

# Footnotes Research Presentation Reading without Pages

Madison Bozinoff

## In Print

- Footnotes typically sit at the bottom of the page they are referenced on.
- They cite references or comment on a designated part of the text above it.
- Usually indicated in text in superscript.

down the great stone stairs to the garden and tried the brave Echo upon the stairs – which continues a voice so long as the singing three notes, concords, one after another, they all three shall sound in consort together a good while most pleasantly. Thence to a Tanger Committee at White-hall, where<sup>a</sup> I saw nothing ordered by judgment, but great heat and passion and faction now, in behalf of my Lord Bellasses and to the reproach of my Lord Tiviot, and dislike as it were of former proceedings.

So away with Mr. Povey, he carrying me homeward to Mark-lane in his coach. A simple fellow I now find him, to his utter shame, in his business of accounts, as none but a sorry fool would have discovered himself – and yet in little light sorry things, very cunning; yet in the principal, the most ignorant man I ever met with in so great trust as he is.

To my office till past 12, and then home to supper and to bed – being now mighty well; and truly, I cannot but impute it to my fresh Hares=Foote. <Before I went to bed, I sat up till 2 a-clock in my chamber, reading of Mr. Hookes Microscopical Observations, the most ingenious book that ever I read in my life.><sup>b</sup>

22. *Lords day.* Up, leaving my wife in bed, being sick of her months, and to church. Thence home, and in my wife's chamber dined very merry, discoursing among other things of a design I have come in my head this morning at church, of making a match between Mrs. Betty Pickering and Mr. Hill my friend, the merchant that loves musique and comes to me a-Sundays, a most ingenious and sweet-natured and highly accomplished person. I know not how their fortunes may agree, but their disposition and merits are much of a sort, and persons, though different, yet equally I think acceptable.<sup>1</sup>

After dinner walked to Westminster; and after being at the Abbey and heard a good Anthem well sung there, I, as I had appointed, to the Trumpett, there expecting when Jane Welsh should come; but anon comes a maid of the house to tell me that her mistress and maister would not let her go forth, not knowing

<sup>a</sup> preceding part of paragraph crowded into bottom of page  
<sup>b</sup> addition crowded in between entries

1. Betty Pickering, Sandwich's people) John Creed: below, p. 88, niece, eventually married (of all n. 2.

of my being here but to keep her from her sweetheart. So being defeated, away by coach home, and there spent the evening prettily in discourse with my wife and Mercer, and so to supper, prayers, and to bed.

23. Up, and with Sir W. Batten and Sir W. Penn to White-hall; but there finding the Duke gone to his lodgings at St. James's for altogether, his<sup>a</sup> Duchesse being ready to lie-in,<sup>1</sup> we to him and there did our usual business. And here I met the great news, confirmed by the Dukes own relation, by a letter from Captain Allen<sup>2</sup> – first, of our loss of two ships, the *Phœnix* and *Nonesuch*, in the Bay of Gibraltar – then, of his and his seven ships with him, in the Bay of Cales or thereabouts, fight with the 34 Dutch Smirna fleet – sinking the *King Salomon*, a ship worth 150000l or more, some say 200000, and another, and taking of three merchant-ships. Two of our ships were disabled, by the Dutch unfortunately falling against their will against them; the *Advice*, Captain W. Poole, and *Anthelop*, Captain Clerke. The Dutch men-of-war did little service. Captain Allen did receive many shots at distance before he would fire one gun; which he did not do till he came within pistol-shot of his enemy. The Spaniards on shore at Cales did stand laughing at the Dutch, to see them run away and fly to the shore, 34 or thereabouts against 8 Englishmen at most.<sup>3</sup> I do purpose to get the whole relation, if I live, of Captain Allen himself. In our loss of the two ships in the Bay of Gibraltar, it is observable how the world doth comment upon the misfortune<sup>b</sup> of Captain Moone of the *Nonsuch*, who did lose in the same manner the *Satisfaction*,<sup>4</sup> as a person that hath ill-luck attending him, without considering that the whole fleet was ashore: Captain Allen led the way, and Captain Allen himself writes that all the maisters of the fleet, old and young, were mistaken and did carry their ships

<sup>a</sup> repl. 'her'

<sup>b</sup> repl. 'mis' —

1. The Duke usually went there only for the summer.

2. Allin to Coventry, Cadiz Bay, 23 December: copy in Tanner 294, ff. 16v-17v.

3. Allin had eight men of war;

the Dutch 30 merchantmen and three warships. This was the action of 19 December: for other accounts, see above, p. 14 & n. 1; *The Intelligencer*, 23 January, p. 52.

4. See above, iii. 213 & n. 1.

# “Wikipedia Style”

- Similar to in print, footnotes sit at the bottom of the page.
- Addition of on-page links between body text and footnotes.
- Footnotes link directly to sources.

## Notes [edit]

1. ^ [a](#) [b](#) [c](#) [d](#) [e](#) [f](#) [g](#) Best, Joel (2006). *Flavor of the Month: Why Smart People Fall for Fads*. University of California Press. ISBN 9780520246263.
2. ^ [a](#) [b](#) [c](#) Aguirre, B.E. Jorge L.; Mendoza, Jorge L.; Quarantelli, E.L. (1988). "The collective behavior of fads: The characteristics, effects, and career of streaking". *American Sociological Review* – via Proquest.
3. ^ Griffith, Benjamin (2013). "College Fads". *St. James Encyclopedia of Popular Culture* – via Gale Virtual Reference Library.
4. ^ [a](#) [b](#) Kornblum (2007), p. 213.
5. ^ Domanski (2004), p. 147–159.
6. ^ Arena (2001), p. 341.
7. ^ Camerer (1989).
8. ^ Cohen, Bruce. "How to Spot the Difference Between Fads and Trends" [Supermarket News](#).
9. ^ [a](#) [b](#) [c](#) [d](#) [e](#) Heussner, Ki Mae. "7 Fads You Won't Forget" [ABC News](#).
10. ^ [a](#) [b](#) [c](#) [d](#) Burke, Sarah. "5 Marketing Strategies, 1 Question: Fad or Trend?" [Spokal](#).
11. ^ [a](#) [b](#) [c](#) [d](#) [e](#) Suzuki, Tadashi; Best, Joel (2003). "The Emergence of Trendsetters for Fashions and Fads". *Sociological Quarterly* – via Proquest.
12. ^ [a](#) [b](#) [c](#) [d](#) [e](#) [f](#) [g](#) [h](#) [i](#) [j](#) Killian, Lewis M.; Smelser, Neil J.; Turner, Ralph H. "Collective behavior" [Encyclopædia Britannica](#).
13. ^ Conley, Dalton (2015). *You may ask yourself: An introduction to thinking like a sociologist*. New York: W.W. Norton & Co. ISBN 978-0-393-93773-2.

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- Domanski, Andrzej (2004). "Collective fascinations (fads) and the idea of ephemeral culture" [Kultura i społeczeństwo \(Culture and society\)](#). 48 (4). Archived from [the original](#) on 2011-07-18. ([review/summary](#))
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## External links [edit]

- [FADSHOW - FAD videos centre](#)

Look up **fad**, **craze**, or **trend** in Wiktionary, the free dictionary.

While much of the artistic work aimed at redressing these processes has attempted to take control of the overexposed black body, Banksy's mural challenges the scene of object-encounter altogether and may thus be understood as an effort to radically redraw the rules of representation. It urges us to ask whether opacity, anonymity, and visual obstruction can ameliorate a collective state of "ekphrastic fear" and instead produce something altogether different: justice.

1. Adam Gopnik, "Madison Avenue Primitive," *The New Yorker* (November 9, 1992), 137–139. ↵
2. Rosalyn Deutsche and Cara Gendel Ryan, "The Fine Art of Gentrification," *October* 31 (Winter 1984): 91–111. ↵
3. Rene Ricard, "The Radiant Child," *Artforum*, vol. 20, no. 4 (December 1981): 35–43. ↵
4. Rene Ricard, "The Pledge of Allegiance," *Artforum*, vol. 21, no. 3 (November 1982), 49. ↵
5. Craig Owens, "The Problem with Puerilism," *Art in America* (Summer 1984): 162–3. Owens, along with Deutsche, Ryan, and other students of the influential art historian Rosalind Krauss, emphasized the downtown contemporary art scene as stage for an interdisciplinary inquiry into difference, postmodernism, space, and political economy. This discourse became, as a response to the kinds of heroics expressed by Ricard in *Artforum*, one of the central lines of inquiry forged by the new journal *October*—still the most prominent venue for theoretical writings on aesthetics. ↵
6. Zora Neal Hurston, *Folklore, Memoirs, and Other Writings* (Washington, DC: Library of America, 1995), 816. ↵
7. bell hooks, "Alters of Sacrifice: Re-membering Basquiat," *Art in America* (June 1993); reprinted in hooks, *Outlaw Culture* (London: Routledge, 1994), 36. ↵
8. W.J.T. Mitchell, *Picture Theory* (Chicago: University of Chicago Press, 1994), 162. ↵
9. Soraya Murray, "Basquiat at the Brooklyn Museum," *NKA*, vol. 2007, issue 21 (Fall 2007): 118. ↵
10. See for Eduard Glissant's discussion of the "Right to Opacity," *Poetics of Relation* (Ann Arbor: Michigan, 1990), 189–94; see also Audra Simpson, "Ethnographic Refusal," *Junctures* 9 (2007): 67–80. ↵
11. Joao Costa Vargas and Joy James, "Refusing Blackness-as-Victimization," in *Pursuing Trayvon Martin: Historical Contexts and Contemporary Manifestations of Racial Dynamics*, eds. George Yancy and Janine Jones (Lanham, MD: Lexington Books, 2013), 199–200. ↵
12. See Simone Browne on biometrics in *On the Surveillance of Blackness* (Durham: Duke University Press, 2015), 109–111. ↵

NICHOLAS GAMSO TEACHES AT THE PRATT INSTITUTE. HE IS COMPLETING A MONOGRAPH ON AESTHETICS AND GLOBALISM IN NEW YORK.

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# Sidebar

- Another more common treatment of footnotes is placing the notes beside the text on the same y-location as the in-text reference.
- Little interactions and animations are helpful in indicating which note is linked to which in-text reference.

3. Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (Wivenhoe: Minor Compositions, 2013), 7–9.

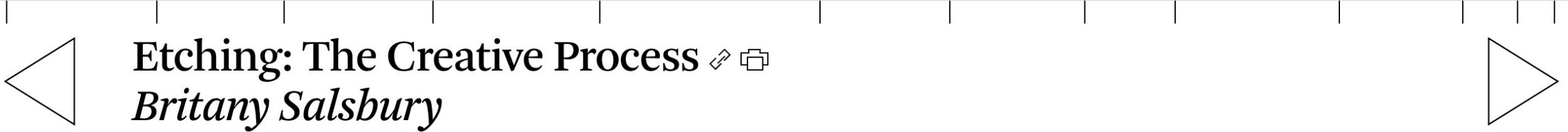
4. Ibid.

5. Fred Moten quoted in ‘Studying Through the Undercommons: Stefano Harney & Fred Moten—Interviewed by Stephen Shukaitis’ in *Class War University* (12 November 2012). ↗

6. Roger Nelson, ‘Stiev Selapak: A Cambodian Artists’ Collective’, *Art Monthly Australia* (July 2013): 49.

7. Vuth Lyo, ‘Knowledge Sharing and Learning’

Trying to find tools to navigate a new terrain, I realised I was in a place where the alternative becomes the mainstream. With a dearth of institutionalism, what were these spaces alternative to? I encountered a scholar, surprisingly based in Singapore, who introduced me to the concept of the undercommons. As a method of practice on the black radical tradition, Stefano Harney and Fred Moten describe the action of study as positioned within the undercommons.<sup>3</sup> Jack Halberstam describes this space of activity as ‘a wild place that is not simply the left over space that limns real and regulated zones of polite society; rather, it is a wild place that continuously produces its own unregulated wildness’. He further elaborates that ‘the undercommons is space and time which is always here. Our goal—and the “we” is always the right mode of address here—is not to end the troubles but to end the world that created those particular troubles as the ones that must be opposed.’<sup>4</sup> It is a plea for space within and beyond institutions, using the language of the oppressor whilst also trying to subvert and dismantle it. Learning from each other through the concept of debt and indebtedness, the undercommons is a place to empower the sharing and building of ideas with the caveat that with the acquisition of knowledge comes great



## Etching: The Creative Process



### Britany Salsbury

↪<sup>1</sup>  
“Fut-elle jamais plus désirable, plus digne de la publicité des musées, de la recherche des amateurs? Cette fin de siècle, tant décriée, qualifiée si volontiers de décadente, restera pour la gravure originale une époque de véritable efflorescence.” Roger Marx, *Société de peintre-graveurs français, troisième exposition* (Paris: Galeries Durand-Ruel, 1891), 6.

In the catalogue essay for an exhibition of prints held in 1891 at Paris’s popular Galeries Durand-Ruel, the critic Roger Marx effusively wrote of etching’s status at that time: “Was it ever more desirable, more deserving of museums’ attentions, of collectors’ searches? The late nineteenth century ... will remain for original etching a turning point, a period of absolute efflorescence.”<sup>1</sup> As Marx’s words suggest, etching underwent a revolutionary transformation during the second half of the nineteenth century. Historically, the medium was practiced by artists including Rembrandt van Rijn and Jacques Callot, but interest had waned by the early 1800s, as other printmaking techniques such as engraving and lithography grew in popularity. Around mid-century, the publisher Alfred Cadart and printer Auguste Delâtre initiated what became a full-scale revival of etching, arousing an interest among printmakers that has lasted to this day.

Above all, the nineteenth-century etching revival was centered on technique. New manuals and treatises on the process allowed artists to teach themselves how to etch, and the

In the age of “big data,” uncertainty is presented as an information problem that can be overcome with comprehensive data collection, statistical analysis that can identify patterns and relationships, and algorithms that can determine future outcomes by analyzing past outcomes. Predictive policing promises to remove the existential terror of not knowing what is going to happen by using data to deliver accurate knowledge about where and when crime will occur. Data installs itself as a solution to the problem of uncertainty by claiming to achieve total awareness and overcome human analytical limitations. As Mark Andrejevic writes in *Infoglut*, “The promise of automated data processing is to unearth the patterns that are far too complex for any human analyst to detect and to run the simulations that generate emergent patterns that would otherwise defy our predictive power.”<sup>4</sup>

The anonymous French ultraleftist collective Tiqqun links the rise of the crisis of uncertainty to the rise of cybernetics. Tiqqun describes cybernetics—a discipline founded by Norbert Wiener and others in the 1940s—as an ideology of management, self-organization, rationalization, control, automation, and technical certitude. According to Tiqqun, this ideology took root following World War II. It seeks to resolve “the metaphysical problem of creating order out of disorder” to overcome crisis, instability, and disequilibrium, which Tiqqun asserts is an inherent by-product of capitalist growth.<sup>5</sup> However, the “metaphysical” problem of uncertainty that is created by crisis enables cybernetic ideology to take root. Drawing on Giorgio Agamben’s *State of Exception*, Tiqqun writes “The state of emergency which is proper to all crises is

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Mark Andrejevic, *Infoglut: How Too Much Information Is Changing the Way We Think and Know* (New York: Routledge, 2013), 21.

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Journal # 87

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Observing that the human mind operates on a principle of association rather than indexing, Bush designed the Memex to recreate a mechanized version of an “associative trail.” The idea is to add notes (what we might call “metadata” today) to information to create a unique web of data connected by these “trails” of association.<sup>4</sup> This ability to link certain information to other information is the core concept behind the Memex. In Bush’s view, the Memex machine could eliminate the need to remember everything all the time or to have to rummage through a huge pile of things on a desk (i.e. one’s memory) to access the wanted data.

This character of trails is similar to Hypertext, which demonstrates the essential characteristic of the World Wide Web. Hypertext is a powerful way to connect discrete items of information to each other.<sup>5</sup> This feature of contextualizing information in a dynamic way is what differentiates reading online from reading physical books. We can see an early application of a similar concept in a fascinating undertaking called Project Xanadu.<sup>6</sup>

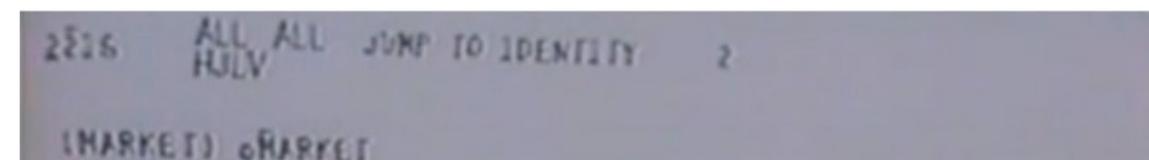
As its creator Theodor Holm Nelson explained, Side-by-side connected comparison of parallel documents on the computer screen has always been Xanadu's fundamental visualization.<sup>6</sup> This was not an attempt to create the World Wide Web; rather, Nelson had the more ambitious goal of changing the way we write and read by offering a distinctly anti-hierarchical approach to information, where the “trails” are constantly adapting.<sup>7</sup>

4 From “As We May Think”: “One can consider rapid selection of this form, and distant projection for other purposes. To be able to key one sheet of a million before an operator in a second or two, with the possibility of then adding new material, and projecting it again at any rate, even be of use in libraries, but that is another story. At any rate, there are now some interesting combinations possible. One might, for example, speak to a microphone in the telephone, in conjunction with the speech controlled typewriter, and thus make his selections. It would certainly beat the usual file clerk.”

5 The World Wide Web is arguably the most prominent implementation of computers because it is essentially computers talking to one another.

6 Theodor Holm Nelson, “Xanalogical Structure, Needed Now More than Ever: Parallel Documents, Deep Links to Content, Deep Versioning and Deep Re-Use,” Project Xanadu and Klein Deep Versioning and Deep Re-use Systems (Darmstadt, 1999). Nelson also notes that ‘the famous ‘trails’ of Vannevar Bush’s memex system were to be built from transclusions, not links.’

7 Nelson considered the World Wide Web (WWW) a series of hierarchical structures and thought of Xanadu as a complete decentralization: as a result, he takes issue with the claim that the two modes are entirely exclusive. In fact, if we take a step back, we understand the two modes are not entirely exclusive: We find hierarchy and decentralization coexisting in the busy (complex) structures of the WWW.



## Misc.

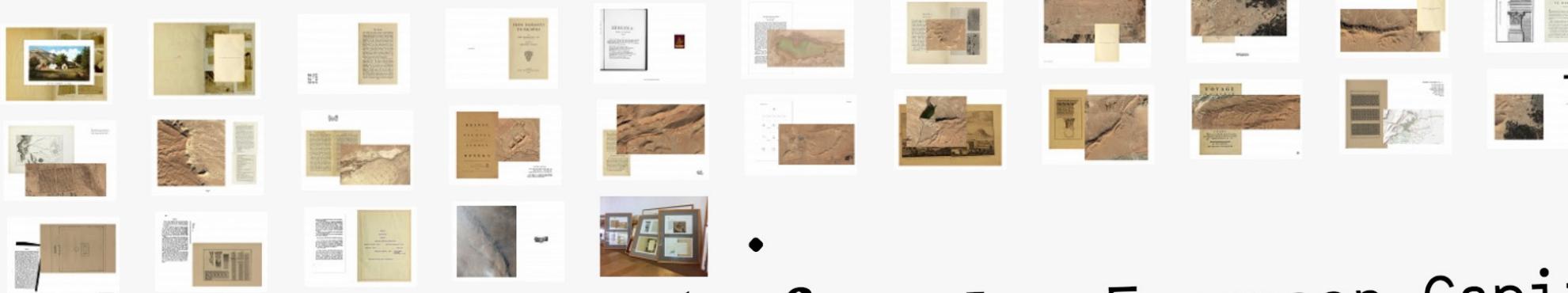
- **Inline notes** that can be shown and hidden.
- **In-text references** that link to separate pages that open in new windows.

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then. I felt the light against me, though same. A day could last several hours.



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# Conclusion

- Having the ability to link directly to sources allows for a much more enriching reading experience.
- The webpage is spatially different from the printed page.
- Not yet taking full advantage of the capabilities of the interconnected nature of the web.