## an uncut pamphlet

for inclusion within the project *The First Publication*, Research Group for Artists Publications, University of Derby.





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16pp, 160 x 112, letterpress on airmail paper (shown in detail), pamphlet; London, 1995.

## singinging

Abstracted subjects from the index to the central chapter of *Nature in Downland* by W. H. Hudson, London, 1900, titled 'Silence and Music'; here redeployed in an ascending sequence of twenty-four corresponding pages:

music / music of birds / vocal music / carrying power of sound in downland air / silence of the hills / songsters of the hills / songsters of the hills / silence of the hills / stonechat song / linnet song / whinchat song / redstart song / whinchat song / carrying power of sound in downland air / carrying power of sound in downland air / carrying power of sound in downland air / skylark on the downs / audible distance of skylark song / carrying power of sound in downland air / skylark song

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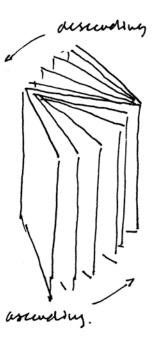


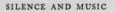




48pp (2 x 24pp) in 6pp cover, 210 x 150, letterpress on orange sugar paper, buff manilla cover, sewn double pamphlet; Axminster, 1995.

cover, p.2-3, 20-21 / cover, p.4-5, 22-23





But if the listener is near a corn-field, or if any birds are singing near him, these guttural notes will be audible, and the effect of the music will not be quite the same.

The song of the lark is a continuous torrent of contrasted guttural and clear shrill sounds and trills, so rapidly emitted that the notes, so different in character, yet seem to interpenetrate or to overlap each other; and the effect on the ear is similar to that on the eye of sober or dull and brilliant colours mixed and running into one another in a confused pattern. The acutest note of all, a clear piercing sound like a cry several times repeated, is like a chance patch of most brilliant colour occurring at intervals in the pattern. As the distance between listener and bird increases the throat-notes cease to be audible; beginning with the lowest they are one by one sifted out, and are followed by the trills; and finally, at a very great distance-as far, in fact, as anything of the song is left-the occasional shrill reiterated notes I have described alone can be heard.

Let the reader, then, who has not been on these downs in summer on a brightest, windless day, and listened alone to this sound—alone, since a companion's talk or even his silent presence would in most cases mar the effect—let him imagine if he can the effect of a great number of birds all round the sky pouring out their highest, shrillest notes, so clarified and brightened by distance as to seem like no earthly music. To say of a sound that it is

