

the asymmetry that leads from the beginning to the end of each word, sentence, paragraph and so on, simply provides the formal direction. the book as a reading system.
the gate,
the archway,
the transparent screen,
the division that does not divide.
the locatable present as a symmetrical centre, from which the past precedes and the future projects.
the practically cognized present is no knife edge, but a saddle back, with a certain breadth of its own on which we sit perched, and from which we look in two directions into time. the unit of composition of our perception of time is a duration, with a bow and a stern, as it were—a rearward and a forward looking end. it is only as parts of this duration block that the relation of succession of one end to the other is perceived. we do not first feel one end and then feel the other after it, and from the perception of the succession infer an interval of time between, but we seem to feel the interval of time as a whole, with its two ends embedded in it.
there goes another one, here comes another one.
there is usually three or four in a clutch, and often two or three clutches in the year. there is a variation in the ground, from dirty white to buff. the markings vary a little more, consisting of black or pale pinkish-brown lines or scribbles.
this direction.
this is where we came in.
this is why backwards and forwards is preferable to forwards and backwards and why backwards and forwards if preferable. this is why backwards and forwards regularly forwards and backwards this is why forwards and backwards regularly and backwards and forwards regularly. introduced into it by introducing into it by introducing it into it by introducing into it by introducing backwards into it and forwards into it, by introducing backwards and forwards into it by introducing

into it by introducing backwards into it by introducing forwards into it by introducing backwards and forwards into it.
threadless machine sewn increments.
throuout.
tillroll.
titlepublisher publishertitle.
to find the proportion of the downes of this country to the vales, i did divide speeds mappe of wiltshire with a paire of cizars, according to the respective hundreds of downes and vale; and i weighed them in a curious ballance of a goldsmith.
toi: to roof, welsh; to unroof: iot.
tolcis, trill: as if a detail from a local gazetteer; as such, both fragment and extent.
tombolo.
tonedeaf mutenote.
top from the.
toyot a.
toyota.
transcription.
transferpad.
translation from english to englysshe.
transposition.
twelvebytwentyone.
twentyonebytwelve.
two directions.
two locations between two locations.
two song settings constructed from their concordance.
tway.
txtnt.
typewriterribbon.
typewritten strip, the two ends the same distance from the centre.
typing pool.
typingby.
tzara read aloud a newspaper article while an electric bell kept ringing so that no one could hear what was said.
unarrested momentum that went ahead.
unbroken copy.
uncut.
underbridgedetail.
underlies.
unheardwordspace.

unprinted mass.
unrecorded music society.
unrecorded oscillating movement.
unseen sight.
unutter.
up ms.
uselesslesson.
utter.
vanished translated novel title, arp and schwitters' 'franz müller's wire-springtime'.
versus.
violent translation.
water on paper.
whirling.
white sugar paper.
white, unmarked.
whytoyota.
wirelesslessness.
withindex.
withoutit.
withoutpaperwork.
woodland reader.
woodnoteswild.
writing lark, scribbling lark or scribe.
writing mirror.
xray.
y of toyota as both symmetrical and asymmetrical pivot.
y tt.
yellow alternating orange.
yellow birdsnest.
yellow manilla.
yellow sugar paper.
yellowhammer.
yellowing of paper.
yett.
yetty.
z path z.

8pp, 310 x 220, offset on cream cartridge, beige cover board, pamphlet; Axminster, 1996.

“During the first half of 1996 I edited and published a relatively extensive work, comprising nearly six hundred texts, ordered alphabetically. This work is a broad selection from the publications and their workings made during the period of the previous five or six years, along with unpublished texts and direct references or ‘readings’ that I felt informed the work. The texts are alphabetical: this is probably the most random form, all proximities are made and determined by spelling alone. While most entries consist of a single word or two, the texts vary in extent from a single two-letter word to passages of up to a hundred words; the accumulation and equality of structure and typography propose or imply a reading best described by drawing a parallel with the continual use, while listening, of the fast-forward and rewind buttons of a tape machine. The overall ‘meaning’ or subject of *rereader* is its entirety: the intention of its editing and format is to provide via the detail of the single part, and the relationship of each single part to the whole, some critical overview of the project of work during the period.”

Published in *Books by Artists*, Impact Press, Bristol, 1999.

“a space... with moving.”
Gertrude Stein, *The Gradual Making of The Making of Americans*.

“after dyuerse...”
William Caxton, from the prologue to his translation of *Eneydos*.

“did it...” / “this is why...”
Gertrude Stein, ‘After at Once’.

“if you...” / “to find...”
John Aubrey, *The Naturall Historie of Wiltshire*.

“instead...”
Lucien Febvre & Henri-Jean Martin, *The Coming of the Book*.

“it is almost...”
W. H. Hudson, on the skylark, in *British Birds*.

“itisstill...” / “on the circuit...”
Le Mans 24-hour race, BBC live commentary Simon Taylor.

“research...”
Paul Feyerabend, *Against Method*.

“succession...”
S. W. Wooldridge and G. E. Hutchings, *London's Countryside*.

“...’ toy...”
S. Vere Benson, *Birds*.

“the gate, ...”
Mark Jarman, from the unpublished collection ‘Sixpence’.

“the practically...”
William James, *Principles of Psychology*.