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Paper and Poetry: Interventions in Theory and Practice

> as much love in rhyme
> As would be cramm'd up in a sheet of paper,
> Writ o' both sides the leaf
> William Shakespeare, *Love's Labours Lost* (1598)

This essay begins and ends with a single sheet of paper. The first was used by John Donne whilst he was in France in 1612 to write the fair copy of his verse letter 'To the Honourable Lady the Lady Carey'. Rediscovered in 1970, this is the only holograph manuscript of Donne's English poetry known to survive, and it offers a unique insight into the material ingenuity that Donne employed when setting out his poems on paper. Not only do the constraints of the page become an aspect of verse form, but other physical qualities of the sheet—its ability to fold and wrap, to create interiors and exteriors; its partial transparency and poignant fragility—are also brought to life by the metaphors of paper that Donne uses across his poems of this period. In this imagery, Donne seeks to re-energise the commonplace that paper is to words as body is to soul. The interlinked metaphorical and material strategies in Donne's verse letter to Lady Carey are directed towards a question with which he was lastingly pre-occupied: how is it possible to represent—indeed even to imagine—the paradoxically material immateriality of the soul? In the service of this inquiry, Donne's single sheet manuscript becomes a cognitive tool for the examination of metaphysical questions.

The second half of this essay traces my research process in making a single sheet poem that responds to the formal questions raised by Donne's manuscript. For Donne and his contemporaries, *poesis* and *exegesis*—that is, literary creation and interpretation—were understood to be profoundly interlinked, such that attentive reading was conceived to be generative of new writing.[1] Putting this connection into action, my practice-based research investigates the expressive potential that paper

holds for contemporary poetry. The broadside is the poetic genre in which the relationship between a single poem and a single sheet of paper is currently given the most attention. Whilst in the 17th century this form of cheap print represented the antithesis of Donne's coterie manuscript circulation, the broadside is now an experimental poetic form rivalling the material inventiveness of the artist's book. In creating my own broadside, I investigate how a sheet of paper can embody the nature of poetry as an 'attentional space' that is 'set apart' from everyday language and experience.[2] Jeffrey Wainwright describes how, in what he terms the 'deliberate space' of poetry: 'just as a prayer mat is made of fabric found everywhere but, once laid out, marks off a space from the surrounding daily world, so does the shape of the poem organise language into a space for pause and for different attention.'[3] My essay accordingly shows how a commonplace sheet of paper becomes a material instrument of poetry's transcendent work.

I John Donne's Metaphysics of Paper

In early 1612, John Donne was in France with his patron Sir Robert Drury. In Amiens, Donne met his friend Sir Robert Rich, and in January or February that year, he composed a verse letter to Rich's two sisters, Lady Carey and Mistress Essex Rich, the daughters of Robert Lord Rich and Penelope Devereaux (Sidney's 'Stella'). Donne had probably never met the women to whom he wrote this ingratiating patronage letter. Its single quarto sheet (measuring 21.2 cm × 15.6 cm) has gilding on three edges and has been folded into 16 small segments (Figure 1). On the outside it was directed to 'The Honourable Lady the Lady Carew', but was neither addressed nor signed, and so is presumed to have been sent back to England under the cover of a letter of recommendation from Sir Robert Rich. It is a chance survival, found amongst a pile of unrelated papers and acquired by the Bodleian Library.[4]

This manuscript's survival is the more significant because Donne is the English renaissance poet who made the most extensive and sophisticated use of paper as a metaphorical resource and cognitive tool. Donne only put three poems into print in his lifetime, but the surviving 5000 manuscripts of his poetry copied in other hands attest to the widespread circulation of his verse.[5] Donne's verse letter is also important as a supreme example of the broader early modern genre of poetic manuscripts in which 'writers employ the matter of the medium to effect their meaning'.[6] Only a few other holograph presentation manuscripts by poets survive from this period, but these attest to the importance of material form, including the careful selection of paper that is appropriate to

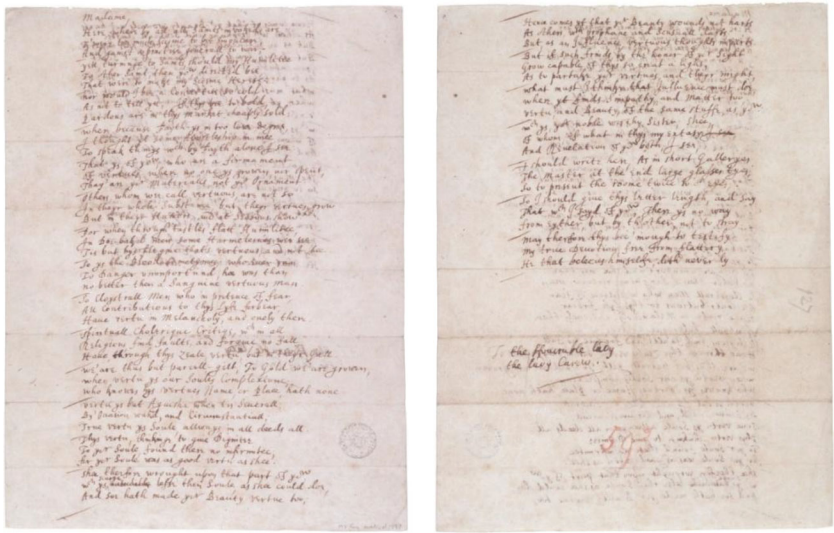

FIGURE 1 Holograph manuscript of John Donne's 'To the Honourable Lady the Lady Carey', Bodleian Library MS.eng-poet.d.197, 1612. [Colour figure can be viewed at wileyonlinelibrary.com]

the status of the patron.[7] Donne selected a fine sheet of 'Venice paper' for his manuscript, which was prized for its qualities of whiteness, smoothness and thinness.[8] His poetic manuscript mobilises the refined, highly nuanced material rhetoric of letter writing, according to which 'the quality, size […] and origin of paper have the power to signify as much as the text itself.'[9] As Heather Wolfe has observed, the variety of letter folds employed during this period 'suggest that the recipient of the letter was not meant to read the text alone but to read the *entire* material object.'[10] Donne folded the sheet—with absolute precision—according to the procedure for creating a 'pleated' letter. This involved the paper being 'folded in half horizontally three or four times, with the resulting narrow strip of folded paper then folded in half vertically, forming a narrow, rectangular packet or a 'small plight'.[11] The thinness of Donne's paper meant that it could be folded into a very small packet that could be carried intimately on the person, but the fact that it was left unsealed shows that it was expected to be read by a wider audience.[12]

The flamboyant material self-consciousness of Donne's manuscript has been well written about by Thomas Fulton, who identifies a 'complex intermedial pun' between imagery and material.[13] The gilding around the page's edges makes startlingly tangible the metaphors of gold that Donne uses to represent an individual's virtue: 'we' are thus but

parcel-gilt; To Gold we are growen/when vertu ys our Soules Complexione' (ll. 31–32). Humans are like objects that have a layer of gilding over part of their surface, and who might become solid gold when the abstract quality of virtue somehow becomes their very substance: 'Complexione' plays here between the senses of outward appearance, of skin, and of the deeper commixture of determining qualities.[14] In making tangible one of Donne's favourite analogies for the rarified materiality of the soul, the gilded paper brings new meaning to the mere courtesies of letter writing.

Donne's image of the partially gilded self-forms part of a larger network of associations in this poem about the soul's material nature in relation to the body. As in other poems to or about pious women, Donne plays with the scholastic compliment that Carey's body is so rarified that it is effectively a second soul. Virtue, finding 'no infirmity' in Carey's soul that needs correction, instead imprints itself upon her body, such that she: 'wrought upon that part of you, /Which is scarce less than soul, as she could do, /And so hath made your beauty virtue too' (ll. 40–42). A body that is 'scarce less than soul' flickers on the boundary of materiality. Carey is also told that her virtues are 'your materials, not your ornament' (l. 15); a line cited in the *OED* as an exemplar of the fleeting 17th-century sense of material as 'the constituent, intrinsic, or essential parts of something'.[15] Thus, virtues are not an ornament to Carey in the manner of a superficial layer of gold, but rather they are her very 'stuff' (l. 51).

In several other poems, Donne approaches these paradoxes through imagery of paper. In 'A Funeral Elegy' for Elizabeth Drury he asks

> Can these memorials, ragges of paper, give
> Life to that name, by which name they must live?
> Sickly, alas, short-liv'd, aborted bee
> Those carcasse verses, whose soule is not shee.
> And can shee, who no longer would be shee,
> Being such a Tabernacle, stoop to be
> In paper wrapt; or when shee would not lie
> In such a house, dwell in an Elegie? (ll. 11–18)

Donne's verses are mere 'ragges of paper'—loose sheets, fragments, scraps—themselves made from pulped rags. Joshua Calhoun cites this passage in his examination of the aspect of the early modern 'poetics of paper' that relates to the transience and corruptibility of material texts.[16] Donne's phrase reminds the reader that paper is fabric that has been 'processed through habitation' into rags, such that it has

already been a literal wrapping for bodies.[17] Donne imagines his figurative paper both as aspiring to act as a fragile monument to Elizabeth Drury, and as a corpse that can only be reanimated by the indwelling of her 'soule'. Such indwelling is intricately layered, as Elizabeth is herself a 'tabernacle': a term that spans from the senses of a dwelling place (particularly of the divine) to the body as the lodging of the soul and to a shrine for the pyx that contains the consecrated host.[18] This passage ends with the arresting idea of Drury's already nested self being wrapped in a layer of paper that resembles a winding sheet. We are left with the hope that, as Drury's soul has transcended the temporary home of her body, it might dwell instead within the paper structure of the poem. Returning to the manuscript of the verse letter to Lady Carey in the light of these metaphors, it appears that the creation of a folded and layered interior would have resonated with heightened significance. It is striking that the poem ends precisely along the central horizontal fold, as if poetic form is bounded by the page itself.[19]

Donne's verse letter to Lady Carey was written between the publication of his two *Anniversary* poems about Elizabeth Drury. In 'The Second Anniversary' another image of paper, this time a scroll, becomes a way to think about the relation between the body and soul. Creating another variation on the idea found in the Carey poem of the rarified body as a second soul, Elizabeth's purity makes her appear as if she were composed of two souls:

> Shee, who left such a bodie, as even shee
> Only in Heaven could learne, how it can bee
> Made better; for shee rather was two soules,
> Or like to full on both sides written Rols,
> Where eyes might reade upon the outward skin,
> As strong Records for God, as mindes within[20]

The state of having two souls is modelled here as a scroll inscribed on both sides. As in the case of Lady Carey, abstract virtue has shaped bodily form, meaning that Elizabeth Drury's spiritual qualities are legible on her skin. This is another instance of Donne taking the established idea of the codex of the heart—in this case conceived of as the records of an individual's actions preserved for the Last Judgement—and transforming it into a single sheet of paper. Unlike a book, this individual sheet can roll to create a different model of interiority.[21] Donne might be evoking the scroll form of some legal records, but he also refers elsewhere to his poetry manuscripts as scrolls.[22] The rolled sheet he imagines here is only visible on the outside, yet somehow the text

concealed on the inward side also remains legible. The outer surface of the paper is explicitly identified as skin, an emphatically bodily image that evokes the idea of writing on parchment, even though this simile had set out to envisage the state of having no body but rather two souls.[23] The paradoxes of body and soul are intensified rather than reconciled.

When I first saw Donne's manuscript in person, unveiled from its own tabernacle in the raking light of an Oxford reading room, I was immediately struck by how animated the surface is with folds and wrinkles (Figure 2). The appearance is very different from the impression given either in the photographs issued by the Bodleian reproduced above or the facsimile published in 1972, both of which light the page to make the text as clear as possible. This necessary practical preference diminishes other material features that reveal the manuscript's kinship with both body and soul.

The sheet's surface is disconcertingly organic and skin-like, with a sheen like parchment that derives in part from the paper being well sized, probably with the fleshly substance of gelatine, to avoid the ink blotting. Whilst the fainter auxiliary folds that add texture and dimensionality to its surface must have accrued later, the fine wrinkles were certainly present at the time Donne was writing as they lifted his nib

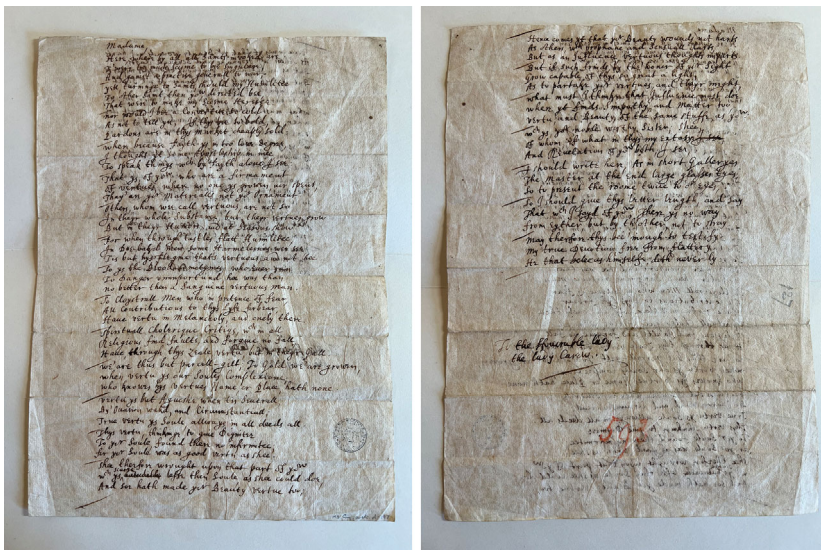

FIGURE 2 Bodleian Library MS.eng-poet.d.197. [Colour figure can be viewed at wileyonlinelibrary.com]

from the page around them to create minute interruptions to the flow of ink. See, for example, the terminal 'e' in 'influence' in Figure 3. In addition, the surface of the paper is covered by a network of faint curving impressions from the fibres of the wool blanket on which the paper was couched—that is, when the wet pulp was turned out of the mould for

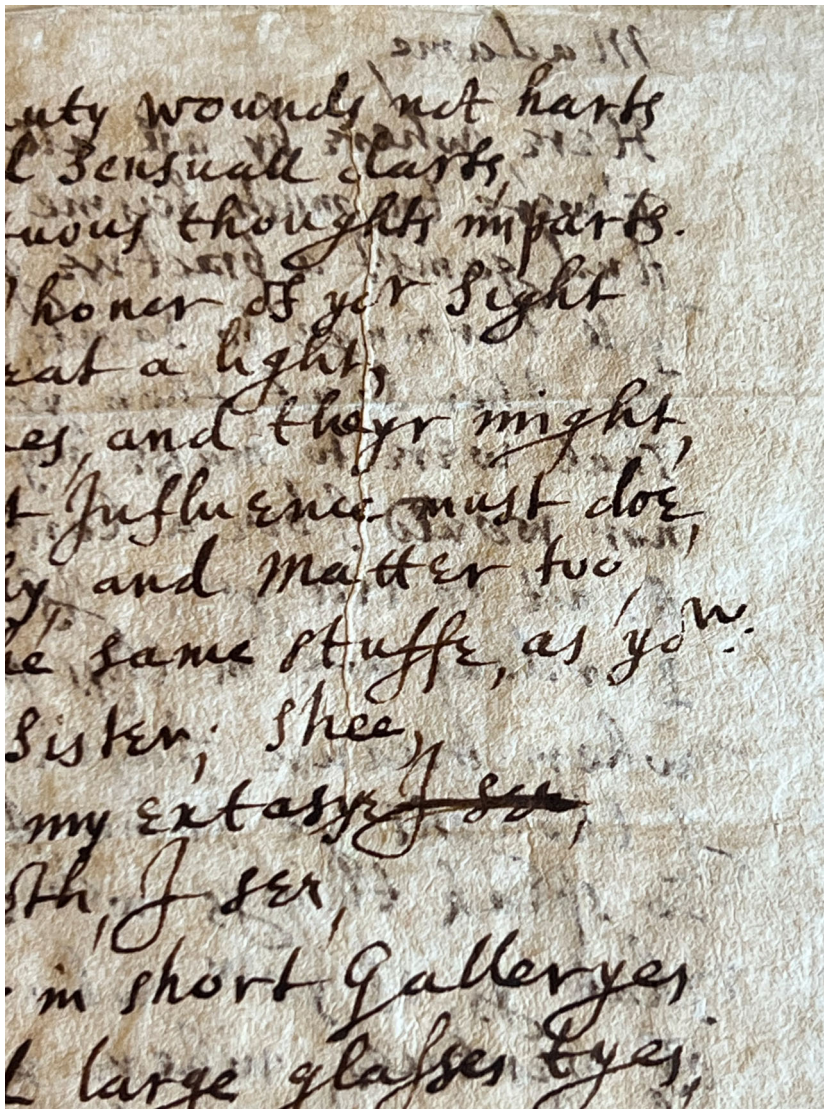

FIGURE 3 Detail of the surface of Bodleian Library MS.eng-poet.d.197. [Colour figure can be viewed at wileyonlinelibrary.com]

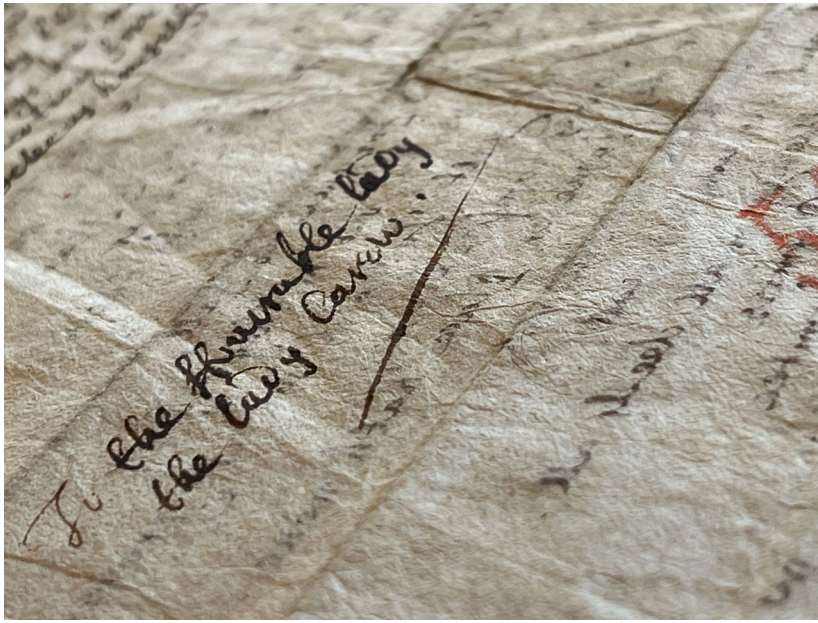

FIGURE 4 Detail of the surface of Bodleian Library MS.eng-poet.d.197. [Colour figure can be viewed at wileyonlinelibrary.com]

the sheet and stacked to be pressed before being dried (Figure 4). One of Donne's prose letters held in the Folger collection was written about the same time as the Carey verse letter and on the same gilt-edged paper. It provides a revealing material comparison as it is in a different state of preservation, being less generally creased, and has received different treatment through reinforcement with conservation tissue. The texture of the couching cloth is just as evident, and in more than one place, a fragment of the wool fibre is embedded into the paper as an 'ecological accidental'.[24] (as in the centre of Figure 5). These features are hardly unique to the paper Donne was using: rather, their familiarity might inform Donne's bodily imagery of paper.

At the same time, the diaphanous quality of the paper materialises how the soul shimmers in figurative equivocation on the edge of materiality. Indeed, Donne's image of Elizabeth Drury as the double-sided scroll that is somehow fully legible might have been informed by Donne's practical awareness that so often—like in the manuscript of the verse letter to Carey—both sides of a double-sided text would be visible at once. If Donne had already written the Folger letter, dated 7 February, before the near-contemporary but undated verse letter to

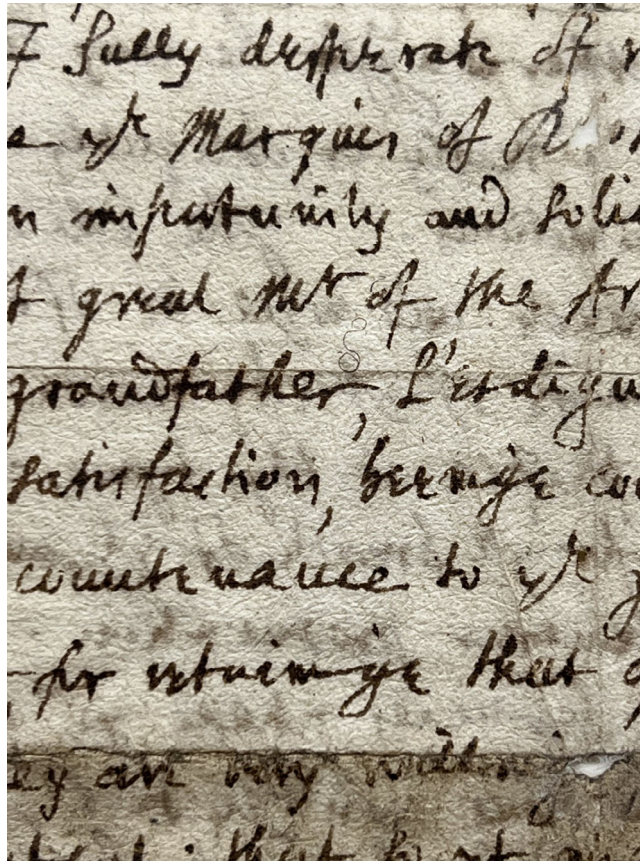

FIGURE 5 Detail of Folger L.b.535. [Colour figure can be viewed at wileyonlinelibrary.com]

Lady Carey, he would already have seen the level of transparency of this particular paper, and the extent to which text written on one side showed through on the other. Either way, other holograph letters of his in the Folger collection demonstrate just how common an effect this was, making it a feature of manuscripts in the period that was ripe for metaphorical use.

The thinness of the paper Donne selected for the verse letter to Carey also gives the manuscript a final characteristic in common with the soul in its capacity to be infused with light. Not only is this sheet so sheer that the lines of gold on its edges are only visible as reflective flashes as it is moved, but the page's partial translucency makes it a fitting model for the presence of the soul within the body. In his 'Funeral Elegy'

FIGURE 6 Watermark of Bodleian Library MS.eng-poet.d.197. [Colour figure can be viewed at wileyonlinelibrary.com]

(1610–11), Donne had described Elizabeth Drury's 'cleare body' as 'so pure and thinne' that it seemed 'but a through-light scarfe, her minde t'inroule' (ll. 59–61). We might also make the connection that 'scarf-skin' was a contemporary term for the outermost layer of skin, suggesting a luminous, skin-deep body, no more opaque or substantial than a sheet of paper.[25] In similar terms, Donne had imagined in 'A Valediction of my Name, in the Window' how the speaker's whole self might become 'through-shine', just as a name scratched on glass created a text that could be suffused with light. He wrote this poem to his wife in 1611–12 before embarking on the trip to Europe during which he wrote the letter to Carey.

The paper of Donne's manuscript is itself 'through-light' and 'through-shine' in a more particular sense. It contains the watermark of a single word, the name of the paper maker 'RICHAR' (Figure 6). It is easy to imagine that there might have been a moment when Donne held such a piece of paper up to the light as he searched for ways to describe the presence of the divine within the barely material body. The thought of such moments is where the creative part of my project begins.

II Paper Ingenuity in the Contemporary Broadside

Donne's materially self-reflexive manuscript finds its equivalent today in contemporary interpretations of the poetry broadside. This genre began in the early 1500s in the form of a single large sheet of paper printed on one side with columns of verse, often accompanied by woodblock illustrations or a decorative border. About 11,000 English broadside ballads survive from the heyday of the genre in the 17th century.[26] These cheaply printed ephemeral sheets of popular verse, often topical or sensational and usually anonymous, were hawked on streets and at

fairgrounds. The broadside retained the same status as cheap popular print until in the early twentieth century, when it began to take on a different function as an experimental tool of the Modernist *avant garde*, at which point the association with low-cost unregulated publishing and with street culture offered an attractive medium for experimental poetry. From that time onwards, the term 'broadside' has been used for any single-sheet poetry publication.

An elegantly minimal example is found in the Charles Olson broadsides produced by Albert Glover's experimental press the 'Institute of Further Studies'. (Figure 7) These were created to be sent out to the mailing list of the Institute, giving them some kinship with patronage letters. Printed in a typewriter font and arranged like a piece of correspondence, this example has a line of verse poised along the central fold such that it anchors the text into the material page. The laid paper has torn edges that mimic a deckle, giving it the feel of an artist's print. Surviving copies retain envelopes that are stamped with the address of the Institute, but not of the recipient, suggesting that, like Donne's letter, they were sent out with other material.

Most contemporary broadsides resemble their early modern predecessors by including decorative elements. They are generally created by an artist or typographer working to find a new physical form for a pre-existing poem without any involvement from the author.[27] The broadsides published by the New York Center for Book Arts are

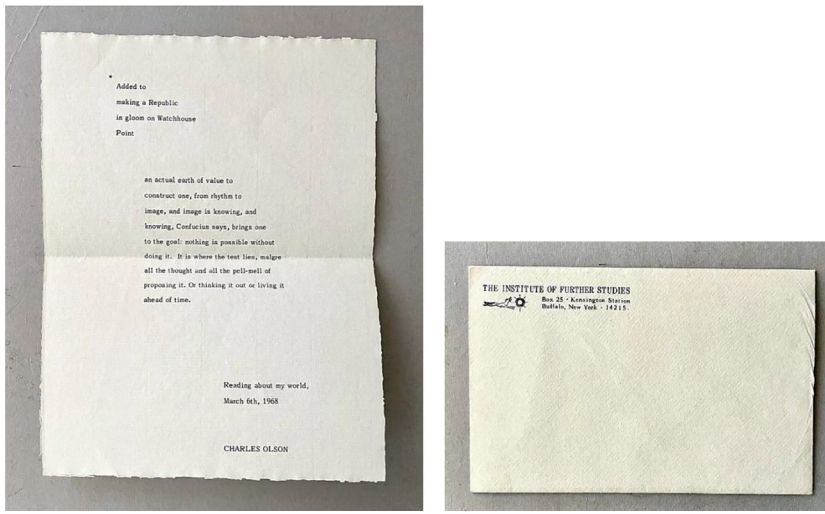

FIGURE 7 Charles Olson, broadside (Buffalo: Institute for Further Studies, 1968). [Colour figure can be viewed at wileyonlinelibrary.com]

outstanding in their thoughtfulness about paper as a resource for poetic meaning. Looking through one of their annual broadside portfolios, each poem is encountered as a complete physical object that is different in size, shape, texture and conception from the last. These publications also honour the roots of the genre in keeping costs largely to a modest $20, making them considerably more accessible than other kinds of limited-edition art prints. The CBA's 'Reading Series' Broadsides are created when purpose-written poems are circulated for proposed responses to the group of book artists attached to the centre, whose expertise spans type-setting and printmaking of many kinds. One outstanding example is the 'AI Generated Utopia Selector' by Janelle Shane and Kelli Anderson, which collides the paper volvelle (the wheel used in moving diagrams in medieval and renaissance books) with the idea of machine text generation. The result is an interactive poem printed on paper that looks like a circuit board, and that changes as the reader turns the wheel.[28] This work shares Donne's faith that manipulating paper can help us think, overlayed with an analogue clap-back to digital culture. Such materially sophisticated broadsides are closely technically connected with artist's books that offer material interpretations of poetry. For example, Edmund de Waal's *Breath* (2019) presents Paul Celan's poems using four different papers. As the pages are turned, these sheets gust the breath of the words they carry, giving a materially determined pace to reading.[29]

Informed by all my research, I worked to create a poem whose literary form would be shaped by the single page within which it is contained—or 'cramm'd up', to return to the lines from Shakespeare that prefaced this essay. I wanted in particular to experience how the composition process would be changed by writing for a specific material format. What would it be like to write a folded A4 rather than, say, a villanelle? Donne's sheer paper and exact folds were practical features of letter writing that he activated in new ways through the self-referential sophistication of his poem. My challenge in wanting to create a more elaborate paper structure for my broadside was to find ways for its form to augment the meaning of the text without reductive literalisation of metaphor. Another priority was to respond to Donne's thematic alignment of the paper of the poem with the body of the reader. Here I turned to the sense of wonder about my own materiality that I get from physics, and especially the vertiginous estrangement from the lived experience of solid matter that is brought by the paradoxes of quantum theory: ideas that call for the ambiguities and simultaneous possibilities of poetic language.[30] These associations also connect back into my interest in poetry as itself a kind of space, particularly through the role that the fold

has in theorising the structure of the universe—an idea put to striking use in the digital artwork of Matthew Gardiner.[31] Drawing on the idea of the early modern paper instrument, I envisaged a sheet folded to resemble a sculptural scientific model—perhaps of a particle or of a cosmos—that would allow a poem to expand into three dimensions. Considering the meaning the fold would have in my text, I was informed by Kelly Hoffer's practice-based work in which she asks how the line-break 'turns' that are etymologically embedded into the term 'verse' might 'manifest as folds', becoming features in her pleated artist's book that allow individual lines to expand and contract.[32] For me, the fold enacts a different kind of breaking, which takes the poem out of linear sequence such that discontinuous elements that need to be read individually from different angles are all held within a unified field of paper.

With verbal starting-points crystallising for the poetry, I began to experiment with folded forms that might hold individual lines in satisfying three-dimensional relations. Whilst the brief of limiting myself to a single sheet felt initially like a tight constraint, in practice folding opened a challenging number of possibilities. It was immediately apparent that the poem would need to be spare to be legible. Drafting it was a 3D chess game on various trial models. It was fascinating to feel the effects of the shifting physical arrangement of the text feeding back into the writing process. After numerous experiments, I selected a shape that folds down into a small packet like Donne's letter, this time a square, and that unfolds to reveal a complex, faceted interior.

A visit to the Paper Foundation in Cumbria gave me a transformative experience of traditional paper making. The foundation's important collection of historic moulds—the frames that are dipped into vats of pulp to create paper—carries beautifully intricate wires that impress watermarks. These suggested that I might embed some of the words of my poem into the paper: letters present only as luminous absences offer a means to make the material form of the poem as essential to its meaning as possible (Figures 8 and 9). This technique also spoke to Donne's interest in how the translucency of paper symbolises the relation between body and spirit. These connections further shaped my broadside's own emerging concerns with the skin's interaction with light and the analogous luminosity of the screen.

To think about the material form of a poem during composition is ultimately to think about the quality of attention desired from a reader. One of the potential limitations of visual or materially self-referential poetry is that words and images (or other material features) can distract from each other.[33] This problem intersects with the contemporary

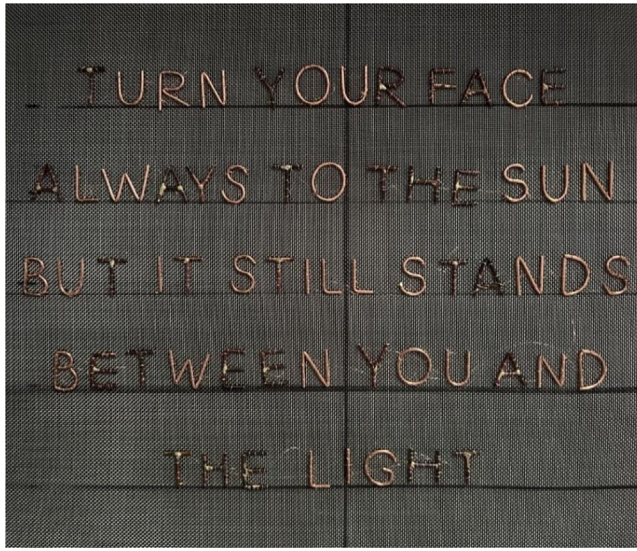

FIGURE 8 Jane Partner, paper-making mould with lettering (wood, copper and solder). [Colour figure can be viewed at wileyonlinelibrary.com]

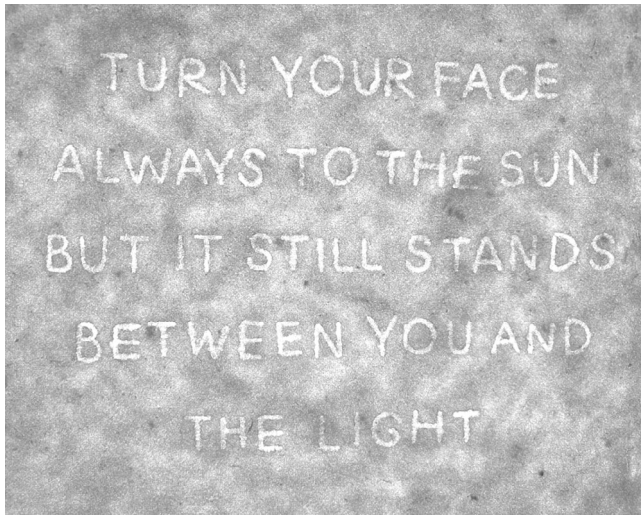

FIGURE 9 Jane Partner, handmade cotton rag paper with watermark.

interest in the shaping of attention as an important technical dimension in all poetry. Lucy Alford's *Forms of Poetic Attention*, for example, addresses the relationships between attention and blank space but

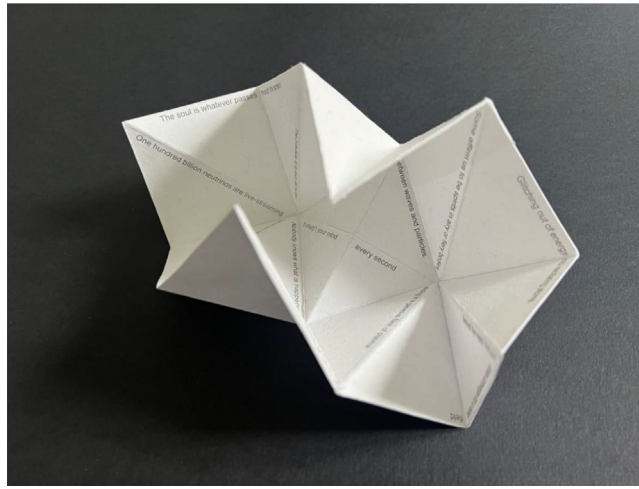

FIGURE 10 Jane Partner, 'A Paper on Physics' (2025), poetry broadside printed on hand made cotton rag paper, with text partially present as watermark. [Colour figure can be viewed at wileyonlinelibrary.com]

without fully exploring texts that foster an active awareness of the material of the page.[34] Another central question of my practice-based research was therefore to ask how the quality of attention generated by a poem might be deepened, rather than dissipated, when conscious awareness is directed towards the materiality of the paper on which it is printed. What happens when, in a manner that is more familiar in a visual artwork, paper asks us to experience some kind of bodily companionship with its own matter? Can we experience the sensory and emotional forcefields that radiate from a highly wrought material object in a way that avoids interfering with, and indeed actually augments, the answering but very different auras of sensation and association that radiate from each word in a poem? The objective of my own material poem was ultimately to direct the reader's attention towards both the material form of the poem and the shared materiality of their own body (Figure 10).

Notes

1 See Gabriel Bloomfield, 'John Donne, Chopologist', *Studies in Philology*, 115:4 (2018), 742–765.

2 Lucy Alford, *Forms of Poetic Attention* (New York: Columbia University Press, 2020).

3 Jeffrey Wainwright, *Poetry: The Basics* (London: Routledge, 2004), 8.

4 See Helen Gardner, *John Donne's holograph of "A letter to the Lady Carey and Mrs Essex Riche"* ([London]: Scolar Mansell and Bodleian Library, [c1972]); Thomas Fulton, 'Gilded Monuments: Shakespeare's Sonnets, Donne's Letters, and the Mediated Text' in *Comparative Textual Media: Transforming the Humanities in the Postprint Era*, ed. N. Katherine Hayles and Jessica Pressman, 221–253, 234.

5 See Lara M. Crowley, *Manuscript Matters: Reading John Donne's Poetry and Prose in Early Modern England* (Oxford: OUP, 2018).

6 Fulton, p. 243. On other surviving patronage poems on single leaves, see H.R. Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts* (Oxford: Clarendon, 1996), 92.

7 Fulton p. 235.

8 See Heather Wolfe, 'Letter Writing and Paper Connoisseurship in Elite Households in Early Modern England', in *Working with Paper: Gendered Practices in the History of Knowledge*, ed. Carla Bittel, Elaine Leong, and Christine von Oertzen (Pittsburgh, Pa.: University of Pittsburgh Press, 2019), 17–32, 27.

9 Heather Wolfe, 2019, p. 25. On the 'rhetorical effects' of paper see also Joshua Calhoun, *Poetry, Papermaking, and the Ecology of Texts in Renaissance England* (Philadelphia: University of Pennsylvania Press, 2020), 40.

10 Wolfe, 2019, 30.

11 Heather Wolfe, 'Neatly sealed, with silk, and Spanish wax or otherwise': The practice of letter-locking with silk floss in early modern England, in *In the Prayse of Writing: Early Modern Manuscript Studies: Essays in Honour of Peter Beal*, edited by S.P. Cerasano and Steven W. May (London: British Library, 2012), pp. 169–189, p. 169.

12 Ibid., 183, 171.

13 Fulton, 237.

14 *OED* Complexion 1.1, 1.2, 1.3.

15 *OED* Material, n, 1b.

16 Calhoun, 38.

17 Ibid., 48.

18 *OED* Tabernacle, n, 1, 3a, 3c, 5.

19 Fulton, p. 235.

20 'Of the Progress of the Soul, The Second Anniversary', 1612, ll. 501–506.

21 See Eric Jager, *The Book of the Heart* (Chicago: University of Chicago Press, 2000).

22 See for example Donne's verse letter 'To the Countesse of Bedford. [That I might make your Cabinet my Tombe]', ca. 1612, l. 5.

23 See *OED* 1.5.a: 'The Rolles being the Records or memorials of the Judges of the Courts of Record', E. Coke, 1628.

24 Calhoun, p. 42.

25 *OED* scarf-skin, a. I am indebted to the anonymous reader of this essay for this connection.

26 See Patricia Fumerton, *The Broadside Ballad in Early Modern England* (Philadelphia: University of Pennsylvania Press, 2020).

27 See, for example, the National Poetry Library, London's broadside collection; https://www.faber.co.uk/product/9780571311620-a-vision-poetry-broadside/

28 Janelle Shane and Kelli Anderson, 'AI Generated Utopia Selector' (New York: Centre for Books Arts, 2023).

29 Edmund de Waal, *Breath* (London and Madrid: Ivory Press, 2019). The papers are: Zerkall Litho IV 410, Tosa Shi, G.F. Smith Colorplan Ice white and Takeo Youmoushi.

30 Sam Illingworth, *The Poetry of Physics: From a Quark to a Quasar* (CRC: Abingdon, 2025).

31 https://www.matthewgardiner.net/art/The_Folded_Geometry_of_the_Universe

32 Kelly Hoffer, "'The Gusseted Lady': Shining Edges and Shapely Rifts", *Inscription: The Journal of Material Text: Theory, Practice, History*, Issue 3 (2022), pp. 12–13, p. 12.

33 See for example Katherine Shingler, 'Perceiving Text and Image in Apollinaire's Calligrammes', *Paragraph*, 34:1, 2011, pp. 66–85.

34 See for example Alford, pp. 11–12.

Author Biography

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