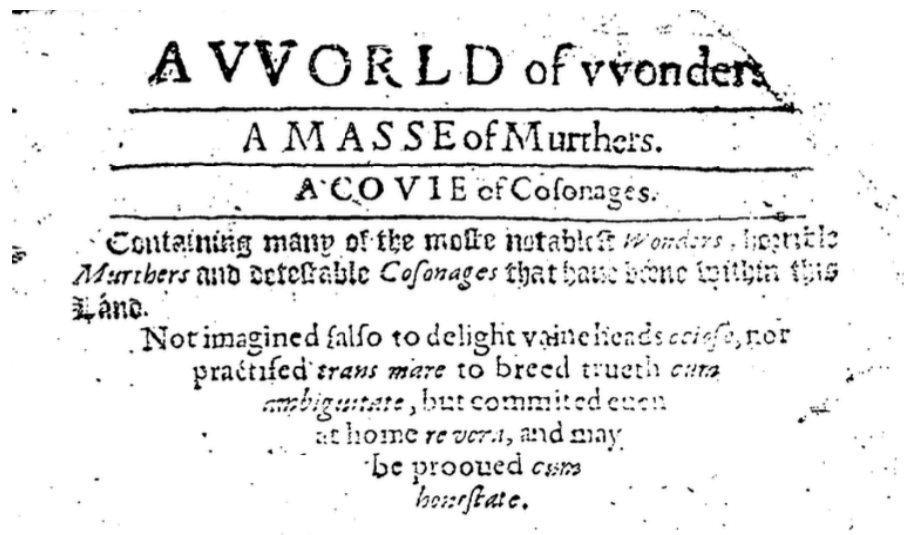




2. Let us begin again: 1595, our source text.



O wonders unfolding—blood rain

necromancer king

solar eclipse

monsters and monstrous births

pain of torturing toads, conjuration, buried corpses that don't or won't

decompose—a *memoriall or*

*day-booke for all and euerie of vs dayly and houely to look  
into for the better and speedier amendment*<sup>3</sup> (sales veiled in didactic presentment)

*A memoriall of certaine most notorious witches, and of their dealings.*

Compilation pamphlet meant

to cement memory into stone: slow your rapid, cribbing

aggregation of nefarious and awe-some events.

Concentrate, roving crimescape: *watche*, awake with care,  
*as well by daye as by nyghte*, what's done, who's named.<sup>4</sup>

<sup>3</sup> *WORLD of Wonders*, D1r.

<sup>4</sup> See the entries for “excubiae” and “Inuigilo, are,” (the latter defined as “to haue watche of a thyng, or to lay watche, to care”) in *The Dictionary of Syr Thomas Eliot Knyght*, London, 1538.

### 3. Old Wives' Tale

one paragraph the entirety of the accusation against one Mother Arnold by one Thomas Clark  
one day + two lives go awry: the crying the crying

*one dwelling in Barking one Thomas Clark a fisher who having angered this witch, went forth  
in mackerel time to catch flounders but upon a sodaine*

one paragraph now untangled and discrete a whirlwind from *was dwelling* to *having angered* to *cryed  
out* to *cryed the* to *cryed unto* to *cryed out* and to *died thus*

*this Clarke cryed out and sayd that he sawe mother Arnolde the witch walking in the water*

one paragraph the entirety of their drama and drama it is—mackerel time, whirlpools, nets not in  
order, suicidal ideations and actualizations, torment unto death

*and withall cryed the spirit entred into him and mooved him to kill him selfe so that hee tooke a hatchet,  
a booke and a knife*

do I name this drama for a reason other than hysteria, which I enjoy using as an idea felt by Thomas  
Clark? Clark a fisher with his womb-ly panic in this tale his the porous body needing binding

*and threw them overboard, and after tyed he himselfe about the middle with a rope and so fell mad*

one paragraph incomplete as drama per Aristotelian criteria, but check *yes* for plot + imagined  
(meaning language-conjured) spectacle

*so that the boyes cryed unto other fishermen, who seeking to help him, there was a whirlepoole that had  
almost cast them away so that none durst come neer them, at length a boat of Green wich perceiving  
the whirlepoole threw a roape unto them*

in the *Poetics*, Aristotle explains that “spectacle is emotionally potent but falls quite outside the art  
and is not integral to poetry”<sup>5</sup>

*and so plucked him into his boate and so brought him home to Barking where he remained mad*

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<sup>5</sup> Aristotle, *Poetics*, translated by Stephen Halliwell, Harvard, 1995, p. 53.

could we consider the pamphlet genre itself a kind of “choral unit”<sup>6</sup> given collective composition?  
out of curiosity, where falls the old wives’ tale on the history ↔ poetry continuum?

*and lying still bound cryed out of mother Arnold, and in the end dyed thus tormented*

one paragraph and one Mother Arnold never says a word we read

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<sup>6</sup> Aristotle, 69.

#### 4. Fragrance

*Cause[]* appears as verb but also = legal matter (noun) subject to resolution. *But before he committed her to the Jaiole, he caused her to be searched by honest wives.* Who are these honest wives? *But before he committed her to the Jaiole, he caused her to be searched by honest wiues who betweene her kercheif and her hat found wrapped in a linnen cloth.* Between kerchief and hat is before commitment and after search. Between kerchief and hat is after accusation and before stinking, before desiring and during/after mackerel time, after Thomas Clark's death and before Mother Arnold's. Who are these honest wives? *But before he committed her to the Jaiole, he caused her to be searched by honest wiues who betweene her kercheif and her hat found wrapped in a linnen cloth swines dung, the herb cherwell dill, red fenell and saint johns wort, the right hand or forefoote of a Moulewarp.* How much space does the linen-wrapped miscellany occupy and hold? How do we or they read its contents? Did the decision to commit come first? Serres writes: "Their fragrance . . . spreads into the tiniest nooks and crannies."<sup>7</sup> I am occupied with time (order) and space (order), which I artificially and erroneously seek to sever. Paul Ricœur, is this text really "a limited field of possible constructions"?<sup>8</sup> Who are these honest wives? *But before he committed her to the Jaiole, he caused her to be searched by honest wiues who betweene her kercheif and her hat found wrapped in a linnen cloth swines dung, the herb cherwell dill, red fenell and saint johns wort, the right hand or forefoote of a Moulewarp, which upon the opening so stanck that no person could abyde it.* Order = caused → searched → found → stank → (could not) abide → committed. "Poetry plays with order," Lyn Hejinian explains, "makes order of disorder, and disorder of order."<sup>9</sup> The crowd stays crowd by being unnamed. What % of times does a crowd qua crowd act on the side of violence and which side is that? A reason why *caused* comes from (singular) *Justice*. Who are these honest wives?

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<sup>7</sup> Michel Serres, *Religion: Rereading What Is Bound Together*, translated by Malcolm Debevoise, Stanford, 2022, p. 20.

<sup>8</sup> Paul Ricœur, "The Model of the Text: Meaningful Action Considered as a Text," *New Literary History*, Autumn, 1973, Vol. 5, No. 1, p. 108.

<sup>9</sup> Lyn Hejinian, *The Language of Inquiry*, University of California, 2000, p. 17.

## 5. After

*After the finding of this shee knéeled downe vppon her knées, desiring them if she might not haue the whole, yet to let her haue some part therof, but the same by the commaundement of the Iustice was burned.*

*After the finding* (preposition + definite article + gerund) which is

after the collecting

after the locating of linen

after the wrapping

after investing the to-be-wrapped with properties of power

and after, lest we forget, what motivated the collecting/locating/wrapping/investing—an ache in the bones?—

and was it before the opening and before the stinking and before the failure/refusal to abide

No longer *betwéene* (static) we are now [*a*]fter (vectored).

What does it mean to want a thing or assemblage of things so you need not *the whole* only *some part thereof* and even

that, too much.

Trinh T. Minh-Ha writes: “On distributing the story into smaller proportions that will correspond to the capacity of absorption of our mouths, the capacity of vision of our eyes, and the capacity of bearing of our bodies.”<sup>10</sup>

Order = finding      knéeled-desiring      burned

Burning turns order to disorder, dispersal, dust: “The secret is the very ash of the archive.”<sup>11</sup>

*of this* (preposition + deixis) which is

*wrapped in a linnen cloth swines dung, the herb cherwell dill, red fenell and saint Iohns woort,  
the right hand or forefoote of a Moulewarp*

also *the whole*

also *some part thereof*

also *the same*

Can an isolated aspect of sentence structure mean. Yes, but how.

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<sup>10</sup> Trinh T. Minh-Ha, *Women, Native, Other*, Indiana, 1989, p. 123.

<sup>11</sup> Jacques Derrida, *Archive Fever: A Freudian Impression*, translated by Eric Prenowitz, Chicago, 1995, p. 100.

I seek sequence even now and why. Sigh. Ricoeur writes, “A text is more than a linear succession of sentences.” Yes. And “[a] text is a whole, a totality.”<sup>12</sup> Well. What’s between or beyond or another preposition inviting incertitude.

Can we think within the prepositional without seeking a total. *After the finding of this*

Trinh describes a story as “a fragment and a whole; a whole within a whole. And the same story has always been changing, for things which do not shift and grow cannot continue to circulate. Dead. Dead times, dead words, dead tongues.”<sup>13</sup>

I think of Lucretius’s first bodies combining in circulation to make other bodies.<sup>14</sup> Like Gerard Passannante of Edmund Spenser’s language: “the scattered dust of the dead blowing through his poem on a Lucretian wind.”<sup>15</sup>

*shee knéeled downe vppon her knées*

*shee = a Witch named mother white-coate alias mother Aruold alias mother Glassenbury  
who committed many execrable factes, as may appeare.*

(If now kneeling, not shifting, then where/how/in what posture before the *[a]fter the finding.*)

(What posture during examination, during search, between threat and discovery [aporia].)

(How does a body become grammar become belief.)

*but the same by the commaundement of the Iustice was burned.*

*but* [coordinating conjunction] *the same* [known-wrapped-found-desired-opened-abhorred object] *by the commaundement* [prepositional separation encases authority] *of the Iustice* [prepositional separation encodes actor] *was burned* [to be (conjugated) + past participle = passive fire → dust gone]

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<sup>12</sup> Ricoeur 1973, 106-7.

<sup>13</sup> Trinh 1989, 123.

<sup>14</sup> See Lucretius, *On the Nature of Things*, translated by W.H.D. Rouse, Harvard, 1975.

<sup>15</sup> Gerard Passannante, *The Lucretian Renaissance: Philology and the Afterlife of Tradition*, Chicago, 2011, p. 171.

## 6. Expositions

Here, I will tell you what others say in response to a *why*.

If I were writing like our pamphleteer, I'd write: "an other" and "an other."

In her edited version of this witch-specific excerpt from *A WORLD of Wonders*, Marion Gibson refers the reader to "Ursley Kempe's bone-ache remedy, *A true and just Recorde* (1582), 2A7."<sup>16</sup> In that pamphlet, detailing a complex witch prosecution in St. Osyth, Essex, spearheaded by a single local official obsessed with influence and French demonology, we learn that a combination of similar objects plus specific actions could *unwitch* bewitchment that caused "lamenes in [one's] bones." Kempe recommends this remedy to others who are "lame and bewitched"—she "did minister unto them the foresaid medicine, whereupon they had [note a recurrent desire] speedie amendement."<sup>17</sup>

Historian: Something similar here? Did Mother Arnold ache?

Historian: Did the honest wives know this? Did they ache too?

Historian: Regarding *Master Clement Sisley Esquire*, what were his thoughts given *for thrée wéekes space he could not goe, nor stand along time after her erecution*, which I emend to *execution*.

(All this, of course, conveyed by the choral unit aka pamphlet and let us also consider the chora.)

Order of Events: he examined her → he threatened imprisonment → she desired not to go → she said the spirit would be revenged → he sought a warrant → *suddainly both his féeete were taken from him by reason wherof, he fell on a plaine pauement of frée stone in his owne house at Tastburyhall and strook out the buckle bone of his thigh out of the ioynt*.

Psychoanalyst: "Can everything be unveiled?"<sup>18</sup>

Poststructuralist: What spectral traces linger, a haunted house at midday?<sup>19</sup>

Narratologist: Where is Mother Arnold's public death in the space-time of Clement Sisley's trip-and-fall subsequent to examination, two-way threats, et cetera, and prior to the dispersal of another crowd, and how do you tell or receive a tale where a woman being hanged is mere object of preposition (*after*) offered to contextualize a man's use of crutches for a period of weeks?

Poet: How to form the unraveling?

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<sup>16</sup> Marion Gibson, *Early Modern Witches: Witchcraft Cases in Contemporary Writing*, Routledge, 2000, p. 149 n. 16.

<sup>17</sup> Gibson, 83.

<sup>18</sup> Anne Dufourmantelle, *In Praise of Risk*, translated by Steven Miller, Fordham, 2019, p. 39.

<sup>19</sup> See Derrida 1995, 86.

## 7. Rhetorics of Wonder

How is thinking space occupied and held? How does thought hold occupied space? Thoughts having taken hold, via what occupations “the consumption and production of meaning”—that is, rhetoric?<sup>20</sup>

If we say guilt (persuasion) has a temporal quality (past acts), does it have a spatial quality (past acts)? If yes, is this due to the relationship between space and causation or between space and consequence?

What if the occurring in a prior space-time, which is a world of wonders, is part imagined part real? Per Hejinian, “a fantasy is a real thing,”<sup>21</sup> and I ponder scholarly—read: speculative—writing as desire.

Said of Herodotus: “A wonder loses its impact, indeed loses its status as ‘wonder’, if an audience does not believe in its reality, and the rhetoric of wonder is therefore closely tied to the rhetoric of truth.”<sup>22</sup>

I think: Jonathan P.A. Sell’s book on Renaissance travelogues, through which I reached Herodotus and for which “the appropriate *ethos* was wonder,” and that marks our pamphlet’s parturition point:

*And for this cause I haue collected these examppes not from straunge languages or from forrain nations which might breed some ambiguitie or doubtas touching the trueth, but I haue taken them*

*out of our owne natiue Cuntry . . . wherof can no doubt be made for trueth of action.*<sup>23</sup> Remember: wonder lurks, as well, in the nearby, awful (hence, wonder-full), embodied intimacies

of illness. Jessica Restaino describes her last writing work with a dying friend: “I wept beside her . . . full of this strange wonder and yet also steeped in my own anticipatory grief.”<sup>24</sup>

Can the textual body leak? If so, does a text leak because already porous or because jabbed at → hole-filled? Leaking, how do the grieving, disgusting, fantastic occupy and hold space?

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<sup>20</sup> Trixie Smith, Katie Manthey, John Gagnon, Ezekiel Choffel, Wonderful Faison, Scotty Secrist, and Phil Bratta, “Reflections on/of Embodiment: Bringing Our Whole Selves to Class,” *Feminist Teacher*, Vol. 28, No. 1, 2017, p. 46.

<sup>21</sup> Hejinian 2000, 11.

<sup>22</sup> Jessica Priestley, *Herodotus and Hellenistic Culture: Literary Studies in the Reception of the Histories*, Oxford, 2014, p. 60. See also Priestley 58: “The narration of *thōmata* in the *Histories* seems to function as a consciously rhetorical means of catching and holding the audience’s attention.”

<sup>23</sup> Jonathan P.A. Sell, *Rhetoric and Wonder in English Travel Writing: 1560-1613*, Ashgate, 2006, p. 57. *WORLD of Wonders*, A2v.

<sup>24</sup> Jessica Restaino, *Surrender: Feminist Rhetoric and Ethics in Love and Illness*, Southern Illinois, 2019, p. 91.

What is the rhetorical distinction between observation and inscription? Between criticism and creation? Among “an arrangement of elements,” let us wonder: “what potentialities lie latent”?<sup>25</sup>

In *Religion*, Serres writes: “From a censer emanate random twirls, fringed clouds of incense whose threads disperse in the air, visibly seeking to occupy space.”<sup>26</sup>

If, as to witchcraft, the evidence linking intent to outcome is insensible, and attention must be caught and held, wherein belief’s occupations? By what formal bodies will we mean, by what means consume?

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<sup>25</sup> Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network*, Princeton, 2015, pp. 3, 6.

<sup>26</sup> Serres 2022, 20.

8. "Without bodies we don't exist, but what do we know of the body?"<sup>27</sup>

Many other mischiefs might be here numbered, but I meane  
not to stand long vpon these detestable actions only this to be  
noted, that being often examined, when she was to answer sud-  
dainly there rose in her throate a swelling as bigg as a mans  
fist, black as pitch, and then she seemed to haue the hiccough,  
as though she would speake but could not, and in this case the ex-  
aminers would strike her on the brest but she required them not  
to doe so: And when she was executed such a stinking vapour  
issued forth of her mouth that the beholders were scantlye able  
to endure it. All which is moite wonderfull.

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<sup>27</sup> Dufourmantelle 2021, 42.

## 9. Which

the verb *found* denotes a prior seeking but what's *found* doesn't say (1) what was sought (2) through what methods or (3) how to interpret

what to do with a locus-situs-coordinate at which, as with an X, treasure (no witch's mark) is marked

*And when she was executed such a stincking vapour issued foorth of her mouth that the behoulders were scantlye able to endure it. All which is moste wounderfull.*

here, let us postulate: genre + rhetorical situation = no one seeks-finds-tells the worthless in a source called *A WORLD of Wonders*

*betwéene her kercheif and her hat found wrapped in a linnen cloth swines dung, the herb cherwell dill, red fenell and saint Iohns woort, the right hand or forefoote of a Moulewarp*

what is between objects now named                      a comma                      what about then  
by *then* I mean before the *then* of composition    (comma)

behold: the earlier *then* of *found*—fabrics enfolded, unfolded, opening, issued forth  
inquire: do (did?) herbs muddle or the forefoot decompose

(not so much we can't still name which scat which plant which right hand) and was this or were they meant to be hidden

*which upon the opening so stanck that no person could abyde it.*

mark the private turning public, which means secret explorations, which means read a body as exegetical vessel, which means sense emanates, which means this occupies worlds, holding *[a]ll*

*which is moste wounderfull.*

## Notes

The images in “A WORLD of Wonders: Rhetorics, Poetics, Prepositions” come from the pamphlet *A WORLD of wonders, A MASSE of Murthers, A COVIE of Cosonages*, London, 1595, held at the Huntington Library, San Marino, California, and available in digital form via *Early English Books Online*.