**Fig.** "Quakers and God and the world, 1650s." Pink Dandelion, *An Introduction to Quakerism.* 2007

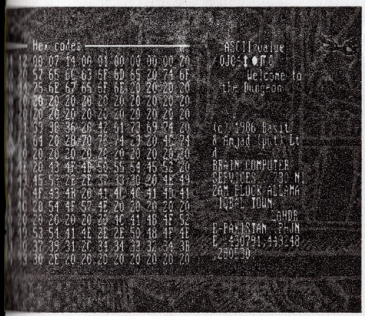


**Fig.** "Brain Virus'. The first computer virus for MS-DOS. Released January 1986.

**ALPHABET.** A perfect alphabet of the English language, and, indeed, of every other language, would contain a number of letters, precisely equal to the number of simple articulate sounds belonging to the language. Every simple sound would have its distinct character; and that character be the representative of no other sound. But this is far from being the state of the English alphabet. It has more original sounds than distinct significant letters; and, consequently, some of these letters are made to represent, not one sound alone, but several sounds. This will appear by reflecting, that the sounds signified by the united letters *th*, *sh*, *ng*, are elementary, and have no single appropriate characters, in our alphabet; and the letters *a* and *u* represent the different sounds heard in *hat*, *hate*, *hall*; and *but*, *bull*, *mute*.

The letters of the English language, called the English Alphabet, are twenty-six in number.—*Murray.*

The following is a list of the Roman, Italic, and Old English Characters, being those used at the present day in England. The Roman and Italic are also used by most of the European nations.

| | | | | | |
|---|---|---|---|---|---|
| A | a | *A* | *a* | 𝔄 | a | *ai.* |
| B | b | *B* | *b* | 𝔅 | b | *bee.* |
| C | c | *C* | *c* | ℭ | c | *see.* |
| D | d | *D* | *d* | 𝔇 | d | *dee.* |
| E | e | *E* | *e* | 𝔈 | e | *ee.* |
| F | f | *F* | *f* | 𝔉 | f | *ef.* |
| G | g | *G* | *g* | 𝔊 | g | *jee.* |
| H | h | *H* | *h* | ℌ | h | *haitch.* |
| I | i | *I* | *i* | ℑ | i | *i* or *eye.* |
| J | j | *J* | *j* | 𝔍 | j | *jay.* |
| K | k | *K* | *k* | 𝔎 | k | *kay.* |
| L | l | *L* | *l* | 𝔏 | l | *el.* |
| M | m | *M* | *m* | 𝔐 | m | *em.* |
| N | n | *N* | *n* | 𝔑 | n | *en.* |
| O | o | *O* | *o* | 𝔒 | o | *o.* |
| P | p | *P* | *p* | 𝔓 | p | *pee.* |
| Q | q | *Q* | *q* | 𝔔 | q | *cue.* |
| R | r | *R* | *r* | ℜ | r | *ar.* |
| S | s | *S* | *s* | 𝔖 | s | *ess.* |
| T | t | *T* | *t* | 𝔗 | t | *tee.* |
| U | u | *U* | *u* | 𝔘 | u | *u* or *you.* |
| V | v | *V* | *v* | 𝔙 | v | *vee.* |
| W | w | *W* | *w* | 𝔚 | w | *double u.* |
| X | x | *X* | *x* | 𝔛 | x | *eks.* |
| Y | y | *Y* | *y* | 𝔜 | y | *wy.* |
| Z | z | *Z* | *z* | ℨ | z | *zed.* |

Students of diaries and private journals have argued that the writing of a diary became a site of self consciousness, helping to forge the self as an independent agent, able to interpret and act on the world. At first it might seem that the keeping of commonplace notebooks worked in quite another way: to subordinate the self to, or constitute the self from, received wisdom. […] We need to consider the the commonplace book as a place where the early modern self emerged from contemplation of the exemplary codes and figures—the place where individuals came to exercise, and ultimately valorise, their 'judgement', and in doing so transformed the culture of politics.

That, of course, is to assert that the self was made through reading, that 'we are what we read.' Theorists of reading have argued that the process of constuing meaning from texts '*also entails the possibility that we may formulate ourselves*[.]' [emphasis added]

[K. Sharpe]

[Pl, D]

Not only servants of the crown but also Parliamentarians and Presbyterians and even, on occasion, Independents expressed concern about the seemingly uncontrolled output of printed materials. Binary metaphors of light/darkness and knowledge/ignorance were replaced by others less complimentary to Gutenberg's invention: filth/cleansing; contagion/quarantine; poison/antidote. 'Amongst those innumerable *Locusts* that … were spew'd from the Bottomless Pit, there crawl'd and swarm'd over the Kingdome, a Crew of Rascalls called *Martinists*; whose laxative Purity did… besquitter all *England* over… those *Martins* like Caterpillars encreased most pestiferously.' However mixed the metaphors, whether a plague of locusts or the onset of diarrhea, a sense of disgust was palpable. The pamphlets "spawned" by a "teeming" press were "unhealthy, infectious, unclean." "The Citie and Countrey is pestered, and the ayre thereof infected and poysoned with the sulphurous beatings of… vanitie, prophaneness and lyes."

[E. Eisenstein]

[Pl, C, PW]

**The English seventeenth century, as we will see, produces its own plague imagery, albeit in the lowlier forms of woodcuts and engravings for printed material already embedded in the matrix of the word. Even in—indeed, especially in—these representations, nothing stands between the divine wrath and its object; there is no means of visualizing any traditional and authorized agency of appeal, mitigation, protection, or expiation. […] In the absence of the advocacy role played by the saint, the questions surrounding the justice of the plague become far more urgent. In this harsher version of plague theodicy, there is only the punishment to be borne for some unspecified but evidently massive sin, or for a long list of sins by which every Christian stands indicted, and only the hope (but never the assurance) that by prayer and repentance, divine mercy will lessen the severity of the judgement. If saints allow for revelation, their absence provokes interpretation. For the English, the question is not how plague can be shown but how (as itself a manifestation of the Word, legible both in scripture and as a sign written on the body of the afflicted) it can be read, spoken, and decoded.**

**[E.B. Gilman]**

**[P]**

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**THE ANIMALS ILL WITH THE PLAGUE**
**La Fontaine, 1678**

**Long years ago a blight attacked**
**The world: a blight whose very name gives cause**
**For fear and trembling; one that was invented by the gods and sent, in fact,**
**As punishment. The Plague – for why should one**
**Not call it by its name? – waged war**
**Upon the beasts. Each day saw more and more Enrich the waters of the Acheron**
**Some lived, but all were touched. And even they**
**Who somehow managed to survive**
**Found little life in being alive:**
No appetite could whet their palates... Nay,
Foxes and wolves shunned young and tender prey;
**Turtledove spurned their mates: no love**
**No joy was there, nor any hope thereof... The lion, thereupon,**
**held council. «Friends,» Said he, «its clear, I fear, that heaven above**
**Repays our sins. To make amends**
**And cleanse us of this scourge, the worst Sinner amongst us must, in sacrifice,**
**Be offered to the gods. That is the price**
**Their wrath demands. Indeed, past ages cursed With such disaster**
**did as much. Let us confess our wrongs with candor; me, the first:**
**Myself, the vicious, gluttonous, Rapacious creature that I am!**
**How many a blameless sheep or lamb Did I devour! And for what crime?**

The sensory bases of the very concept of order are largely visual and the fact that the grapholect is written or, *a fortiori*, printed encourages attributing to it a special normative power for keeping language in order.

[W.J.Ong]

[D / BD / Pr]

different; the ability to read made one seek out the forbidden and the heretical. Conversely, if a person was illiterate and unable to understand books, it was proof of Catholic orthodoxy: 'And I would really think that he [her father] because he did not know how to read very well, not enough to go seeking something heretical. But my mother, she looked at heretical books.'

## CONVERSION BY THE BOOK

Such dangerous books could thus be eradicated by burning them, by correcting them (when possible), or by confiscating them after noting their titles carefully, often along with the name and social status of their proprieters. Like the ancient Hydra, however, they always sprang up again. They could even be found in the hands of people who the archdiocese had sentenced, even after they had solemnly sworn never again to have such a thing in their possession. The attraction or the need for books remained too strong: 'This people loves books so,' one missioner sighed, 'that it is impossible to ever see them disappear.'

If heresy passed by way of the book, conversion logically would take the same route. Since there was little hope of curing the common people of its habit of reading, its books could be replaced by others. For the missioner Father Třebický, writing in 1717, conversion was unthinkable without substituting safe books for dangerous ones. Catholic works must take the place of the sequestered volumes, works imitating as closely as possible the form and structure of the ones that circulated in Bohemia from Zittau, Leipzig, or Halle. The idea was not new. As early as the late sixteenth century, the first collection of hymns of the Counter-Reformation, counting on the seduction of song, borrowed the internal organisation and a good number of hymns of the Bretheren and the Utraquists. In the seventeenth century, the same intent guided the publications of the Prague Jesuits, who went as far as to translate the Bible so they could distribute it in an authorised version. In the eighteenth century, however, this intent was embodied in a veritable politics of Catholic publishing in the vernacular, fostered above all by the work of missioners, some of who went beyond the simple imitation of genres and titles to recommend Protestant ways of reading.

This was the case of one zealous missioner, Antonín Koniáš, whose reuputation (in point of fact exaggerated) as an ardent book burner has come down through the centuries. This Jesuit played an impor-

tant role in both the organisation of missions and in official Catholic publishing in the eighteenth century. The compiler of an Index in Czech that served as a manual for book confiscators, he was also the author of a number of works written for distribution to the people. Among them was a postil published in two versions, Czech and German, and printed three times between 1740 and 1756. The work seems to have been received favourably by the masses, thanks to the stories and the exempla that it contained. This sort of book, typically Protestant after the sixteenth century, consisted of a collection of Epistles and Gospels for the day in the vernacular, with commentaries and occasionally a hymn following each reading. Thus it progressed with the liturgical year, replacing the sermon that usually followed the Epistle and the Gospel reading for the day. Koniáš wrote in his preface,

> *On Sundays and feast days it is not enough to hear the Word of God proclaimed in public in church. One must, at the hour of rest, read oneself or hear the reading of salutary books countersigned by the spiritual authority [the parish priest].... God gives us Sundays and feast days ... in order that the reading or the hearing of His divine discourse may sow in our hearts the seed of His Word which, in its time, will procure for us the profit of eternal salvation.*

He concludes

> *Surely, if we take to heart the doctrine that we read or hear [someone] read, if we remember it often during the course of our daily occupations, the eternal Word of the Father –His Son Jesus– will not abandon us.*

Reading at home, aloud, for an audience of the family and the domestic circle – reading texts so well memorised that they become an integral part of the individual – these are the traits of intensive reading as it was practiced in European societies before the nineteenth century. Even though this sort of reading was common to both Catholics and Protestants in both its procedures and its nature, as has recently been demonstrated, not only was it much more frequent and socially more generalised among Protestants, but its status was very different. For Reformed worshippers, the reading of religious books (the model for which remained Holy Writ), repeated hundreds of times until their contents were assimilated and incorporated into people's thought, constituted one of the essential acts of faith. It was

uff; tis mi desire you should,
nisical, and holesome
wich sickness, (to tell truth)
I prai, driue it not trom

If you read, you mai happilie la

because mirth is both Pl

against the Plague with

the booke is somewat infected.

Editorial decisions made by early printers with regard to layout and presentation probably helped to reorganize the thinking of readers. McLuhan's suggestion that scanning lines of print affected thought-processes is at first glance somewhat mystifying. But further reflection suggests that the thoughts of readers are guided by the way the contents of books are arranged and presented. Basic changes in book format might well lead to changes in thought-patterns. To handle printed reference works, for example, readers had to master certain skills that are now considered rudimentary but were previously esoteric, even among learned men. A 1604 edition of an English dictionary notes at the outset that 'the reader must learne the alphabet, to wit: the order of the letters as they stand.' [. . . ] At all events, printed reference works did encourage a repeated recourse to alphabetical order. Ever since the sixteenth century, memorizing a fixed sequence of discrete letters represented by meaningless symbols and sounds has been the gateway to book learning for all children in the West. This was so little the case before printing, that a Genoese compiler of a thirteenth-century encyclopedia could write that

> *'Amo' comes before 'bibo' because 'a' is the first letter of the former and 'b' is the first letter of the latter and 'a' comes before 'b'... by the grace of God working in me, I have devised this order.*

[E.Eisenstein]

[BD / Pr]

ALL WRITING IS IN FACT CUT-UPS OF GAMES AND ECONOMIC BEHAVIOR OVERHEARD? WHAT ELSE? ASSUME THAT THE WORST HAS HAPPENED EXPLICIT AND SUBJECT TO STRATEGY IS AT SOME POINT CLASSICAL PROSE. CUTTING AND REARRANGING FACTOR YOUR OPPONENT WILL GAIN INTRODUCES A NEW DIMENSION YOUR STRATEGY. HOW MANY DISCOVERIES SOUND TO KINESTHETIC? WE CAN NOW PRODUCE ACCIDENT TO HIS COLOR OF VOWELS. AND NEW DIMENSION TO FILMS CUT THE SENSES. THE PLACE OF SAND. GAMBLING SCENES ALL TIMES COLORS TASTING SOUNDS SMELL STREETS OF THE WORLD. WHEN YOU CAN HAVE THE BEST ALL: "POETRY IS FOR EVERYONE" DR NEUMANN IN A COLLAGE OF WORDS READ HEARD INTRODUCED THE CUT-UP SCISSORS RENDERS THE PROCESS GAME AND MILITARY STRATEGY, VARIATION CLEAR AND ACT ACCORDINGLY. IF YOU POSED ENTIRELY OF REARRANGED CUT DETERMINED BY RANDOM A PAGE OF WRITTEN WORDS NO ADVANTAGE FROM KNOWING INTO WRITER PREDICT THE MOVE. THE CUT VARIATION IMAGES SHIFT SENSE ADVANTAGE IN PROCESSING TO SOUND SIGHT TO SOUND. HAVE BEEN MADE BY ACCIDENT IS WHERE RIMBAUD WAS GOING WITH ORDER THE CUT-UPS COULD "SYSTEMATIC DERANGEMENT" OF THE GAMBLING SCENE IN WITH A TEA HALLUCINATION: SEEING AND PLACES. CUT BACK. CUT FORMS. REARRANGE THE WORD AND IMAGE TO OTHER FIELDS THAN WRITING.

[W.S.Burroughs]

# Appendix: Types of Quaker Writings by Year – 1650-1699

*by David Runyon for Hugh Barbour*

The first entry under each year and type shows the number of new Quaker tracts or other works printed (reprints, translations, and collected works are listed separately; joint works of several authors are listed only once).

The second entry under each year shows the number of "sheets" printed in the works of this type during that year (as listed in Joseph Smith, *Catalogue of Friends' Books*); generally folio volumes were printed 4 pages to a sheet, quarto 8 pp., octavo 16 pp., duodecimo 24 pp., if the reverse sides are counted. Since print size was not related to the size of the page, no more accurate total is available. Fractions of sheets are not given on the chart but are added into the totals.

*Source:* J. Smith, *Catalogue of Friends' Books*, checked against D. Wing, *Short-Title Catalogue*.

*Key to classification system:*

**F** = proclamation, prophetic judgment, and other preaching to non-Quakers
**A** = autobiographical tract
**AJ** = autobiographical journal
**DP** = doctrinal, or dispute with the Puritans
**DE** = dispute with the Church of England
**DC** = dispute with the Roman Catholics
**DQ** = dispute among the Quakers
**DB** = dispute with Baptists and other sects
**S** = sufferings of Quakers described or tabulated
**ST** = toleration tract, usually combined with appeal for the sufferers
**X** = exhortation, or appeal to non-Friends about specific moral issues
**XS** = appeal to the political leaders or Parliament
**T** = ethical testimony, or ethical defense
**E** = epistle to or by groups of Friends or Meetings
**L** = letter by individual Friend
**M** = memoir or testimony to the memory of a deceased Friend
**R** = reprinted or translation, other than collected works
**I** = scientific, scholarly, or technical tract
**W** = Collected Works (often including journal)

| | P | A | AJ | DP | DS | DC | DQ | DB | S | ST | X | XS | T | E | L | M | R | I | W | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1650 | | | | | | | | | | | | | | | | | | | | |
| Works | | | | | | | | | | | | | | | | | | | | |
| Mems | | | | | | | | | | | | | | | | | | | | |
| 1651 | | | | | | | | | | | | | | | | | | | | |
| Works | | | | | | | | | | | | | | | | | | | | |
| Mems | | | | | | | | | | | | | | | | | | | | |
| 1652 | | | | | | | | | | | | | 1 | 1 | | | | | | 2 |
| Works | | | | | | | | | | | | | 7 | | | | | | | 7 |
| Mems | | | | | | | | | | | | | | | | | | | | |
| 1653 | | | | | | | | | 5 | | 3 | 3 | | | 1 | 5 | 3 | | | 53 |
| Works | 24 | | | | | | | | 37 | | 4 | 3 | 2 | 10 | 1 | | | | | 161 |
| Mems | 68 | | | 8 | | | | | | | | | | | | | | | | |
| | | | | 48 | | | | | | | | | | | | | | | | |
| 1654 | 22 | 3 | | 20 | | 2 | | 2 | 9 | | 1 | 7 | 1 | 4 | 4 | | 2 | | | 88 |
| Works | 78 | 10 | | 72 | | 5 | | 6 | 14 | | 2 | 11 | | 2 | 6 | | 12 | | | 224 |
| Mems | | | | | | | | | | | | | | | | | | | | |
| 1655 | 48 | 2 | | 24 | | 5 | | 4 | 13 | | 3 | 3 | 3 | 3 | 6 | 1 | | | | 135 |
| Works | 98 | 4 | | 122 | | 14 | | 21 | 26 | | 3 | 3 | 5 | 3 | 6 | | | | | 345 |
| Mems | | | | | | | | | | | | | | | | | | | | |
| 1656 | 37 | 8 | | 24 | | 2 | | 3 | 17 | | 4 | 4 | 1 | 4 | | | | | | 132 |
| Works | 85 | 14 | | 92 | | 13 | | 9 | 62 | | 18 | 6 | | 15 | | | | | | 377 |
| Mems | | | | | | | | | | | | | | | | | | | | |
| 1657 | | | | | | | | 4 | 13 | 1 | 3 | 6 | 6 | 5 | | 1 | | | | 102 |
| Works | 31 | | | 12 | | 3 | | 13 | 82 | 5 | 11 | 13 | 16 | 10 | | | | | | 397 |
| Mems | 139 | | | 73 | | 10 | | | | | | | | | | | | | | |
| 1658 | | | | | | | | 4 | 9 | 3 | 4 | 4 | | 7 | 1 | | | | 1 | |
| Works | 39 | 1 | | 10 | | 4 | | 18 | 31 | 4 | 5 | 10 | | 11 | | | | | 2 | 98 |
| Mems | 111 | 2 | | 48 | | 28 | | | | | | | | | | | | | | 298 |



As Elizabeth Pittenger has shown, the mechanical arts were, in the view of Hugh of St. Victor (1096—1141) "adulterate". Hugh derived his concept of the mechanical from the Greek *moicos* and the Latin *moechus*, meaning an adulterer. The mechanical was in this view the perversely fleshy, which contaminated and deformed the divine inscriptions upon the soul. Language then, at its purest, must be separated from the adulterations of materiality, and consequently from writing itself, which, as the work of the hand, is seen as a debased activity. The writing that takes place in the monastic *scriptoria* is defined as a form of penitence *because* it is a manual and mechanical labor.

[Masten, Stallybrass, Vickers]

[Pr]

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In the tumultuous decades of the mid-seventeenth century, the threat of religious division and dissension continued to be widely represented through images of insect life. But whereas texts such as *The Bee hive [of the Romishe Church]*, 1580] emphasise the ultimately regimented, social nature of the papist swarm (which is always operating under the auspices of the pope), the abundant pamphlet literature of the 1640s proclaims that the swarm has escaped from its containment; like the plagues of Egypt swarms now seem to cover the land. Anti-sectarian literature is infested with figurative accounts of seeming bees, frogs, locusts, serpents, eels and maggots. [...] The swarm functioned not only as a means of registering the perceived political anarchy of sectarianism, but also the unrestrained discursivity which created and accompanied the destruction of hierarchical order.[...] In the 1640s, sectarianism became an issue of discursivity itself. Responding to social and economic turmoil, prophets prophesized, preachers sermonized, laymen and divines pamphleteered, wives petitioned, armies debated. The collapse of censorship and an eager readership propelled this verbal outpouring into print, as prophesies, sermons, petitions, and debates were recorded in material, commodified form.

[K. Poole]

[P, PW, Pr]

Banish these *Word-pirates*, (you sacred mistresses of learning) into the gulfe of *Barbarisme*: doome them euerlastingly to liue among dunces: let them not once lick their lips at the *Thespian* bowle, but onely be glad (and thanke *Apollo* for it too) if hereafter (as hitherto they haue alwayes) they may quench their poeticall thirst with small beere. Or if they will needes be stealing your *Heliconian Nectar*, let them (like the dogs of *Nylus*,) onely lap and away. For this *Goatish* swarme are those (that where for these many thousand yeares you went for pure maides) haue taken away your good names, these are they that deflowre your beauties. These are those ranck-riders of Art, that haue so spur-gald your lustie winged *Pegasus*, that now he begins to be out of flesh, and (euen only for prouender-sake) is glad to shew tricks like *Bancks* his Curtall. O you Bookes-sellers (that are Factors to the Liberall Sciences) ouer whose Stalles these Drones do dayly flye humming; let *Homer, Hesiod, Euripides*, and some other mad Greekes with a band of the Latines, lye like musket-shot in their way, when these Goths and Getes set vpon you in your paper fortifications; it is the only Canon, vpon whose mouth they dare not venture, none but the English will take their parts, therefore feare them not, for such a strong breath haue these cheese-eaters, that if they do but blow vpon a booke they imagine straight tis blasted[.]"

[T. Dekker]

[P, Pr, PW, C]

1580. W. LAMBARD's CORRECTED DRAUGHT OF AN ACT OF PARLIAMENT FOR THE ESTABLISHMENT OF THE GOVERNOR'S OF THE ENGLISH PRINT.

*An acte to restraine the licentious printing selling and vttering of vnproffitable and hurtfull Inglishe bokes.*

For as much as the art of Printing bookes (a most happie and proffitable invention) is now of late tyme greatly abused, partly by the covetousnesse of some that doe occupy the trades of printing, binding, buying, and selling bookes, and partly by the vnadvised enterprise of sundrie persons, which doo take vpon theim, either for glorie, or gaine, to devise, penne, gather, or translate, and to set forthe in the Inglishe tongue, sundrie bookes, pamfletes, Poœsies, ditties, songes, and other woorkes, and wrytinges, of many sortes and names serving (for a great parte of them) to none other ende (what titles soever they beare) but only to let in a mayne Sea of wickednesse, and to set vp an art of lasciuius vngodly love, to the highe displeasure of GOD, whose guiftes and graces bee pitiefully misused thearby to the manifest iniury and offence of those godly learned, whose prayse woorthie endevours and wrytinges are thearfore the lesse read and regarded to the intollerable corruption of common lyfe and manners, which pestilently invadeth the myndes of many that delight to heare or read the said wanton woorkes, and to no small of sufferable wast[e] of the treasure of this Realme which is thearby consumed and spent in paper, being of it selfe a forrein and chargeable comoditie.

BE IT (for remeadie hearof) ENACTED, by the Queenes most excellent maiestie, the Lordes spirituall and temporall, and the commons in this present Parliament assembled, and by the authoritie of the same, That of the Deane of the Cathedrall Churche of Sainct Paul within the citie of London for the tyme being, The Deane of the Cathedrall churche of Sainct Peters in Westminster for the tyme being, the deane of the Arches in London, and the Recorder of the said citie of London for the tyme being, and eight other persons the same to be iiij readers benchers, to vtter barresters of or in the fowre principla Innes (or howses) of Courte, commonly called the Inner temple, the middle temple, Lincolnes Inne, and Grayes Inne, (that is to saye, two suche persons of eche of the said Innes, or howses) and to bee from tyme to tyme, named and appointed severally, by the Benchers, Readers, and auncientes of evarie the said Innes (or howses) shall from henceforthe be called GOVERNOURS OF THE INGLISHE PRYNTE.

And that no parson or parsons shall from hencefoorthe printe for him selfe, or for or vnder any other or otherwise offer to sale, or vtter, any copie, worke, or wryting whatsoever hereafter to be printed eyther in the Inglishe tongue only, or in any other language and the Inglishe tonigue jointly although the same shall have bene at any time before putte in printe, vnless the same copie, woorke, or wryting, shalbee first allowed and licenced to the print, by the said GOVERNOURS OF THE INGLISHE PRINTE or by some three of theim (whearof the said Deane of Sainct Paules the said Deane of Sainct Peters or the said deane of the Arches to bee one) vnder the propre hand wryting of such of the said Gouvernours, as so shall allowe, and licence And vnlesse also that the said allowance and licence together with the propre names, surnames, and additions, aswell of the said 'Governours', as shall so allowe and license, as is aforesaid) as also of the author, penner, or translator, and of the Printer of the saide copie woorke or wryting and of him and theim for or vnder whom the same shalbe printed (if any such shalbe) and togeather with the verie daye of the

*1333* Simone Martini places a book in the hands of the Virgin in his Annunciation. The Catholic Church debates whether the Mother of God can be recognized as a reader.

*1345* Plague reaches the Volga River basin.

*1347* Plague reaches Italy.

*1348* Plague reaches London.

*1377* Metallic Movable Type.

*1382* The plague returns to Europe. Ireland is especially hard hit.

*1390* First paper mill.

*1461* King Edward IV.

*1476* William Caxton introduces the printing press to England.

*1483* The crowning and subsequent murder of King Edward V.

*1603* King James I.

*1605* The Gunpowder Plot.

*1483* King Richard III.

*1400-...* Some common people become opposed to written culture. Laws and court decisions are written and these are often perceived as a form of oppression, notarial contracts are often perceived as a way of keeping them in a dependent position; they believe there are evil magic books and that Jewish people, distrusted by many, also write often.

*1403* The Corporation of London approves the formation of a guild of stationers. The occupations considered stationers are text writers, limners (illuminators), bookbinders, or booksellers who work at a fixed location (*stationarius*) beside the walls of St Paul's Cathedral. The guild will come to be called the Stationers' Company. It holds a monopoly over the publishing industry and is officially responsible for setting and enforcing regulations.

*1439* The earliest mention of a mechanized printing press in Europe appears in a lawsuit in Strasbourg.

*1455–85* Wars of the Roses.

*1456* The Gutenberg Bible.

*1492-1600* It is estimated that the Columbian Exchange kills over 50% (in some cases as high as 90%) of the indigenous population of the Americas.

*1509* King Henry VIII.

*1536* William Tyndale is strangled and burned for translating the New Testament and most of the Old Testament into English.

*1546* Girolamo Fracastoro's "spore theory" posits that infections are caused by small particles called "spores" that may be transferred from one person to another.

*1558* Queen Elizabeth I.

*1600–1700* Among the liberal professions, merchants, craftsmen, and non-commissioned officers in Europe, Protestants generally have three times as many books as Catholics. Among civilians, Calvinists have even ten times as many books as Catholics.

*1647* George Fox begins to preach publicly, pulling together groups of disparate Seekers that will form the Religious Society of Friends.

*1649* Commonwealth Rule in England.

*1650* George Fox is imprisoned for blasphemy. A judge mockingly calls him and his followers "Quakers," in reference to their quaking before the word of God.

*1653* Oliver Cromwell makes himself Lord Protector.

*1654* Quaker preachers campaign across the whole of England.

Profound learning happens in basements; the literal underground of the cultural underground. All of the parties and gigs I went to in my late teens and early twenties happened in them; we could thrive below ground. Around the same time in my life, I found the code to get into the basement of a building on campus that held two Vandercook printing presses and a huge cabinet of wooden and lead type for printing. The placement was historic and practical—presses are heavy and need to lay low to avoid damaging the buildings that keep them, the bodies that haul them. They were easier to hide below ground: hidden under false floors in basements to avoid the censor's eye, betrayed and raided in the middle of the night, the press beds broken and the type melted. The nights I wasn't in the underworld dancing, I'd head to the underground print room to teach myself how to use the big, old machines. I brought the logic of every other sweaty, smokey basement I'd been to and went after midnight, stealing paper to print on to my heart's content.

*A Scourge for Paper-Persecutors, Or Papers complaint, compil'd in ruthfull rimes, against the paper-spoylers of these times* (1625), conceives of writing as a primarily lewd act. Told from the perspective of a sheet of paper in rhyming couplets, the paper complains of the

> ruthlesse Martyrdome my Body beares
> By rude *Barbarians* of these latter Times,
> Blotting my spotlesse Brest with *Prose* and *Rimes*

The paper rants about getting marked with all kinds of bad writing printed too urgently, stripped of its virginity and sullied with songs, poetry, pornography, and religious debate, filling London with

> their infectious Swarmes; whose guilty sheetes,
> I have observed walking in the streets.

Despite the appearance of urgency and the frenzy of desire, there are many movements leading to a printed page, and they all require careful choice and concentration. It begins upside down and backwards, taking little lead letters one by one and placing them topsy-turvy into the composing stick, then bringing them to the press bed for laying out, then adding wooden and lead blocks called furniture to lock in the slabs of

letters and words into the size of the page you want printed, then mixing the ink and applying it to the rollers, then pulling paper through again and again. A choreography of steps emerges, simple and thrifty: flick the lever into print mode, step on a pedal to open the grippers and place a fresh sheet of paper in, lift your foot up, and crank the press with one hand, while lightly placing your palm to guide the paper through with your other, walking while cranking it all the way to the end of the bed. The grippers let go automatically and you can lift out the printed sheet, lay it on a drying rack, and repeat.

Alone in the basement, disciplined by the repetitive movements and unable to keep my hands free from dirt and ink for very long, I worked myself into a contradiction: a trance state of deeply felt embodiment. The ur-text of heretics and evangelicals, commonly called the bible, has a useful phrase for this experience: *the word made flesh*. There was not a single word printed in that room that hadn't been fingered and handled and inked and pressed by me, then folded and collated and stitched together with a needle and thread drawn through beeswax. All of the books on my bookshelf and in the library where I worked by day began to look strange, I could sense the different applications of human touch and pressure in their pressing. This was especially true for books published before the 20th century, which were made nearly the same way I was working in the basement by night. My labor connected me to a largely invisible lineage of laborers, readers in their own right whose reading was bound up in the sweat and physical exertions it takes to press ink on paper, dating back centuries, filling homes and libraries with rare and manifold books, pamphlets, posters, ephemera. Reading had always felt so visceral to me: enrapturing, death-defying, stunning, mind-bending, life-changing, and now I felt like I could make my reading even more visceral by engaging in the most rigorous and physically demanding productions of text possible. I would carry that knowledge in my body to bear upon *anything* I'd go on to encounter and read in the wild.

Scouring the internet for videos of performance art of the queer underground, something to help me understand the nature of my own pained embodiment, I could deepen and intensify my relationship with an unbroken tradition. I found rumor of Ron Athey's *Human Printing Press*, then footage of the performance, part of *Four Scenes in a Harsh Life* (1994).

Athey carves into the back of another naked performer, Darryl Carlton. He then blots the cuts with thick paper towels and hangs these prints up on clothes lines to dry. The prints are attached to pulleys, and slowly the lines of bloody impressions are pulled over the heads of the audience. Athey is white and HIV-positive; Carlton is Black and HIV-negative, the intensity of the performance is flattened and redirected by the media into a panic over AIDS exposure. To read the local paper in Minneapolis where the first performance was held, you'd think Athey's blood was dripping down on the heads of onlookers. The ritual of painful spiritual initiation and the embodied sharing of information is garbled and gobbled down by angry Christians—we will always spread like a virus to them. But with a distance of a dozen years and a print room to myself in the middle of the night, I can experiment with bodily fluids to my heart's content: cut and spit and piss when mixing the inks.

Is *The Human Printing Press* the last great print heresy? I hope not, because I delight in my inheritance: a long, anonymous history of underground printing for which lives were placed on the line, blood for ink, desperate to make a mark. This too haunts my reading from my time at the press onward: how heresy travels historically and is called contagion, pestilence, plague, in the form of texts that people suffered and sometimes died to make, distribute, read. In *Quakerisme the path-way to paganisme* (1678), a polemic against publications by the Quakers, John Brown encourages readers to:

> [F]lee from them, most hastily, then from persons having the black botch, upon the account, that when these could endanger only the Body, those were actively seeking to destroy the precious Soul.

COLOPHON

*Special Effects* is a reader of found and commissioned writings dedicated to early modern reading, the printing press, and the plague. It has been assembled, laid out, printed and bound by Henry Andersen, Lars Kwakkenbos, Arthur Haegeman, Jonas Temmerman, Kaloe Steerneman, Emese Veszely, Beate Christensen and Simon Breynaert, as part of a masterclass at KASK & Conservatorium, March 24-27, 2025.

*Special Effects* is the first of four such readers made as part of the research project "The Reading of Pleasure" at KASK & Conservatorium.

Many thanks to Thomas Desmet, Stéphane De Schrevel, Brooke Palmieri, Isabelle Sully, and Simon Asencio.

ERRATA

In the timeline, the entries "1603 - King James I", "1605 - The Gunpowder Plot", and "1559 - The Sacred Congregation of the Roman Inquisition…" all appear in non-chronological order. The associated dates are correct.

The quote of A.Blair and one of E.Eisenstein are listed with the organisational tag "BD", rather than "Da".

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Centuries pass, but Brown's language and imagery roots me to the spot:

> Is it not obvious to all, that beside the advantage of the Devil in our loss of so much precious time, spent in reading of their heretical and blasphemous writings, (which may be one end why the Devil prompteth them to be at so much pains and charges, to Write, and Print, so many pernicious Scripts, and distribute them so freely) he hath this also, that the reading of their Impertinent Reavings, in and about the holy things of God....doth oft excite the Reader to laughter, who should rather be weeping over the manifest Effrontery done to the holy and precious Truths of God...

There is the devil, there is heresy, there is blasphemy, there are pernicious scripts distributed for free or for cheap, impertinent reavings [sic], and these threaten not just the health of the ephemeral body but of the eternal soul. The activities that link body to soul in this cosmology: writing, printing, reading. The historic imperative is: keep going and take nothing for granted, not the book on the shelf, the words on the page, the fibers that absorbed the ink of the words, the hands that made it so, and carried it forward across time to yours. I give a virgin sheet of paper something to complain about, I take the worries of John Brown and chart my pathway to paganism underground, in lead and wood on paper, I make the overblown language a prophecy for my own printing, I fill up every page. When I am still enough in my reading, or focused enough in my printing, I can feel the memories and ghostly gestures of this lineage awake and alive in my decisions, my movements, my feats of concentration and repetition.

[B. Palmieri]

*1657* At least a thousand Quakers are in prison.

*1658* Death of Oliver Cromwell.

*1659* King Charles II.

*1559* The Sacred Congregation of the Roman Inquisition publishes the first Index of Forbidden Books.

*1611* The King James Bible.

*1642-51* English Civil Wars.

*1662* The Licensing of the Press Act authorizes copying restrictions. These restrictions are enforced by the Stationers' Company. The censorship administered under the Licensing Act leads to public protest.

*Nov. 1663* Ships coming to London from plague-infected ports are required to moor at Hole Haven on Canvey Island for a *trentine* – period of 30 days – before being allowed to travel up-river.

*May 1664* The isolation period increases to forty days – a *quarantine.*

*April 1665* The Great Plague of London begins to break out. The first areas to be struck are believed to be the dock areas just outside London, and the parish of St-Giles. In April, a riot breaks out in St. Giles in the Fields when the first house is sealed up. A crowd riotously liberates the infected inhabitants. Pest-houses are built.

*July 1665* Plague is rampant in the City of London. Pits are dug to accommodate the dead, bodies begin to be stacked up against the walls of houses, plague doctors traverse the streets, many of them without formal medical training. Thinking the transmission of the disease might be linked to the animals, the City Corporation orders a cull of dogs and cats. Villagers around London leave the vegetables they sell in specified market areas and collect their payment after the money has been left submerged in a bucket of vinegar.

*Sept. 1666* The Great Fire of London.

*1689* Freedom of worship law in England.

*1685* King James II.

*1689* The English Bill of Rights.

*1691* Death of George Fox.

*1694* The English Parliament does not renew the Licensing Act, ending the Stationers' monopoly and press restrictions.

*1702* First English language newspaper.

*1710* The Statute of Anne, also known as the Copyright Act, establishes copyright as purview of authors.

*1714* King George I.

*1722* Daniel Defoe, *A Journal of the Plague Year.*

*1740* South Carolina passes a law prohibiting the teaching of slaves to read, and several other states follow suit.

*1750* Lord Chesterfield urges his son to use a sponge and warm water to scrub the teeth each morning. The recommendation of using one's own urine in France is widely flouted by Fouchard, the French dentist. Gunpowder and alum are also recommended.

*1817-23* First cholera pandemic.

*1857* Gustave Flaubert, *Madame Bovary: Mœurs de Provence.*

*1965* The obscenity trial of William Burroughs, *Naked Lunch.* The last US obscenity trial for literature.

*1975* Autokon 8400 flatbed scanner.

monethe and yeare of our lorde CHRISTE in which the same shalbee first begonne to be printed shalbe plainly and distinctlye set foorthe and printed and conteyned in the first or second page of the said copie, worke, or writing, when it shall be offred to sale or vttered. And be it further enacted by the autoritee aforesaid, that if any copie, work, or wryting whatsoever shalbe hereafter printed, offered to sale, or vttered contrary to the forme order and true meaning of this present acte or with any material alteracon addicion or Diminution therein to be had or made, after such allowance and licence shall not be privie and assenting That then aswell the Printer thearof as also suche other Stationer, printer, or bookeseller (if any suche shalbe) for or vnder whome the same shalbe printed) shall lose and forfaite the sum of XXli to be levied of his or their goods and cattails, to the vse of the Queens Maiestie, and shall also from thenceforth lose all and everie benefite of suche priviledges and graunts as he or they shall then have of or for the printing of any other copie, woorke or wryting whatsoever : And shall be moreover from thencefoorthe for euer disabeled and vtterly Debarred, to exercise (otherwise then as a meniall servaunte to any other) any of the trades of printing, binding or selling of Bookes. And that then also it shall and may bee lawfull to any parson or parsons whatsoever, to seise, take, and haue to his or their proper vse or vses, and all and everie suche booke and bookes as shall be printed contrary to the fourme and meaning of this present Acte and shalbee offered, opened, or set out, to the sale, in any place or places whatsoeuer.

Provided neuertheless, that this acte or any thing therein conteyned, shal not in any wise preiudice nor be preiudiciall to any person or persons, for or concerning the printing, offering to sale, or vttering of any copie, worke, or writing that shalbe hearafter allowed and licenced nder the proper handwriting of any Archbisshop of this Realme of Inglande to be printed So alwayes that the said allowance and licence, together with the proper name and surname of th[e] archbishop and

name of his See and together with the names and surnames of the Author, penner, or translator and printer, and setter on worke and together with the verie day of the monthe and yeare in which the same shall first beginne to be printed, Bee planinly and distinctly set foorthe and printed and Do in the first and second page of suche copie, worke, or wrytinge, when it shall be printed, put to sale, and vttered.

Provided also that this acte, or any thing therein conteyned shall not in any wyse extende to the printing, putting to sale, vttering of any Statutes of the parliament of this Realme of Inglande or any proclamacons or publique orders, ordinances declaracons commaundements whatsoeuer lawfully proceading eyther mediately or immeditely from and vnder the name or auctoritie of our souereigne Ladie the Queenes maiestie, or any the *articles* of any convocation or Synode of the cleargie assembled by lawfull ordre, but that the same and everie of theim shall or may be printed offred to sale or vttered in suche manner and forme, as if this presente acte had neuer been had or made.

This Acte to continue in force, during all the lyfe of our Sovereign Lady of the Queenes maiestie that no is, and no longer.

[Company of Stationers of London]

[D, Pr]

We know very little about reading practices among ordinary people in early modern England. Margaret Spufford usefully highlighted the difficulties in measuring literacy, and argued that the ability to read was probably far more widespread than the (historically measurable) ability to write: Spufford's 'def old fen woman', who became a Quaker on reading on of their tracts, underlines the power of print even in the hands of very humble readers. Barry Reay argued that Quakerism took hold among occupation groups [such as printers] which demanded unusually high levels of literacy. Increasingly, however, studies show that oral and literate culture were intrinsically linked. So-called print culture was incorporated into an oral culture: books were read or sung aloud; ballads were pinned up on walls for decoration; at the same time, as Adam Fox has shown, aspects of oral culture increasingly required transmutation into written record and print.

[K.Peters]

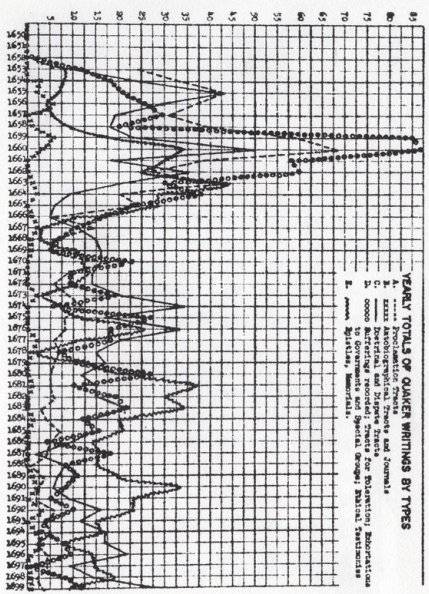
[Q, S, Pr]

## ORGANISING THEMES

| | |
|---|---|
| [C] | Contagion / Virus |
| [Da] | Data |
| [D] | Discipline |
| [De] | Death |
| [P] | Plague |
| [Pr] | Printing |
| [PW] | Pamphlet Warfare |
| [Pl] | Pleasure |
| [Q] | Quakers |
| [R] | Replication / Doubles |
| [S] | Sound |



| | | P | A | AJ | DP | DS | DC | DQ | DR | S | ST | X | XR | T | E | L | M | R | I | W | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1659 | Works | 59 | 6 | 1 | 7 | | 4 | 1 | 11 | 22 | 1 | 13 | 36 | 13 | 16 | 1 | | | 1 | | 210 |
| | sheets | 213 | 15 | 26 | 37 | | 34 | | 34 | 60 | 2 | 20 | 104 | 38 | 38 | 1 | | | 2 | | 487 |
| 1660 | Works | 68 | 3 | | 37 | 10 | 7 | | 8 | 8 | 7 | 18 | 33 | 21 | 27 | 6 | | | 1 | | 278 |
| | sheets | 282 | 3 | | 75 | 25 | 7 | | 16 | 33 | 29 | 40 | 36 | 104 | 40 | 1 | | | 5 | | 742 |
| 1661 | Works | 38 | | | 11 | 3 | 1 | 1 | 2 | 11 | 6 | 10 | 18 | 13 | 28 | 1 | | 36 | 1 | | 180 |
| | sheets | 87 | | | 31 | 2 | 7 | 6 | 4 | 24 | 22 | 27 | 35 | 29 | 70 | | | 90 | 15 | | 471 |
| 1662 | Works | 27 | | | 20 | 4 | 6 | 1 | 4 | 20 | 8 | 17 | 22 | 7 | 22 | 3 | 2 | 18 | | 1 | 168 |
| | sheets | 46 | | | 40 | 4 | 12 | 6 | 10 | 106 | 14 | 22 | 44 | 31 | 31 | | 4 | 47 | | 18 | 411 |
| 1663 | Works | 42 | 1 | | 16 | 4 | | 1 | | 7 | 1 | 3 | 7 | 12 | 37 | 2 | 4 | 10 | 1 | 1 | 149 |
| | sheets | 96 | 2 | | 61 | 14 | | | | 15 | 3 | 21 | 7 | 20 | 43 | 2 | 3 | 78 | 1 | 63 | 429 |
| 1664 | Works | 20 | 2 | | 8 | | 1 | | | 11 | 10 | 6 | 7 | 3 | 23 | 1 | 3 | 10 | 1 | | 106 |
| | sheets | 47 | 4 | | 13 | | 5 | | | 28 | 28 | 10 | 10 | 21 | 31 | | 4 | 18 | 5 | | 224 |
| 1665 | Works | 24 | | | 2 | | 2 | | 22 | 6 | 7 | | 6 | 4 | 24 | 2 | 1 | 17 | 1 | 1 | 99 |
| | sheets | 46 | | | 14 | | 15 | | 23 | 23 | 11 | | 6 | 12 | 32 | 1 | 1 | 58 | 1 | 17 | 261 |
| 1666 | Works | 6 | 1 | | 4 | 1 | | | | 4 | | 3 | 7 | 3 | 9 | 1 | 1 | 10 | | 1 | 51 |
| | sheets | 6 | 1 | | 9 | 1 | | | | 6 | | 2 | 9 | 16 | 8 | | | 17 | | 193 | 258 |
| 1667 | Works | 14 | 3 | | 7 | | 3 | 1 | | 7 | 2 | 1 | | 1 | 4 | 1 | 1 | 4 | | | 48 |
| | sheets | 57 | 3 | | 33 | | 25 | 5 | | 35 | 7 | 1 | | 5 | 7 | | | 10 | | | 181 |





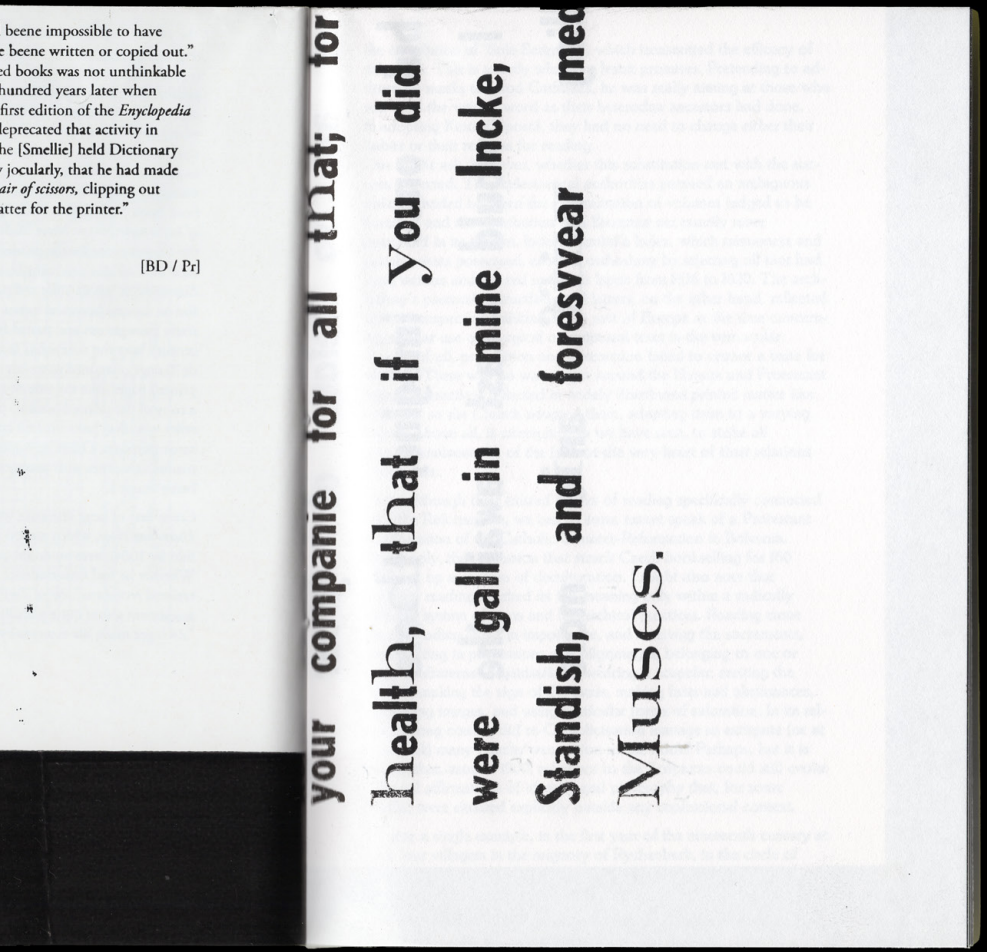

The prolific Italian polymath Girolamo Cardano also recommended cutting and pasting to "put a book in order fast": cut out the pieces of text (presumably from the manuscript one has composed, possibly from a preliminary printed version) in order to rearrange them in the desirable order, then paste them; "in this way you can accomplish in three days what could take a year to transcribe." Cardano was so proud of this device that he called attention to it in the index to his *De subtilitate* [1582]. In another hint of some practice of this kind, Ulisse Aldrovandi, who managed a vast collection not only of natural objects but also of notes from books, thanked his wife for putting together his five-volume *Lexicon of Inanimate Things*. Most likely this meant arranging and fastening in the correct order for the printer a vast number of notes on slips of paper, such as those she also contributed to taking for her husband's *Pandechion Estomonicon*, which collected passages from ancient and modern authorities on natural historical topics. Both cases involved primarily or exclusively passages cut and pasted from personal manuscript notes. But a century later the notebooks that survive of the bibliophile Jean-Nicolas de Tralage contained paste-ins of manuscript slips as well as occasional printed pages, like the title of a 1666 book, which was either torn out of a copy of the printed book or perhaps procured from the printer or bookseller who may have stocked extra copies of the title page for advertisement purposes. Other examples of personal notebooks intermixing manuscript notes with passages cut from printed books are currently being studied.

Compilers of large reference works, like Theodor Zwinger's *Theatrum Humanae Vitae*, which started in 1565 at 1400 folio pages and grew fivefold by 1604, were no doubt particularly prone to use such shortcuts. Whether he had firm evidence for the claim or was relying only on a rational reconstruction of Zwinger's working methods, Samuel Hartlib's assessment seems quite plausible when he wrote in his diary in 1641, "Zwinger made his excerpta by vsing old bookes and tearing

whole leaves out of them, otherwise it had beene impossible to have written so much if every thing should have beene written or copied out." Certainly the cutting and pasting of printed books was not unthinkable in Hartlib's context. Nor was it some one hundred years later when William Smellie compiled the bulk of the first edition of the *Encyclopedia Britannica* (3 vols., 1768-71), though he deprecated that activity in describing it in cut-and-paste terms: "but he [Smellie] held Dictionary making in great contempt; and used to say jocularly, that he had made a Dictionary of Arts and Sciences with a *pair of scissors,* clipping out from various book a *quantum sufficit* of matter for the printer."

[A.Blair]

[BD / Pr]



the translation of 'Sola Scriptura', which transmitted the efficacy of salvation. This is exactly what our Jesuit promises. Pretending to address his marks to good Catholics, he was really aiming at those who still used the written word as their heterodox ancestors had done. In adopting Koniáš's postil, they had no need to change either their habits or their reasons for reading.
One might ask, however, whether this substitution met with the success expected. The ecclesiastical authorities pursued an ambiguous policy, divided between the extermination of volumes judged to be heretical and the distribution of a literature necessarily more restrained in its themes. Indeed Koniáš's Index, which missioners and parish priests possessed, ensured orthodoxy by rejecting all that had been written and printed in Czech lands from 1436 to 1620. The archbishop's pastoral instructions and letters, on the other hand, reflected the circumspection habitual in the rest of Europe at the time concerning secular use of liturgical or scriptural texts in the vernacular.
In spite of all, prohibition and destruction failed to uproot a taste for reading. There was no way to get around the Hussite and Protestant liturgical practices reflected in widely distributed printed matter like hymnals, so the Church adopted them, adapting them to a varying extent. Above all, it attempted, as we have seen, to strike all possible malcontents of the faith at the very heart of their relations with books.

Thus, although their existed modes of reading specifically connected with the Reformation, we can to some extent speak of a Protestant acculturation of the Catholic Counter-Reformation in Bohemia. Conversely, the repression that struck Czech bookselling for 160 years set up a process of deculturation. I might also note that Catholic reading reached its full meaning only within a radically different system of signs and hierarchical practices. Reading came after attending Mass in importance, and receiving the sacraments, participating in processions and pilgrimages, belonging to one or more confraternal organisations, wearing a scapular, reciting the Rosary, making the sign of the cross, making fasts and abstinances, possessing images, and using particular forms of salutation. In its relatively long course, did re-Catholicisation manage to extirpate (or at least shift) many Czechs' veneration of the book? Perhaps, but it is certain that, around 1800, reference to the Scriptures could still evoke personal affirmations of identity and philosophy that, for some people, were situated explicitly outside any confessional context.

To give a single example, in the first year of the nineteenth century at least four villagers in the seignory of Rychenburk, in the circle of

I am so ielous of your
but once imagine, there
I would cast awai the
lling wiff anie more

Chrudim, met at one another's houses to take turns reading the Apocalypse, the Bible, and the Gospels. All 'dwelt in the living peace' and were, according to their own statements, 'of no religion.' Josef Veselý, 46 years of age, a tailor who farmed a field owned by his brother and sold pearl barley on the side, declared that this peace was 'to the letter' the one Jesus Christ had proclaimed and that he had found it for himself through the spirit. It was true that he had declared himself 'Helvetian' (Calvinist after the Edict of Toleration), but now he was 'non-Catholic in the living peace.' His companion, Josef Suchý, 37 years of age with four children, a yeoman farmer who worked a 'half landholding' in the village of Svratouch, had been known until then as a Catholic. Suddenly, however, he declared himself a Calvinist. Interrogated on this sudden change on 5 July 1800 in the offices of the castle, he explained that he had only done so 'for people' for in reality he dwelt 'in the peace', a peace 'holy and golden' found in the Gospel. He owned only one book, inherited from his father, containing the Gospels and the Epistles. Its small format and place of publication, the city of Litomšl, indicate that it was probably a pedlar's book comparable to those of the French Bibliothèque bleue. The work was in any event Catholic. Its literal reading had delivered Josef from existing religious structures and revealed to him his capacity to think for himself. He expressed his change of hear with citations that served him as guidelines, so thoroughly assimilare that they made up his deepest sense of identity.

— How long ago did you leave the Catholic religion?
— Almost two years ago.
— By what route?
— By love: 'Love thy neighbour as thyself.'
— But that Gospel, you must already have read it while your father was alive.
— Yes, but it is particularly since his death six years ago that I have read it.
— But since you were reading it before, why didn't you abandon Catholicism sooner?
— Because I did not understand as well, and one fine day, I understood better. For in one epistle there (I don't remember any more if it is in the Gospels or the Epistles) it is written, 'I was displeased in the temple built by the hands of men, by you, you are the temples of the Holy Spirit, and the spirit resides in you.'

Here it is the written text that contains absolute truth and produces truth in its reader, legitimising his spiritual and individual freedom of choice. The spirit illuminating these marginal figures emancipated

The image makes visible my willingness to be led. But, at the same time, it shows how wayward, how skittish my reading path is. There's a moment in Hélène Cixous's lectures on reading and writing when she describes reading as a flight in broad daylight: an escape, in full view of everyone. (This is precisely why she reads: like Maud, perhaps, it is to exercise her right to escape.) I am willingly directed when I read; this submission to direction is precisely the pact of reading and an important part of its pleasure. But it seems to me that the image shows, nevertheless, a tension between compliance and defiance. I want to escape, and in order to escape I need to keep reading. And yet, as I read, it is as if my eyes are trying hard not to skip off the page, in their own agitated bid for freedom. As Nicholas Dames points out, physiologically speaking, there is nothing calm about reading. It is fast. Dangerously fast, and jumpy, and irregular, or so thought the scientists who first recorded the astonishing speed of the eye's saccades from one zone of text to the next. The term saccades, I learn from Dames, is a reference to "the sudden jerking of a ship's sail when caught by the wind."

[K.Briggs]

[D / Pl]

The following, according to an order published at the end of the seventeenth century, were the measures to be taken when the plague appeared in a town.

First, a strict spatial partitioning: the closing of the town and its outlying districts, a prohibition to leave the town on pain of death, the killing of all stray animals; the division of the town into distinct quarters, each governed by an intendant. Each street is placed under the authority of a syndic, who keeps it under surveillance; if he leaves the street, he will be condemned to death. On the appointed day, everyone is ordered to stay indoors: it is forbidden to leave on pain of death. The syndic himself comes to lock the door of each house from the outside; he takes the key with him and hands it down to the intendant of the quarter; the intendant keeps it until the end of the quarantine. Each family will have made its own provisions; but, for bread and wine, small wooden canals are set up between the street and the interior of the houses, thus allowing each person to receive his ration without communicating with the suppliers and other residents; meat, fish and herbs will be hoisted up to the houses with pulleys and baskets. If it is absolutely necessary to leave the house, it will be done in turn, avoiding any meeting. Only the intendants, syndics and guards will move about the streets and also, between the infected houses, from one corpse to another, the 'crows', who can be left to die: these are 'people of little substance who carry the sick, bury the dead, clean and do many vile and abject offices'. It is a segmented, immobile, frozen space. Each individual is fixed in his place. And, if he moves, he does so at the risk of his life, contagion or punishment.

[M.Foucault]

[P / D / Pl / C]

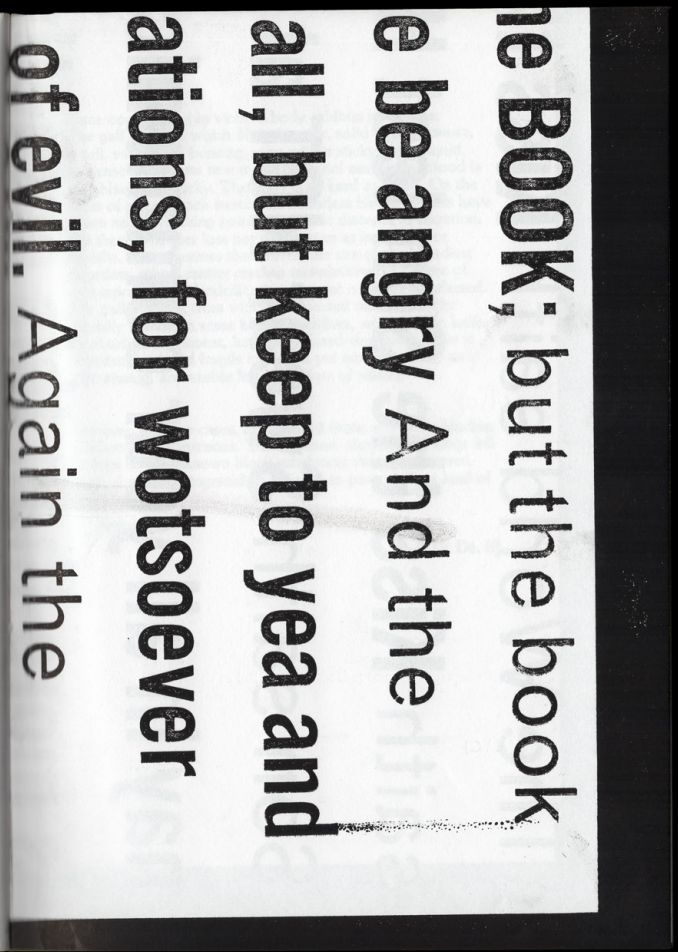
To txeir outrageous, HEINOUS, foul transgressoins.
Ratxer it was by all agreed
Txat txey were SAINTLY soulsl... Txe ass, at last,
Appeared. "I must confess," said HE,
"Txat one D ' Y as I trotted past
A cloister green, some devil tempted me
(Mx HUNGER too, and opportunitxl)
And I went nibbling THROUGH a swatxe of grass:
A tongue's WIDTH, little more, but still..."

**Ah! When they heard him, cries of "Kill him! Kill..."**
**Rang out against our scurvy, ragtag ass.**
**Whereat, a slightly lettered wolf it was**
**Who, heaping evidence aplenty on them,**
**Citing them chapter, codicil, and clause**
**("TO EAT ANOTHER'S GRASS! ARE THERE NO LAWS?").**
**Proved txat His sin xad brougxt THIS PLAGUE UPON THEM!**
**Well, die xe must! Our courtiers judge us black or wxite:**
**Moral? Txe weak are always wrong; txe stong are rigxt**

In many parts of the world, the words we translate as 'plague' can be viewed as a generic label for a variety of ills that affect the community as a whole and threaten or seem to threaten the very existence of social life. ( ..) Anarchy is a plague; in a sense it is even more of a plague fhan the disease itself. The former unity is broken, and yet it is preserved in the stylistic effect of using the same word for two distinct and yet curiously inseparable phenomena The medical plague has become a metaphor for what we call the social plague: it belongs to what we call literature.

(R. Girard)

(P)



«The World saith Kiss th

saith Kiss the Son lest H

Son saith Swear NOT at

nay in all your communic

is more than this cometh

Once open, a plague victim's body exhibits no lesions. The gall bladder, which filters heavier, solid organic waste, is full, swollen to bursting point with a sticky black liquid, so dense it suggests new matter. Arterial and veinal blood is also black and sticky. The body is as hard as stone. On the walls of the stomach membrane countless blood sources have arisen and everything points to a basic disorder in secretion. But there is neither loss nor destruction as in leprosy or syphilis. The intestines themselves, the site of the bloodiest disorders, where matter reaches an unbelievable degree of decomposition and calcification, are not organically affected. The gall bladder, from which the hardest matter must be virtually torn as in some human sacrifices, with a sharp knife, an obsidian instrument, hard and glazed-the gall bladder is hypertrophied and fragile in places, yet intact, without an iota missing, any visible lesions or loss of matter.

However, in some cases, the lesioned brain and lungs blacken and become gangrenous. The softened, chopped up lungs fall in chips of an unknown black substance; the brain fissured, crushed and disintegrated, is reduced to powder, to a kind of coal black dust.

[A. Artaud]

[P, De, S]

Looking back upon the preceding remarks, I must note that we are no longer dealing with a single theme, with the isolated plague, but with a thematic cluster that includes, besides the plague or, more generally, the theme of epidemic contamination, the dissolving of differences and mimetic doubles. All these elements are present both in the text of Shakespeare and in the text of Dostoevsky. I shall give more examples later, and they will show that this same thematic cluster almost never fails to gather around the plague in a great many texts that may appear to have very little in common. Some of the elements may be more emphasised than others; they may appear only in an embryonic form, but it is very rare when even one of them is completely missing.

[R. Girard]

[P, C, R]

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Perhaps this phenomenon might become less elusive if the relationship between communications systems and community structures was more carefully explored. To hear an address delivered, people have to come together; to read a printed report encourages individuals to draw apart. 'What the orators of Rome were in the midst of people *assembled*,' said Malesherbes in an address of 1775, 'men of letters are in the midst of a dispersed people.' His observation suggests how the shift in communications may have changed the sense of what it means to participate in public affairs. The wide distribution of identical bits of information provided an impersonal link between people who were unknown to each other.

[E. Eisenstein]

[S, C, Pr]

Prior to 1695, licensing laws conditioned public debate in one way or another. Yet pressure did not end once and for all in 1695. The lapse of the Licensing Act was not intended to be a permanent cessation of press control, and even though Parliament failed to devise a replacement act, there were numerous subsequent attempts at statutory regulation, including Stamp Tax. The harassment, financial and legal, of the Jacobite press was effective. Economic circumstances perpetuated government and party interest in publishing. Moreover licensing laws were only one aspect of the control of, or pressure on, speech. When they lapsed, such as in 1679, the unwary author or publisher simply faced the threat of prosecution for seditious libel or treason; though this was a peril many were prepared to face. […] Anonymity figures reveal complex patterns. Authorial anonymity of all publications ran at about eight percent in 1614; in 1644 it was sixty percent; in 1688 it was fifty-seven per cent. Printer and publisher anonymity were also very high through the second half of the century, even when licensing regulations collapsed, which suggests that licensing laws were not a significant determinant at least of publisher and printer anonymity; though libel laws may have been. Of a sample of 600 pamphlets published in 1679-81 under three per cent reveal their author's name; just over five percent present initials. By this time anonymity had become a convention among pamphleteers, part of a tradition that had emerged through creative and pragmatic responses to changing circumstances during the century. There were sundry pressures, legal and otherwise, on public speech.

[J. Raymond]

[C, PW]

HOLE. By a Hole, in printers dialect, is meant and understood a place where private printing is used, viz. the printing of unlicensed books, or printing of other men's copies. Many printers for lucre of gain have gone into Holes, and then their chief care is to get a Hole private, and workmen trusty and cunning to conceal the Hole, and themselves.—*M.*

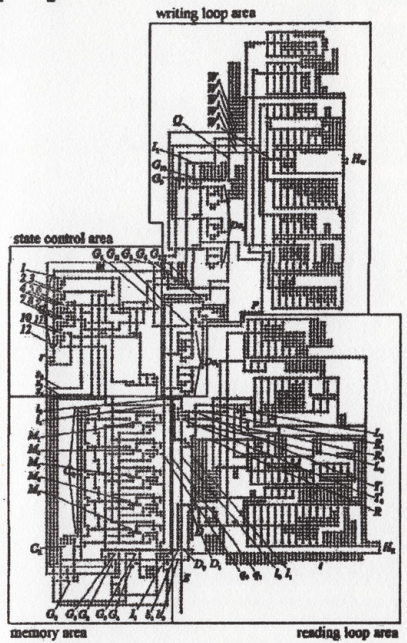


**Fig.** John Von Neuman, *Universal Construcor*. Self-replicating machine in a cellular automation environment. 1940s.

Fig. Skeletons in the
rinting press. Mathieu
lusz, 'La Grande Danse
Macabre.' Woodcut, 1499.




Fig. 1.2 Quakers and




**Fig.** Detail from the frontespiece to George Thomson's *Loimotomia: or The Pest Anatomized* (1666)