# Notes for Meta_graphia

# 01 SAMPLED_HOOKE
## [READING_SURFACES]

and the most smooth and burnish'd surfaces
appear most rough and unpolisht

and like Rabbins find out Caballisms, and ænig-
mâs in the Figure, and placing of Letters, where
no such thing lies hid

conversant among Books and Papers

multitudes of which I found to bespeck & whiten
over the red

two flat pieces, DD, which seem to be flexible,
like the covers of a Book, about FF, by which
means, the plains of the two sides EE, do not
always lie in the same plain

reflecting a very cleer and distinct Image of all
the ambient objects

## 02  SAMPLED_GUTENBERG
## [READING_SYSTEMS]

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the *Irregularities* of it are caused by three or four *coadjutors*, one of which is, the *uneven surface* of the *paper*, which at best appears no smother then a very course piece of *shag'd cloth*, next the *irregularity of the Type* or *Ingraving*, and a third is the *rough Daubing* of the *Printing-Ink* that lies upon the instrument that makes the impression, to all which, add the *variation* made by the Different *lights* and *shadows*, and you may have sufficient reason to guess that a *point* may appear much more *ugly* then *this*, which I have here presented, which though it appear'd through the *Microscope gray*, like a great splatch of *London* dirt, about three inches over; yet to the *naked eye* it was *black* and no bigger then that in the midst of the Circle A. And could I have found Room in this Plate to have inserted an O you should have seen that the *letters* were not more distinct then the *points* of Distinction, nor a *drawn circle* more exactly *so*, then we have now shown a *point* to be a *point*

## 04  SAMPLED_GUTENBERG
## [READING_DIRECTORIES]

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Box containing a cactus specimen. On the surface of the box:

Famous Make
NEAREGULARS
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Like any archive, the Rhode Island School of Design's Nature Lab is full of paratexts, protocols, and metadata. I wanted to read this material, not only as linguistic objects but as complex, intricate surfaces—just as Hooke reads periods or the surface of silk. Instead of simply imitating or replicating Hooke's observational syntax/tone, I chose to directly sample the version of his text (Micrographia) that's freely available on gutenberg.org. I focused on parts of Hooke that dealt specifically with surfaces and print media, fascinated by the reflexivity his poetics performs (reflections on books, on writing, on book-worms, on texture). I also examined and sampled the paratext of the Hooke text that hat been written by administrators of Project Gutenberg, using it alongside the Nature Lab images as yet another diagram of labeling and classification.

My own microscopy was more of a metascopy, in which I ostensibly magnified/amplified the data existing above what is usually regarded as the

specimens themselves—pressed leaves, flowers, or biological material on glass slides. The metadata, and more precisely the material upon which this metadata had been printed or handwritten, became the specimen. The results, I think, are not unlike that of Hooke's own microscopy—even though the method is quite different.