of proportion in poetry blurbs. I am especially perplexed by the fact that some blurbers often seem to have not really read the book they are blurbing. I am left with the sense that blurbing is mostly a distribution system for the name of the blurber. I also find that most of my favorite books of late do not come with blurbs.

KG

Artist's Book

To paraphrase the common definition of artists' books found on Wikipedia, the artist's book is any book that functions primarily as an artwork or any artwork which is packaged as a book. Further, a key feature of the artist's book is the author's control over not just the written parts of the book, but the packaging and design as well.

What's curious about this article and the history of the artist's book as it presents it, is its primary association with experimental or avant-garde artistic movements. Reviewing even a generic source like Wikipedia might lead you to believe that mainstream authors never involved themselves with anything in book publishing beyond approving the galleys. Whether that's true or not doesn't really matter though. What matters about Wikipedia's cursory glance at the artist's book is that it demonstrates an interesting trend. The author isn't shackled to a typewriter or inkwell; the typographer or typesetter is more than the red-headed step-child of literary production. If Marshall MacLuhan's famous quote "the medium is the message" counts for anything, then the history of artist's books as a medium sends a clear message that modern literary production has a long history of breaking down the barriers between wordsmith and booksmith. The "art" part of language arts now refers to more than the beauty of the prose, the inventiveness of a metaphor, or the lucidity of description—it refers to how creatively literature is presented as an object.

When Marinetti first published his "Futurist Manifesto" on the cover of a 1909 newspaper front page, he sent a clear signal that it should no longer be left to publishing companies to decide how an author's work is packaged and presented. The sound poems and occasionally illegible collage work and typography experiments of the Dadaists and Surrealists freed authors from the shackles of the typewriter and pen and opened the possibility of presenting their work so that it was actually *less* readable and more difficult to comprehend. Fluxus boxes full of "scores" (boxes of cards with instructions for "events" or "happenings" and other guerrilla performances printed on them) took the book and transformed it into a toolkit for performance. Authors rose up and took the "machinery" of publishing over for themselves and produced work as they saw fit, even if it was "unreadable" or "useless." Visual artists, who for so long were alienated from the written word, rose up and occupied the world of language, re-packaging it for their own ends. So, are Blake's illuminated manuscripts or Yoko Ono's *Grapefruit* art? Or are they a book? Or are they a script? Does it really even matter? Still, given the paradigm shift from book as solely linguistic object to book as art form—that is, reclaiming the book as craft— I suppose the history of the artist's book could also be seen as a sort of microscopic Marxist fairy tale.

ML

Metadata

Metadata is information that describes, explains, locates, or otherwise makes it easier to retrieve, use, or manage an information resource. People say it is data about data or information about information. Traditional library cataloging is a form of metadata, although many reserve the term for (electronic) records that describe electronic resources.

There are three main types of metadata: descriptive, structural, and administrative. Descriptive metadata is most useful for discovery. Structural metadata explains how parts come together to make a whole, like chapters in books. Administrative metadata describes the origins of a resource. When you read the best forms of metadata, you read where/when a person was writing as s/he posted the text, image, or video.

Anticipation is a pleasurable impression about the future that informs the most effective metadata. The programmer anticipates the duration and location of future uses and provides help for users to come. Or s/he makes access difficult. This is called "rights management."

Like its analog predecessor the card catalog, metadata is an act of preservation. Like all acts of speech and inscription, metadata says and does, "We should leave for the show or else [...] this booklet is available for free on the NISO website (www.niso.org) and in hardcopy from NISO Press.

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KE

Markov Chains

One did not speak of dinner with Andrey Andreyevitch, only the probability of dinner. Probability might change, of course, depending on whether the great man had taken lunch, or gone without, eating only his usual breakfast of black tea, unripe cantaloupe, and potato knish, or snacked perhaps on a thick slice of Ukrainian poppyseed cake which Maria Ivanova baked with flourish. That recipe would have made her name in St. Petersburg—if her husband ever allowed a crumb to leave the house.

But Markov was meticulous. Poisson and Bernoulli were dabblers compared to my employer. Recreational mathematicians who tackled theorems the same way some in our aristocracy gazed at planets or contemplate the tides. I still remember the morning in his high-ceilinged office when I first understood the full range of his mastery. We spent the initial hours of the workday correcting the proofs of a German translation of his treatise on algebraic polynomials, and the next played a spirited game of chess while composing bawdy limericks at the expense of the Duke of Dundook—making use of all the potential therein—when Andrey Andreyevitch remarked on an error of mine.

"Pyotr Warrenisovitch," he said, his voice a little gruff from rhyming, "how long have we known each other?"

As he knew that I knew that he was quite aware of the precise interval of our acquaintance—and because, not having breakfasted myself, I was feeling faintly reckless—I replied, "Why, since we first encountered differential equations at the Faculty of Mechanics and Mathematics, unless I am mistaken."

"Then I have relied on your judgment for longer even than I have placed my faith in Maria Ivanova?"

"Perhaps a few months more, sir, if mi = E(xi), where m is the number of months."

"Then how can it be that—in my letter to the Dissociated Press—you have misspelled the name of our own sonneteer, the father of our national literature? Has it not always been Aleksandr, without the e?"

I did not reply that Pushkin's given name had been transliterated into English as "Alexander." As a proofreader, I know my place—an essential forest invertebrate without which a mighty oak would be unthinkable. Instead, I looked across the desk at Maria Ivanova, knitting a doubly ruled hyperboloid. Although Markov was my master, Maria was my secret muse. On that day, her sturdy beauty seemed stout, as if she'd pulled her braids too tight.

"Madame," I said, "do you consider that the independence of variables is a necessary condition for the validity of the law of large numbers?"

At this, Markov scribbled on a sheet of paper a chain of inequalities that seemed to generate themselves like the words of a novel in verse. He was that nimble, that disciplined. I calculated, with relief, that copyediting this new work might keep me employed for a fortnight. But the bulk of my attention remained on Maria Ivanova, mistress of poppyseeds, moderator of my heart. I will never forget the way she returned my glance, on that day. The look in her eyes told me that I would never be excluded from the Academy, like our friend Gorky, nor excommunicated from the Russian Orthodox Church, like Tolstoy. I would continue within my prescribed limits, another anonymous drone in an infinite sequence of drones.

"Petya," she said, without pausing her knitting, "one cannot be deprived of that which one does not seek. Nevertheless," she continued, endearingly dropping a stitch, "you must stay for dinner."

PWF

Colophonica

The last words, whispering from the hands of the bookmaker. We often credit Johannes Gutenberg with creating the printing press in the mid-fifteenth century, though he never made a colophon, making his books sketchy (in the historical sense). Like many early printers, Gutenberg feared the remonstrance of the Catholic Church, which looked down on the new artform of printing with a suspicious all-seeing eye. The Church eventually saw the value of printed books, as the printer Mainz noted in his colophon,

> Printing the words of him who gave this praise,
> Mainz helps the church the while her debt she pays.

Many of these late fifteenth century colophons could easily be named "Catholicons" for their piety, acknowledging the creator of the creator and begging for blessings. But with or without the Church, the colophon was by and for the printer, as one wrote,

> His wit and skilful hand achieved the task...
> Of book or author need none further ask.

A printer was a hero—at least within the pages of his own book. His drama weighted the last page of what he made. In grief one wrote,

> Tears dried, Bartolommeo undertook,
> With emulous love, to end his brother's book.

Such an open form inspired not only printers, but authors. The back leaf of a fifteenth century book might have two colophons sharing the page. For example the author writes something like, "At Treviso, while the wretched Polifilo was confined by the love of Polia with glittering nets. May 1 1467" followed by the printer's

> At Venice, in the month of December, 1499, in the house of Aldo Manuzio, with very great accuracy.

KS

Errata

"Errata: You might call this a corrigenda. Here, there is only a bed and a telephone that is connected to the radio that you've been talking about since last Wednesday." "Errata is originally the plural of the singular Latin noun erratum." This may remind someone of other borrowed nouns like "I love you." In 1625, out the window, a garden is full of errata for the first, second, and third printings. As figure four illustrates, the conceptual shift from data to errors and back to the homestead enacts a pattern of particular misuse.

MT

Blurb

Franz Rosenthal, Professor of Islam and Arabic Literature and translator of Ibn Kahldûn's revered *Muqaddimah*, noted the blurb's similarity to a medieval paratext called *taqrîz*. Taqrîzes, documents of praise published with a manuscript, were longer than today's blurbs. Authors wrote taqrîzes to perform good deeds for other writers and for literature. Readers of blurbs would recognize the signed endorsements and marvel at their formal achievement. One 1393 book includes eleven taqrîzes: seven begin with the phrase "I have read," and all use rhymed prose, ending with assurances that the taqrîz has been written by its author.

Authors have paid tribute to their colleagues in their books since. Marvell's tagged couplets introduced *Paradise Lost* as "sublime." Emerson wrote Whitman a laudatory and encouraging letter about *Leaves of Grass*: "I find it the most extraordinary piece of wit and wisdom that America has yet contributed." Emerson was right. Whitman published the letter with the second edition (without permission). Taqrîz coexisted with blurb. On the spine: "I greet you at the beginning of a great career" —R.W. Emerson.

Rosenthal traced the word blurb to the comic lexicon *Burgess Unabridged: A New Dictionary of Words You Have Always Needed* (1914). A blurb was "fulsome praise," "testimonial," advertisement (especially from a publisher). For Gelett Burgess, a popular writer, mocking the marketing of books was a marketing technique: his character Blinda Blurb adorned the jacket of a previous book. We are skeptical of a publisher's praise for books; though we insist we are not idealists, we retain a trace of the the opinion that literature should not be promoted. But as with the taqrîz, the blurb could be written by another writer, encouraging a reader of the better known writer to spend time with the book at hand. Until recently this comic writer seemed to have been best remembered for his oft-imitated (even by himself) poem "The Purple Cow," but now when we consider this ubiquitous genre of tiny preface, the blurb, we are citing Burgess.

Blurbs register genuine affection and can be beautiful pieces of writing. The blurber's expertise is confirmed. Still we are uneasy watching literary history performed on this small stage. Mutual blurbing is a moving practice in which writers blurb each other's books, affirming their loyalty and the feeling that despite the solitude of literary creation, writers aren't alone. The mutual blurb is a love story told in the first-or-third-person plural. Such love is often mocked. We are embarrassed. We are jealous. Nobody wants our blurb. These public displays of authorial affection for one another's books have been referred to as "log rolling," and why not? There are few actions quite so neighborly and communitarian as helping someone roll a huge log. Unrequited blurbs can also be touching because they serve literature and remind us that even great writers are grateful readers. We read in hope that the beautiful blurb for a book described as "an ocean of billowing waves" is accurate. That phrase is from a 1393 taqrîz signed Ibn Kahldûn.

ESB

Microsoft PowerPoint

Microsoft PowerPoint is an interface for performing images, text, and other media as a slide show presentation. Originally introduced in 1987, it changed dramatically ten years later with the advent of hyperlinks that allowed authors to present non-linear versions of their PowerPoint, depending upon the duration and subject of the presentation. For instance, one could choose to proceed from slide three to slide seven through a hyperlink. In 2010, Microsoft introduced a new version of PowerPoint allowing for screen capturing, removal or altering of background images, the addition of photographic effects.

A PowerPoint presentation has no determinate duration; the runtime is dependent upon the presenter and the length of the PowerPoint itself. A PowerPoint presentation can be projected upon a wall or screen. Each time it is played, it functions like a very slow film contingent upon the space in which it is presented.

Often, a PowerPoint will be controlled not by the presenter, but by an assistant. This allows for the presenter to move freely while speaking, expanding their articulation in order to engage the viewers. Often, the presenter will perform an off-hand lecture that is generated by the content of the slides being shown. This content may include images, text, sound, or even video clips. One may attempt to produce a visually engaging PowerPoint by using various background color schemes.

To go on to the proceeding slide, either the presenter or the assistant will click the screen. The liminal moment between each slide is usually of short duration, and during this time the screen will be blank: this becomes an interface.

KD

Artist's Book

An artist's book is a work of art realized in the format of a book. Unlike the standard art catalogue, which functions to document and explain a work of art, an artist's oeuvre, or an art movement, the artist book is an autonomous work in itself: self-possessed like a painting or sculpture, with no outside referent. The artist's book today exists as a celebrated form of creative output as well as an affordable art object.

While artists have been active in printing and book production for centuries, the artist book is primarily a late twentieth-century form, developed in tandem with the progress of mass production and dissemination techniques in print media. As technologies for communication have expanded, artists have co-opted tools of printing and distribution, and used the press format as a means to proliferate their work and ideas. Publications like the Situationists' *Situationist International* (1958-1969) and General Idea's *File Megazine* (1972-1989) were styled to mimic the periodicals of their day but contained innovative content that set them apart. Richard Prince's collection of short stories *Why I Go To The Movies Alone* (1983) is an example of an artist occupying the conventions of a paperback novel as a way to present his "artist" writings.

Artists have also experimented with artist's books as a means of expanding the physical possibilities of the book form. It could be argued that artists like Dieter Roth were not so interested in the book as a means of storing information but rather as an interactive sculptural object. He created a massive collection of chunky volumes containing drawings, collages, and photos that were not designed to be scrutinized page by page, but rather casually flipped through. Another of Roth's innovations was his technique of re-binding existing printed matter. Phone books, comic books and newspapers were cut to a new size, re-bound, and presented as artwork. Another example is Roth's *Literature Sausage* (1961), made from a pulped book, mixed with onions and spices, and stuffed into sausage skin.

The artist Ed Ruscha moves between occupying the formal conventions of the book and completely destroying them, and his book works are considered the benchmark of artists' books today. With unassuming titles such as *Crackers* (1969), *Every Building on Sunset Strip* (1966), and *Various Small Fires* (1964), Ruscha's early books undermined the conventions of the art photographer's monograph, instead showcasing his own amateur photography, shot specifically for the book form. In his most famous book, *26 Gasoline Stations* (1962), Ruscha challenged American photographic travelogues such as Robert Frank's *The Americans* (1959), trading the dramatic road narrative for deadpan documentation of a banal journey down Route 66 from his home in LA to his parents' house in Oklahoma. It is worth noting that Ruscha chose to distribute the original edition of this book in the gasoline stations that he had photographed, completely bypassing the usual means of dissemination within the art world.

Today, artist's books exist almost as an independent subcategory of contemporary art. Bolstered by international artist book fairs and specialist stores around the world that supply titles from hundreds of artist book publishing houses, artists' books are now recognized and celebrated as a medium in their own right.

AP

Google Translate

Google Translate is based on an approach known as statistical machine translation, a form of computational translation that employs vast quantities of pre-translated, dual-language text to map statistical correlates between words, phrases, and quasi-syntactical structures in paired languages that are then used to generate single-pass automated translations of other texts. The larger the body of pre-translated, dual-language source texts, the "smoother" the probability curve, resulting in faster and more accurate translations between language pairs. This differs from other approaches to machine translation, which use morphological, syntactic, and semantic rules to parse a source text, creating an intermediary model that is subsequently used to generate text in the target language—the most relevant example being SYSTRAN's machine translation software, which was employed by Google Language Tools until October 2007. (SYSTRAN, which was founded in 1966, has also worked extensively for the U.S. Department of Defense in translating Russian scientific and technical documents; it remains the basis of Yahoo! Babel Fish and several other popular machine translation tools.) Statistical machine translation is based not on linguistic rules, but on observed correlations between already translated texts; in this sense it is a radically computational approach to translation and may be understood to signal an important shift away from models of communication that are fundamentally human, having their basis in abstract reason, toward machinic operations—that is to say, a shift in the study of languages, and in the everyday realities of communication, from models to operations, from abstract reason to brute mathematics, and from humans to computers.

The concept of statistical machine translation was first introduced by Warren Weaver in his "Translation" memo of 1949. Drawing on the work of Bell Laboratories' Claude Shannon, with whom he was to publish *The Mathematical Theory of Communication* that same year, Weaver argued that the "statistical characteristics of the communication process" make translation essentially a cryptographic problem: "it is very tempting to say that a book written in Chinese is simply a book written in English which was coded into the 'Chinese code.' If we have useful methods for solving almost any cryptographic problem, may it not be that with proper interpretation we already have useful methods for translation?" Weaver's concept was revived by researchers at IBM's Thomas J. Watson Research Center in the early nineties and, with the exponential growth of processor speeds, has come to occupy a central place in the field of computational linguistics. Its implementation at Google has been overseen by Franz Josef Och, formerly of the Information Sciences Institute at USC, where he worked as a research scientist specializing in statistical natural language processing until becoming head of Google's machine translation team in 2004.

According to Och, the development of a new statistical machine translation system requires a dual-language corpus of more than one million words, plus two monolinguistic bodies of more than a billion words each. "It's certainly complex to program such a system, but the underlying principle is easy—so easy in fact that the researchers working on this enabled the system to translate from Chinese to English without any researcher being able to speak Chinese." To acquire this amount of pre-translated, dual-language text, Google's machine translation group employed United Nations documents, which are available in all six of the official languages of the UN: Arabic, Chinese, English, French, Russian, and Spanish. According to the Wikipedia page for Google Translate, the availability of Arabic and Chinese in UN documents may have conditioned the decision to pursue these languages as part of the project's initial focus. However, both Google's 2004 acquisition of a stake in Baidu, the premier Chinese search engine, and its 2006 launch of Google.cn argue a larger strategy based on the company's assessment of China as an emerging market and the increasingly close economic ties between China and the United States. Similarly, the US government's ongoing occupation of Iraq and Afghanistan, and the declaration of its ambition "for the spread of democracy in the broader Middle East" as stated in the National Security Strategy of March 2006, undoubtedly figured as strategic factors in Google's decision to incorporate Arabic. Following the development phase, however, Google's machine translation team has come to rely on "the Web" for continued train-

ing of its translation algorithms. As Och stated in a recent interview: “Our algorithms basically mine everything that’s out there.” “While the Web crawler is mining the whole Web and indexing it… the translation crawler” is occupied with “the subset of documents that include translations.”

CA

Poetry Workshop

Because I have been in A Poetry Workshop, or rather The Poetry Workshop, I feel basically OK speaking for everyone who's ever been in A, or The, Poetry Workshop. The main distinction between these two is that by The Workshop I refer to what my friend in Slovenia, erstwhile novelist Rick Harsch, gleefully reconfigured as The Porkshow. Many "productive" things were, are, and will forever be said in The Porkshow (insofar as the operative metaphor here involves power saws, planers, crescent wrenches, etc.), and whereas what is produced is ostensibly painstakingly original and brilliant content, what is said is, in fact, formally repetitive, mechanistic—is the word *jiggery* appropriate here?—and, if I'm really feeling beleaguered that day, so much dust powdering my untouched Exercycle. The history of The Porkshow is thus a history of the formalization of how to say everything differently without saying anything different at all. What is called for is reverse decoding, and if one learns anything at The Porkshow, it is perversely this invaluable ability to code backwards to infinite similitude. By which I mean: well, does it actually matter what I mean? No, here's what I mean: somebody says, the image of the *sardine-y signora* doesn't feel earned to me, and then somebody says, the force of this metaphor is lost with the appearance of the guttural and its evocation of Whitman, and then somebody else says, but isn't that the paradox of the ekphrastic? Always the appearance of the dread ekphrastic! At which point the one thing that is being said multiplies and with the same sincerity with which one might say something like no, no, that is truly an excellent haircut, ceases to mean anything other than what it really means, which is the terrible form of love or of hair without consideration of either love or hair. Somebody says, [I loved your poem, and find that there would be more in it to love if you knew more about what I love about your poetry, which if you read my poetry you might already know], and then somebody says, [I loved this image, but want to make sure that you've thought deeply enough about why I love this image], and then somebody else says, [I agree, I too would love this so much more if it demonstrated more love for me]. And then everyone says that.

WL

Select Bibliography

A bibliography is the logistical outcome of a reading, not its death, like the minutes inside a production system. A system might include a book, field, genre, weather (pattern), stock market indice, kanban board, or technology. As noted, a mood is a medium for another (mood). Or a technology. Thus, a concordance is untimed because it merely registers frequency, whereas an index to non-fictional literature is timed by things outside itself, such as geography (China), a list of abbreviations (OCR), or a theater (Playbill). This principle of bibliography, properly speaking, thus contains a theatrical envelope of dates, a list, a few annotations (usually omitted), lines without color, calling cards, note forms, and even a few books, which constitute its principle of selection: to begin on April Fools Day, 2010, to end on or around April 21, 2010 at the Kelly Writer's House, at 3800 Locust Walk, in Philadelphia, PA, on the University of Pennsylvania campus. This is the B side of bibliographic reference, or what W.E.B. Du Bois termed the "ivory tower of race." This side, the other side, enables the reader to see, selectively and at a glance, the object in question, minus the works cited. Note systems of documentation, like irruptions of violence or love or cuisine, do not in themselves require bibliographies because full bibliographical details can be given elsewhere. All moods are bibliographic and all affects are indexical in nature. The following bibliography thus lists all works consulted in the period in question, related to the production of an appendix to another work. Du Bois notes, noting the death of his son in Atlanta, where doctors had earlier refused to treat his son: "All that day and all that night there was an awful gladness in my heart." Lydia H. Liu, in 2009, in an article for Critical Inquiry, notes:

TL

IBM Selectric II

1971, the same year that saw a new stock market index (Nasdaq) emerge, the IBM Selectric II was introduced. Most noticeable was its shape, squarer than its rounder-edged predecessor, the Selectric. In 1971, much of the work being done in offices was done using the typewriter. Some Selectric II models included a sound-reduction option for sound sensitive areas such as a bedroom or small office. In 1881, ninety years prior to the introduction of the IBM Selectric II, Nietzsche experienced issues with headaches and blindness, which led to his purchase of a typewriter, commencing a simultaneity of two spatial interventions and effects. The Selectric II allows for impression control, i.e. modulation of the typewriter's strike force, as well as a dual-pitch setting, where one is able to type in either ten or twelve point font. The Selectric II came in red, blue, or more traditional neutral colors, such as black or grey. In 1973, IBM instituted a correcting function with the Selectric II, facilitated by Lift-off Tape.

In the twenty-first century, typewriting has largely been replaced by computers, following Alan Turing's experiments with computation and telewriting. The typewriter now regards itself as furnishing or decor; a feedback loop of writing that may or may not have been written. Where the mnemonic (genealogical) apparatus of Nietzsche and his successors was once a reproductive, manipulative object of writing, it now functions as a thermostat or decibel meter for room tone. Thusly, much of the literature written on an IBM Selectric II operates in this way. In 1971, the year that saw a lunar eclipse that lasted for one hour forty minutes and four seconds, the IBM Selectric II emerged.

KD

Bibliographic Control

after Robert Hagler's six functions of bibliographic control

I seek to name all types of beauty in the world, so the uniqueness of your beauty may be known.

I parse each instance of beauty, so that we may better understand your brilliance.

I assemble these fragments into uncountable testaments, so that they can be of use to all who wish to be awed by you.

I inscribe lists of these testaments in the clay of the riverbank; I trace them in the desert sands.

I describe my testaments in manifold ways, just as there are infinite ways to describe your face.

I draw maps locating my testaments with loving care. So that, should I perish along the way, my love, you will most certainly be found.

DM

Press Photo

The press photo is a dynamic presentation integrating workflow with ways to easily share information. Haircuts, bike accidents, or significant altercations to established aesthetic ratios (new look, same great taste, emotions, shaving) reach event horizon as the "frozen contract," a protracted image dispersion instigates. Historically, accurate information about distant markets produced special zones of time-centric thought. All press photos humanize their subject when the photo is not around, because people make mistakes.

Shapes link subjects in memory beyond or before conceptual information; the press photo capitalizes on this colloquial grammar of thought via period tics and stylizations of its constitutional technology. Grayscale, for example, is a cunning advocate of these equivocations. Press photo credits are confusing labels, like a hijacked Facebook profile.

EH

Index

Although most books of non fiction cannot be usefully read without the amenities of a more general index, the index is not normally self-generating. Thus, in terms of the formats of non-fiction, one is meant to see the back of the book, and in terms of composition, or entries, a series, and in terms of locations, see pointers. As Gertrude Stein recognized in *Tender Buttons*, which constitutes the first literary work of non-fiction to function like a blind index or (colorless) idea that has been typographically reset, the index is a poetical text and a fictional text it sits next to, like a caption in reverse, or a dining room table adjacent to an idea of sexuality, or the temperature of the room in which someone else's writing took place. An index is always an index of meaningful moments or some other impertinence. And nothing is less impertinent than irrelevance. Thus, in a digital environment like the one you or I are in, cross-references and various incidentals are in themselves indexical, like posters about love or passion, and are embedded in a text like an arrow that, pointing to one's own heart, misses its clear mark and comes to rest in a row of say, flowers, delphiniums, how to grow them. Unlike the manual typewriters once used to code index cards, today the Index highlights the less than visible things beyond the book, including obscure persons, academic titles and degrees, confusing names, Wade-Giles transcriptions, perfume, and other forms of non-printed materials.

TL

Snapshot

In the early days of photography, posing required solemnity and motion-less choreography. A held smile was verboten; it undermined the dignity annexed by posterity. But as film and cameras became cheaper and more readily available, the snapshot (or Kodak moment) evolved. Spontaneity and smiles crept in. Snapshots lived in photo albums or in shoeboxes, and sometimes died there—when they went up in flames in a house fire, were disseminated at a flea market, or dumped in the trash by a spring-cleaning ex. This was the golden age of the snapshot.

In the sixties, a disturbing trend unfolded: "the snapshot aesthetic." That off-centered photo dad took while slipping on a wet boulder trying to catch you do a swan dive into that pool of water became a fine art photography "aesthetic"—a strategy. Soon, every single image ever produced had big Art potential.

MoMA 1976: you realize you have the same casual photographs as William Eggleston does, only yours are at home—and yours are better. But they aren't; his carefully composed images aren't really all that casual; nevertheless, a scramble ensues, and you make art a career.

The snapshot aesthetic doesn't die with the advent of digital technology; it mushrooms. Every friend you've ever had and all your siblings and distant cousins and aunts send photos of sunbeams and roof parties and ask, "What do you think?"

Here's what I think. They are beautiful and boring. They were casual and authentic and profound and all things snapshotty until you asked me what I thought. You ruined the mood. You are further ruining the mood by printing them out and figuring out which ones to frame and hang on the wall. Nothing will collapse the soufflé of your fey effort faster than the dreary tomb of a frame. Preeminent snapshot artists such as Nan Goldin and Wolfgang Tillmans have struggled with this and have come up with a slide projector and stickpin solution respectively. Maybe stickpins will work for you.

But why bother? Let's all just agree to go back to the golden age of snapshottery and let them live in our shoebox repositories of today (flickr, iphone, facebook, email, but use caution when featuring them prominently on your blog or website as this is akin to framing them). Let them slip in and out of our consciousness, as they are wont to do.

DK

Bibliography

Everybody who has ever shared their writing with the world has publications that they would rather see forgotten: a glowing review of someone who went on to be an enemy or an artistic failure; a confession of early misbehavior that will be awkward to explain to your children; a really bad poem; a piece of political discourse that would be inconvenient, or worse, in your present life. It's easy to leave such items off your CV. An author could even try to buy up and pulp all extant copies of an embarrassing book. But there's never any guarantee that a dedicated researcher won't, one day, uncover your hidden secret.

There's probably no better instance of the return of the suppressed bibliographical entry—or, in this case, entries, many of them—than the discovery of Paul de Man's wartime writings for the anti-Semitic, Nazi-sympathizing Belgian newspapers *Le Soir* and *Het Vlaamsche Land*. In this case a writer's bibliography became a pawn in the ideological battle over deconstruction, the mode of criticism de Man championed.

If de Man's attempts to conceal, through silence, his ugly past represents bibliographical repression in one of its worst forms, the life of Edmond Jabès provides something different: suppression as an act of friendship. Before the start of his enforced exile in France in 1956, after which he reinvented himself as a writer, Jabès existed as a Francophone poet in Egypt. Although his was happy to republish the Cairene poems he had written in the 1940s and early '50s, he never wanted his earlier books to be made available.

Knowing of his feelings, Jabès's Parisian friend and fellow writer Marcel Cohen did what he could. As Jabès's translator Rosemarie Waldrop has recalled: "Marcel Cohen every once in a while comes across a copy of Edmond's second book, Je t'attends. He always buys the copy to take it out of circulation because he knows Edmond would not like it to be taken as representing his work." (Rosemarie Waldrop, *Lavish Absence: Recalling and Rereading Edmond Jabès*, Wesleyan University Press, Middletown, 2002, p. 49.)

Another early hard-to-find item is *Maman*, published in Cairo in 1932. When the American librarian-collector Roger Stoddard set out to assemble a complete set of Jabès's books, *Maman* proved to be one of the hardest to obtain; Cohen once showed me a three-inch-thick bundle of correspondence with Stoddard exclusively concerned with tracking down a copy of *Maman*.

Max Brod's failure to carry out Kafka's wish that his manuscripts be destroyed was an expression of friendship that resulted in the appearance of widely read books. The actions of Jabès's colleague are also an instance of friendship, and loyalty (perhaps not the case with Brod and Kafka). Their result, however, is quite different—in effect they help ensure that the book won't be read, reducing it to only a line in a bibliography.

RR

Novelty Fonts (Partial Listing)

A
AARcover
Acappella
Acclamation
Acme
Acropolis
AdLib
Addled
Add Morph
Alexandria
Alien
Amoebia
Amputee
Amigo
Amistad
Andromeda
Andy Bold
Anglophile
Anistasia
Arcadia
Arcane
Architect
Arrow
Atomic Clock
Aunt Judy

B
Backspacer
Badlock
Ballet Engraved
Balloon
Bamboo
Banderole
Bangle
Battlestar
Bauhaus
BeesKnees
BeforeGutenberg
Behemoth
Bellevue
Belmondo
BeLucian
Berliner
Biffo
BigBlack
BigBlox
Birch
Birdlegs
Bizarro
BlackOak
Blind
Blind Fish
Blippo
Block Dog
Blocky
Bloody
Boa
BocaRaton
Boomerang
Bostonia
Braggadocia
Brandish
BrassField
Brickhouse
Brightton
Brillo
Broadband
Bronx
Bubble
Bundesbahn
Burin
Busorama
Bustle

C
Cabaret
Caecilia
Caledonia
Candida
Caricature
Carpenter
Cartoon
Carver
Casablanca
Cathodelic
Cattlebrand
CaveStar
Caxton
Celetia
Centennial
Champion
Charlemagne
Cherub
Cheq
Chickadee
Chieftan
ChiliPepper
Chimes
ChineseMenu
Chromealloy
Cirrus
City
Civitype
Classic
Classical
Clipboard
Cohesion
Collage
College
ComicBook
Commons
ComputerFont
Concept
Concrete Shoes
Confidential
Corona
Cosmos
Cottonwood
Country Western
Coventry
CracklingFire
CrawModern
Creatures
Creepygirl
Crud
Cypress

D
Da Bomb
Dactylo
Democratica
DeutschSlant
Dictum
Didi
Digital
DigitalReadOut
Dolores
DomDiagnal
Domestic Text
Dominican
DominoEffect
Doric
Dot 28
DoughBoy
Downwind
Dragonwick
Dressmaker
DryGulch
DucDeBerry
Duckface
Dungeon
Duo Tone
Dutch
Dynamic

E
Earth
EastBloc
Eden
Egbert
Egypto
Eight Track
EileenBlack
Eldorado
Electoharmonic
Elektrik
Elizabethann
Elixir
Emperor
Emporium
Engravers
Enliven
EraserDust
Esso
Etcetera
European
Excelsior
Exotic
Expose

F
Factory
Fajita
Falstaff
FanciSide
Fancy Balloons
Fango
Fashion
FeltTip
Firenze
Flintstone

FloMotion
Flowerchild
Flyer
Folio
Formata
Foxjump
Fraction
FrankenFont
Frankie
Freakshow
Freeform
Freestyle
Fugue
Funky
Funhouse

G
Gadzoo
Gaffe
Galaxy
Gallant
Galileo
Game
Gangplank
Gangsta
GarageSale
Gatsby
Genoa
Geometric
GesselleScript
Ghostly
Giddyup
Glamour
Global
Glokenspiel
Glorietta
Glyph
Gowdie
Granite
Graphik
Grecian
GrecoDeco
GreenCaps
Graffiti
Griffinage
Grizzle
Grosspoint
Grotesque
Grouch
Gutenberg
Modern

H
Halfway House
Hamlet
Hammer
Handle
Hand drawn
Handwriting
Hawkeye
Headhunter
Heatwave
Hebrew
Hefty Font
Heroic
Highbrow
High Noon
Hiroshige
Hobo
Hogarth
Holiday
Homeboy
Honduras
Horatio
Hotelmoderne

I
Ice Age
Ignatius
Imago
Impact
Impress
Improv
Indigo
Industria
Inksandwich
Insideout
Insignia
Irinwood
Isadora
Isreali
Italia

J
Jacques
Jambala
Jasper
Jazz
Jeff Nichols
Jellybean
Jongeleur
Jot
JottMod
Jugend
Jungle
Juniper

K
Kabel
Kashmir
Kid Caps
Kindergarten
Kino
Kitchen
Klang
Koloss
Konanur
Korinna
Kramer

L
LaBamba
LabNotes
LaNegrita
LaFiesta
Lapidary
Latin
LazyScript
Lettuce
LCD
Lemonade
Life
LightType
Lilith
LabNotes
LaNegrita
LaFiesta
Lapidary
Latin
LazyScript
Lettuce
LCD
Lemonade
Life
LightType
Lilith
Limousine
LiquidCrystal
Lithos
LittleLouis
Logger
London
LosAngeles
Louisianne
LumberJack
Lumpen
Lunatix
LushUs

M
Machine
Madhouse
Madrone
Mambo
Manhattan
Marble
Marvel
Maerick
McGarey
MercuriusScript
Mesquite
Metro
Mex-Special
MICR
Microscan
Minerva
Mississippi
Mohammed
Moonbeam
Moped
Multiform
MysteryMixed

N
Neographik
Neon
Neptune
New Yorker
Newtext
Newtron
Nice
Nicotine
NobleFont
Noun
Nova
Novarese
Nuke
NuptialScript

O
Oblast
Oblong
OCR
Octogon

OldDreadfulNo7
Olympian
Onyx
Optane
OptiAdrift
OptiAurora
OptiBlast
OS
Outhouse
Overexposed
Overlap

P
PacFont
Pagnini
PaintBrush
Papyrus
ParisMetro
Parisian
Parole
Patriarch
Patriot
PixieFont
Playmate
Poetic
Ponderosa
PostCrypt
Present
Primary
ProtoType
PT Barnum
Punctuate
Pure

Q
Quay
QuickScript
Quid
Quiver
Quorum

R
RabbitEars
Radar
Radiant
Ragtime
RandumHouse
RansomNote
RapidWrite
ReverseRelief
Revue
Ribbon
Rickshaw
Rigamarole
Ring O Fire
Riverboat
Roman Twist
Rougfhouse
RoundRelief
Rowdy
Rumpus
Rundfunk

S
Sacredcow
Samarkan
Salter
Scaffold
Scratch
Script 12
Searchlight
Sharkstooth
Showboat
Shrapnel
Simpleton
Sinister
Skinny
Skybound
Slicker
Slide
Sluggo
Smash
SmoothPenItal
Sonata
Souvinier
Spartan
Splash
Squish
Star
Starburst
Stellar
StoneAge
Stunning
Stupendous
Sunflower
Svelt

T
Taciturnity
Tags
Tall Boy
Teknik
Tekton
Tempest
Tenderleaf
Text
Thermo
ThickThin
Tiepolo
TimesTen
Torpedo
Transport
Tribal
Trixie
Trio
Trixie
Tundra
Typeface
Typewriter

U
Udon
Ultra
uncletypewriter
Undo
Undo 36
Union
Univox
unpact
Urban Scrwl
Uptown

V
Valken
Van Dijk
Velveteen
Venture
Venice
Vibrocentric
Vietfont
Vmona
Vivaldi
Volt
Volvo
Vtekno
Vtimes
Vtopia

W
WallPainting
Waxtrax
WebsterWorld
Wedgie
WelfareBrat
Werkman
Westwood
Wideboy
Wipeout
Whassis
What A Relief
Willow
Windsor
Woodcarver
WorksStile
World of Water
Writers

X
Xavier
Xenowart

Y
Yadou
Yaroslav
YellowPills
Yexivela
Yitsui
YytriumDioxide

Z
Zaleski
Zallman
Zapped
ZeroHour
Zod
ZRexQ

Revision

Florida, 1989: The rap group 2 Live Crew shimmies its way into censorship history after their raunchy album *As Nasty As They Wanna Be* is banned in Broward County, making it the first sound recording ever declared obscene in the United States. The ensuing legal imbroglio will culminate in a Supreme Court decision upholding the Crew's First Amendment rights. In the meantime, they issue an alternate version: *As Clean As They Wanna Be*, where lyrics to the notorious track "Me So Horny" are scrubbed of explicit references to sexuality but not the underlying machismo, as in the cleaned up line, "Girls always ask me why I buck so much." Sales of *Nasty* reach double platinum. The "clean" variant? Don't ask. Popular culture scholars will have to wait a long time for the variorum edition, but here's a preview: "I have an appetite for love [sex] 'cause me so horny." Ordinarily, revision obscures the original text, which can only be recovered through scholastic labor, yet in this instance, the revised text remains invisible, effaced by the original obscenity. As usual, sex turns everything upside down in American culture, even revision.

Greenwich Village, 1923: the excitable poet Hart Crane writes "Possessions," one of the denser and more elliptical poems in *White Buildings*, the 1926 collection that helped launch his truncated career. In "Possessions," the human body is gripped in a "fixed stone of lust." Desire may be Crane's overriding concern, but even for Crane, the poem proves unusually frank. The less familiar version of the poem is considerably more explicit. Published in *The Little Review* in 1924, it includes a transparent, albeit brief depiction of anal intercourse in which the speaker is described as "rounding behind to press and grind." This effaced line has been all but ignored in Crane scholarship, even though the original *Little Review* text is reproduced in Brom Weber's 1948 study, which remains a key source for Crane's textual variants. With the advent of gay studies and queer theory, one would have expected a vigorous examination of this apparent self-censorship, since it seems to corroborate the notion that Crane's homosexuality placed him at odds with the mainstream of American modernism. Unlike *As Nasty As They Wanna Be*, here the clean variant trumps the censored original, even among academic readers, perhaps because the labor of textual criticism has lost its appeal. Crane scholars will have to wait a long time for the variorum edition, but here's a preview:

> I know the screen, the distant flying taps
> And stabbing medley that sways—
> [Rounding behind to press and grind;]
> And the mercy, feminine, that stays
> As though prepared.

As usual, sex turns everything upside down in American culture, even the scholarship on Hart Crane.

GT

The Modern Mode

1. A Cosmology of Marginalia

A**** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** **********. B****. C* *** ** *** ** ***** ****. D** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** **********.[1]

E***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** **********. F**** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** ***.

G********* ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ******. H*** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** ***. I* *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** *****. J**** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *****. K**** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** **** *** * ***** ****** *** ********** ***** ** *** ** *** ** ***** ** *****.

1. Error reading converted body part: entire body part has been discarded.

What happens now, you ask?

* In 1986, Joseph Marioni and Gunter Umberg remarked —in *Outside the Cartouche* that "paintings [or for that matter, human designs of any kind] as objects, bodies the world, are extensions of the human condition."

EQ

Pagination

Among the most invisible, seemingly natural and self-evident features of the modern printed book is pagination: 1, 2, 3, 4, 5, 6, 7, 8. "Every book begins with page one," we assume. And yet the first printed books did not bear page numbers, and pagination does not become a reliable standard before the mid-seventeenth century—a full two centuries after the printing of the Gutenberg Bible. Even the word *page* itself denoting one side of a leaf of paper (rather than a boy) in a book, manuscript, or letter first appears only after the advent of print and nearly contemporaneously with it, circa 1485. The history of pagination is the story of early printing in miniature. In it we watch printers experimenting with various methods that compete and overlap, and we can see print shop practicalities morphing into readers' tools.

The first system for ordering printed books relied on neither numbers nor the unit of the page, but rather on the alphabet and a gathering of leaves. During the period of the hand press (c. 1450-1800), when presses were powered by hand rather than industrial machine, a single large sheet of paper would be imprinted on each side with 2, 4, 8, 12, 16, 18, or even 32 or 64 pages of type. That sheet of paper would then be folded—simply in half for the largest format book, a folio, twice for a quarto, four times for an octavo, and then into origami to form the smaller format books—and then gathered with many other sheets to form a book. This system required that the pages of type be laid out in a particular order and then folded properly. To keep track of the proper sequence and orientation of pages on a particular sheet, and then to order these sheets properly to make up a book, the workers in a print shop identified each gathering with a letter of the Latin alphabet, starting over with double letters upon reaching sheet Z, and labeling key pages with numbers within the letter designation. A gathering in a octavo volume, accordingly, might bear as signatures A, A2, A3, A4 on the first four right-hand pages (or "rectos"); the next four rectos would typically be left blank. The Bs would follow, and so on. Preliminary pages were often identified with symbols rather than letters so that they might be set last. Rather than beginning with page 1, therefore, a typical book printed in 1600 might open with "*" or "¶."

During the sixteenth century, printers began supplementing signatures with numbers for each leaf in a book; both sides of a leaf, in this system, would share a number. To refer to a page in book with "foliation" as this system is called, scholars use the designation of "recto" (the right-hand page) and "verso" (the reverse). Later still, printers began supplying numbers on every page in the system we currently use. Well into the seventeenth century, however, many printed books bear both signatures and foliation or pagination. The last page in Ben Jonson's massive 1616 *Workes*, for example, is page 1015 and signature Qqqq4. Knowing that the final gathering is Qqqq helps the printer and binder, but pagination serves the reader more effectively. The eventual domination of pagination, therefore, reveals nothing less than the privileging of readers' ease over printers' labor.

HBH

Errata

To err is human, and errata acknowledge the divine. The factness of a document, interlaced with an acknowledgment of minor oversight amidst the otherwise ordered lines of text, invites consideration of the gulf between being and language, human consciousness and the spaces humans traverse. The fiction of a sovereign distance between author and text, the invisible hand that set the type and the words that appear before one's eyes, is bridged by admissions of human error, of fallacies that penetrated into the imagined perfection of the book, the page, and the finished text. Errata suggest that the text is porous: the whiteness of the page exposes the vast gulf of creation that works seek to span.

SJL

Bar Code

JGF

ISBN

978-0-557-55550-5

DS

Event and Online Editors: E. Shaskan Bumas, Clare Churchouse, Kareem Estefan, J. Gordon Faylor, Kristen Gallagher, Diana Hamilton, Matthew Landis, Tan Lin, Katherine Elaine Sanders, Danny Snelson, Gordon Tapper, and Sara Wintz

Cover Design: J. Gordon Faylor

Print Editors: E. Shaskan Bumas, Kristen Gallagher, Tan Lin, and Danny Snelson