

Selected Anonymous Marginalia

VOLUMES I-III

EDITED BY Liam Agrani

Selected Anonymous Marginalia

VOLUMES

CONTENTS

1871
1872

Selected Anonymous Marginalia

2

Selected Anonymous Marginalia



VOLUMES I-III

EDITED BY Liam Agrani

life-
form
books

Copyright © 2018 by Liam Agrani. All rights reserved.
Printed and bound in the United States by McNaughton & Gunn.

Selections from “Volume I” were first published in 2010
as *Volume One* by Beard of Bees Press (chapbook number 58).
The complete “Volume I” was subsequently published in 2010
as *VOLUME ONE (Selected Anonymous Marginalia)* by BlazeVOX Books.

Life-Form Books | WWW.LIFEFORMBOOKS.ORG
Post Office Box 29575, Providence, Rhode Island 02909

FIRST EDITION

ISBN 978-0-692-13510-5

Contents

VOLUME I	1
VOLUME II	77
VOLUME III	145

and fals vanegloir,
confusioun,

475

worschip thairfoir,
and up and down,
how he maid him boun.

and crawin ane note,
that him be the throte.

480

he with him hyit,
not lytill dout.

ok and Toppok cryit;
whan ane cry come out;
and gais ane schout:

485

with ane hiddeous beir—

“Chantecler!”

mony yell and cry,
that breist can beir;

and ane extasy,

ming and in sweit.

left thair meit,

lyand thus in swoun,

atioun.

490

→ In Chaucer there
is a great animal
chase at this point

TRANSCRIPTION OF THE ORIGINAL MANUSCRIPT
OF THE HISTORY OF THE
BY JOHN HENRY...

VOLUME I

1800

1801

1802

1803

1804

1805

1806

1807

1808

1809

1810

1811

1812

1813

1814

1815

1816

1817

1818

1819

1820



Digitized by the Internet Archive
in 2024

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF *GREEK LYRIC POETRY* PUBLISHED IN 1993
BY OXFORD UNIVERSITY PRESS

p.9 speaks of
being scared
earlier

shows several
sides of
personality

p.31 adv. to
those that
respect do
measure

p.42 old age
will
catch up
to
everyone

p.53 don't accept
tyranny

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF *GERARD MANLEY HOPKINS: POEMS AND PROSE*
EDITED BY W. H. GARDNER AND PUBLISHED IN 1970
BY PENGUIN BOOKS, LTD.

p. 27 white
birches

feathers

p. 28 pussy willows

p. 31 his soul in his body

p. 32 the body will rest on the soul as the
shadow of a rainbow on a meadow

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF THEODORE DREISER'S *SISTER CARRIE* PUBLISHED
IN 1957 BY SAGAMORE PRESS AND PREVIOUSLY OWNED
BY IRENE SCHULANER

- p.6 the salesman
or the farmer's
daughter?
- p.7 hope—
illusion
v.
reality
- p.8 not
unpleasant
- p.17 doesn't know what to expect
- p.46 instinct
- p.176 sells
his
soul
- p.206 seems
strange
the cause
didn't
think of

- his
married
state
before
- p. 208 how
intimate
- p. 210 alone
- p. 227 framed
by
chance
- p. 238 unconsciousness
- p. 239 definition of mind
- p. 252 man's
aloneness
- p. 262 aloneness
- p. 269 ah, if only she could
be an actress
- p. 271 21
- p. 277 obvious

p. 279 always the
"if" sentences

p. 300 paralysis of the will

p. 329 the
tragic
view

p. 374 alone

p. 378 another
"if"
that
failed

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF *THE RISE OF SILAS LAPHAM* BY WILLIAM DEAN
HOWELLS, PUBLISHED BY SIGNET IN 1980 AND PREVIOUSLY
OWNED BY JEAN CAROL CUSCIO

- p.9 mother
- p.16 wife
- nature
- p.20 looked at
- p.21 a made thing
self-conscious
- p.26 the daughter
- p.29 light
- p.30 their social dilemma
- p.42 nature
- p.44 quiet/morality
- p.46 marriage
- p.49 myth
- p.57 \$

- p. 62 what traveling can do
- p. 63 ha!
- p. 68 nature
- p. 75 there was an accident
on his boat once
- p. 82 self-consciousness
- p. 86 superstitious
- p. 88 superstitious
- p. 107 idleness
- p. 120 ha!
- p. 123 passive
- p. 161 like a play
- p. 169 fashion
- p. 170 ha!
- p. 171 etiquette
- p. 175 ha!
- p. 193 oh!

TRANSCRIPTION OF MARGINALIA FOUND IN A 1963
COPY OF ROBERT HENRYSON'S *POEMS*, PUBLISHED BY
OXFORD UNIVERSITY PRESS AND FORMERLY OWNED
BY JOHN COLLINS

p. 2 Nonsense

You know you're in for human
degradation, perversion through ignorance's
human perversity.

p. 4 waxes, lyric,
carried away
by his own
logic.

p. 5 science
likened
learn
gets nervous

p. 7 arm in arm
pilferers
manner
womb
stomach

p. 10 again, negative humor

p. 11 the extra dishes
bring on trouble

p.13 lusty?

sexy?

courageous?

proud?

p.15 In Chaucer there
is a great animal
chase at this point

p.16 No great
lover is ever
jealous

who

p.90 dismal
full of care

caused
to fall

p.91 sexual desire

p.93 in haste
outcast

p.94 oh Blasphemy!

p.95 like a bully

p.96 down
shows off
hope vs. despair
one eye laughs
one weeps

to comb your golden hair
a sign of idleness

p.97 the moon closest
to the earth is the
most fickle of
planets.

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF *THE POEMS OF JOHN MILTON* PUBLISHED IN 1953
BY THE RONALD PRESS

p.35 river on which
Cambridge is
located

p.39 a lush
poem

in love
with Spring—
a riot of
imagery—

p.82 liquid
notes

p.87 (the thoughtful one)

p.113 almost
swamped
by the
beauty
of
goodness

p.205 2 death

1 apple

p. 208 his mistake
is that he was the
aggressor, not God —

p. 210 what if ever
now we are
doing the will
of God?

p. 214 dead
scattered
useless

p. 218 angelic
physiology

p. 223 brighter
and
more
definite

p. 227 wonder

p. 237 the least
directed of
the spirits

p. 238 he
doesn't
even

- recognize
what
we have
lost—
- p. 241 to get
even with
God
- p. 260 sacred influence
of light
- p. 267 Justice:
getting exactly
what one
deserves; no
less, but
certainly no
more
- Mercy: getting
more than
one deserves
- p. 299 like symphony, an
epic is composed
of movements
which balance +
interact with
one another

Heaven

Hell

Earth

p. 301 Spring Flowers

p. 302 [beautiful +
doomed]

p. 357 Invocation
again

p. 389 the obj. of this
poem is to
justify the
ways of God
to man

who is
warned

TRANSCRIPTION OF THE MARGINALIA FOUND IN THE
"MINOR POEMS" OF THE *SELECTED WORKS OF MILTON*
EDITED BY MAYNARD MACK AND PUBLISHED IN 1950
BY PRENTICE HALL

p. 30 promise
of
grace which
saves repentant
nature

p. 31 All world
quiet

stars &
sun

p. 32 music
symbol
of harmony
in nature
+ universe

moon's
sphere

figures
of heaven

p. 68 nature
mourning
loss

nymphs

p. 69 conflict of poetry

+

reality

digression

wonder at value
of long preparation
for poet's trade

combined idea of
fates

p. 70 shepard

p. 71 2nd digression

pastor as
shepard +
sheep congregation

p. 78 builds
rushing
passion

p.79 idolatry

p.82 books have
a life

p.85 evil can
be learned
other ways
than from
reading

TRANSCRIPTION OF THE MARGINALIA FOUND IN THE
"PARADISE LOST" SECTION OF THE *SELECTED WORKS*
OF MILTON EDITED BY MAYNARD MACK AND PUBLISHED
IN 1950 BY PRENTICE HALL

p. 137 who should
 go to earth?

p. 139 man not in
 harmony with each
 other

p. 143 epic simile
 based on
 nature

p. 144 the other
 shape was like
 a shadow

p. 149 chaos is
 complaining about
 losing kingdom

p. 151 but a cloud
 saves him

p. 152 ?

TRANSCRIPTION OF MARGINALIA FOUND IN
A 1966 COPY OF JOHN LYGATE'S *POEMS*, PUBLISHED
BY OXFORD UNIVERSITY PRESS AND PREVIOUSLY
OWNED BY JOHN COLLINS

p.50 dark blue

holly + woodbine =

constancy?

p.51 feverish
love sickness
uninhibited
dismayed

p.59 lies

p.71 the force that keeps
the lover from the
lady.

p.73 As soon as
you mention a lady, you must go into a bravura
performance, beginning w/ the disclaimer that you
can't describe her.

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND IN
J.'S COPY OF *SHORT WALKS IN CONNECTICUT* PUBLISHED
BY THE PEQUAT PRESS, 1968

p. 68 June 15 - July 15

p. 70 overlooks silica quarry

p. 72 passes cedar swamp + Ind. res.

p. 74 1/2 mile to a lovely
picnic area with view

TRANSCRIPTION OF MARGINALIA FOUND ON THE COVER
OF A 1962 PRINTING OF SAMUEL TAYLOR COLERIDGE'S
BIOGRAPHIA LITERARIA, FROM EVERYMAN'S LIBRARY

in big

in side

use

story as

part of image

technique in story form

TRANSCRIPTION OF THE MARGINALIA FOUND IN A COPY OF
LESS THAN ONE, THE SELECTED ESSAYS OF JOSPEH BRODSKY,
PUBLISHED BY FSG IN 1986 AND PURCHASED IN A USED
BOOKSTORE IN MASSACHUSETTS

p.7 The reason for lying
was motivated by a social
Standard
at that
time,
Therefore
it implies
that
existence
really
shapes
consciousness

p.17 His
point
of view

p.18 repeats the condition of

the
landscape
the
building
the
system
look the

same,
therefore, it
conditioned him
to see life as

p. 23 it is confused, but somehow
brings you closer to him
since it is the human
nature and through writing
he discov.

TRANSCRIPTION OF MARGINALIA FOUND IN
CYRIL CONNOLLY: JOURNAL AND MEMOIR PUBLISHED
BY TICKNOR & FIELDS IN NEW YORK IN 1984 AND FOUND
WITH THE FICTION AT J. M.'S HOUSE

- p. 1 modest, elegant
- p. 34 Mrs. Wilkes' distress at her portrait
- p. 35 1904-1974
- p. 37 "to write rather well about
many things"
- p. 41 C.'s "homosexuality" —
the mistake
- p. 111 on his qualities as a reviewer
- p. 112 a fact about an essay needed in
The Selected Essays
- p. 114 on hedonism
- p. 153 the epitaph
- p. 176 C. on sex is painful.
impossible —
- p. 199 advice to a reviewer

- p. 205 parody
- p. 212 wonderful story about
Jean. The future wife + Paris
in the 20's
- p. 218 Lesbian questionnaire
- p. 222 depression at being in England
- p. 254 famous encounter w/
V. Woolf — nobody can
outdo the English in this
- p. 269 perils of authorship
- p. 287 end of marriage
to Jean
- p. 296 wonderful
fantasy monologue

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A 1984 COPY OF HENRY JAMES'S *PORTRAIT OF A LADY*
PUBLISHED BY PENGUIN CLASSICS

p. 68 like a garment?

p. 74 clothes

p. 98 clothes

p. 102 "suffering"

bad pastime

p. 278 picture

p. 325 deceit

p. 352 me

p. 398 me

323

untruths

p. 470 like a painting

p. 596 pic.

p. 619 ha!

p. 635 "the kiss"

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF FRANZ KAFKA'S *THE TRIAL* (TRANSLATION BY
BREON MITCHELL) PUBLISHED BY SHOCKEN IN 1998

- p. 68 of the
law court
offices in
the attic
- p. 74 poisoned air
in the court
- p. 82 one court job – flogger
- p. 140 painter in attic
- p. 146 court = vanity

court = hunt
- p. 148 lack of
air in painter's
place

TRANSCRIPTION OF WRITING FOUND ON THE INSIDE
COVER OF A COPY OF *THE TRIAL* BY FRANZ KAFKA,
PUBLISHED BY SHOCKEN BOOKS IN 1988

[inside front cover]

Write an essay exploring the underlying
meaning of the weird relationship between
Huld and Block

[title page]

Now the school thinks Sarah Clark was the 3rd person last night
they want to drug test all of them Sarah should go to Shauna and tell
her that she should confess because if Sarah is tested well you know

[back cover]

I'm really surprised Shauna
didn't do this. She thinks
she has a really
good voice

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN A
1988 SHOCKEN PRINTING OF *THE TRIAL* BY FRANZ KAFKA

p.2 does not
take action

p.4 he is
insulted
he is acting
strange

p.5 he thinks
that his friends
are joking
with him they
don't really
care

p.6 in society
this is
the concept
of the
book

the guilty
people stand
out in the
crowd

he stood out

p. 89 they
were
expecting
him

p. 98 thinks he
deserves
better

p. 120 even
more
absurd

p. 121 don't
argue
you will
make it
worse for
you
this is
all advice
given by
his lawyer
the lawyer is
telling him
how to win
the case
by laying
low. Best
advice yet
but he
thinks it is absurd

- p. 125 K has
some
nerve
- p. 170 the 2 of
them
laughing
at
K.
- p. 173 you will
be like me
if you spend
all of your
time trying
to get off
- p. 203 foreshadow
- p. 204 metaphorical
darkness
- p. 206 K. feels
superior
again
- p. 220 if he
accepted
him being
guilty
whether he
was or wasn't
there would be no problems

p. 221 totally
incapable
of any
decisions
in his
life

p. 225 seeing
her puts
everything
into
perspective

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND IN A
COPY OF *SIDHARTHA* BY HERMAN HESSE PUBLISHED IN 1952
BY NEW DIRECTIONS AND OWNED BY THE STONINGTON
HIGH SCHOOL LIBRARY, PAWCATUCK, CT (LAST TAKEN OUT
BY AMANDA KENYON IN SEPTEMBER OF 1997)

p. 23 contradicts
 himself
 knows
 everything
 no
 self
 love?

p. 62 self love?

p. 67 has
 everything—

 pleasure
 garden

p. 68 what makes
 others happy doesn't
 please him

p. 70 forebode

p. 76 love

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN A
COPY OF GEORGE GISSING'S *THE ODD WOMAN* PUBLISHED
BY W. W. NORTON AND CO. IN 1977

p. 36 R.
introduces
M. to the
typewriter

p. 37 How dismal!

TRANSCRIPTION OF MARGINALIA FOUND IN A COPY
OF *THE SELECTED POEMS OF JOHN GAY* PUBLISHED
BY CARCANET IN 1979

p. 33 you deserve to be
 beaten over your
 head for singing
 so bad

 out of realm
 of art into real
 world

COMPLETE TRANSCRIPTION OF MARGINALIA IN
A COPY OF *THE VARIETIES OF RELIGIOUS EXPERIENCE*
BY WILLIAM JAMES, PUBLISHED IN 1914 BY
LONGMANS, GREEN AND CO. AND PRESENTLY
OWNED BY A SMALL LIBRARY IN CONNECTICUT

p. 171 Look up
 St.
 Augustine
 in N.T.

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN A
COPY OF JANE VAN LAWICK-GOODALL'S *IN THE SHADOW OF
MAN* PUBLISHED IN 1971 BY HOUGHTON MIFFLIN

p. 49 meat eating

p. 52 tool
making

p. 95 learn
ing

p. 135 jealousy

p. 163 play

p. 170 they were gentle

p. 249 Next Page!

p. 250 read this

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN A
COPY OF VIRGIL'S *AENEID* PUBLISHED BY PENGUIN CLASSICS
IN 1985 AND PREVIOUSLY OWNED BY JAMES BEHR

[inside cover]

In what way is Virgil's *Aeneid* an
expression of the history and ideals
of the Augustan Age.

p. 1 alacrity

p. 30 s
t
o
r
m

p. 49 b
a
n
q
u
e
t

p. 58 t
r
o
j
a
n

h
o
r
s
e

p. 156 river
styx

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF DANTE'S *INFERNO* (TRANS. JOHN CIARDI)
PUBLISHED IN 1954 BY THE NEW AMERICAN LIBRARY

- p. 28 narrative is recalled
- p. 29 eater
- p. 31 the
moral
death
- p. 37 Instrument of grace, elevation of beauty
- p. 60 embarrassment
of oneself
- p. 81 radical
evil
- p. 109 sex

\$
- p. 127 unnatural
- p. 131 original sin
- p. 210 Bad news
for
Dante

p. 223

tongue
of
flame

COMPLETE TRANSCRIPTION OF THE MARGINALIA
FOUND IN A 1975 EDITION OF *HOW TO DO THINGS*
WITH WORDS BY J. L. AUSTIN (FOUND IN A WESTERN
MASSACHUSETTS BOOKSTORE)

p.35 Caligula

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF DONALD BARTHELME'S *SNOW WHITE* PUBLISHED
IN 1972 BY ANTHENEUM AND PREVIOUSLY OWNED
BY ANDRE A. SACKNER

p. 56 solidarity

hermit

alone

anti-social

p. 75 Fuck you
if you never agree to
the ruin
why damn it
do you contribute
100% to it?

p. 77 Waiting
for Godot

p. 82 It's good like it is

the hysteria already

shit—do we have problems
we don't even know what they are
we are confused. Snow White is absurd.
She doesn't know it. She's hoping.

Cynicism. Sarcasm
helps to keep sanity
maybe.

p. 83 Not
yet

What?

Don't be silly

All 3 + more

As many as their
bodies can handle, individual
preference

present is plenty to work with

Also — don't mock
your readers they
support you financially
if nothing
else.

I scratch that He is not mocking his readers
but rather asking them to play

p. 107 Use of these
phrases brings them to a lite
not yet seen before.

How absurd
they are.

p. 132

Oh Snow
White
help me not
be you
by showing me
your
absurdity

p. 170

Because there
is no other
purple
blood
around
for the
moment

TRANSCRIPTION OF SELECTED MARGINALIA FOUND
IN A COPY OF VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*
PUBLISHED BY HARCOURT BRACE AND OWNED FOR SOME
TIME BY A STUDENT AT ST. JOHN'S UNIVERSITY

p. 10 lang

codes

Oedipus complex

p. 15 distinctions?

p. 23 marks — protections

p. 26 own words?

p. 28 a feeling of being trapped?

p. 29 trapped on canvas

p. 32 use quote about
the "I"

p. 34 a woman's power vs. a man's
power to
control?

p. 41 framed

thought
process

- frame
- p. 53 interactions
way to look at it
- p. 55 limits
the realization of one's limits?
- p. 60 a
lover's
bloom
- p. 61 belatedness?
- p. 65 the self turning in
on itself
- p. 81 male/female ways to preserve the world
- p. 91 time
secret
- p. 92 belatedness
b/c her
children
will never
be as happy
as they
are now, and

they, too,
like her,
will realize
this too
late?

p. 98 sep. spheres

Mrs. Ram:
in touch
w/
life

Mr. Ram
in touch
w/
ideas

p. 106 absence

p. 126 grandma?

p. 128 merge

p. 129 absence

p. 136 lang — a way to
order
reality

p. 138 silent lang.?

- p. 141 emptiness
- p. 179 lang.
- p. 185 me
+
Andy
- p. 203 Panic
+ emptiness
- p. 219 the infinite?
- p. 267 Like Mr. R. to Mrs. R.

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF PLATO'S *TIMAEUS* PUBLISHED BY THE LIBRARY
OF LIBERAL ARTS IN 1959 AND PREVIOUSLY OWNED
BY BOB COOPERRIDA

p. 17 words
of the
account
will be
unchanging

p. 18 purpose of sight

p. 22 fire, earth, air, water

p. 50 it continually changes into
shape

p. 52 to declare emphatically

p. 53 form

particular

p. 45 ie: ragged
images

p. 65 var
of air

p. 74 sight +
hearing

p.75 pain is
a violent
change of
the normal
state

TRANSCRIPTION OF SELECTED MARGINALIA IN A COPY
OF PLATO'S *PHAEDO* (FROM THE *COLLECTED PLATO*,
PUBLISHED BY BOLLINGEN, 1961) AND BELONGING TO THE
STONINGTON PUBLIC LIBRARY, STONINGTON, CT

p.43 law of
compensation

p.44 hence
position
painting

p.46 heaven
+
hell

p.47 #1

p.48 condemnation
of poets!

p.50 attitude
depends
upon
belief

p.52 heaven
+
hell

p.55 recollection

- p. 59 recollection
- p. 62 weak
- p. 63 but what
about
persuasion?
- p. 67 birds
- p. 68 musical
analogy
- p. 80 2 levels
of reality
- p. 86 numbers
- p. 88 2
- p. 89 ie. poetry
ie. condemna
tion of poet
—Homer as
education of
Greece—
—purgatory—

the road
to Hell is paved
w/ good intentions

TRANSCRIPTION OF SELECTED MARGINALIA FOUND
IN A COPY OF THE 1973 OXFORD EDITION OF
SIR PHILIP SIDNEY'S *POEMS*, PREVIOUSLY OWNED
BY SAMANTHA STEAD

- p. 117 love at first sight
- p. 118 ways of ornamenting love poetry
- p. 119 yet — but / still
- p. 120 pure, dazzling
- p. 121 touchstone / touch paper
- p. 123 illuminate
- p. 125 secular nature
for love
- p. 128 jealousy, selfish lust
- p. 132 ungratefulness is virtue
- p. 133 trying to reassure self
- p. 135 clever twists
- p. 140 heavy caesura
- p. 145 pleasurable experience

p. 147 earthly love blind
spiritual platonic
love — sighted

p. 152 get better

p. 155 reject idea
of poetic
inspiration

p. 156 progress + day

p. 172 breakdown

p. 175 complete reversal of
normal relationships

p. 181 moon trying to comfort him for
loss of sun

p. 188 inconclusive

A COMPLETE TRANSCRIPTION OF THE MARGINALIA
FOUND IN A COPY OF *THE SELECTED EPIGRAMS OF MARTIAL*,
PUBLISHED IN 1963 BY INDIANA UNIVERSITY PRESS AND
PREVIOUSLY OWNED BY ALLISON M. SCOTT

p.33 Thomas Brown, 1663–1704

I do not love thee, Dr. Fell
The reason why I cannot tell
But this I know, and know thee well
I do not like thee, Dr. Fell

cannot rationalize
the emotional basis
for relationships

p.35 English direct
and savage

Latin elegant
and corrosive

p.42 padding

p.44 California

or

New York

praise

- p. 46 miniature
mock
epic
- p. 50 existential
statement
- the
nowhere
niche
- cf.
Trimalchis
- p. 54 possessing
- p. 95 no doubt
you've been
rejected
- p. 105 incestuous,
sordid
- p. 109 marriage of
homosexuals
- p. 111 long poem to
explain why
he doesn't deserve
an epigram

TRANSCRIPTION OF SELECTED MARGINALIA FROM
A COPY OF THE COLLECTED WORKS OF GOETHE PUBLISHED
IN STUTTGART IN 1881, PURCHASED BY A MR. SPALDING
OF 92 NORTH MIDDLE (IN 1893), AND FOUND BY
MY MOTHER'S FRIEND MARGARET ELLEN

- p. 2 May 8 1784
on a journey to the
mnts.
- p. 21 the game de-
scribed in a
letter
- p. 36 Spring over (all through) the whole year
- p. 44 Frankfurt 1768 or 9
- p. 52 printed same year
- p. 55 one of most notable early poems
- p. 56 untranslatable
of Venus and
Adonis.

rapture
- p. 58 valor of blossoms
- p. 60 Thursday June 15 '75

- p. 61 Same time
on the shore
of the lake
- p. 80 permanence in the middle of change
- p. 122 Sept 4, 1797
- p. 136 May or July
- p. 139 June
- p. 157 June 1st, 1781
sent to France
- finish straw-
berries of season
- p. 174 May 1798
- p. 178 May 1797
- p. 236 anniversary of
building of
- printed 1815
- p. 239 what you are doing on any
given day only the next day can
tell you

- p. 247 of Pindar
of
The Psalms
- p. 250 15 Sept. 1780
- p. 256 flowering feel
- Graces
- Bacchus
- p. 258 Keats "Nightingale"
- p. 260 Love would make
der Taube har
der
- p. 263 at intervals
- p. 264 mentioned in letter
- p. 285 sign of
Goethe's re-
nature
- p. 287 19th Aug 1823

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN A
COPY OF THE 1995 PRENTICE HALL EDITION OF *THE VISUAL
ARTS: A HISTORY* BY HUGH HONOUR & JOHN FLEMING

- p.i "All that is solid melts into air"
Karl Marx
- p.96 gesture
of
extreme grief
bodies
are reduced
to shapes
analyzed
- p.101 slight rotation of hand
- p.102 silhouette
- p.114 confident pose of man
- p.121 – detail
– psychology
– language
- p.149 motion in cloth
- p.165 you could enter
anywhere — stairs
were all around

- p. 167 corin-
thian
(girl)
- doric
columns
(man)
- p. 194 holds on to
flowering tree
- p. 279 shimmering walls falling like fabric
- p. 287 dome over
a dome
- p. 369 he's talking to birds
- p. 398 letters
painted
inside
- p. 405 human
vision
- p. 441 Harmony of God
revealed in a
moment of crisis

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF *CLASSICAL LITERARY CRITICISM* PUBLISHED
BY PENGUIN IN 2000

- p. xxii explanation
- p. xxxi recognition
- p. xlviii how does it happen?
- p. 20 what
about
adaptation
survival?
- p. 25 why
should
we
hear
- representa-
tions of
hell and death
if they are
symbolic
- p. 27 denying
grief
mortals
must
be above
it

p.50 is truth
the
essence
of
things

p.54 fear
of
pleasure

p.79 best is
what
you
didn't
expect

p.86 metaphor
is
relative

p.98 connected
to
unity

p.106 working
your
writing

p.122 ex's of
sublime

p.126 ex.

p. 127

selection

makes

it

sublime

p. 155

sublime is landscape

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF VLADIMIR MAYAKOVSKY'S *THE BEDBUG AND
OTHER POEMS* PUBLISHED IN 1960 BY MERIDIAN BOOKS
AND PREVIOUSLY OWNED BY JOHN WISE

p. 60 Powerfull effect "cloud" thru lyrical clad in coarseness
vulgarity, coarseness

p. 61 Identifies personal tragedy
(jilted) w/ society's

Down with love

Agony of love
attack on
sentimental
poets who
cannot turn
selves inside
out as he is
about to do.

p. 62 Down w/ love

Universal depiction
of personal
tragedy

p. 64 adj.

p. 65 Anachronistic love

- p. 67 personification
- p. 71 compares self
- p. 73 extended metaphor
- p. 75 Down w/ art
superiority of life
to art
- p. 81 wants to be
city poet —
life is better
- p. 85 Down w/
social order
- p. 87 2nd sec.
- p. 89 cocky
- p. 97 Down w/ religion
- p. 105 lust religion
- p. 109 ultimate rejection
hopelessness
- p. 111 indictment of
woman —
suggests his own
suicide by bullet

personifi-
cation of
verse, music
to make it
live

p.113 loneliness

p.115 rejection
of woman
God

p.117 God

can't do it
himself

is rejected, but will
always follow her

p.123 Wants to escape from reality of
her rejection of him but it is
as inescapable as death. She has
killed him

Verse can give him back
life. He is giving her part of
himself, but it is too late

p.125 to me

Indecisiveness, so seizes on absolute

p. 133 Where to
seek solitude?

Where to
seek love?

p. 135 because unsated

p. 145 scorn

p. 147 sarcasm

p. 151 anguished declaration of

p. 173 divided

religious

proud

p. 175 something familiar

p. 177 admiration

p. 181 human being almost
an anachri-
nism

attraction

p. 183 rest of world
seems stagnant in

comparison to his
striding russia

p. 187 devotion to rev.

p. 207 damaged faith showing

p. 209 supposed
to submit
accts. Of French
decadence

Answers "To His Beloved Self"

p. 211 proud 22-yr-old

p. 213 love is
passion +
physical strain
+ possessing

p. 215 love is
awareness
wrapped
in the
unaware

p. 219 Editor cannot
comprehend or
curb overwhelming
force of poet's
passions

p. 227 In review,
his poems
have served
as would a
faithful
army

p. 231 extended metaphor

p. 240 "Don't blame the mirror
if your own mug's on
crooked."

p. 271 Deviation
has
been re-
duced to
this

p. 276 Reminiscent of peddlers in 1st scene

VOLUME II

TRANSCRIPTION OF THE MARGINALIA FOUND IN A USED COPY
OF PENGUIN CLASSICS' GEOFFREY CHAUCER: LOVE VISIONS
(THE BOOK OF DUCHESS & THE HOUSE OF FLAME), PUBLISHED
IN 1983 AND PREVIOUSLY OWNED BY S. MCKELVEY

- p. 30 church
songs
- characterizing
nother world*
as exotic
- p. 64 cross
- p. 81 making
himself a
"Love" poet
- aspiring courtly lover
who seriously
fails
- p. 84 science of
sound
- p. 85 science
of sound
- p. 121 who knows
who it is
supposed to be

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND
IN A COPY OF *NO TURNING BACK: A HOPI INDIAN WOMAN'S
STRUGGLE TO LIVE IN TWO WORLDS* BY POLIINGAYSI
QÖYAWAYMA (ELIZABETH Q. WHITE)

- end
- p. 5 appreciation
- p. 6 learning to
take care
of herself
- p. 7 request
- p. 13 responsibility
- p. 16 contrast
- p. 73 she
could
not
change
them
- p. 77 he
accepted
her
- p. 103 that's
the
difference

COMPLETE TRANSCRIPTION OF THE MARGINALIA FROM
THE FIRST DIALOGUE FOUND IN A COPY OF GEORGE
BERKELEY: PRINCIPLES; DIALOGUES, AND PHILOSOPHICAL
CORRESPONDENCE

p. 110 28th

p. 113 intensity

p. 114 heat & pain

PAIN DISTINCT

IMMEDIATE

DUAL PERCEPTION

PAIN

NOTHING

DISTINCT;

INHERENT

p. 115 INTENSE

HEAT =

PAIN

CANNOT E

XIST IN

UNP. C. S.

p. 117 DUAL

PAIN

p.118 TASTES

p.119 DIFFERENT
TASTES

ODOURS

SOUNDS

p.121 MOTION

p.123 APPARENT
COLOURS

PROXIMITY
&
DISTANCE

p.127 PRIMARY &
SECONDARY QUALITIES

?

EXTENSION

p.128 DUAL
PERCEPTION

p.129 NON-
PERCEPTION

MOTION

p.130 SUCCESSION
OF IDEAS

SOLIDITY

RELATIVITY

CAUSES OF SENSATIONS NOT IMMEDIATE
PERCEIVED ERGO NOT SENSIBLE

p.131 ABSOLUTE &
SENSIBLE EXTENSION

p.132 GENERALITY
&
PARTICULARS

p.133 ABSTRACTION

NO
ABSTRACT
IDEAS

ABSTRACTION
FROM THE
PARTICULAR

p.134 COEXISTENCE
OF SENSIBLE
DUALITIES

p.135 EXISTENCE

- p. 136 VOLITION & PERCEPTION
- p. 139 SUBSTRATUM
OF SENSIBLE
QUALITIES
- p. 141 PERCEPTION
IN MIND
- CONCEPTION
- p. 143 CO-EXISTENCE
- p. 145 SUGGESTION
FROM EXPERIENCE
- p. 148 NOTHING BUT AN IDEA
CAN BE LIKE AN IDEA

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND
IN A COPY OF RENÉ DESCARTES' *MEDITATIONS ON FIRST
PHILOSOPHY* PUBLISHED BY HACKETT IN 1993

p. 15 This Sucks

p. 16 evil
deceiver

p. 20 Thinking
thing

p. 36 Problem
of
Deception

p. 40 I hate this class

p. 51 substance
dualism

00 = 935,294

01 = 928,571

105,360

937,360

~~98,502~~

96,571

TRANSCRIPTION OF THE MARGINALIA, UNDERLINING,
OUTLINING, AND CIRCLED PARTS ON TWO PAGES IN A
USED COPY OF *LETTERS FROM A STOIC* BY SENECA

p. 37 Moderation

*Inwardly everything should be different but our
outward
face should conform with the crowd*

A respon-
sibility
to rescue
ppl from
cave of
shadows

Moderation

dainties

betoken

penance,

p. 40 I feel the same,
is this communism?

Plato agrees; there is
much to be learned
from ones reflection
thru someone
else

and you may be sure he is a friend of all.

Ones
own
friend
theme

COMPLETE TRANSCRIPTION OF THE MARGINALIA IN
A COPY OF *THE SUCCESS AND FAILURE OF PICASSO*
BY JOHN BERGER, PENGUIN BOOKS, 1965

p. 22 'a painting is
a sum of
destructions'

TRANSCRIPTION OF THE COMPLETE UNDERLINED PARTS IN
A USED COPY OF *THE JOURNAL OF JOHN WIENERS IS TO BE
CALLED 707 SCOTT STREET FOR BILLY HOLIDAY, 1959,*
SUN AND MOON PRESS, 1996

p. 29 True love is an o netic f

SELECTED TRANSCRIPTION OF THE MARGINALIA FOUND
IN A COPY OF *ARISTOTLE'S POETICS* TRANSLATED BY
FRANCIS FURGUSSON, 1961

p.53 again

p.55 here's
a
goodie

p.59 jab
slash

p.62 plot

character

p.63 plot

character

thought

p.64 Character

Diction

Song

Spectacle

pooh pooh

p. 65 again

another

goodie

p. 68 Poetry—

philosophical

express universal

how a person will act or speak—

to law of probability

may

happen

p. 73 rahrah

p. 79 see

p 73

“suffering”

another

rahrah

p. 81 1

crap

2

3

4

p.91 ending
important

p.93 T
h
o
u
g
h
t

p.113 does the end justify the
means

*this is a rare one alright
especially around here

TRANSCRIPTION OF A SELECTION FROM THE MARGINALIA
FOUND IN A COPY OF *THE SHORES OF AMERICA: THOREAU'S
INWARD EXPLORATION* BY SHERMAN PAUL, WITH THE
STAMP "THIS NO LONGER THE PROPERTY OF KING COUNTY
LIBRARY" AND PENCILED ONTO THE HALF TITLE TWO
DEFINITIONS OF TRANSCENDENTALISM AND THE WORDS,

"Lived at the pond: 1845 - 1847"

- p. 23 self culture
spiritual culture
- p. 59 Sir Thomas Browne—We carry within us the
wonder we seek without us
- p. 61 FRIENDSHIP
- p. 86 Electricity
- p. 97 The running together of souls—
- p. 104 Death
- p. 116 BIRDS
- p. 120 Melville
- p. 121 MUSIC
- p. 124 Yes

- p. 199 MAINE
- p. 200 MAINE
- p. 202 Light/Dark Cycle
- p. 213 Fish
- p. 223 Awake:
- p. 224 DISCOVERY
- p. 227 men transiting
all day still
- p. 266 object to
pluck strings
- p. 271 FRIENDSHIP
- p. 279 crisis years — 1850—
- p. 280 disconnected/random
- p. 281 1850—1854 years
- p. 282 Seasons:
- p. 289 Autumn:
- p. 290 Beginning of reflections on
death—

p. 291 Acceptance of each season:

p. 330 Seeds:

p. 331 Beanfield:

p. 337 Midnight fishing

p. 341 Winter:

p. 348 The Thaw

p. 353 Bhagavad-Gita

p. 357 MAINE:

TRANSCRIPTION OF THE MARGINALIA FOUND IN A COPY
OF *THE SLAB BOYS* BY JOHN BYRNE, PUBLISHED IN A
STAPLED EDITION FROM SAMUEL FRENCH, INC., 1982

p. 8 x to him

x to slab

p. 9 x to his
slab

x to him

p. 10 x to him

x to
radio

x to
door

p. 11 x to him

x to them

p. 14 x to his
slab

x to his
slab

x to his
slab

p. 15 x to him

x to his

x to them

x to his
slab

p. 16 x him
to his
slab

p. 17 x to
them

x to
his
slab

x to him

p. 19 x to him

x to
slab

x to
slab

p.20 x to
them

p.21 x to him

p.22 x to
him

p.24 start
to
slab

p.25 X

X

p.26 x to
slab

x to
slab

x
between
them

p.27 x to him

p.28 up
on bench
up

she
gets

she
does

p. 30 x to
her

p. 33 they get up

at sink

p. 35 at his
slab

p. 56 x to
him

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND
IN A COPY OF *NOISE: THE POLITICAL ECONOMY OF MUSIC*
BY JACQUES ATTALI

- p. 3 framed silence
- p. 9 third reality
- p. 10 circularity
- p. 143 death
- p. 151 thinking at music unfailing as does film
— ie equate

COMPLETE TRANSCRIPTION OF THE MARGINALIA IN A
USED COPY OF *THREE GUINEAS* BY VIRGINIA WOOLF

p. 3 women's
equality

p. 33 small
ant

p. 102 broil
burning
imagery

COMPLETE TRANSCRIPTION OF THE MARGINALIA
FOUND IN A USED COPY OF *THROUGH THE VANISHING POINT:
SPACE IN POETRY AND PAINTING* BY MARSHALL MCLUHAN
AND HARTLEY PARKER

p. 32 from Anerca

p. 35 This cave painting doesn't look like it represents some magical vision of ritual before a hunt. It looks like a beautifully executed object of art. An artist existed in that cave who drew on the walls out of necessity — because he was an artist...an oriental artist at that.

p. 60 The ridiculousness of this encounter is the fact that I can't read this poem — so I don't know what it says. Ignorance is not always bliss. Perhaps it just means that I live in 1970 — the electronic man can't fathom the medieval man or even read into his writing

the language has evolved so
much.

COMPLETE TRANSCRIPTION OF THE HIGHLIGHTED PARTS OF
A VINTAGE EDITION OF *THE WAY OF CHINESE PAINTING WITH
SELECTIONS FROM THE SEVENTEENTH CENTURY MUSTARD SEED
GARDEN MANUAL OF PAINTING*, MAI MAI SZE, 1959

p. 110 At the Great Beginning there was Non-Being...
This Non-Being was described as “e
y analogy,” to a mind that is still
he whole universe surrenders
Maintain the unity of your will. Do not
sten with ears, but with the mind. o not listen with
the mind,
ut with spirit The function of the ear ends with
hearing
hat of the mind with symbols or ideas. But the spirit
is an empty-
ness ready to receive all things.”

“mirrorlike wisdom.”

p. 112 its presence.

p. 113 Form is both deeply material and highly spiritual
cannot exist without a material support; it cannot be
properly expressed without invoking some
supramaterial principl

p. 114 the great way for the Great Society,
when the equilibrium of Heaven and Earth is maintained,
every-
would then be in proper position; all creatures would be

nourished armony is creative, sameness is sterile
harmony of all the elements and ideas in a composition
produ
eneral harmony, nd by "spiritual influence"

armony is like soup here being wate heat, sour flavoring
nd pickles, It and peaches ith a bright fire of wood, the
armonizing all the gredients in the cooking of the fish
flesh ter be used to help out water, who could eat it?

COMPLETE TRANSCRIPTION OF THE HIGHLIGHTED PARTS
OF A GROVE PRESS PAPERBACK OF RÉGIS DEBRAY'S
REVOLUTION IN THE REVOLUTION?, 1967

p. 23 For a revolutionary, failure is a springboard. As a source of theory it is richer than victory: it accumulates experience and knowledge.

p. 24 Any line that claims to be revolutionary must give a concrete answer to the question: How to overthrow the power of the capitalist state? In other words, how to break its backbone, the army,

p. 27 The end of an epoch, the epoch of relative class equilibrium. The beginning of another, that of total class warfare, excluding compromise solutions and shared power.

p. 30 Self-defense does not exclude insurrection, but such an insurrection will always be local and will not seek to extend its action to the entire country. Self defense is partial; revolutionary guerrilla warfare aims at total war by combining under its hegemony all forms of struggle at all points with the territory.

p. 31 Self-defense is nothing more than a small part of a whole, with special characteristics. It is never possible to conceive of a self-defense as complete in itself, i.e. as a region where the popular forces attempt to defend themselves against enemy attack, while the entire zone beyond remains free of

disturbances. In such a case, the *foco* would be localized, cornered, and defeated, unless there occurred an immediate passage to the first phase of the people's war, in other words, to guerrilla warfare.

p.45 Thus, self-defense reduces the guerrilla force to an inclusively tactical role and deprives it of the possibility of making even the slightest strategic revolutionary contribution. By choosing to operate at this level, it may be able to provide protection for the population for a limited time. But in the long run, the opposite is true: self-defense undermines the security of the civilian population.

Allowing oneself to be attacked or limiting oneself to passive defense is to place oneself in the position of being unable to protect the population and to expose one's own forces to attrition. On the other hand, to seek for ways to attack the enemy is to put him on the permanent defensive, to exhaust him and prevent him from expanding his activities, to wrest the initiative from him, and to impede his search operations. Here we have the best way to fulfill our glorious mission of protecting the population.

TRANSCRIPTION OF MARGINALIA FOUND IN LECTURE FIVE
("THE HERO AS MAN OF LETTERS") IN A USED COPY OF
ON HEROS, HERO-WORSHIP, AND THE HEROIC IN HISTORY BY
THOMAS CARLYLE, UNIVERSITY OF NEBRASKA PRESS, 1966

p.154 Past
&
Present

p.156 the
thing

p.160 Book
&
Myth

p.162 University
as
Books

p.165 Thought
is as
a Book

p.171 World
Machine

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A COPY OF *THE CLOUDS* BY ARISTOPHANES, PUBLISHED IN
1994 BY CROFT CLASSICS, AND PREVIOUSLY OWNED BY
MARK FENDER

- p.5 Weak
comedy!
- p.8 view of
farmers

view of
philos.
- p.9 *NOPE!
- p.14 religion
- p.15 ets. =
- p.19 Rejecting
gods

Not passionate
protest
- p.21 *Good line!
- p.22 mocking
play
structure

p. 26 attack on lack of piety conventional

p. 27 this play seems very
conservative

mocking
education

p. 29 Funny
in English

p. 31 No
ques

p. 33 Refuting
Gods

*

p. 35 not so! Soph.

p. 37 old vs.
new

p. 40 incredible
translation
work!

p. 42 Bawdy

Pederasty
-yuck

p. 44 Ad for
artist! Play

p. 50 For the common man — middle class
conservatives

soc.
ques

p. 51 choral
warning

p. 52 old
vs.
new

p. 53 hypocrisy

p. 54 stupidity

soc
ques

p. 57 Mock soc.

COMPLETE TRANSCRIPTION OF THE MARGINALIA
IN COPY OF *SIX NON LECTURES* BY EE CUMMINGS,
HARVARD UNIVERSITY PRESS, 1953

p.49 **WOW!**

COMPLETE TRANSCRIPTION OF THE PENCILED MARGINALIA
IN AN EXCEPTIONALLY INKED-UP COPY OF CHRISTOPHER
MARLOWE'S *DR. FAUSTUS*, PUBLISHED IN A DOVER THRIFT
EDITION, 1994

p. 3 acad

disciplines

philosophy

too easy

for him

medicine — but

must study

physic (physician)

p. 4 he is great

already

lazy. but

if only he

could

lawyer —

libral =

free

black

magic

p. 8 food

p. 11 heavens

wandering

p. 13 unfortunate

p. 15 Dom

p. 16 By the mass

p. 17 that's that

p. 19 fatal

loss

of

life

(SIN)

What good is it

Worthy of hatred

domain

p. 20 how you that
torture others
have only pain?

my own

lucifer

"

p. 23 too smart for
his own good

p. 25 still has second thoughts

p. 32 food

food

sum of
all good
things
(ideal of
everything
good)

p. 35 incomparable

p. 37 person who
draws you a
drink (bartender)

p. 44 bole

p. 47 became

food

p. 49 seems to
me

p. 50 horrible

evil

p.51 attitude (sad)

p.52 unfortunate
luckless

(zues)

as a lightning
bolt

p.53 if I had

then I would
have lived forever

eating too much

p.55 tagging
locking

p.56 having luck

Aristotle
recognition

alive

good at academics

formerly

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND IN
THE FIRST TEN PAGES OF A COPY OF *UNDER MILK WOOD* BY
DYLAN THOMAS, PUBLISHED BY NEW DIRECTIONS

p. 1 fade out
on song

Scene 1

GIANNI

sea

NOISES

reverberation

of the

'sh'

c.l.

leaves

1st group

starts

glacial

2nd

GROUP

p. 2 2ND

GROUP

3RD
GROUP
MOVES

IN FORMATION INHALE/EXHALE

DONNA

START
CREAKY

SEA
SOUNDS
FADED

OUT

GLACIAL
MOVEMENT

MORE BEHIND

TERESA

p. 3 IN FULL line

ear locking R to shoulder

start to move to sleep

done
w/
formation

trail
off after
light

Go towards
DONNA Maggie E

waves

Davey Jones
lock

Scene 2

truly has deep love

for A—
town.

*How tortured
he is.

*Set the town
up for this
memory.

p.4 light
comes
up.

p.7 Scene 3

make
about Audience

innuendo

ME

based

look @ pacing for
rythem
b,t,k,p,

plosive

create
alive

p.9 Scene 4

ADAM

ADAM: I fade into the background.

COMPLETE TRANSCRIPTION OF THE UNDERLINING
IN A USED COPY OF *THE BALCONY* BY JEAN GENET,
PREVIOUSLY OWNED BY "DEATS," POSSIBLY FOR A CLASS
CALLED EXTREME SITUATIONS IN THE MODERN WORLD:
LITERATURE AND THE ARTS IN A TIME OF EXTREMITY

p. 7

red

blood-

crucifix

carved gilt

unmade

mitre and gilded cope

tragedian's cothurni

Our heart is our undoing

p. 10

transgression

I saw the greedy lodging for

You live in evil

p. 15

hot tears gush from your lovely eyes.

I want to see

p. 17

That's why I'm dead. I inhabit that region of exact

freedom

Hell

p. 20

One cannot commit evil in evil

judge

p. 21 I wouldn't take the liberty of asking you your opinions.
Everyone is free, and I'm not concerned with politics.

p. 23 My handsome mare

p. 24 It's quite
job dressing a victorious general who's to be buried

p. 28 Leather

p. 30 A smile means doubt

p. 31 the orgy

seed never ripens in you

the orgies of your heart

p. 34 The Grand Balcony

the most artful et the most decent house of
illusions

p. 43 What's one illusion more or
less!

p. 49 you want to merge your life with one long
unreal

Is life anything else?

p. 50 But supposing they let themselves be carried beyond th
gam mean if they get so involved in it that th
destroy and replace everything

You mean into reality?

p. 55

Black

Black

p. 61

It's make-believe

a fake corpse

haunted by a quest of immobility

p. 64

o gaze at the world tranquilly and acce
sponsibility for your gaze

p. 65

What significance has that rag whe
ou're about to penetrate into the providential fixity

p. 67

Do
ou tremble if there's no authority above you to decide

p. 69

mirrors will reflect to

the image of a dead man

p. 73

A return to order return to classicism

p. 75

It's a true image born of a false spectacle

The massacre re revels wherein the
people indulge to their heart's content in the pleasure of
hating us.

p.76

niche has its statue

Every

p.77

we're going to be satisfied with make-believe to the end of our days

you think

p.79

are you going to use what we represent or are we going to use you to serve what we represent

tate

ours was a happy

p.83

above God are you without whom God would be nothing

to seek quiet decisive ways a manifest saintliness

p.84

Love of God was hidden there

a concern for justice

bravery and military glory and the heroic deed that haunted you

p.85

The Queen attains her reality when she withdraws, absent herself or die

Their only hope lies in the utter collapse

p.88

the mountain is sacred

p. 89

Life's starting up agai

little by little as before

p. 90

you ask

questions that aren't in the scenario

p. 92

And go wher Into life

p. 94

Though my image be castrated in
every brothel in the worl I remain intac

p. 96

You must now go home where everythin you can be
quite sure will be falser than here

extinguishes the last light

COMPLETE TRANSCRIPTION OF THE UNDERLINING
FOUND IN A COPY OF JOSÉ ORTEGA Y GASSET'S
THE DEHUMANIZATION OF ART, PUBLISHED IN 1956
BY DOUBLEDAY ANCHOR BOOKS

p. 126 Life is forever

p. 127 Consciousness of shipwreck
stitutes salvation

creation

mere administering of wealth he had
received

TRANSCRIPTION OF THE UNDERLINED PARTS IN A PAGE OF
THE BROOKLYN MUSEUM'S COPY OF *FUTURIST MANIFESTOS*
BY UMBRO APOLLO, THE VIKING PRESS, NEW YORK

p. 157

words-in-freedom, in this con

force and profundity, naturally

ustrations, by ns free, expressive orthograp

y, the synoptic tables of lyric values and design

ords in freedom manage to make u

rt of communicative exuberance and

that is one of the characteristics of the southern rac

ccents, voice, and mimicry that has shown up

ors and brilliant talkers find its natural exp

rtions of typographic characters that repr

don become the lyric and transfigured pr

mal magnetism.

TRANSCRIPTION OF THE UNDERLINED PARTS OF A PAGE
IN A COPY OF *VISION AND DESIGN* BY ROGER FRY FOUND
IN A COPY SOLD BY BRENTANO'S, NEW YORK

p. 48 practical visi

curiosity vision

TRANSCRIPTION OF SELECTED MARGINALIA FOUND
IN A COPY OF PLATO'S *THEAETETUS*, FROM A STUDENT
GREAT BOOKS EDITION, THE GREAT BOOKS FOUNDATION,
CHICAGO, 1956

p.30 Good
question

p.31 see
oppos-
ite
page

p.32 THE
question

p.33 tricky

p.34 quite
a
teacher!
winning

p.35 How
Human

p.44 DELIGHTFUL

p.45 TRUE

p.46 DESCRIPTION
OF
LAWYER

p.47 DESCRIPTION
OF
POLITICAL
CLUBS

p.48 PHILOSOPHERS
DESCRIBED

p.49 PHILOSOPHERS
DESCRIBED

p.59 WHY
SO

?

p.60 I
DON'T GET
IT

p.61 There
is no
answer
here
for
me
I
Don't
get it

p.65 2 words
used
for
same
meaning

good

p.66 meaning
?

oh!?

p.67 And nobody has done so
to this day!!!!

p.70 pretty
cute

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND
IN A COPY OF ANTON CHEKHOV'S *THREE SISTERS*,
TRANSLATED BY MICHAEL FRAYN AND PUBLISHED IN
1989 BY METHUEN, LONDON

- IC compare & contrast their
tusenbach views
vershin of the
future
- p.5 good talk from aristocracy
gets
a
job
and
hates
it
- p.6 russian (Bolshevik) revolution

COMPLETE TRANSCRIPTION OF THE UNDERLINING IN A
COPY OF *THE POSTMODERNS*, THE NEW AMERICAN POETRY
REVISED, PAGE ONE HUNDRED AND NINETY-EIGHT
("WHY I AM NOT A PAINTER," BY FRANK O'HARA)

p. 198 orange
 orange

orange
orange

and life

orang

ORANGES

COMPLETE TRANSCRIPTION OF MARGINALIA IN A
1974 VINTAGE EDITION OF *MARXISM AND ART: ESSAYS CLASSIC
AND CONTEMPORARY*, BY MARTY SOLOMON, AND FOUND IN
A PENNSYLVANIA BOOKSTORE

p. 84

Vision

COMPLETE TRANSCRIPTION OF MARGINALIA IN A
1968 CLARENDON BIOGRAPHIES EDITION OF *ERASMUS &*
LUTHER BY ROSEMARY DEVONSHIRE JONES ON THE LAST
PAGE OF TEXT

p. 90 Aug 24, 1991
12:05 a.m.

COMPLETE TRANSCRIPTION OF THE MARGNINALIA IN
A USED COPY OF *VLADIMIR TATLIN AND THE RUSSIAN*
AVANTE-GARDE BY JOHN MILNER, FOUND IN THE
CLEARANCE BIN AT HALF PRICE BOOKS

p. 211

warhol

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND IN
A USED COPY OF MARY ANNE STANIZOWSKI'S *BELIEVING IS
SEEING*, PUBLISHED BY PENGUIN IN 1995

p. 120

pop?

kitch?

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND
IN A USED COPY OF *DUTCHMAN AND THE SLAVE*, TWO PLAYS
BY LEROI JONES, PUBLISHED IN 1964

- p. 3 writing
on
wall
- p. 14 Scavenger
- p. 29 con.
camps.
- p. 30 Reference To
Adam & Eve
- p. 73 whiteman

THE COMPLETE CIRCLED SECTIONS (AND BRIEF FITS OF MARGINALIA) IN A USED COPY OF *UNDISCOVERED COUNTRY, DAS WEITE LAND* BY ARTHUR SCHNITZLER, IN AN ENGLISH VERSION BY TOM STOPPARD, PUBLISHED BY FABER AND FABER IN 1980

p. 15 Friedrich takes from each according to his needs, you see...

p. 16 Awful moment for the manservant. What h with the cigars? Did he leave then?

A: Mama believes in historical precision

p. 24 suppose you think I do him? But in my opinion, yearning is a necessary part he soul's economy. Relationships are all the better for i In an ideal world more and more people would see less less of each other. Anyway we can go back with Joey to England, and you can decide then if you want to come me or stay with the boy through the winter.

I'd rather you took it as final

ICH: Final? Look, what's the matter with you, G 're behaving very oddly.

p. 32 there to laugh at? He at least takes it ously. In my opinion a good tennis player is a no pecimen of humanity than a mediocre poet or g (To OTTO.) Well, aren't I right? : (TO GENIA) Well now, when is enia

p. 36 I can't say you are wrong with that. But I can't
imagine what you're suggesting. Erna! A girl I have
on my knee.
E: What difference does that make? There are girls
of whom that can be said
at beginning.
is more to life — women to men
Oh, yes — there are spaces between them.
interesting. If one has the time and if one is in the
one builds factories, conquers nations, writes symphonies
becomes a millionaire...but, believe me, all that is
to fill in the time. Life is for you! Life is for you
: (*Shaking her head*)

p. 38 R: Alas your kind concern comes too late. Of course
I can't deny that, like all men, as you say...but not any
longer...in my case. A squalid affair has no appeal to
me. I would disgust myself.

What a gentleman you are!

p. 39 ICH: To speak of being familiar with a loved one is a
contradiction in terms...Lovers should be referred to as
constant unfamiliarities...

Or members of the fair sex if you wish.

p. 44 , you see, the thought that your virtue...
is a thing so abstract — at least compared to the terrible
irreversible fact of death — that your virtuousness drove
this marvelous man to his grave, that to me is ghastly. Yes.
I can't put it any other way...it'll pass, of course,
in time...in the mountains...and if

apart for a few weeks...but at the moment, it
and I can't do anything about it... Yes, Ge
have me— Other men would feel differentl

p. 61 AIGNER: Why I betrayed her? *You ask me?* Hav
ever thought what a strange uncharted country is
behavior? So many contradictions find room i
and deceit...loyalty and betrayal...wors
yet longing for another, or severa

p. 65 nd that's an end of it, They can still get Mauer back. I
have no interest in making a public spectacle of myself
(*A Gong sounds. The HIKER who has gone to slee*

p. 76 e's also a friend.

Do you think he still is?

EDRICH: Yes. Friendship is above incident. These things d
depend on...events. He could shoot me dead and it
still be his friend he's shot.

ERNA: What is the business that's so important?

RIEDRICH: Come on my sweetheart! A wife c
quisitive. Anywa

p. 79 e more secure.

m beginning to find you amusing.

DRICH: Well, that's something. Since certainty is unattain-
able, entertainment value is the only justification for
conversation

UER: I'd be able to get the truth from Erna herself.

p. 83 o allow you or forbid you sti

rau! (MAUER *turns back to GENIA*) and they em

bye, dear Doctor!— And... please let me
piece of advice to go with you — Don't take it too
would be silly for you, who se life at its most truly
erious, to take seriously these foolish games. Well, that's
all that love affairs are, Doctor, believe me. And once you'
accepted that, they're very enjoyable to watch even to tak
part in.

MAUER: Once you have accepted that STAR WARS

GENIA: Lies? Can one have lies in a game? That's calle
all part of the fun

ER: A game? Oh yes, if that's how it wa
nia, I would have nothi

p. 86 hat's right — I couldn't give a damn ab
at. But I won't be made to look a fool.

(FRIEDRICH *turns from GENIA and foll*

TANZADES

epitaph

p. 93 : (*Still motionless*)

A: (*Now, a little nearer to him*) Believe me, Friedrich, I l
you, I belong to you.

FRIEDRICH: I belong to no one on this earth. No one. Nor
wish to...

Y'S VOICE: (*In the garden*) Mother! Father!

pg 15, 16, 32, 36, 39, 44

61, 79, 83, 86, 93

38 ma

76 friendship

VOLUME III

TRANSCRIPTION OF MARGINALIA FOUND IN A COPY
 OF *ENVY AND OTHER WORKS* BY YURI OLESHA, PUBLISHED
 BY NORTON IN 1991 AND PREVIOUSLY OWNED BY
 KATE PORTERFIELD

p. 2 Material
 World (?)

p. 34 looking through
 him

p. 56 Ivan

p. 58 Tree

p. 69 - pigs
 - blue
 - green
 - trees

p. 72 "New
 Man"

p. 80 Don
 Quixote

p. 97 Ivan
 vs
 The
 Struct-
 ure

TRANSCRIPTION OF MARGINALIA FOUND IN A COPY OF
WORLD ENOUGH AND TIME BY ROBERT PENN WARREN,
 PUBLISHED BY RANDOM HOUSE IN 1950

[inside front cover]

1B	Drapo	✓	1.	Ruzzuto	SS	R
2B	Doerr	✓	2.	Kell	3B	R
3B	Kell	✓	3.	Williams	LF	L
SS	Ruzzuto	✓	4.	Drapo	1B	R
LF	Williams	✓	5.	Doby	CF	R
RF	Evers		6.	Evers	RF	L
C	Berra		7.	Berra	C	L
			8.	Doerr	2B	R

[inside back cover]

LF	Harkins	5'10"	✓
RF	Armom	5'7"	✓
C	McDowell	6'4"	✓
LF	Walsh	6'2"	✓
RF	Daley	6'2"	?
	Braca	6'	✓
	Gallegher	6'2"	✓
	Rose	5'11"	✓
	Robben	5'9"	✓
	Curtim	6'3"	?

COMPLETE TRANSCRIPTION OF THE BRACKETED PARTS
IN A COPY OF GERTRUDE STEIN'S *LECTURES IN AMERICA*,
PUBLISHED BY RANDOM HOUSE, 1935

p. 95 [Nervousness is the certain proof that the emotion
of the one seeing and the emotion of the thing seen
do not progress together]

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND IN A
COPY OF AN ANTHOLOGY OF CONCRETE POETRY, EDITED BY
EMMETT WILLIAMS AND PUBLISHED BY SOMETHING ELSE
PRESS, INC. 1967

p. 332

*

p. 333

*

p. 336

*

p. 340

*

*

*

*

p. 341

*

TRANSCRIPTION OF THE MARGINALIA FOUND IN A
LIBRARY COPY OF BERNADETTE MAYER'S *MIDWINTER DAY*,
NEW DIRECTIONS, 1982

p.1 you were
staying in
the mirror
with me

p.2 I'm made
of you

I was alone in the dreams
dressing room.

p.6 though would she agree
with that?
continuation/
start of a new
idea
fleeting
how she
dreams
/near

p.7 everything
seemed good

not so fleeting

dream = meditation

“Not only sleep but on
awakening”
weathering
in dream or
reality?
confused? or
feeling over loaded?

p. 8 * * *

p. 9 “bereft dream
cakes”

p. 10 trying to
make
sense of
it

p. 11 *dream which
reminds her
of another
dream

△

also a
dream
(within itself)

△

dream within
a dream?

△

or an
entanglement

of dreams

△

a knot?

△

which she is

trying to

untangle

p. 13 “seemed to make sense”

“Next

dream

trying to define those

dreams

TRANSCRIPTION OF THE COMPLETE MARGINALIA FOUND
IN A USED COPY OF RANDA DUBNICK'S *THE STRUCTURE
OF OBSCURITY: GERTRUDE STEIN, LANGUAGE, AND CUBISM*,
PUBLISHED BY THE UNIVERSITY OF ILLINOIS PRESS IN 1984

p. 4 O.K.

Bad

Good

So-So

Maybe

p. 5 Never

Fuck it

TRANSCRIPTION OF SELECTED MARGINALIA IN A COPY
OF PETER WALSH'S *IT'S ALL TOO MUCH*, PUBLISHED BY
THE FREE PRESS IN 2007

[inside cover]

if you don't start piles, they can't
grow!

p 71-72 Yard sales

p. 1

*

-debt

-responsibility

more to

clean/do

p. 16

step #1

step #2

p. 17

step

#2

(cont)

step

#3

p. 18

step

#

4

p. 23

counter

- p. 24 p. 17
- p. 29 2/3
1/3
1/2
1/2
& internet
- p. 30 storage
classroom
- p. 33 why is it
still this
way?
china
- v35 (what you dream for your
home to be.)
- p. 38 china
- p. 39 a roof
- p. 40 cards
- p. 51 No
no
tired &
overwhelmed
relaxed &
comfortable
“Like it’s a disaster”
“Like it’s restful”
overwhelmed

"like it's opened"

p 80-81

p. 54 the Reality

Me He

Them

visions

p. 63 No=trash

No=trash

No=trash

Yes=keep &

Donations/

p. 64 Larry's

van

seat

p. 67 A weekend plan!

B

A

B

p. 68 Attic

p. 70 3

4

5

Attic

*

6

p.97 Remove!
-games
-laundry
-old
clothes
-trash
-toys

p.108 Laundry
baskets on
attic steps

TRANSCRIPTION OF MARGINALIA FOUND IN THE GEORGE
HERBERT SECTION OF A COPY OF *THE OXFORD BOOK OF
SEVENTEENTH CENTURY VERSE*, PRINTED IN 1946 AT
THE CLARENDON PRESS AND PREVIOUSLY OWNED
BY JOYCE GOLD

p. 361 subj. the day of gladness
may pass as a hymn
as in affliction
beauty
warmlight

p. 362 try to compete
with this day

Same as L. 10

p. 363 Dull + dry as
time eclipsed
undecided
stars name for
ideal + glorious
end
excitability

suffering tone

p. 365 Resolve of reason
checked by love –
I can't take another
master, fixed I

am in love to
thee, I know no greater
punishment than to
be forbidden to love.

Theme: Broods for repose that is always the
same

p. 367 Theme: Human love makes its poetry labored +
artificial, divine love shall make mine swift
+ simple

are becoming

– chair

p. 368 – is washed
Coloring
Metaphor — man to window
God to sun

p. 369 sunimage

p. 370 Thru his lif

(2 meanings)

spin.-knows
where to get spin.
guidance

p. 371 tone-light
Springy
Exultant
Resolvefull tone
dispositions
fainting
sluggish

Theme: Life as action

p. 372 Theme: The construction of man as
clumsily managed by himself

Light pillars
that can't stand

with leaves
they tried to
protect themselves

p. 373 bad
burning building down
sweet repeated
color too bright makes
yields, bends, glues way
live coals final
conflagration

p. 374 wither of flowers
like death
heavenly joys
poison

- corrected
- p. 376 conceit wood
Heart / frame
- p. 378 intentionally shut eyes
ring with
fig of skull
manufactured
fears no longer
stop breaking away
- p. 379 Theme: God has made, us for himself
man's heart is restless until it finds rest in God
dissatisfaction with
goods-conscience
Theme-God
has made us for
himself and our
hearts are restless
until it finds
rest in thee
- p. 380 flower-subj
to God's word +
law
uplifting itself
toward
spiritual anger
- p. 381 must be sound
from him

- music
noise contrasted with
music
- p.382 fragrance
Theme: Love should have reciprocal ^ to lover + to
loved
- p.383 when crushed, yields odor-
- p.385 theme: pain of absence
– readjustment of a poem
sel. poem from
love”
- p.386 apostrophe
– hollow sound
– Groans of last
sickness
- p.387 body in grove
cocoon
thru grief + dust
- p.388 tone-humble
faith
(hell)
muster
communion

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND ON
THE TITLE PAGE OF A COPY OF HENRY FIELDING'S
THE JOURNAL OF A VOYAGE TO LISBON, PUBLISHED BY
PENGUIN BOOKS IN 1996

- 10
- 16 –
- 20 – fruits – food ?
- 22 – death sentence
- 77 – appetite
- 79 – wind –
- 93 – ship/body.
- 107 – end – good supper.

SELECTED MARGINALIA FOUND IN BARD LIBRARY'S
COPY OF *POEMS OF THE ELDER EDDA*, TRANSLATED BY
PATRICIA TERRY AND PUBLISHED BY THE UNIVERSITY OF
PENNSYLVANIA PRESS IN 1990

- p.3 ABOUT THE END?
- p.4 future : doom
- p.39 1.
How earth was formed
- 2.
- 3.
- p.40 4.
- 5.
- 6.
- p.41 7.
- 8.
- 9.
- 10.
- p.43 11.
- 12.
- p.110 unable to tolerate
sun
- p.132 find conversation inside grave – around

- p.134 rebirth
- p.141 transformation
- p.146 ring
- p.148 F. as serpent
- p.149 raven
- p.152 S. conceals name
- p.153 (note)
- p.169 S. slain
- p.170 B's laugh
- p.182 B's laugh
B's story
- p.184 B's suicide
- p.201 old tales
- p.211 plays harp in snake pit

SELECTED UNDERLINED PARTS FOUND IN A USED COPY OF
WAR WITH THE NEWTS BY KAREL ČAPEK, PUBLISHED BY
BANTAM BOOKS, 1964

- p. 7 and all clearly expecting to be filmed
- p. 10 after all, when you're naked you've nowhere to put your
Hands except on your own shoulders
- p. 11 As if there was some
kind of a dam below the water
- p. 31 Some of them tried their own to take a shell
to pieces with a bit of old shell that was lying about. Well,
that struck me as very queer, my lad. No animal can use
tools; it's no use, after all. An animal is only part of nature.
- p. 34 I had to call them by different
names, you know, so that I could write about them in my
book.
- p. 36 I gave them my word that if they would
bring me the pearl shells I would give them harpoons and
knives in exchange, so that they could defend themselves,
see
- p. 53 What of that: there are some obvious and
nonsensical things that men will do as long as the world
turns roun
- p. 129 I lost that game. It suddenly struck me that every move

in chess was old and had already been played by someone. Perhaps our history has already been played too, and we shift our figures with the same moves to the same checks as in times long past

p. 134 Besides, people never regard what serves them and is good for them as in any way mysterious, but only what does them harm or threatens them

p. 136 In this respect it might make an excellent, almost indomitable animal for the purposes of war unfortunately, against this stands his peacefulness and natural defenselessness

p. 201 But let us not be afraid of this; to-day no creature that is going to succeed to the history of mankind will repeat its suicidal madness.

p. 238 Must Nature always be asked to straighten out the mess that man has made

COMPLETE TRANSCRIPTION OF THE UNDERLINED PARTS
IN A COPY OF MICHAEL HEIZER'S *SCULPTURE IN REVERSE*,
PUBLISHED BY THE MUSEUM OF CONTEMPORARY ART
IN 1984

p.38 Large sculpture ultimately creates its own environment because of its size. It's different than taking a number of big paintings and hanging them around the walls of a room to create an environment because the room is still an environment, the paintings are on the walls

When I went to the
bottom of the *Munich Depression* I looked up and
realized the view of the landscape was gone; I realized I had just erased landscape

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND IN
A COPY OF WILLIAM C. SEITZ'S *HANS HOFFMAN*, PUBLISHED
BY THE MUSEUM OF MODERN ART IN 1963

p.14 They
used
no
depth

p.21 depth

p.53 Tension

COMPLETE READABLE MARGINALIA FOUND IN A LIBRARY
COPY OF ELIZABETH SMART'S *BY GRAND CENTRAL STATION I
SAT DOWN AND WEPT*, EDITIONS POETRY LONDON, 1945

[inside cover]

from one end
to another, the
lie of her sex...

p.7 terrible
construction

p.9 Exactly what
is wrong
with this
child of
bedlam!

p.13 Doesn't
make sense!
Terrible!

Impotence,
too!

this begins
to read like
a case-history—
psychopathology
literally flows

through its
pages –

it is short
of impossible
to believe
that these
feelings
could
emerge from
the same
person
who wrote
the algolagnic
reminiscences
of the preceding
pages. But,
as with Voltairine
de Cleyre, the
real person
has at the
very depths,
covered +
corrupted by so much
dirt + slime. But in
E.S.'s case, it seems
that her exclamations, above, are
no more than superficial, prompted
by intense guilt feelings

p. 18 curious
very
curious

p. 30 compare
this Alison's
poem on
pity

p. 31 pure
sadism -
vulgarity -

that's
what
all the
cheap
movie-
heroines
exclaim
too!

p. 32 Always
blood, but
not the blood
of the heart,
living blood
that is, but
that which
is spelled:
dead blood.

p. 35 contempt-
ible
bitch!

p. 36 How
you go
whoring,
period!

fantasy,
after
fantasy!

p. 37 the five senses do not need negligees no
the reason to dream up freak ways of doing "it"
this is more of your vulgarity and algolagnia
leading you astray, Miss Smart —

p. 38 suicidal
drives (?)

p. 54 Lies,
lies!
lies!

[end page]

a thoroughly wicked book!

COMPLETE TRANSCRIPTION OF THE MARGINALIA IN
A 1985 PENGUIN EDITION OF *LES LIASONS DANGEREUSES*
BY CHODERLOS DE LACLOS

p.33 Merleuil
had
said
opp-
osite

p.20 propri-
ety

p.254 human
behavior
that's
what
they
do

TRANSCRIPTION OF THE COMPLETE UNDERLINING IN
A \$3 COPY OF SAMUEL DELANY'S *THE MOTION OF LIGHT IN
WATER*, WILLIAM MORROW 1988

p.32 d she had
emotional blindspots
that were glari

p.33 this experience
outside of
language somewhere

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND
IN A LIBRARY COPY OF LYN HEJINIAN'S *MY LIFE*,
PUBLISHED BY SUN AND MOON IN 1987

- p.7 Stein
allusion
- p.13 clearly
stated
- p.14 how are
these functioning?
- p.16 everyone does
this
- p.18 ?

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND
ON THE TITLE PAGE OF A USED COPY OF *OFF THE WALL:*
INTERVIEWS WITH PHILIP WHALEN, FOUR SEASONS
FOUNDATION, BOLINAS, 1978

7/28/78

Tobias

(End-noted)

joint rev. with

Decrompressions,

if worthy

COMPLETE TRANSCRIPTION OF THE MARGINALIA FOUND
IN A USED COPY OF *THE ESSENTIAL SHAKESPEARE*,
PUBLISHED BY CAMBRIDGE IN 1962 AND PREVIOUSLY
OWNED BY JOHN DOVER WILSON

p.9 way to the place of crucifixion

COMPLETE TRANSCRIPTION OF BLACK PEN MARGINALIA
FOUND IN A USED COPY OF *THE FIGURE IN THE CARPET AND
OTHER STORIES* BY HENRY JAMES, PUBLISHED IN 1995
BY PENGUIN CLASSICS AND PREVIOUSLY OWNED BY
ROBERT WICKS

p. 395 tradition = the lot

p. 363 that was not what I meant at all
that was not it at all

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND
IN A USED COPY OF A COLLECTION OF ESSAYS BY
GEORGE ORWELL, HBJ, 1953 PREVIOUSLY OWNED BY
MELANIE MORIS

p. 144 just for
power

p. 156 elephant shot so he wouldn't
feel like a fool

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A USED COPY OF DOSTOEVSKY'S *THE DOUBLE*, TRANSLATED
BY EVELYN HARDEN AND PUBLISHED BY ARDIS IN 1985

p. 45 mechanically
reinserted into
narrative

p. 46 out of
control

p. 52 of
thunder

p. 59 u
n
c
a
n
n
y

p. 142 undecidability
of text

p. 145 betrayal

p. 147 ✓
✓
✓

p.158 dream premonition

p.174 split shoes

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A LIBRARY COPY OF *WHEN I SAY NO, I FEEL GUILTY* BY
MANUEL J. SMITH, AND PUBLISHED BY DIAL PRESS IN 1975

p. 10 "child"

ur or

p. 17 parents join
child.

p. 57 -Gordon op-
posed

p. 207 but I do get home late and thats what you have to
deal with.

-then she'll run away +
that's not negotiable

p. 261 exist

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN A
LIBRARY COPY OF *THE DEVELOPMENT OF SEX DIFFERENCES*
EDITED BY ELEANOR E. MACCOBY AND PUBLISHED BY
STANFORD UNIVERSITY PRESS IN 1966

- p. 40 what's so
different
about it?
- p. 41 good
- p. 42 ?
- p. 50 absent
ha
- p. 59 reading over
& over
again
- p. 77 *gods

*boys
- p. 165 what?

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A LIBRARY COPY OF WILLIAM BARRETT'S *IRRATIONAL MAN*
AND PUBLISHED BY HEINMANN IN 1958

- p. 3 or he
finds
himself
a bug!
Δ
kafka
- p. 162 Masks
- p. 186 tree?
(ick)
- p. 203 TIME IS
RELATIVE-
WE MEASURE
IT BY THE
CHANGE OF
THINGS—
DIFFERENT
CHANGES
DIFF. TIME
(FRAMES OF
REFERENCE).
- p. 207 r
e
a
d
!

p. 211 SURE
IT IS
THERE—
WE MUST
OPEN EYES
TO IT
PASSIVELY.

p. 227 But
there
has to
be a stage
w/ possibil-
ities

p. 244 see
Sarte

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND IN
A LIBRARY COPY OF *SHAME: THE EXPOSED SELF* BY MICHAEL
LEWIS AND PUBLISHED BY THE FREE PRESS IN 1992

p. 128 forgetting is
denial

Felecia's method:
Drop the class

p. 132 How can the teacher
encourage confession

shifting position of another Katerina what it takes to be
in computer course

p. 133 imagined
communities

p. 134 but this is guilt

p. 136 this is
guilt

?

p. 174 value of shame

COMPLETE TRANSCRIPTION OF ENGLISH MARGINALIA
FOUND IN A COPY OF *LOVE AND WILL* BY ROLLO MAY,
PUBLISHED BY W. W. NORTON & CO., 1969

p. 11 same values . inner values .

p. 40 1969

p. 52 news odd — what if
the 1950's

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A USED COPY OF *MARCEL PROUST: A LIFE* BY EDWARD
WHITE, PUBLISHED BY PENGUIN IN 1999

p. 6 voilà

p. 7 YOUPIN

p. 9 5'6"

p. 15 OMG

p. 36 sexual urges

p. 37 sexual strings

p. 41 Mon Dieu

p. 49 Pastiche

COMPLETE TRANSCRIPTION OF MARGINALIA FOUND IN A
USED COPY OF D.H. LAWRENCE'S *PSYCHOANALYSIS AND THE
UNCONSCIOUS AND FANTASIA OF THE UNCONSCIOUS* PUBLISHED
BY PENGUIN IN 1960

p.49 ?

p.88 yikes!

p.100 why not?

p.102 My God!

p.109 Okay!

p.167 It's always
allowed

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN A
USED COPY OF *FIVE PEARS OR PEACHES* BY REGINALD GIBBONS,
PUBLISHED BY BROKEN MOON PRESS, 1991

p.3 long sentences

p.7 long sentences ordinary everyday
tangents
metaphor — sandpaper, peas / peaches

p.28 his
opinion

TRANSCRIPTION OF MARGINALIA FOUND IN A LIBRARY
COPY OF *INDIVIDUAL BEHAVIOR* BY DONALD SNYGG AND
ARTHUR COMBS, PUBLISHED BY HARPER AND BROTHERS
IN 1949

p. 14 This does not rule out the
importance of past humans

p. 34 also appli-
cable to ph.
field which
is a figure
of speech

p. 37 will this partly
explain forgetting

p. 138 adequate phen. self

assuming
she, is okay

TRANSCRIPTION OF MARGINALIA FOUND IN A DIFFERENT
LIBRARY COPY OF *INDIVIDUAL BEHAVIOR* BY DONALD
SNYGG AND ARTHUR COMBS, PUBLISHED BY HARPER AND
BROTHERS IN 1949

- p.6 ✓
- p.8 ✓
- ✓
- p.12 ✓
- ✓
- ✓
- p.15 def
- p.45 review
- p.48 instinct
- p.67 def
note
- p.111 threat uppermost
- p.317 should come
perceive

“self”

‘internal
reality’

relation of 2

p. 345

the
coward
the
sentimentalist

COMPLETE TRANSCRIPTION OF PENNED MARGINALIA
FOUND IN A LIBRARY COPY OF CARL JASPERS'
NIETZSCHE & CHRISTIANITY PUBLISHED IN 1961 BY
HENRY REGNERY COMPANY

p. viii CORE

p. 7 N.

p. 17 Bliss

p. 76 Attack
on
Science

p. 100 illness

TRANSCRIPTION OF SELECTED MARGINALIA FOUND IN
A LIBRARY COPY OF *NOVELS OF THE EIGHTEEN-FORTIES*
BY KATHLEEN TILLOTSON, OXFORD 1954

p. 8 Overtly simplifying

as in
dreams

Fantastic
sequence of haphazardly
associative imagery

p. 23 Also

structure!

p. 40 prevents
dullness

p. 54 in something or someone:
quality arousing feelings of
pity, sympathy and tenderness
or sorrow in another

p. 55 keeping silent

p. 82 But

p. 97 Distance effect by "Time"
past

p.131 introspection, self-
examination

p.287 love
&
discovery

Liam Agrani... understands the appeal of not-poetry so well that he doesn't even identify himself as the author of the book, but rather its editor.... [W]hat his "editorial" choices reveal is that marginalia itself is a kind of dress rehearsal for authorship. Whoever writes in the margin does so with at least as many motivations as whoever writes for publication, but obviously without the limitation of presuming readership.... Because [these not-poems] presume no one is there, they can commit to the imagination of otherhood more freely, and in some ways more effectively, than can the writer who must either solemnly pretend readership or ignore its possibility.

— Ray McDaniel, *The Constant Critic: Timely Poetry Reviews* (2010)

Selected Anonymous Marginalia: Volumes I–III represents nearly twenty years of research into found language by the poet/editor Liam Agrani. The work is composed solely of direct transcriptions of marginalia and other alterations to books from libraries, used bookstores, and various other places. Removed from the context of the books they came from, these works become intimate abstract accidental poems, occupying the space where private literary "criticism" and found poetry meet.

life-
form
books

miniature
mock
epic



P9-AZK-598