

**WORKS CITED, CAJOLED, CORROBORATED,
CORRUPTED, CONGRATULATED, *RUM TI*, &C.**

(or, Notes from a fub-fub-librarian;
or, Buttnotes & Handnotes)^{ccxxviii}

ONE POSSIBLE END
(PREFACED BY AN EPISTLE)

Dear Reader,

Galerie de Difformité derives from many sources & salutations, by degrees serious & equally silly—one might say, a deformity of many other books. The following sources correspond with superscripted numerals printed in the book, thereby extending that entity's actual pages into virtual ones (which can be printed, at a reader's discretion, into actual pages). While resisting a neat fit into the end of said book, these oversized pages of citations pay homage to sources that helped stir the project's expirations & inspirations. Moreover:

The following citations mimic a trail of breadcrumbs through the wild & woolly forest otherwise known as the *Galerie de Difformité*. That said, the Author hopes that dear Reader sees the forest for the trees—particularly what flora & fauna & forget-me-nots grew, or yet may grow, individually & collectively from the margins.

Since that book's physical end is also a beginning, the term "Endnotes" seems insufficient, misleading and, in a word, erroneous. *Galerie de Difformité* also masquerades as a kind of body, so the term "Buttnotes" was deemed (admittedly tongue-in-cheek) appropriate (at least, appropriated) as another way to signify said book's (rear) "end." Handnotes (☞) indicate additional asides, with ☞ showing illustrated sources.

To echo the copyright page from the book: If the Novel is a "baggy monster" (as it has been said), then this baggy monster is a novel: a form born of variant forms—deformed—from & by an Imagination, not to be confused with a Life, which is to say: any resemblances to actual persons, places, & patron saints should be pardoned, as accidental, unintentional, &c. That said, no writer (artist, composer, &c.) creates in a vacuum; and so, this minor work is offered humbly back to the wider world from which it sprang and remains, heartily and heartfully, indebted.

My sincerest thanks to the many Subscribers who have visually & conceptually & sensorily enriched this catalogue in its actual & virtual incarnations. In the spirit of the *Galerie de Difformité*, selected deformations by early Subscribers were deformed within the book in black and white reproductions: cited at this document's conclusions & attributed with their "originals" in the online Galerie <difformite.wordpress.com>, alongside ever-more deformations by new Subscribers. Grateful acknowledgment also is made at the project's website to individuals & parties that helped to support the project at various stages.

To return to the forest for the trees: In a book consisting of so many leaves, with deep roots & limbs that continue branching (no less, above the inevitable crop of weeds), I fear that unknowingly, and hopefully pardonably, I have neglected to acknowledge someone or some thing that has influenced the *Galerie de Difformité*. If this be so, my sincerest apologies to the grieved party. Please contact me constructively, so I can remedy the matter & give thanks that is due. In the meantime, receive my gratitude in spirit, for thankful words are being whispered to the wind.

My gratitude is unbounded, growing as the book deforms. As of this printing, the invitation to new Subscribers remains open.

Yours most sincerely,
The Author

<pages 0-3>

☞ The bookbinder's note derives from Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*. When *Tristram Shandy* was first published in the eighteenth century, it was technically impossible to reproduce marbled pages, which made **each** volume of the novel unique. Regarding the tell-tale trademark (to cite the end of volume III, chapter XXXVI): "Read, read, read, read, my unlearned reader! read ... I tell you before-hand, you had better throw down the book at once; for without *much reading*, by which your reverence knows I mean *much knowledge*, you will no more be able to penetrate the moral of the next marbled page (motley emblem of my work!) than the world with all its sagacity has been able to unravel the many opinions, transactions, and truths which still lie mystically hid under the dark veil of the black one."

☞ The epigraphs come from: George Gordon Byron, *The Poetical Works of Lord Byron: Complete Works* (London: J. Murray, 1847) 304; Ben Jonson, *Bartholomew Fair*, ed. Carroll Storrs Alden (New York: H. Holt, 1904) xxi; Charles Baudelaire, *Baudelaire on Poe: Critical Papers*, trans. and eds. Lois and Francis E. Hyslop, Jr. (State College, PA: Bald Eagle P, 1952) 136; James Northcote and William Hazlitt, *Conversations of James Northcote* (London: H. Colburn and R. Bentley, 1830) 300; William Shakespeare, *King Richard III*, ed. Janis Lull (New York: Cambridge UP, 1999) 52; qtd. in Harriet Rubin, *Dante in Love* (New York: Simon & Schuster, 2004) 132; Anne Bradstreet, "The Author to Her Book," in *The Making of a Poem: A Norton Anthology of Poetic Forms*, eds. Mark Strand and Eavan Boland (New York: Norton, 2000) 123-4; Virginia Woolf quoting Roger Fry in *Roger Fry: A Biography* (New York: Harcourt, 1940) 195; Francis Bacon and John Hunter, *The Essays of Lord Bacon* (London: Longmans, 1873) 175-76.

PRE-FACE

<pages 4>

ⁱ As stated in the "Pre-face" ("before face"), the Heart of this **Galerie de Difformité** (hereafter referred to as *GdD*) is a collection of "Exhibits," which may be considered a curated collection, also bearing political implications (allied with "exhibits," as in a legal trial), along with other "mani-"pulations (since "exhibit" involves the hand, literally meaning "to hold out"). More on this later. If you haven't yet read beyond the "Pre-face," you haven't yet met Bea (otherwise known as the Undertaker: a deformed reincarnation of Dante's Beatrice, who fell from heaven's heights—either accidentally or because she was pushed or she jumped—the cause is unclear) and her displaced Heart. And if you haven't yet met Bea, you'll soon hear her concerns about guiding again: "**Only if you let me love you, without assumption, will I agree to be your Guide.**"

YOU ARE HERE (I)

<pages 6-8>

ⁱⁱ Clarice Lispector, *The Passion According to G.H.*, trans. Ronald W. Sousa (Minneapolis: U of Minnesota P, 2006), prefacing note.

DRINKING SONG & FRONTISPIECE

<pages 10-11>

ⁱⁱⁱ This drinking song is included in a "Verbatim Reprint" of *Ye Ugly Face Clubb, Leverpoole, 1743-1753*, which was edited and published by Edward Howell in Liverpool in 1912. The club rules mandated particular types of physical features for membership, including (but not limited to) "blubber lips, little goggling or squinting eyes," "a large carbuncle, potatoe nose," and a chin that met the nose "like a pair of nut-crackers" (12). Members of the club were catalogued to dignify one's "Short Turnip Nose," another's "Teeth, resemblg [sic] an old broken Saw," and another's "Large Pancake Face" and "Odd, Droll, Sancho Pancho Phiz" (14). Although the origins of Liverpool's Ugly Club (and like-minded ones stretching across the Atlantic) lay shrouded in mystery, a "History of Secret Clubs" from 1807 (reprinted in Howell's edition) recounts a tale of origin: "A Certain Uferer, Named 'Hatchet,' from whose fingular Aspect is derived that common Saying...That he is a Hatchet-Fac'd Fellow, being a Man who always lug'd about with him at leaft two pounds of Nofe....No-body could pafs by fuch a Mountain of a Nofe, without thinking, or faying fomething extraordinary upon fo

flaming a Subject. Thus finding himself a Jeft among moft People, who were not diftinguifhable by fome Difproportion or other as remarkable as his own, it occafion'd him to be inclinable to fuch fort of Company, whofe ill compos'd Countenances, in cafe they jefted with his Nofe, might give him an equal opportunity of returning their Jokes, that he might make himself as merry with his Companions' Infirmities, as they could be in bantering the mighty Buckler of his hard-favour'd Frontifpiece" (72-3). The "Verbatim Reprint" of *Ye Ugly Face Clubb* lists names of members, headed by "Witness our Hands," likely bearing signatures in the original manuscript (29). As aside (where this *Galerie's* characters are inclined to be): The Undertaker might stop to ponder this etymological equation between *names* and *hands* (i.e., *handle*) while jefting about a criterion for membership (i.e., bachelorhood) by singing an amended refrain of the drinking song (see page 10 of the *Galerie*). For more about Ugly Face Club membership, visit "Exhibit W" (see pages 58^{W1}, 61^{W2}, 65^{W3}), which is not to neglect a much earlier edition of *The Secret History of Clubs, particularly the Kit-Cat, Beef-Stake, Vertuosos, Quacks, Knights of the Golden-fleece, Florists, Beaus, &c. with their Original: and the Characters of the Most Noted Members thereof*, attributed to Ned Ward, which included a chapter on "Of the Club of Ugly-Faces" (London: Booksellers, 1709) 79-84.

∞ The quotation from Ovid's *Metamorphoses* translates: "All things are always changing, / But nothing dies. The spirit comes and goes, / Is housed wherever it will, shifts residence / From beasts to men, from men to beasts, but always It keeps on living. As the pliant [bees]wax / Is stamped with new designs, and is no longer / What once it was, but changes form, and still / Is pliant wax, so do I teach that spirit / Is evermore the same, though passing always / To **ever-changing** bodies." (Book XV: 165-8, qtd. in Marina Warner, *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford UP, 2002) 1-2.)

UNDERTAKER'S NOTE ON THE TEXT
<pages 14-15>

iv "Undertaker's Note on the Text" is heavily indebted to the "Preface," "Advertisement," "&c." surrounding Alderman Boydell's Shakespeare Gallery, a popular attraction in late-18th century London. Headed by John Boydell and later his nephew, Josiah, this venture set out to publish a new edition of Shakespeare's plays, commissioning famed British artists of the day and using the most modern print technology to make engravings of their illustrations. Funded by Boydell and subscribers of the proposed volumes, the Shakespeare Gallery became reality in 1789 and resided in its own building for over a decade. Artists were able to explore genres beyond portraiture of wealthy patrons, moving into themes related to other writers, the Classics, and English history. The Gallery also influenced contemporary ventures like Thomas Macklin's *Poets' Gallery* and Henri Fuseli's *Milton Gallery*. Boydell's Shakespeare Gallery culminated in the publication of a nine-volume folio edition of Shakespeare's illustrated plays, followed by a two-volume elephant folio of engravings based on paintings in the Gallery. Although the artwork was originally intended as a gift to England, debts and events of the time left the fate of Boydell's collection to lottery and auction, whereby individual paintings were dispersed among private **hands**. (See John Boydell, *A Catalogue of the pictures, &c., in the Shakspeare Gallery, Pall-Mall*. London: H. Baldwin, 1790.)

v These two phrases are borrowed: from Mr. Spectator and his cronies, roughly translated: "A Companion of the Deformed Society"; and from the frontispiece of Ned Ward's *The Secret History of Clubs*, roughly translated: "The poet who sings timidly, very rarely pleases." See accompanying e-volume related to *Ye Ugly Face Club*, specifically Gretchen E. Henderson's introduction: "The Most Honourable and Facetious Society": Or, the Ugly Face Club & its Tangled Literary-Artistic Lineage."

WINNER OF THE MARIE PERE P. PLONSKER
EMERGING WRITER AGENCY PRIZE

THE BEAKEPER'S APPRENTICE:
AN INVOCATION;
OR, SELF-AUTOPSY
<pages 24-29>

∞ My subtitle of "Self-Autopsy" defers, in part, to William Hay's exercise of "self-anatomy" in *Deformity: An Essay* (1754), which Stephen Pender has described as the first work to challenge the prevailing belief that character and soul could be "**accessed** and assessed anatomically," and which refuted such texts as Sir Francis Bacon's essay on deformity and the Spectator papers on the Ugly Face Club. See Kathleen James-Cavan, "[A]LL IN ME IS NATURE": The values of deformity in William Hay's *Deformity: An Essay*," *Prose*

Studies, 27: 1-2 (2005): 27-38, and William Hay, *Deformity: An Essay*, ed. Kathleen James-Cavan (Victoria, BC: U of Victoria, 2004). For a variation on Hay's "Postscript," see *GdD*, page 248.

^{vi} In *The feminine monarchie or a treatise concerning bees, and the due ordering of them* (Oxford, 1634, 3rd edition), Charles Butler published "Melissomelos, or Bees Madrigall," whose melodic elements were based on actual sounds of bees. He noted their "singing" primarily in triple time, adding: "Musicians may see the grounds of their Art...So that if *Musicke* were lost, it might be found with the *Muses Birds*," that is: with the bees (77, orthography slightly modernized). Butler was the apiarist for Elizabeth I and was the first to theorize that queen bees, not kings, rule hives.

^{vii} In "The Gender of Sound," Anne Carson quotes Sophokles (*Philoktetes*), who described Echo as "the girl with no door on her mouth." Carson questions which mouth he referred to and examines the shared etymology between a woman's **vocal** and genital mouths: *stoma* in Greek (*os* in Latin). The notion that a woman has two mouths persists in English medical jargon with two cervical identifications. *Kakophony* was thought to derive from both mouths trying to speak at once. (See Carson, *Glass, Irony and God* (New York: New Directions, 1995) 121, 131.)

^{viii} *Bea mutters from the margins*: "A **masquerade** passed along a promenade into posterity, robed in red, filled with philosophy: it's a well-known story that purportedly brought 'new life.' Please visit Exhibits A, B, C, & the rest, as I grope for a back way in..."

^{ix} In *La Vita Nuova* ("The New Life"), Dante writes of a dream in which he is visited by Love, who holds a sleeping Beatrice and a flaming heart, which is Dante's: "after the which he made her to eat that thing which flamed in his hand; and she ate as one fearing." Dante follows his prose account with a sonnet restating the event: "My lady, with a mantle round her, slept; / Whom (having waken'd her) anon be made / To eat that heart; she ate, as fearing harm. / Then he went out; and as he went, he wept." The weeping foreshadows Beatrice's death. (Trans. Dante Gabriel Rossetti ([London]: George G. Harrap, 1915) 11, 13.) For additional translations of this scene, visit "Exhibit T" (see *GdD*, page 110).

^x Dante, *Paradiso*, IX.81, translated alternatively as: "were I so in thee as in me thou art" (Laurence Binyon); "if I could enter you as you do me" (Allen Mandelbaum); "if I in-you'd me as you in-me'd you" (Robert and Jean Hollander).

^{xi} "...Enter it, / Without being deaf to the singing beyond it" comes from Dante, *Purgatorio*, XXVII.11-12, trans. W.S. Merwin (New York: Knopf, 2004) 263. And Michelangelo: "I saw the angel in the marble and carved until I set her [him] free."

DEFORMITY AS DEFINITION (B)
<pages 34>

^{xii} "Deformity," *The Oxford English Dictionary Online*, 2nd ed. (Oxford: Oxford UP, 1989). Unless otherwise noted, other definitions quoted in the *GdD* come from this source.

DEFORMITY AS CURIOSITY
<pages 35-37>

^{xiii} *Bea mutters from the margins*: "...through ghosts?"

^{xiv} Many scholars have written on this wonder-ful subject, and Barbara Maria Stafford finely encapsulates this tradition of "encyclopedic collections of fantastic and useful objects" by the European elite of the sixteenth through eighteenth centuries, which drew inspiration from ancient memory palaces, baroque dreams of a comprehensive artwork (*Gesumtkunstwerk*), interest in rarities and antiquities, polymathic sensibilities, cultural crossings of natural and artificial boundaries, the rise of professional experts, scholars, and dealers—not to mention self-fashioning through one's environment "and, perhaps most basic, the passion of wonder" (6). See "Revealing Technologies/Magical Domains" in Barbara Maria Stafford and Frances Terpak's *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: Getty Publications, 2001).

^{xv} Rosamond Purcell, *Special Cases: Natural Anomalies and Historical Monsters* (San Francisco: Chronicle Books, 1997) 28, 26, 15, 22.

EXHIBIT H
<pages 39-40>

^{xvi} “Hand” and “Breath,” *The Oxford English Dictionary Online*.

^{xvii} Euripides, *Medea, Hecuba, Hippolytus, The Trojan Women and The Bacchantes* (Whitefish, MT: Kessinger, 2004) 32.

EXHIBIT D
<pages 42-43>

^{xviii} The italicized lines come from “The Beakeeper’s Apprentice: *Invocation*” (see *GdD*, page 26).

^{xix} Diane Di Prima, “Rant, from a Cool Place,” *Evergreen Review Reader, 1967-1973* (New York: Four Walls Eight Windows, 1998) 432.

^{xx} Barbara Mann explains Marc Chagall’s *Self-Portrait with Seven Fingers*: “To do something *mit ale zibn finger* [with all seven fingers] means to do it wholeheartedly, with all of one’s faculties and senses, with the rational apparatus of the mind as well as the emotions.” Chagall included seven fingers, he said, “to make fantastic elements appear beside realistic ones.” See Barbara Mann, “Visions of Jewish Modernism,” *Modernism/modernity* 13:4 (2006): 678, 697.

^{xxi} Maurice Maeterlinck, *The Life of the Bee* (1901), qtd. in Juan Antonio Ramírez, *The Beehive Metaphor: From Gaudí to Le Corbusier* (Chicago: U of Chicago P, 2000) 77. Maeterlinck continues: “it is inscribed in...our bodies, that we were created in order to transform that which we absorb from the things of the earth...it has a thousand names.”

^{xxii} T.S. Eliot qtd. in Harriet Rubin’s *Dante in Love*, 61-2.

^{xxiii} Mark Rothko, “Particularization and Generalization,” *The Artist’s Reality: Philosophies of Art* (New Haven: Yale UP, 2004) 22.

^{xxiv} Jonathan D. Spence, *The Memory Palace of Matteo Ricci* (New York: Penguin, 1984) 6.

^{xxv} This is how Dr. Matthew O’Connor defines “crime” in Djuna Barnes, *Nightwood* (New York: New Directions, 1961) 119: “the door to an accumulation, a way to lay hands on the shudder of a past that is still **vibrating**.” In 2008, the J. Paul Getty Museum hosted an exhibition on “The Hope Hygieia: Restoring a Statue’s History,” visually chronicling the ancient statue’s restoration (c. 1800), its de-restoration (1973), and re-restoration (2006-8), illustrating changing philosophies of art conservation.

^{xxvi} Gabriel Josipovici, *Touch* (New Haven: Yale UP, 1996) 17. In “Museums and Historical Amnesia,” British curator William H. Truettner writes that “most museum administrators are willing to group works under broad historical settings, but more critical insights, the kind that dig deeply into the darker, more destructive events of an era, are still out of bounds....not because museums wish to deny shifting historical **perspectives**, or the misdeeds they may uncover, but because they wish to keep art clear of history—the kind that would seem to degrade it. And works of art, many recent scholars have noted, are complicit in this strategy.” See Daniel J. Sherman, ed., *Museums and Difference* (Bloomington: Indiana UP, 2008) 360.

^{xxvii} Theresa Hak Kyung Cha said of her piece, *A Ble Wail* (1975): “I want to be the dream of the audience.” Qtd. in *The Dream of the Audience: Theresa Hak Kyung Cha (1951-1982)*, ed. Constance M. Lewallen (Berkeley: U of California P, 2001) 3.

xxviii In *The Handwriting of Italian Humanists*, A.C. de la Mare writes: “[Petrarch’s] hands are *distinctive*: they have long index fingers, generally with the nail marked, a cuff is indicated by two parallel lines, and although no thumb is shown there are often five fingers, which makes the hand look very odd,” and “[Boccaccio’s] elegantly drawn pointing hand with a long index finger, and sometimes a buttoned sleeve, is *distinctive*, and so are the lines which often curl at the end into a flower or spray of leaves that he uses to bracket sections of text.” See A.C. de la Mare, *The Handwriting of Italian Humanists* (Oxford: Oxford UP for the Association Internationale de Bibliophilie, 1973) 8, 20. In the year 1644, William Diconson described the alliance of tongue and heart, hand and meaning, qtd. in William H. Sherman, “☞: Toward a History of the Manicule,” *Used Books: Marking Readers in Renaissance England* (Philadelphia: U of Pennsylvania P, 2007) 49.

xxix *Vide cor tuum* (“See your heart”) appears in Dante Alighieri’s *La Vita Nuova* (“The New Life”), with his dreamed vision of Love, who forces Beatrice to eat the poet’s flaming heart. See Paolo Milano, ed., *The Portable Dante*, 550-51. For translations of this scene, visit “First Heart Transplant” and “Exhibit T” (see *GdD*, page 30 and 110).

DEFORMITY AS DEFINITION (A^{N+7})
<pages 50>

xxx Spoonbill Generator, “The N+7 Machine,” Web., 29 May 2010.

DEFORMITY AS MISREPRESENTED
<pages 51-53>

xxxi *Bea mutters from the margins*: “What of these ghosts?”

xxxii Robert Garland, *The Eye of the Beholder: Deformity and Disability in the Graeco-Roman World* (Ithaca: Cornell UP, 1995) viii.

xxxiii R. Sullivan, “Deformity—A Modern Western Prejudice with Ancient Origins,” *Proceedings of the Royal College of Physicians of Edinburgh*, 31:3 (2001): 262-3.

xxxiv Gotthold Ephraim Lessing, *Laocoön: An Essay on the Limits of Painting and Poetry*, trans. Edward Allen McCormick (Baltimore: Johns Hopkins UP, 1986) 17, 121.

xxxv William Blake, *The Complete Poetry & Prose of William Blake*, ed. David V. Erdman (New York, NY: Anchor Books, 1988) 272-275.

xxxvi *Bea mutters from the margins*: “And these?”

xxxvii Qtd. in Jonah Siegel, *Desire and Excess: The Nineteenth-Century Culture of Art* (Princeton: Princeton UP, 2000) 75.

xxxviii Qtd. in Deborah A. Harter, *Bodies in Pieces: Fantastic Narrative and the Poetics of the Fragment* (Stanford: Stanford UP, 1996) 10.

EXHIBIT M
<pages 55-56>

xxxix Qtd. in Alan Moorehead, *The White Nile* (New York, NY: Harper, 1960) 33. “Lucy in the Sky with Diamonds” is a song by the Beatles.

EXHIBIT W¹
<pages 58-60>

xl Edward Howell, *Ye Ugly Face Clubb, Leverpoole*, 9, 18-9, 35.

^{xli} Lyle Massey, “On Waxes and Wombs: Eighteenth-Century Representations of the Gravid Uterus,” *Ephemeral Bodies: Wax Sculpture and the Human Figure*, ed. Roberta Panzanelli (Los Angeles: Getty Research Institute, 2008) 97-8.

^{xlii} Gaston Bachelard, *Poetics of Space*, trans. Maria Jolas (New York: Orion Press, 1964) 113-14.

^{xliii} Dante Alighieri, *The Portable Dante*, vii. Horace Walpole branded Dante as “extravagant, absurd, disgusting, in short a Methodist parson in Bedlam,” while Voltaire wrote in his *Philosophical Dictionary* that “The Italians call him divine; but it is a **hidden** divinity—few people understand his oracles....scarce anybody reads him.”

^{xliv} Edward Howell, *Ye Ugly Face Clubb Leverpoole*, 25.

^{xlv} Boccaccio, *Vita di Dante*, qtd. in Dante Alighieri’s *La Vita Nuova*, trans. Dante Gabriel Rossetti (Mineola, NY: Dover, 2001) vi: “Our poet was of middle height, and after he had reached mature years he walked with somewhat of a stoop; his gait was grave and sedate; and he was ever clothed in most seemly garments, his dress being suited to the ripeness of his years. His face was long, his nose aquiline, his eyes rather large than small, his jaws heavy, with the under lip projecting beyond the upper. His complexion was dark, and his hair and beard thick, black, and crisp; and his **countenance** always sad and thoughtful.”

^{xlvi} From the diary of the niece of Walt Green:

Friday—apr—6th—17—very **pleasant**. felt fatigued—Set to work—PM—finished Mr. A’s shirts and wrote to send them—Mrs. B called on me to go to Mrs. E She told me Mr B had greaved her, and treated her with Indignity—I spent the evening with Mrs. E—Mrs. B—told me she talked with Mr. A—ge—he ask her how I did—whether I still thot of him? She returned for answer, She belived I was happy! That I still had a particular Regard for him—“well I hope it is nothing more” “I don’t know how to act with regard to Mr. A I feel embarisst—I wish to treat him with tenderness! & yet I dare not” O! by conversing on that dear object tis happiness to me, to **reflect on** those agreeable Scenes we have past together! I now at this moment feel every tender emotion arising in my Bosom!—We came home

Satterday—apr 7th very pleasant PM went to see my Sister—had an agreeable time—Came home at dark—read and went to Bed with a gratifull heart!

Sunday—apr 8th very pleasant Went to meeting all day. Coming home Doctor S offered me his arm. I went and dined with G—& we had some social chat—But one action in the day gave me pain—coming from meeting at Night D—r S overtook me, & I had the assurance to take his arm unast! How could I? how could I? But he is a person of so much goodness I doubt not he will forgive it. The D—r came and spent the evening with us, so I see he took no acception from my freedom—the evening past in good humour on all sides—

Monday—apr 9 very cold—felt very unwell—Sent the amiable A his shirt and with it the Letter—what consequence will be, I know not—Read in a Sweet novel the D—r brought me it affected me so, I could hardly read it, and was often obliged to drop the Book to suppress my greif! Went to Bed, Lay, and thot of the Lovely A—Shed a torrent of tears at the Recollection of past Interviews with him

Tuesday—apr 9th felt very unwell—torments at Night—dremt of **a bone**—in wall! holed up—& with dred unrapt **to see my Heart** in the bone—& awoke in terror, O! tis happiness to be in a dream—

Wed—apr 10th—very pleasant. went to see A with my Sister to return the Book—PM—& we had some social chat—But pain—that I recognized the dremt hole on A’s wall—whether I still thot of him—opening the cabinet unast—how could I? how could I? & yet I dared! the bone, his shirts, my Letters & another Book—ugly Face what the consequence will be, I know not—take care my girl for the future! And not give ocation for those keen sensations!—We came home

☞ If there was an end to these endnotes (otherwise called “Handnotes & Buttnotes,” considering the body of this book—see *introductory Epistle to these pages*), then many more notes would follow after this dated diary entry, notes within notes, like a nesting doll who jumps down a rabbit hole to rival the one in Wonderland. To peer over the edge of said hole, reading-wise: see *Perspectives on American Book History: Artifacts and Commentary*, eds. Scott E. Casper, Joanne D. Chaison, and Jeffrey D. Groves (Amherst: U of Massachusetts P, 2002), particularly Patricia Crain’s “Print and Everyday Life in the Eighteenth Century,” 47-78. If Walt Green’s niece had lived a century later, she might have preferred keeping a scrapbook over a diary. Arrangements of texts in scrapbook form afforded a way for practitioners to construct aspects of their identities, not

necessarily wedded to chronology, and sometimes obliterating the meaning of original elements. Given the difficulty of sustaining narrative from scraps, such projects often revolved around people, events, and themes—“a material manifestation of memory”—that reflected both the maker and her cultural moment, as well as anticipated modernist techniques like bricolage, &c. Nineteenth-century scrapbooking and its offshoots arose from varied technologies including newspapers, advertising cards, illustrated and grangerized texts, as well as their evolution from Roman tablets, Medieval emblem books, Renaissance albums that accompanied curiosity cabinets, commonplace books, up to the still-practiced photo album. This practice was not relegated to women; one notable example includes Mark Twain (a.k.a., Samuel L. Clemens) who patented the self-pasting scrapbook. See Susan Tucker, Katherine Ott, and Patricia Buckler, *The Scrapbook in American Life* (Philadelphia: Temple UP, 2006). But this Buttnote is digressing... and could've neglected scrapbooking altogether... departing in dozens of other directions: perhaps, to consider deformity through editorial license—through another nineteenth-century writer, the poet Emily Dickinson. Mabel Loomis Todd's edited *Poems of Emily Dickinson* (Boston: Roberts Brothers, 1896) disregarded Dickinson's capitalizations and signature dashes—for instance, “The bone that has no marrow” in contrast to “The Bone that has no Marrow,” edited by Thomas H. Johnson in *The Complete Poems of Emily Dickinson* (Boston: Little, Brown, 1960). But again, these Buttnotes are not meant to be an End, and to some degree, the “bone pomes” are about surfacing others' sounds and senses, recontextualizing them, and reading between lines.

EXHIBIT W²
<pages 61-64>

xlvi Reproduced pages from Edward Howell, *Ye Ugly Face Club*, 97-100, with Author's inked intrusions.

EXHIBIT W³
<pages 65>

xlvi Peter Clark, *British Clubs and Societies 1580-1800: The Origins of an Associational World* (Oxford: Oxford UP, 2000) ix, 13.

xlix *Ibid.*, 9-10, 4.

DEFORMITY AS SAVAGE
<pages 74-76>

¹ *Bea mutters from the margins*: “Am I stuck on the surfaces?”

li G.E. Lessing, *Laocoön*, 132-33.

lii Rev. of “Pantomimes: Omai,” *The Times*, 28 December 1785, 315:3.

liii Qtd. in Ivan Karp and Steven D. Lavine, eds., ***Exhibiting*** *Cultures: The Poetics and Politics of Museum Display* (Washington D.C.: Smithsonian Institution P, 1990) 410.

liv Stephen Jay Gould, *The Flamingo's Smile: Reflections in Natural History* (New York: Norton, 1985) 292. Gould goes on to explain more in his chapter on “The Hottentot Venus,” 291-301.

lv *Ibid.*, 298. Carl Linnaeus (often called the Father of Taxonomy) classified *Homo monstrous* as a separate species than *Homo sapiens* and included camel girl, elephant boy, bear girl, fish boy, among other **aberrations** of humanlike beings. He also assigned the albino-negro, the tailed-man, and the mermaid to different monstrous, humanlike species: *Homo troglodytes*, *Homo caudatus*, and *Homo marinus*, respectively. (See Philip K. Wilson, “Eighteenth-Century ‘Monsters’ and Nineteenth-Century ‘Freaks’: Reading the Maternally Marked Child,” *Literature and Medicine* 21:1 (Spring 2002) 7.)

lvi Bernard Smith, *European Vision and the South Pacific* (New Haven: Yale UP, 1985) 112-3.

lvii Qtd. in Rosamond Purcell, *Special Cases*, 134.

EXHIBIT C
<pages 78-79>

^{lviii} Qtd. in François Delamare and Bernard Guineau, *Colors: The Story of Dyes and Pigments* (New York: Harry Abrams, 2000) 129. The prior italicized line derives from Sylvia Plath's "Lady Lazarus": "Dying / Is an art, like everything else" (lines 43-44). To learn more about dyeing as an art, visit "Exhibit J" (see *GdD*, page 164).

EXHIBIT X
<pages 91-92>

^{lix} For "bone pomes," see "Exhibit N" (*Novel Twelve ¼ and Novel Six ¾*, pages 131-2, the former of which doubles as "Exhibit Q"), "Exhibit J" (page 164), "Exhibit K" (page 222), and buttnote xlvi. "Exhibit X" deforms Laurence Sterne's *Tristram Shandy*, volume IV, chapter XXV.

DEFORMITY AS CARICATURE
<pages 100-102>

^{lx} See also British Museum Department of Prints and Drawings, *Catalogue of Political and Personal Satires Preserved in the department of Prints and Drawings in the British Museum*, Vol. 7 (London: British Museum Publications Ltd., 1978) 639. To echo the *GdD*'s framed microscript: "By following these angled gazes (approximately ___ sets of eyes), viewers make connections between fragmented elements."

^{lxi} Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (New Haven: Yale UP, 1996) 12-14.

^{lxii} Qtd. in Ronald Paulson, *Rowlandson: A New Interpretation* (New York: Oxford UP, 1972) 46.

^{lxiii} *Ibid.*, 66. See also R. Sullivan, "Deformity," 265.

^{lxiv} Qtd. in Diana Donald, *The Age of Caricature*, 10.

^{lxv} Ronald Paulson, *Rowlandson*, 46.

^{lxvi} William Hogarth, *The Analysis of Beauty* (New Haven: Yale UP, 1997) 68, 70.

LET ME NOT ADMIT TO THIS, MY TROUBLED BLOOD
<pages 104>

^{lxvii} In Bernard Pomerance's play, *The Elephant Man* (based on the life of John Merrick), Merrick asks: "Do you know what happens when dreams cannot get out?" (The question is reminiscent of one asked by Langston Hughes, "What happens to a dream deferred?") Roles are reversed when the Elephant Man's caretaker, Dr. Treeves, is portrayed as the specimen, turning classifier into classified. Merrick lectures about the "most striking feature" of Treeves' "terrifyingly normal head," which allows the doctor to sleep normally and "dream in the exclusive personal manner, without the weight of others' dreams **accumulating** to break his neck." His mouth is "deformed by satisfaction," thus rendering him "incapable of self-critical speech, and thus the ability to change." After detailing observations that qualify physical normalcy in relation to emotional deformity, Merrick concludes that Treeves has developed "a disabling spiritual duality" and "was unable to feel what others feel, nor reach harmony with them." See *The Elephant Man* (New York: Grove P, 1979) 32, 61-2.

EXHIBIT L
<pages 105-107>

lxxviii Ansel Adams, “The Gray Scale” in *The Negative: Exposure and Development* (New York: Morgan and Lester, 1948) 15.

lxxix Isaac Newton, *Opticks: Or, A Treatise of the **Reflections**, Refractions, Inflections and Colours of Light* (London: Printed for W. Innys, 1730) 21. See also Roy A. Sorensen’s *Seeing Dark Things: The Philosophy of Shadows* (Oxford: Oxford UP, 2008).

lxxx Junichiro Tanizaki, “In Praise of **Shadows**,” in *The Art of the Personal Essay*, ed. Phillip Lopate (New York: Anchor Books, 1994) 346.

lxxxi Robert Burton, *Anatomy of Melancholy*, Vol. 1, eds. Thomas C. Faulkner, Nicolas K. Kiessling, Rhonda L. Blair (New York: Oxford UP, 2000) 55. Burton writes: “To see horses ride in a Coach, men draw it; Dogges devoure their Masters; Towers build Masons; Children rule; Old men goe to Schoole; Women weare the Breeches; Sheepe demolish Townes, devoure men, &c. And in a word, the world turned upside downward.”

lxxxii Joseph Nicéphore Niépce invented an early photographic engraving process, “heliography” (from the Greek words for “sun” and “writing”), and William Henry Fox Talbot described the camera as the “pencil of nature.” See Mary Warner Marien’s *Photography: A Cultural History* (London: Laurence King Publishing, 2006) 11, 30.

lxxxiii Eduardo Cadava, *Words of Light: Theses on the Photography of History* (Princeton: Princeton UP, 1997) 93-5. Cadava applies this process to perception: “[P]erception can occur only to the extent that it is interrupted....To perceive means: not to perceive.”

lxxxiv Jacques Roubaud, “Dialogue,” “I’ll Turn Away,” *Some Things Black*, trans. Rosemary Waldrop (Elmwood Park, IL: Dalkey, 1990) 122, 59.

lxxxv Qtd. in Patricia Bosworth, *Diane Arbus: A Biography* (New York: Norton, 2005) xi.

lxxxvi Susan Sontag, *On Photography* (New York: Anchor Books, 1989) 11-12.

lxxxvii Clarice Lispector, *The Passion According to G.H.*, 23, 30, 33. As for the reference to the “invisible woman,” I defer tangentially to Peter Brown, who writes in *The Cult of the Saints* (Chicago: U of Chicago P, 1981): “the fullness of the **invisible** person could be present at a mere fragment of his [or her] physical remains, and even at objects...that had merely made contact with these remains. As a result, the Christian world came to be covered with tiny fragments of original relics and with ‘contact relics’ held, as in the case of Saint Peter, to be as full of his *praesentia* as any physical remains” (88). Piety in this period was marked by **translations** (the movement of relics to people) in contrast to pilgrimages (the movement of people to relics). In *Touch*, Gabriel Josipovici responds to this passage, adding: “But we need to follow [Brown] with care, and to start by distinguishing the matters he is dealing with from other, rather different attitudes to touching which we know to have existed in the Middle Ages.” See Gabriel Josipovici, *Touch*, 61. For more on translations and relics, visit “Exhibit T” and “Exhibit R” (see *GdD*, pages 110 and 126, respectively).

lxxxviii John Berger and Jean Mohr, *Another Way of Telling* (New York: Vintage International, 1992) 118.

EXHIBIT T
<pages 110-111>

lxxxix Sir Philip Sidney, *The Countess of Pembroke’s Arcadia* (London: John Windet for William Ponsonby, 1590), qtd. William H. Sherman, *Used Books: Marking Readers in Renaissance England*, 44.

lxxx Dante Alighieri, *La Vita Nuova*, ed. Kenneth McKenzie (Boston: D.C. Heath, 1922) 3.

lxxxii James Sanford, *The Manuell of Epictetus* (London: Henry Bynneman, 1567), qtd. in William H. Sherman, *Used Books*, 47-8.

lxxxii Dante Alighieri, *Vita Nova*, ed. Michele Barbi, trans. Henry Cochin (Paris: E. Champion, 1916) 10-11.

lxxxiii John Bulwer (1606-1656) qtd. in Michael Neill's "Amphitheatres in the Body," *Putting History to the Question: Power, Politics, and Society in English Renaissance Drama* (New York: Columbia UP, 2000) 175; and in Jennifer L. Nelson, "Bulwer's Speaking Hands: Deafness and Rhetoric," *Disability Studies: Enabling the Humanities* (New York: MLA, 2002) 214. Charles Butler (1565-1647) qtd. in James Pruett, "Charles Butler—Musician, Grammarian, Apiarist," *The Musical Quarterly*, 49:4 (October 1963): 509: "...unless the Author, at the time of Composing, bee transported as it were with som Musical furi, so that himself scarce knoweth what hee doeth, nor can presently giv a reason of his doing; even so it is with those that play voluntari [improvise], of whome therefore the *French-man* sayth, *Leur esprit est en le boute des doigts*: Their sowl is in their fingers ends."

lxxxiv Virginia Woolf, "Illness" (from "On Being Ill"), *The Body in the Library*, ed. Iain Bamforth (London: Verso, 2003) 192-3.

lxxxv Dante Alighieri, *La vida nueva/Vita Nuova* (Mexico: Universidad Nacional Autónoma de México, 1965) 51.

lxxxvi As presented in the Introduction of *Noli me tangere: Mary Magdalene: One Person, Many Images*: "Noli me tangere," these are the words of the risen Christ to Mary Magdalene in the Latin Bible translation of John 20:17....What do they mean exactly? Do not touch me? Do not hold on to me? Do not approach me? What kind of presuppositions lie at the basis of this prohibition? What attitude does it imply? Why was Mary Magdalene's gesture rejected in the first place?" See Barbara Baert, *Noli me tangere* (Leuven, Belgium: Peeters Publishers, 2006) vii.

lxxxvii Reported by Paul Fréart de Chantelou, Gian Lorenzo Bernini's diarist in Paris (4 September 1665), qtd. on the wall of the exhibition, "Bernini and the Birth of Baroque Portrait Sculpture," at the Getty Center in Los Angeles, CA (August 5-October 26, 2008).

lxxxviii Dante Alighieri, *The New Life*, trans. Dante Gabriel Rossetti, 11.

lxxxix Diane Ackerman, "Touch," *A Natural History of the Senses* (New York: Vintage, 1990) 79. Tangentially related to neuroplasticity, in *Touch*, Gabriel Josipovici writes: "More basic than sex or even desire, proprioception is the body's own sense of itself as occupying space and as active in that space. Deprived of this sense we are not merely helpless, we cannot even stand—let alone move....Kinetic melody is the complement of this, our instinctive ability to write, sing, dance and so on, activities we could never do if we had to think through every moment of the hand" (110). Visit "Exhibit I" (see *GdD*, page 148).

DEFORMITY AS CHARACTER
(& PICTURESQUE)
<pages 119-122>

^{xc} *Bea* mutters from the margins: "Am I a ghost?"

^{xc} William Shakespeare, *The Tempest*, I:ii, 282-3, 363, ed. Frank Kermode (London: Methuen, 1969) 28, 33.

^{xcii} *Boxed handnote*: Richard Payne Knight, *An Analytical Inquiry into the Principles of Taste* (London: Luke Hansard & Sons, 1808) 194, 202-04.

^{xciii} This and the next directive are adapted from a list by John Cage, quoted in Tom La Farge's *Administrative Assemblages* (Brooklyn, NY: Proteotypes, 2008) 21: "3. Make a list of the places mentioned in the book, and a list of the pages and lines where the mention is made for each. If the list once made is unmanageably long, reduce in some chance-determined way, e.g. to a number equal to the number of pages in the book. 4. Make a list of sounds mentioned in the book..., 5. Collect as many recordings as possible made in the places mentioned in the book (4). Re-record them in stereo one at a time on a multitrack tape at proper points in time...."

^{xciv} Henry Fuseli's review of Joseph Wright of Derby's *Tempest* painting in a description of *A Catalogue of the Pictures in the Shakespeare Gallery, Pall Mall* (London, 1789) 109.

^{xcv} Rosamond Purcell, *Special Cases*, 14-5.

^{xcvi} Qtd. in Susan M. Schweik, *The Ugly Laws: Disability in Public* (New York: NYU P, 2009) 293.

^{xcvii} Tom La Farge, *Administrative Assemblages*, 28-9. This quotation is taken from the "Writhing Exercises" (vis-à-vis the Writhing Society) itemized under "Galleries," as opposed to "Lists and Catalogs," "Memory Arrangements," "Full Disclosure," "Invisible Libraries," "Classifications," "Timelines," "Map & Gazetteer," and "The Composite Portrait."

AND HERE I AM AS LIMB, AS IF A TREE
<pages 125>

^{xcviii} Dante Gabriel Rossetti painted "The Boat of Love," based on a sonnet by Dante to Guido Cavalcanti. Scholars debate the authenticity of the sonnet, which describes Dante with Beatrice, his two friends, and their loves sailing at sea: "Guido, I would that Lapo, thou, and I, / Could be by spells conveyed, as it were now, / Upon a barque, with all the winds that blow...." See Dante Gabriel Rossetti, *Dante and His Circle: With the Italian Poets Preceding Him*, ed. William M. Rossetti (London: Ellis and Elvey, 1892) 126.

EXHIBIT R
<pages 126-127>

^{xcix} "Bee," *Webster's New Collegiate Dictionary* (Springfield, MA: Merriam, 1973) 99.

^c *The Dhammapada*, trans. Juan Mascaró (New York: Penguin, 1973) 42.

^{ci} *The Koran Interpreted*, trans. A. J. Arberry (New York: Collier, 1955) 293-4.

^{cii} *A Reader's Guide to the Holy Bible: King James Version* (Camden, NJ: Thomas Nelson, 1972) 344.

^{ciii} *Upanisads*, trans. Patrick Olivelle (New York: Oxford UP, 1996) 118-19. Elsewhere in the Upanisads, a thumb-sized being resides at the heart of the matter: "A person the size of a thumb / resides **within** the body.... // The person the size of a thumb / is like a fire free of smoke; / The lord of what was and what will be; / the same today and tomorrow" (242).

^{civ} Hélène Cixous, "The Laugh of the Medusa," *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch (New York: Norton, 2001) 2042. The phrase is posited (italics mine): "We the precocious, we the repressed of culture, *our lovely mouths gagged with pollen*, our wind knocked out of us, we the labyrinths, the ladders, the trampled **spaces**, the bevvies."

^{cv} Visit "Exhibit I" (see *GdD*, page 149). Occasional cross-references are indicated in these buttnotes, but many more exist, invisibly networking, and might yet be charted (see *buttnote cxix*).

^{cvi} Charles Darwin, "Struggle for Existence," *On Natural Selection* (New York: Penguin, 2005) 1.

^{cvii} Qtd. in Henry Gray, "The Articulations of the Vertebral Column," *Gray's Anatomy: The Classic Collector's Edition* (New York: Bounty Books, 1977) 222.

EXHIBIT N
(& EXHIBIT Q)
<pages 129-134>

^{cviii} For this redefinition of “novel,” see Félix Fénéon, *Novels in Three Lines*, trans. Luc Sante (New York: New York Review Books, 2007).

^{cix} *Ibid.*, vii-iii.

^{cx} Osip Mandelstam, “Conversation about Dante,” *Selected Poems*, trans. Clarence Brown and W.S. Merwin (New York: New York Review Books, 1973) 116-17.

^{cx} Ezra Pound, *ABC of Reading* (New York: **New Directions**, 1960) 17-18. Pound’s anecdote involves a fish, not a bee. See also *GdD*, page 170.

^{cxii} Victor Hugo, “On Cromwell,” *Prefaces and Prologues to Famous Books*, ed. Charles W. Eliot (Danbury, CT: Grolier Enterprises Corp., 1980) 351.

^{cxiii} Deformed from Gertrude Stein, *The World is Round* (San Francisco: North Point, 1988) 91-93. Visit **EXHIBIT Q**, which is right here:

“And what did she say no she smiled she was flying all the while not to a hive but flying a little higher there and everywhere and then she saw a tree and her sorrows arose like arrows of eros or a rose and she moaned yes it is grown high and round off the ground and there and everywhere in the middle at that spot by that branch I am going to cut *Bea is a Bee is a Be is a B* and so it will be there and everyone can hear what will give me a care not a snare or a scare. So she thought she would cut it high as a hive, she would fly through the sky high as a hive as high as she could fly high she would cut it there on the trunk and learn to care. So she opened her wings she did not have a pointy thing except a sting not a ding-a-ling nor any round ring or anything Ming, she would just fly in the air around and around the sown overgrown tree even with little sound she would buzz and sing and sting *Bea is a Bee is a Be is a B* until it went all the way around. Suppose she said it would not go around but she knew it would go around. She would carve in curves and learn to care not a scare or a snare. So she began. She flew up through the air it was blue not rose air there but it excited her so, not the air but the tree as she rose an arrow like a rose it excited her so not the air but the hive and the sting that would put her name there, that she several times forgot her wings and almost fell out of the air. But when she rose high as a hive right next to that branch that wasn’t she saw not a tree but a bone sown and overgrown a big fat overgrown bone she could not carve. And her moan rose a tone. Beside the bone she froze in flight. It is not easy to carve a name on a tree particularly oh yes particularly if the tree is a big fat overgrown bone and the letters are rare and bare like B and E and A, it is not easy. *A Bea is a Bee is a Be is a B is a a...*”

^{cxiv} Charles Williams, *The Figure of Beatrice: A Study in Dante* (New York: Octagon, 1972) 231.

^{cxv} “Dénouement,” *The Oxford English Dictionary Online*.

^{cxvi} In his introduction to Boccaccio’s *The Life of Dante* (London: Hesperus, 2002), J.G. Nichols writes: “The account of the finding of the lost and last thirteen cantos of the *Paradiso* by Dante’s son Iacopo, which again concerns a dream, has nothing unlikely in it. Was Iacopo really unaware of the hole in the wall? Or had he once known it, forgotten it, and then remembered it again in a dream? In asking those questions I am interpreting psychologically what Boccaccio sees as providential, and the two **interpretations** need not exclude each other. It is interesting that Barbara Reynolds who, after the death of Dorothy L. Sayers, completed her fine translation of the *Divine Comedy*, mentions that the work she was left with did not, except for a few fragments, proceed beyond the twentieth canto of the *Paradiso*, leaving the same thirteen cantos still to be provided. Modestly she calls this ‘a strange coincidence’, but the fact that she mentions it at all does remind us that we can never be sure what is merely coincidental and what is providential” (xv).

^{cxvii} Raymond Bonner, “Rebels in Rwanda Call a Cease-Fire; Exodus Continues,” *New York Times* 19 July 1994.

^{cxviii} Margaret Atwood, *The Robber Bride* (New York: Nan A. Talese/Doubleday, 1993) 4.

^{cxix} To echo, with deference to da Vinci (*see buttnote clxxxiii*): “If the sound is in ‘m’ and the listener in ‘n,’ the sound will be believed to be in ‘s’ if the court is enclosed at least on 3 sides against the listener.” Analogy may be made with *Galerie de Difformité*: if a sound is made in one Exhibit while Gentle Reader resides in another, (s)he may seek out additional Exhibits to coordinate the **orchestrations**.

^{cxx} Karen Armstrong, *A Short History of Myth* (New York: Canongate, 2005) 8-9. She adds: “Since the eighteenth century, we have developed a scientific view of history; we are concerned above all with what happened. But in the pre-modern world, when people wrote about the past they were more concerned with what an event had meant. A myth was an event which, in some sense, had happened once, but which also happened all the time” (7). Elsewhere she writes: “Myth is about the unknown; it is about that for which initially we have no words. Myth therefore looks into the heart of a great silence” (4).

DEFORMITY AS OPPOSITION
<pages 142-143>

^{cxxi} *Bea mutters from the margins*: “**If not a ghost, then...?**”

^{cxiii} J.J. Winckelmann, *Reflections on the Imitation of Greek Works in Painting and Sculpture*, trans. Elfriede Heyer and Roger C. Norton (La Salle, IL: Open Court, 1987) 65, 61-3.

^{cxiii} R. Sullivan, “Deformity,” 264.

^{cxiv} Aphra Behn’s novel, *The Dumb Virgin; or, The Force of Imagination* (published posthumously in 1700), suggests an early use of the maternal imagination in 18th-century English literature, with a mother who has two daughters: one who is “naturally and unfortunately Dumb,” a “defect of the learn’d attributed to the Silence and Melancholy of the Mother, as the **Deformity** of the other was [owed] to the Extravagance of her Frights.” In *Callipaediae; or, An Art How to To Have Handsome Children* (1710), Abbot Claude Quillet writes: “Ye Pregnant Wives, whose Wish it is, and Care, / To bring your Issue, and to breed it Fair, / On what you look, on what you think, beware. / When in the Womb the **Forming** Infant Grows...” (See Philip K. Wilson, “Eighteenth-Century ‘Monsters’ and Nineteenth-Century ‘Freaks,’” and Felicity Nussbaum, “Feminotopias: The Pleasures of ‘Deformity’ in Mid-Eighteenth Century England,” *The Body and Physical Difference*, eds. David Mitchell and Sharon L. Snyder (Ann Arbor: U of Michigan P, 1997) 161-73.)

^{cxv} Andrew S. Levitas and Cheryl S. Reid, “An Angel with Down Syndrome in a Sixteenth Century Flemish Nativity Painting,” *American Journal of Medical Genetics* 116A (2003): 399-405.

LET US REJOICE IF WE MUST BE CONSTRAINED
<pages 144>

^{cxvi} Akin to a “found poem,” this sonnet is built with lines—deformed, not enough to be curta(i)led—by: John Keats (“If by dull rhymes our English must be chain’d,” line 4), Claude McKay (“If we must die,” line 7), John Milton (“Methought I saw my late espousèd Saint,” line 4), Edna St. Vincent Millay (“What lips my lips have kissed, and where, and why,” line 5), Robert Frost (“The Oven Bird,” line 13), John Donne (“Holy Sonnet,” IX: 4, 9-10), George Herbert (“Sonnets,” 2:14), Marie Ponsot (“Out of Eden,” line 10), Adrienne Rich (“**Contradictions**: Tracking Poems,” 18:6), Percy Bysshe Shelley (“To Wordsworth,” line 17), Gerard Manley Hopkins (“Peace,” line 5), June Jordan (“Sunflower Sonnet Number Two,” line 14). See these poems in *The Penguin Book of the Sonnet: 500 Years of a Classic Tradition in English*, ed. Phillis Levin (New York: Penguin, 2001).

EXHIBIT P
<pages 145-146>

^{cxvii} Frank R. Wilson, *The Hand* (New York: Vintage Books, 1998) 88.

^{cxxviii} In one entry, the *OED* defines “god” as “the occupants of the gallery.” Likewise, “gallery” includes an entry: “The **assemblage** of persons who occupy the gallery portion of a theatre, the ‘gods.’” See “god” and “gallery,” *The Oxford English Dictionary Online*.

EXHIBIT I
<pages 148-149>

^{cxxix} Richard Sennett, “Resistance,” *The Auditory Culture Reader*, eds. Michael Bull and Les Back (Oxford: Berg, 2003) 481-84.

^{cxxx} Like Aristotle wrote in *De Anima*: “the soul is like the hand; for the hand is the instrument of instruments.” Qtd. in Claire Richter Sherman, *Writing on Hands: Memory and Knowledge in Early Modern Europe* (Seattle: U of Washington P, 2000) 7. “Miracle of form and function” refers to Leonardo da Vinci’s anatomical studies of hands (qtd. on 105).

^{cxxxi} *Ibid.*, 23.

^{cxxxii} Frank Wilson, *The Hand*, 59.

^{cxxxiii} Robertson Davies, *What’s Bred in the Bone* (New York: Penguin, 1986).

^{cxxxiv} Jonathan Swift, “Directions to Servants,” *The Works of Dr. Jonathan Swift, Dean of St. Patrick’s Dublin: Accurately Corrected by the Best Editions, with the Author’s Life and Character, Notes Historical, Critical and Explanatory, Tables of Contents and Indexes; More Complete Than Any Preceding Edition; in Eight Volumes* (Edinburgh: G. Hamilton, 1757) 363.

^{cxxxv} Qtd. in Gabriel Josipovici, *Touch*, 137.

^{cxxxvi} Helkiah Crooke, *Mikrokosmographia. A Description of the Body of Man...Collected... Out of All the Best Authors of Anatomy* (London: Cotes and Sparke, 1615), qtd. in Claire Richter Sherman, *Writing on Hands*, 25. Years after *The Feminine Monarchie*, Charles Butler published a textbook on oratory, *Oratoriae Libri Duo*, in which he wrote: “It can henceforth be noted that it is useful to indicate the most worthy Precepts or Sententiaem particularly those upon which something is added at the end of the work, with some sign, such as...a Hand [pointing hand], standing out **in the margin[s]**.” Using the hand as directive, *Galerie de Difformité* attempts to be a gesture—a series of gestures—that never fully grasps. As Gabriel Josipovici concludes in *Touch*: “The work I complete when I have brought the boundary into being is not constructed primarily out of words but out of gestures. A series of gestures which bring the words in their wake” (129).

^{cxxxvii} Hear “Exhibit R” (see *GdD*, page 127).

DEFORMITY AS SPECTACLE
<pages 157-159>

^{cxxxviii} See William Hone, *The Every-Day Book* (1824-5), ed. Kyle Grimes (2004), The William Hone BioText Web Project, University of Alabama-Birmingham. Web. 4 November 2008. Partly an almanac, this engraving comes from Hone’s entry from September 5, and the engravings are attributed to “Mr. Setchel, of King-street, Covent-garden” (c. 1721). The quoted text comes from William Wordsworth, *The Prelude; or, Growth of a Poet’s Mind*, VII: lines 685-718, *Selected Poetry of William Wordsworth* (New York: Modern Library, 2002) 283-84.

^{cxxxix} Ivan Karp and Steven D. Lavine, *Exhibiting Cultures*, 416-7, 398.

^{cxl} Johanna Drucker, “Embedment,” *American Letters & Commentary* 21 (2010): 57-64.

^{cxli} William Wordsworth, *The Prelude*, VII: lines 647-49, 282.

exlii Charles Dickens, *The Life and Adventures of Nicholas Nickleby* (London: J.M. Dent & Sons, 1930) xvi.

exliii Ivan Karp and Steven D. Lavine, *Exhibiting Cultures*, 397.

HERE WE ARE, LOVE, IN A GARDEN AND ALL
<pages 160>

exliv This poem deforms the Author's "Pome" (first published in *Notre Dame Review* 27 (2009): 207-8) by incorporating lines from Sara Teasdale's "Triolets" ("If you were Lady Beatrice / and I the Florentine"), noted to be "Written in a copy of 'La Vita Nuova.' For M.C.S." See *Helen of Troy and Other Poems* (New York: Macmillan, 1922) 96. Teasdale writes in another poem entitled "Beatrice": "I think if he had stretched his hands to me, / Or moved his lips to say a single word, / I might have loved him—he had wondrous eyes."

EXHIBIT S
<pages 162-163>

exlv From Robert Pinsky's translation of *The Inferno of Dante*, Canto II: line 72: "As love has willed, / So have I spoken" (New York: Farrar, 1994) 16-17; Geoffrey Chaucer and Barry A. Windeatt, *Troilus and Criseyde: A New Translation*, V:1835-36 (New York: Penguin, 2003) 346; Philip Sidney, *Astrophil and Stella*, I:6, line 1.

exlvi In his interview with Bill Moyers in *The Language of Life*, Robert Hass describes translating one of Issa's haikus ("Bright autumn moon; / pond snails crying / in the saucepan") and "trying to find the word for the little half cry, half song of pain at the middle of the universe, at the middle of living..." (New York: Doubleday, 1995) 191.

exlvii Montaigne, "Of Cripples," *The Essays of Montaigne: II*, trans. E.J. Techmann (London: Oxford UP, 1927) 506-07. In his essay "Of Thumbs," Montaigne writes: "Tacitus relates that it was the custom of certain barbarian kings, when entering into a firm covenant, to clasp their right hands tightly, with the thumbs **interlocked**; and when by dint of squeezing, the blood rose to the tips, they pricked them lightly, and each sucked the other's....Some person whose name I no longer remember, having won a battle at sea, ordered the thumbs of all his vanquished enemies to be cut off, to render them incapable of fighting or rowing....In Lacedemon the schoolmaster punished his boys by biting their thumbs" (139-40).

EXHIBIT J
<pages 164-165>

exlviii "Exhibit J" deforms Sylvia Plath's "Lady Lazarus," with a seed of Elizabeth Bishop's "One Art," *The Norton Anthology of Poetry*, eds. Margaret Ferguson, Mary Jo Salter, Jon Stallworthy (New York: Norton, 1996) 1735-37, 1419-20. For more about "bone pomes," see buttnote lix.

DISPLACED EPIGRAPH (I)
<pages 171>

exlix Edmund Jabès, qtd. in Johanna Drucker's *The Century of Artists' Books* (New York: Granary Books, 2004) 40.

DEFORMITY AS SUBLIME
<pages 173-175>

d William Hazlitt, *The round table, Northcote's conversations; Characteristics, and miscellanea*, ed. W. Carew Hazlitt (London, G. Bell & Sons, 1903) 108.

ei Qtd. in Uevdale Price, *Essays on the Picturesque, as Compared with the Sublime and Beautiful; and, on the Use of Studying Pictures, for the Purpose of Improving Real Landscape* (London: J. Mawman, 1810) 189-90.

eli Ibid., 39, 57.

cliii An **Account of the Wonders of Derbyshire**: as introduced in the pantomime entertainment at the Theatre-Royal, Drury-Lane (London, 1779) I: 9, 12.

cliv Ann Radcliff, *The Romance of the Forest* (Oxford: Oxford UP, 1999) 41.

EXHIBIT O
<pages 177-178>

clv M.F.K. Fisher, *Consider the Oyster* (San Francisco: North Point P, 1988) 6.

clvi Sarah Stanbury, ed., *Pearl*, lines 1:1-4, 30 July 2008. <<http://www.lib.rochester.edu/camelot/teams/pearlfrm.htm>>

clvii Charles Dickens, *A Christmas Carol and Other Christmas Books*, ed. Robert Douglas-Fairhurst (Oxford: Oxford UP, 2006) 10.

clviii Italo Calvino, *If on a winter's night a traveler*, trans. William Weaver (New York: Harcourt, 1981) 257-8.

clix John Steinbeck, *The Pearl* (New York: Penguin, 1992) 17.

clx M.F.K. Fisher, *Consider the Oyster*, 51. She also cites pearls as “worm-coffins” (49).

clxi Nathaniel Hawthorne, *The Scarlet Letter*, ed. Susan S. Williams (Boston: Bedford/St. Martin's, 2007) 166. Pearl is the name of Hester Prynne's and Arthur Dimmesdale's illegitimate child.

clxii Gaston Bachelard, *Poetics of Space*, 115.

clxiii In *The Apocryphal New Testament*, Mary at the moment of her Assumption is compared to a pearl: “Then the Saviour spoke saying: ‘Come, you most precious pearl, enter into the receptacle of eternal life.’” Qtd. in *The Apocryphal New Testament*, ed. J.K. Elliot, trans. M. R. James (Oxford: Oxford UP, 2005) 711. “Apocrypha” (from the Greek, meaning “hidden” or “secret”) are texts of uncertain authenticity, or writings where the authorship is questioned. Carol Ann Duffy, “Warming Her Pearls,” line 1, in *The Edinburgh Book of Twentieth-Century Scottish Poetry*, eds. Maurice Lindsay & Lesley Duncan (Edinburgh: Edinburgh UP, 2005) 97. Dante, *The Vita Nuova of Dante*, trans. Theodore Martin (London: Blackwood and Sons, 1871) 34. John Milton, “An Epitaph on the Marchioness of Winchester,” lines 43-44, in *Poems of Mr. John Milton: The 1645 Edition*, eds. Cleanth Brooks and John Edward Hardy (New York: Gordian P, 1968) 22.

clxiv Anne Morrow Lindbergh, “Oyster Bed,” *Gift from the Sea* (London: Reprint Society, 1957) 65.

clxv John Donne, “The Good Morrow,” line 11, in *The Wadsworth Anthology of Poetry*, ed. Jay Parini (Boston: Wadsworth, 2006) 888.

EXHIBIT G
GRETCHEN E. HENDERSON
WINNER OF THE MARILYN P. PLONSKER

clxvi Francis Thompson, “The Mistress of Vision (XXII),” *Poems: Works of Francis Thompson*, vol. II (Whitefish, MT: Kessinger, 2003) 9: “When to the new eyes of thee / All things by immortal power, / Near or far, / Hiddenly / To each other linkèd are, / That thou canst not stir a flower / Without **troubling** a star.” Said another way: “When we try to pick out anything by itself, we find it hitched to everything else in the universe.” (From John Muir, *My First Summer in the Sierra* (Boston: Houghton, 1911) 157.)

clxvii Series of portrait paintings by Giuseppe Arcimboldo (1527-1593), named for the four seasons: *Le Printemps*, *L'Été*, *L'Automne*, and *L'Hiver*.

clxviii Joseph Addison, *The Tatler and The Guardian*, ed. George Washington Greene (Philadelphia: J.B. Lippincott, 1876) 220. The Chimney Sweeper and Painted Lady refer to flowers. In the wings, a real sweeper weeps: “because I am happy, & dance & sing, / They think they have done me no injury: / And are gone to praise God & his Priest & King / Who make up a heaven of our misery.” (William Blake, “The Chimney Sweeper,” lines 9-12, *The Complete Poetry & Prose of William Blake*, 23.)

clxix Sir Francis Bacon called *gestures* “transient hieroglyphs.” Qtd. in Brian Rotman, *Beside Ourselves: The Alphabet, **Ghosts**, and Distributed Human Being* (Durham, NC: Duke UP, 2008) 16.

clxx Neil Shubin, *Your Inner Fish: A Journey into the 3.5-Billion-Year History of the Human Body* (New York: Pantheon, 2008) 65.

clxxi Adapted from the first line of Federico García Lorca’s poem, “Romance sonámbulo”: “Verde que te quiero,” or “Green, I want you green.” See *Spanish Poetry: Poesía Española: a Dual-language Anthology, 16th-20th Centuries*, ed. Angel Flores (Mineola, NY: Dover, 1998) 388. In *Touch*, Gabriel Josipovici describes two key words in the canticle of Purgatory: the adjective “green” and the verb “to turn,” implying the new shoot, and both spiritual and mental suppleness. He writes: “*Tornare* is linked in Dante’s poem not only to *verde* but also to *amore*: love is what makes the world go round, quite literally, as well as what makes the movement of Dante’s verse possible. Those in Hell who refuse love are unable to turn (the Hebrew word for repentance is *teshuvah*—turning)...” (38.)

clxxii Loren C. Eiseley, “How Flowers Changed the World,” *The Star Thrower* (New York: Harcourt, 1979) 75.

DISPLACED EPIGRAPH (II)
<pages 186>

clxxiii Andrew Marvell, “The Gallery,” *The Poems & Letters of Andrew Marvell*, ed. Herschel M. Margoliouth (Oxford: Clarendon P, 1927) 30.

DEFORMITY AS FRAGMENT
<pages 188-190>

clxxiv *Bea matters from the margins: “...a dream?”*

clxxv John Keats, “Sleep and Poetry,” lines 292-93, 297-300, 309-12, *Selected Poetry* (Oxford: Oxford UP, 1998) 22.

clxxvi Boxes contain fragments from John M. Hull, *Touching the Rock: An Experience of Blindness* (New York: Pantheon, 1990) 18-9, 25.

EXHIBIT B
<pages 198-199>

clxxvii “Exhibit B” intermingles motifs related to Dante and Beatrice with physiological responses to anaphylactic shock, including phrases from Jorge Luis Borges’ “The Miracle,” Virgil’s *Georgics*, Bernard Mandeville’s *The Fable of the Bees*, Maurice Maeterlinck’s *The Life of the Bee*, Charles Butler’s *The Feminine Monarchie*, Robert Herrick’s “The Mad Maid’s Song,” William Shakespeare’s *The Tempest*, Hans Christian Anderson’s *The Snow Queen*, the Bible’s Song of Solomon, *Hymns of the Atharva-Veda*, and references recounted in Bee Wilson’s *The Hive*, Stephen Buchmann and Banning Replier’s *Letters from the Hive*, and Roy A. Sorensen’s *Seeing Dark Things: The Philosophy of Shadow, &c.*

INSIDE WINGS
<pages 200>

☞ From Saint Augustine, *The City of God Against the Pagans*, Books XX-XXI, ed. William M. Green (Cambridge: Harvard UP, 1972) 301-3; Margaret Fuller and Arthur B. Fuller, *Woman in the Nineteenth*

Century, *And Kindred Papers Relating to the Sphere Condition and Duties of Woman* (Boston: Roberts Brothers, 1884) 54; William Blake, "The Marriage of Heaven and Hell," *The Complete Poetry and Prose of William Blake*, 40.

EXHIBIT V
<pages 201-202>

clxxviii This etymological correlation between "hand" and "breath" echoes Exhibit H: "as articulated in *A devote medytacyon*, in which Hampole wrote in 1340: 'His nese oft droppes, his hand stynkes.'" (See *GdD*, page 40.) Other outlined meanings of "breath" (for starters) are described in Charles Olson's "Projective Verse" (New York: Totem, 1959) 5.

clxxix Daniel B. Smith, *Muses, Madmen, and Prophets: Rethinking the History, Science, and Meaning of Auditory Hallucination* (New York: Penguin, 2007) 16-17.

clxxx For the "**undersurfaces** of sounds," see and listen to Evelyn Glennie, et al., *Touch the Sound* (New York: Docurama, 2006) & all manners of sound art (from John Cage's 4'33", to Max Neuhaus' *Times Square*, to Alvin Lucier's *I am sitting in a room*, to Ann Hamilton's *The Tower*, to Janet Cardiff's *The Forty-Part Motet*, to Cecilia Vicuña's *El Quipo Menstrual*, to Tim Hawkinson's *Überorgan*, to Cage's *Organ2/ASLSP As SLOW as Possible*—to name a few). Responding to the quoted lines by William Shakespeare in "Projective Verse," Charles Olson writes: "What we have suffered from, is manuscript, press, the removal of verse from its producer and its reproducer, the voice, a removal by one, by two removes from its place of origin and its destination. For the breath has a double meaning..." (8).

clxxxi Qtd. in Ljubica Ilic's "In Pursuit of Echo: Athanasius Kircher's *Phonosophia Anacamptica*," in *The Center & Clark Newsletter* 47 (Spring 2008): 9. Kircher considers the nature of echoes as an aural equivalent to light reflection in optics. He goes on to say of Echo: "At times, as though angry, she turns away and shuns any reply, at other times with a most ill-mannered talkativeness she pours out ten further words in reply for one word of mine."

clxxxii Elaine Scarry, *On Beauty and Being Just* (Princeton: Princeton UP, 1999) 4. In speaking of touch as an acoustical event, Scarry also likens it to "an abstract idea, the way whenever Augustine touches something smooth, he begins to think of music and of God."

clxxxiii Qtd. in Emanuel Winternitz, ed., *Leonardo da Vinci as a Musician* (New Haven: Yale UP, 1982) 119. Elsewhere da Vinci writes: "Sound: If the sound is in 'm' and the listener in 'n,' the sound will be believed to be in 's' if the court is enclosed at least on 3 sides against the listener." An analogy may be made with these "Exhibits" from *Galerie de Difformité*—that is, **if a sound is made in one Exhibit while gentle Reader resides in another, (s)he may seek out additional Exhibits to coordinate the orchestrations.**

clxxxiv Helkiah Crooke, "Of the production of a Sound," *Mikrokosmographia: A Description of the Body of Man: Together with the Controversies Thereto Belonging* (London: William Jaggard, 1615) 692. Said from another slant, in the words of Mary Shelley's *Frankenstein* (Boston: Bedford/St. Martin's, 2000): "I found that these people possessed a method of communicating their experience and feelings to one another by articulate sounds. I perceived that the words they spoke sometimes, produced pleasure or pain, smiles or sadness, in the minds and countenances of the hearers. This was indeed a godlike science, and I ardently desired to become acquainted with it. But I was baffled in every attempt I made for this purpose....I cannot describe the delight I felt when I learned the ideas appropriated to each of these sounds, and was able to pronounce them" (103).

clxxxv See "The Bekeeper's Apprentice: *An Invocation*; or, Self-Autopsy," see *GdD*, page 27. *Bea mutters from the margins*: "**Or a dream re-membered?**"

clxxxvi Jonathan D. Spence, *The Memory Palace of Matteo Ricci*, 22. Italics mine.

clxxxvii Ursula K. Le Guin, *The Left Hand of Darkness* (New York: Ace Books, 2000) 62. Le Guin's original line reads "his" voice.

clxxxviii "At," *Webster's New Collegiate Dictionary* (Springfield, MA: Merriam, 1973) 70.

INTERVENTION
<pages 204-206>

clxxxix Joseph N. Straus, "Normalizing the Abnormal: Disability in Music and Music Theory," *Journal of the American Musicological Society* 59:1 (2006): 113; Tobin Siebers, "Disability as Masquerade," *Literature and Medicine* 23:1 (Spring 2004): 8; Rosemary Garland Thomson, "Disability and Representation," *PMLA* 120:2 (March 2005): 522-27; Neil Marcus, *Storm Reading* (unpublished mss): <http://www.disabilityhistory.org/people_marcus.html>.

cx^c Terry Schupback-Gordon, Personal Interview, 15-16 September 2009.

DEFORMITY AS NATURAL
<pages 209-216>

cxci Tobin Siebers, *The Mirror of Medusa* (Christchurch, N.Z.: Cybereditions, 2000) 64.

cxcii Arthur O. Lovejoy, *The Great Chain of Being: A Study of the History of an Idea* (Cambridge: Harvard UP, 1961) 293.

cxciii The metaphor of "disability" is stated here with a cautionary caveat, echoing Susan Sontag's *Illness as Metaphor* (New York: Vintage, 1979), wherein she warns against the application of terms like "cancer" and "consumption" to social ills: "The notion that a disease can be explained only by a variety of causes is precisely characteristic of thinking about diseases whose causation is *not* understood. And it is diseases thought to be multi-determined (that is, mysterious) that have the widest possibilities as metaphors for what is felt to be socially or morally wrong" (60).

EXHIBIT K
<pages 222>

cxciv "Exhibit K" owes itself to Gloria Anzaldúa, *Borderlands/La Frontera* (San Francisco: Aunt Lute Books, 1987) 43. Her third person has been changed to first, along with an enacted deformance (backwards reading) with only minor variations. "Deformance" in this context refers to Lisa Samuels and Jerome McGann's "Deformance and Interpretation," *New Literary History* 30:1 (Winter 1999): 25-56, not to be confused with Susan Schweik's use of "deformance," which she defines as "dramaturgies of impairment adjustment involving the carefully orchestrated and paternalistic public exposure of the 'diseased, maimed, mutilated and in any way deformed'—that is, always about to be reformed" (*Ugly Laws*, 47). For more about "bone pomes," see buttnote lix.

EXHIBIT F
<pages 224>

cxcv Charles Dodgson (a.k.a., Lewis Carroll), "Examination Statute" in *Scrapbook*, Library of Congress, 1864. (lhtml lcoo1). All lines have been changed, except I and W.

YOU ARE HERE (III)
<pages 225-226>

cxcvi Qtd. in Rosamond Purcell, *Special Cases*, 10-11. Many words shape my thinking and rethinking about this *Galerie de Difformité*, but to project beyond Kircher's **projecting** machine, let us consider for a moment Scarry's *On Beauty and Being Just* and Lessing's tug-of-warring *Laocoön: An Essay on the Limits of Painting and Poetry*. The former writes: "There is no way to be in a high state of alert toward injustices—to subjects that, because they entail injuries, will bring distress—without simultaneously demanding of oneself precisely

the level of perpetual acuity that will forever be opening one to the arrival of beautiful sights and sounds” (61). And from the latter: “The more we see [insert: *perceive*], the more we must be able to imagine” (19). *Bea mutters from the margins*: “If I (in you) dreamed, and you (in me) dreamed, what world might yet be?”

PUBLISHER’S NOTE
<pages 227>

^{excvii} See Roland Barthes, “The Death of the Author,” *Image, Music, Text*, trans. Stephen Heath (London: Fontana, 1977) 142-8; Michel Foucault, “What is an Author?,” *Aesthetics, Method, and Epistemology*, ed. James Faubion (London: Penguin, 1998) 205-22; Catherine Belsey, “The death of the reader,” *Textual Practice* 23:2 (2009): 201-14, &c.

ENTRANCE TO PARADISE
<page 228>

^{excviii} Qtd. in Peter Whitfield, *The Image of the World: 20 Centuries of World Maps* (London: British Library, 2010).

DESTRUCTION ROOM
<pages 230-231>

✎ Lucy Peltz, “Facing the Text: The Amateur and Commercial Histories of Extra-Illustration, c. 1770-1840,” *Owners, Annotators and the Signs of Reading*, eds. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle, DE: Oak Knoll, 2005) 91.

EXHIBIT A
<pages 234-241>

^{excix} Artistic renderings of Beatrice appear in many sources, including *Images of the Journey in Dante’s Divine Comedy*, eds. Charles H. Taylor and Patricia Finley (New Haven: Yale UP, 1997).

^{cc} Charles Williams, *The Figure of Beatrice*, 226, 232.

^{cci} Elaine Scarry, *On Beauty and Being Just*, 9-10.

^{ccii} Boccaccio, *Vita di Dante*, qtd. in Dante Alighieri’s *La Vita Nuova*. (For fuller description, see buttnote xlv.)

^{cciii} Qtd. in Jorge Luis Borges, “Beatrice’s Last Smile,” *The Total Library*, ed. Eliot Weinberger (New York: Penguin, 2001) 303.

✎ To illustrate page 235 of the *GdD*, in part, please turn to page 30.

^{cciv} Dante and Beatrice continue to provoke the modern imagination, as seen in a multitude of recent accounts including Albert Russell Ascoli’s *Dante and the Making of a Modern Author*; Barbara Reynolds’ *Dante: The Poet, the Political Thinker, The Man*; Harriet Rubin’s *Dante in Love*; and David Kirby’s “The Goat **Paths** of Italy: Dante’s Search for Beatrice” in *Ultra-Talk: Johnny Cash, The Mafia, Shakespeare, Drum Music, St. Teresa of Avila, and 17 Other Colossal Topics of Conversation*.

^{ccv} Ursula Le Guin, *The Left Hand of Darkness* (New York: Ace, 2000) 70.

^{ccvi} Lewis Carroll, *Alice’s Adventures in Wonderland & **Through** the Looking Glass* (New York: Signet Classic, 1960) 91.

^{ccvii} To read Beatrice literally is to feel her absence; even when she’s most physically present in the *Commedia*—in *Paradiso*—she’s most vocal as a ventriloquist. Perhaps that’s why Mark Strand has said the *Paradiso* is “not poetry.” (Qtd. in Rubin, *Dante in Love*, 157.)

^{ccviii} See *The Color of Life: Polychromy in Sculpture from Antiquity to the Present*, ed. Roberta Panzanelli (Los Angeles: Getty Publications, 2008) 158-60: “Halfway between artwork and artifact, between scientific tool and uncanny simulacrum, the *Anatomical Venus* elicits responses that are as varied as contradictory: she has been defined as drugged, ecstatic, resigned, aroused, indifferent, inviting disclosure, and passively or openly erotic.”

^{ccix} Lennard J. Davis, “Nude Venuses, Medusa’s Body, and Phantom Limbs,” *The Body and Physical Difference: Discourses of Disability*, eds. David T. Mitchell and Sharon L. Snyder (Ann Arbor: U of Michigan P, 1997) 52.

^{ccx} Qtd. in Ulrike Mills and Pietro Amato, *The Mother of God: Art Celebrates Mary* ([Vatican City]: Monumenti, Musei e Gallerie Pontificie, 2001) 15. Amato also refers to Saint Augustine’s words from *De Trinitate*: “We do not know the face of Mary.”

^{ccxi} Qtd. in Carol Vogel, “Holding Fast to His Inspiration; An Artist Tries to Keep His Cool in the Face of Angry Criticism,” *New York Times* 28 Sept. 1999. A century earlier in *The Education of Henry Adams*, the author compared the Virgin with the Dynamo, trying to quantify what intangible forces lead people outside of themselves.

^{ccxii} See Michael Kimmelman, “A Startling New Lesson in the Power of Imagery,” *New York Times* 8 Feb. 2006; and “A Madonna’s Many Meanings in the Art World,” *New York Times* 5 Oct. 1999. See also David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (Chicago: U of Chicago P, 1991).

^{ccxiii} Raymond Bonner, “Rebels in Rwanda Call a Cease-Fire; Exodus Continues,” *New York Times* 19 July 1994. Extracting three lines from this news article and from those that follow, I take my cue from *Novels in Three Lines* by Félix Fénéon (1861–1944). Subsequent news excerpts come from: Michael Wines, “Africa Adds to Miserable Ranks of Child Workers,” *New York Times* 24 Aug. 2006; Douglas Martin, “Dinko Sakic, Who Led WWII Death Camp, Dies at 86,” *New York Times* 23 July 2008; Anonymous, “The Secret Letter From Iraq,” *Time*, ed. Sally B. Donnelly 6 Oct. 2006. Visit also “Exhibit N” (*Novel Seven*, page 132).

^{ccxiv} “Deform,” *The Oxford English Dictionary Online*.

^{ccxv} Joyelle McSweeney and Johannes Göransson, “Find Us With the Lemurs: Disability and the Språkgrotesk,” *XCP: Cross-Cultural Poetics* 20 (2008): 84. See also Patrick F. Durgin’s “Toward a Post-Ablest Poetics,” same issue of *XCP*, 32-36.

^{ccxvi} Lewis Thomas, “The Wonderful Mistake,” *Being Human*, ed. Leon Kass (New York: Norton, 2004) 32.

^{ccxvii} Osip Mandelstam, “Conversation about Dante,” *Selected Poems*, 129.

^{ccxviii} Caroline Walker Bynum, *Metamorphosis and Identity* (New York: Zone Books, 2001) 18-20.

^{ccxix} In “The Journey Inward,” Joseph Campbell describes the danger of “reading the metaphor in terms of the denotation instead of the connotation....When your mind is simply trapped by the image out there so that you never make the reference to yourself, you have misread the image.” See Joseph Campbell with Bill Moyers, *The Power of Myth* (New York: Doubleday, 1988) 57. Moyers also quotes Campbell in an interview with Terry Gross on *Fresh Air* the day after the election of Barack Obama for U.S. President: “If you want to change the world, you change the metaphor.”

^{ccxx} Caroline Walker Bynum, *Metamorphosis and Identity*, 73.

^{ccxxi} This description comes from John Bell, **celebrated** surgeon from Edinburgh (1763-1820), cited in Lyle Massey’s “On Waxes and Wombs,” *Ephemeral Bodies*, 100.

^{ccxxii} Qtd. in Peter Gilmour, “Blessed are the beatniks,” *U.S. Catholic* 64.3 (1999): 7.

ccxxiii In *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: U of Minnesota P, 1987), Gilles Deleuze and Félix Guattari distinguish between “tracing” and “mapping”: “What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious” (13).

ccxxiv Anne Carson, “Decreation: How Women Like Sappho, Marguerite Porete and Simone Weil Tell God,” **Decreation**: *Poetry, Essays, Opera* (New York: Knopf, 2005) 173, 179, 181.

ccxxv Solnit goes on to explain the origin of “lost,” from the Old Norse *los*, meaning “the disbanding of an army”: “I worry now that many people never disband their armies, never go beyond what they know. Advertising, alarmist news, technology, incessant busyness, and the design of public and private space conspire to make it so.” Rebecca Solnit, *A Field Guide to Getting Lost* (New York: Viking, 2005) 6-7.

EXHIBIT Y
<pages 245-246>

ccxxvi Gertrude Stein, “Poetry and Grammar,” *Lectures in America* (Boston: Beacon, 1957) 210.

ccxxvii All sentences are taken from the *Oxford English Dictionary*’s entry for “you.” Each sentence represents a different example, with sources ranging from Samuel Richardson’s *Pamela; or Virtue Rewarded*, to William Shakespeare’s *A Midsummer Night’s Dream*, to George Eliot’s *Adam Bede*, to pill advertisements, to *Scientific American*.

BUTTNOTES

ccxxviii To loop beginnings and endings: these final words echo the printed advertisement for Ye Ugly Face Clubb adapted to preface this *Galerie de Difformité*. “Rum ti, &c.” acts as a refrain, as demonstrated here at the end of the first verse:

FRIENDS and brothers & sisters, unto me attend,
While I sing of our Club here to-night, Sirs & ladies,
Where the Ugly alone do intend
To drink deep at the fount of delight, Sirs & honies,
For however **deform’d we may be**,
Good humour will make us look smugly,
While ev’ry true lover of glee
Will drink to the Club call’d the Ugly.
Rum ti, &c.

POSTSCRIPT

ccxxix William Hay, *Deformity*, 82, with reference to William Hogarth’s *The Analysis of Beauty* (London, 1743). See accompanying e-volume related to *Ye Ugly Face Club*, specifically Gretchen E. Henderson’s introduction: “The Most Honourable and Facetious Society”: Or, the Ugly Face Club & its Tangled Literary-Artistic Lineage.”

✂ ABUNDANT THANKS TO THE EDITORS & JOURNALS THAT FIRST PUBLISHED EXCERPTS OF THIS BOOK: *American Letters & Commentary* (“Exhibit D”); *Black Warrior Review* (“Exhibit R,” “Exhibit O,” “Exhibit C”); *Caketrain* (“The Beekeeper’s Apprentice: An Invocation”); *Double Room* (“Exhibit H,” “Exhibit P,” “Exhibit U”); *Drunken Boat* (“Exhibit S”); *Exquisite Corpse Annual* (“Exhibit N,” “Exhibit W”); *The Kenyon Review* (“Exhibit A,” originally titled “The Many Faces of Bea”); *Kenyon Review Online* (“Exhibit G,” “Exhibit Z”); *The Laurel Review* (“Exhibit M,” originally titled “By Land”); *Mantis: a journal of poetry & translation* (“Exhibit V,” “Exhibit T,” “Exhibit B”); *New American Writing* (“Exhibit Y”); *Notre Dame Review* (“Here We Are, Love, in a Garden and All,” first published as “Pome”); and *Witness* (“Exhibit L”). Additional “Selections from *Galerie de Difformité*” appeared in *The &NOW Awards: The Best Innovative Writing*, eds. Steve Tomasula, Robert Archambeau, Davis Schneiderman (Chicago: &NOW Books, Fall 2009).

LIST OF ILLUSTRATIONS, ILLUMINATIONS & (AS THE CASE MAY BE) DEFORMATIONS

☞ *PLEASE NOTE:* For instances without citation & untitled (as is the case with GH's crumpled letters, &c.), the Author was the source.

☞ To echo again, never last nor least: My sincerest thanks to the many Subscribers who have visually & conceptually & otherwise sensorily enriched this catalogue in its actual & virtual incarnations. In the spirit of the *Galerie de Difformité*, selected deformations by early Subscribers were deformed within the book in black and white reproductions: cited below & attributed with their "originals" in the online Galerie, alongside ever-deforming submissions by new Subscribers: <difformite.wordpress.com>.

☞ To echo the copyright page's note on outside & inside cover art: Mustafa Düzgünman. Floral marbled paper, ca. 1970. Inside cover: Stone-pattern marbled paper, French, early nineteenth century, remnant from an unidentified book. From the Norma Rubovits Collection at the Newberry Library, Chicago. Photos courtesy of the Newberry Library. *Note about the cover art:* Mustafa Esat Düzgünman (1920-1990) was a celebrated Turkish marbler and bookbinder who worked in the ebru ("cloud-shaped") tradition. Traditionally, marbled papers tended to line interior covers of books, but since the *Galerie de Difformité* is more of a book turned inside out, this marble was chosen for the exterior cover. Given the novel's recurring motif of bees, the floral pattern also appeared attractive, as if it might attract a swarm.

☞ p.5: 1806 advertisement reprinted in the collection of Club papers edited by Edward Howell, *Ye Ugly Face Clubb* (Liverpool, 1912).

☞ p.9: "Re-viewing *Peepshows*; or, Three Peepers & Three Peepholes" by the Author.

☞ p.10: Diagram of the eye from Gregor Reisch, *Margarita philosophica* (Freiburg, Germany, 1503).

☞ pp.21-22: "Female chest bone with a heart-shaped hole" from Felix Platter, *De corporis humani structura*, Book , Table VIII, Figure VIII (1583).

☞ p.23: Author's deformation of a deformation of "Exhibit H" submitted by Prudencio Cabral as "Signs of the Times."

☞ pp.24-29: Author's deformations of "Virgo" from Aratus, Rufius F. Avienus, Marcus T. Cicero, Caesar Germanicus, and Hyginus, *Arati Solensis Phaenomena, Et Prognostica* (Paris: Morelium, 1559).

☞ p.30: Untitled image by Evelyn Paul, Dante Alighieri, and Dante Gabriel Rossetti, *The New Life of Dante Alighieri* ([London]: George G. Harrap, 1915). Inlaid image: "Anatomical Venus" by Clemente Susini and workshop, 1792; photo & permission by Saulo Bambi (Museo di Storia Naturale, La Specola, Florence, Italy).

☞ p.31: "Female chest bone with a heart-shaped hole" from Felix Platter, *De corporis humani structura*, Book 3, Table VIII, Figure VIII (1583).

☞ p.33: Author's deformation of a deformation of "Exhibit L" submitted by Ellen Sheffield as "Oculus Lingua."

☞ p.38: Author's deformation of a deformation of "Exhibit L" submitted by Victoria Leibeck & Brandi Lemon as "Inverting Icarus."

☞ pp.39-40: "BE," signed, by the Author.

- ☞ p.41: “Ripple Effect” by the Author.
- ☞ pp.42-43: “Cracking” by the Author.
- ☞ p.45: Author’s deformation of a deformation of “Exhibit B” submitted by Jerrica Cerda as “Fable B.”
- ☞ p.49: _____ [fill in the blank].
- ☞ pp.51-53: “Under Surfaces” (detail) by the Author.
- ☞ p.54: Author’s deformation of a deformation of “Exhibit L” submitted by Victoria Leibeck & Brandi Lemon as “Inverting Icarus.”
- ☞ p.55-57: Author’s deformation of a deformation of “Exhibit M” submitted by Melanie Swiensi as “Untitled.”
- ☞ pp.58-64: Reproduced pages of Edward Howell, *Ye Ugly Face Clubb*, with Author’s inked intrusions.
- ☞ p.65: Author’s deformation of a deformation of “Exhibit W” submitted by Tori Henson as “John Woods (‘Architect’)”.
- ☞ p.66: Author’s deformation of deformations of “Exhibit W” and “Exhibit Y” submitted by Marie Soderbergh and Brittany Willes as “Untitled” and “Electrified.”
- ☞ p.68: Author’s deformation of a deformation of “Exhibit Y” submitted by Nonie Carson as “Illustrious Spirit.”
- ☞ p.72: _____ [fill in the blank].
- ☞ p.77: Author’s deformation of a deformation of “Exhibit L” submitted by Victoria Leibeck & Brandi Lemon as “Inverting Icarus.”
- ☞ pp.78-79: Author’s deformation of a deformation of “Exhibit C” submitted by Yi Joanna Dai as “Reincarnation.”
- ☞ p.80: _____ [fill in the blank].
- ☞ pp.91-93: “Spelled Out” by the Author.
- ☞ p.94: Author’s deformation of a deformation of “Exhibit Z” by Stuart Pearlman as “A New Direction.”
- ☞ p.98: _____ [fill in the blank].
- ☞ p.103: _____ [fill in the blank].
- ☞ p.105-07: Author’s deformation of a deformation of “Exhibit L” by Yi Joanna Dai as “Positive Void.”
- ☞ p.108: “Anatomie, Figure I, Plate VIII,” from Denis Diderot, Jean Le Rond d’Alembert, and Pierre Mouchon, *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* (Paris, 1751).
- ☞ p.113: Author’s deformation of a deformation of “Exhibit L” by Yi Joanna Dai as “Positive Void.”

☞ p.117: Detail from Elizabeth Terhune's art for broadside of "Wreckage: By Sea (I)," poem by Gretchen E. Henderson, Broadsided Press, Dec. 2009. Image © Elizabeth Terhune.

☞ p.124: "BE," braille, by the Author.

☞ p.125: Author's deformation of a deformation of "Exhibit L" submitted by Victoria Leibeck & Brandi Lemon as "Inverting Icarus."

☞ pp.126-27: Author's deformations of deformations of "Exhibit O" and "Exhibit M," submitted by Erik Schurink as "O if By Starfish" and "Manhattan™ and the Mvula tree... cultures and languages entangled at their roots, branched and sought more soil and sky... Skin pretends to be impervious, bandaged or clothed, to ward out cold and foreign bodies... Like a tattoo indelibly marks skin, as if a map upon a back or breast, to be read or re-membered, touched and tasted... The way one looks, walks, and wavers belies a viewer's discretions... Where does a person know to find and leave a heart, and how?"

☞ p.128: "Phoenix or Phony?" by the Author.

☞ p.129-34: "Blank Slates" by the Author.

☞ p.136: Author's deformations of deformations of "Exhibit O" submitted by Brittany Fisher, Tom La Farge, Brittany Rattinger, Jacob Kaiser, and Secret Admirer, as "the world is not your pearl, but your oyster," "Vitellius' Violent Propensity," "Where larval stars flit," "The Real Pearl," and "Rapt."

☞ p.140: _____ [fill in the blank].

☞ p.144: Author's deformation of a deformation of "Exhibit L" submitted by Victoria Leibeck & Brandi Lemon as "Inverting Icarus."

☞ pp.145-46: Author's deformation of a deformation of "Exhibit P" by Dipali Joshi as "Hands/Wings."

☞ p.147: Author's deformation of a deformation of "Exhibit B" by Kelcey Parker as "Her Existence."

☞ pp.148-49: Author's deformation of a deformation of "Exhibit U" submitted by Danielle Ingram as "Untitled."

☞ p.150: _____ [fill in the blank].

☞ p.151: Deformation of a deformation of "Exhibit Y" by Irene Ruiz Dacal as "Why write in nouns?" "Pure, scientific and illustrious Spirits" "By degrees to deify him by transcending titles?"

☞ p.155: _____ [fill in the blank].

☞ p.160: Deformation of a deformation of "Exhibit L" submitted by Victoria Leibeck & Brandi Lemon as "Inverting Icarus."

☞ p.161: The black page alludes to Laurence Sterne's *Tristram Shandy*, inlaid with "The Well at the End of the World," from "The Frog-Prince" in Joseph Jacobs, *English Fairy Tales*, illus. John Batten (London: David Nutt, 1890).

☞ p.162: "Un-Scarlet Letters" by the Author.

- ☞ pp.164-65: Author's deformation of a deformation of "Exhibit Y" submitted by Tzi-Ching Anica Lin as "ethereal transformation."
- ☞ p.167: Author's deformation of a deformation of "Exhibit B" submitted by Gret Taylor as "electrostatic charges constricted vines entwine."
- ☞ p.171: _____ [fill in the blank].
- ☞ p.173: See handnote regarding page 124.
- ☞ p.175: Author's deformation of a deformation of "Exhibit L" submitted by Daniel Service as "Perceptions."
- ☞ p.176: Author's deformation of a deformation of "Exhibit L" submitted by Victoria Leibeck & Brandi Lemon as "Inverting Icarus."
- ☞ pp.177-78: Author's deformation of a deformation of "Exhibit O" submitted by Brittany Fisher as "the world is not your pearl, but your oyster."
- ☞ pp.180-81: Author's deformation of a deformation of "Exhibit G" submitted by Jacob Waldman as "seasoned shapes."
- ☞ p.182: Author's deformations of deformations of "Exhibit G," "Exhibit L," and "Exhibit T" submitted by Ami Walsh, Tori Henson, and Erik Schurink as "What will the future forgive?", "Shadows Render Sun Writings," "Ash" and "Birch."
- ☞ p.186: _____ [fill in the blank].
- ☞ p.187: _____ [fill in the blank].
- ☞ p.190: Author's deformation of a deformation of "Exhibit P" submitted by Ami Giro as "The Ugly Duckling."
- ☞ p.191: Author's deformation of a deformation of "Exhibit L" submitted by Victoria Leibeck & Brandi Lemon as "Inverting Icarus."
- ☞ p.193: Author's deformation of a deformation of "Exhibit G" submitted by Yu Imai as "Untitled."
- ☞ p.195: Author's deformation of a deformation of "Exhibit L" submitted by Victoria Leibeck & Brandi Lemon as "Inverting Icarus."
- ☞ p.196: Author's deformation of a deformation of "Exhibit B" submitted by Elizabeth Brobeck as "beehive."
- ☞ p.197: Author's deformation of a deformation of "Exhibit R" submitted by Dinty W. Moore as "fritillary."
- ☞ pp.198-99: Author's deformation of a deformation of "Exhibit B" submitted by Jerrica Cerda as "Fable B."
- ☞ pp.201-02: Author's deformation of a deformation of "Exhibit G" submitted by Nina Clements as "For every thing you add, there is one less."
- ☞ p.203: Author's deformation of a deformation of "Exhibit H" submitted by Claudia Esslinger as "Untitled."
- ☞ p.207: _____ [fill in the blank].

☞ p.208: Author's "Crazy Quilt" of deformations of "Exhibits B, C, D, F, G, L, M, N, O, P, R, U, W, Y." See <difformite.wordpress.com>.

☞ p.209: _____ [fill in the blank].

☞ p.213: _____ [fill in the blank].

☞ p.217: Wiss Shears Advertisement, "Good Housekeeping" (Springfield, MA: Phelps Publishing Co., 1908).

☞ p.221: Hendrick Hondius, *Instruction En La Science De Perspective* (Hague: s.n., 1625).

☞ p.222: Author's deformation of a deformation of "Exhibit C" submitted by Eli Becker as "Difformité of Color."

☞ p.224: Author's deformation of a deformation of "Exhibit Z" submitted by Miriam Dean-Otting as "zoo...m-zygo."

☞ p.225: Author's deformation of a deformation of "Exhibit R" submitted by Rachel Heberling as "The Pilgrim."

☞ p.226: "Under Surfaces" by the Author. Inlaid: _____ [fill in the blank].

☞ p.228: Author's deformation of a deformation of "Exhibit M" by Olivia Gray as "Untitled."

☞ p.229: "Portrait of the Artist as Deformed" by the Author.

☞ p.230: See handnote regarding page 217.

☞ pp.232-33: "A Book Grows In & Out of Itself" by the Author.

☞ p.240: "We Three" by the Author.

☞ p.245-46: Author's deformation of a deformation of "Exhibit Y" submitted by "Me" as "Dear You."

☞ p.247: Author's deformation of a deformation of "Exhibit C" by Tyler Meier as "Orbits."

☞ p.249: Author's deformation of a deformation of "Exhibit C" by Theresa Converse as "color."

☞ p.250: See page 221 through new eyes.

👁️ For a complete list of Subscribers, please visit: <http://difformite.wordpress.com/synopsis/>.



The Undertaker has tried to be as accurate as possible in these proceedings. But like the Wizard of Oz, she is not much of a wizard so much as a wanderer (more at wonder-er), a humble dreamer, begging your pardon for the inevitable accidents that make her human. And by extension, that humanize her book.