

4重子は樹上のすみれ花を見つ
けた目を落してキリストをながめ
ていた。十重子はミッシヨニの字板
で何かをさがし、英語に親しむため
に、教をたて、出入りして、新田の
和子君の影をたて、花をささすなり
うろたえて、さしもしたたりするのふま
わしむ。さしもしたたりするのふま
のどに、も十字の影は、陽うらりてい
るかった。
花は、二重は、マリヤの心のように、心
れもした。十重子は、マリヤの心
かう、また、すみれ花を見、つ、と
古丹波の壺に、飼育して、いる、鈴
が、思ひ、出された。鈴、出、を、4重子が
飼、つ、け、じ、め、た、の、は、も、み、じ、の、古、木、に、す
み、れ、の、花、を、見、つ、た、鈴、成、り、は、ら、し、は、ら、し、

Kawabata, Yasunari, 1889-1972
Beauty and sadness
Knopf, 1975.

"ANIMAL DREAMS" B. KINGSOLVER, P. 308
Rinehart, Mary (Roberts) 1876-
"THE PUEBLO STORY IS THAT EVERYBODY
STARTED THE DOOR OUT UNDERGROUND. PEOPLE
AND ANIMALS. EVERYTHING AND THEN
THE BADGER DUG A HOLE AND
LET EVERYBODY CLIMB
OUT OF THE HOLE AND FROM THEN
ON THEY LIVED ON TOP OF THE
GROUND. WHEN THEY UNDER-
DIE THEY GO BACK OF THE
I THOUGHT OF THE THOUSA
THE LADDERS AND THE WALLS
OF SAND

INSCRIPTIONS--UNITED STATES.
973.11 Fell, Barry.
F335s Saga America / Barry Fell. -- New
York: Times Books, c1980.
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INDIAN OF NORTH AMERICA IN THE BEGINNING OF THE 19TH CENTURY.

CHEROKEE SCRIPT
A SYLLABARY INVENTED BY A CHEROKEE
INDIAN OF NORTH AMERICA IN THE BEGINNING OF THE 19TH CENTURY.

Daysz hsiy o'awo-a-o-
-gry rga, sorry o'vso-
-o' h o'oy o'grag o's'aa,

CSF WRITINGS SYSTEMS OF THE WORLD Pg. 27
C* 20840012
79-51440 AMIR NAHANUSHI

CON NGƯỜI KHÔNG NÊN BAO GIỜ CHỊU THUA.
MỘT NGƯỜI KHÔNG CHỊU THUA
CHỈ THUA
BUT MAN K
NOT DEFEATED
NOT MADE FOR DEFEAT.
A MAN CAN BE DESTROYED BUT NOT DEFEATED.
HOMME NE DOIT JAMAIS S'AVOUCER VAINCU.
UN HOMME SA PEUT ÊTRE DETRUIT MAIS PAS VAINCU.
L'HOMME N'EST PAS FAIT POUR LA DÉFAITE. UN HOMME PEUT ÊTRE DETRUIT IL NE PEUT ÊTRE VAINCU.
1. Hemingway, Ernest, 1899-1961. i. Title.
CHIẾN THẮNG KHÔNG CHỊU THUA. THẮNG TRONG KHI THUA.
TRONG THẤT BẠI. Ở CÓ THỂ BI ĐIỆT CHƠ BI THUA.
Library of Congress
Phạm Công Thiện & THỰC MỆI TRONG VĂN NGHỆ VÀ TRIẾT HỌC (USA-1987)

San Francisco Public Library

In the process of making a public art work for the new San Francisco Main Library, we returned to our early memories of browsing the library: to the ritual search and surprise attendant to opening any single drawer within the corridor of wooden cases that held the library card catalog. Each paper card within that system of stored information was marked, smudged and yellowed with the accumulated evidence of its use over time. With the move to the new main library building, those paper cards and wooden drawers that had served the San Francisco Public Library system since its inception over a hundred years ago, have been supplanted by computer screens and keyboards.

The nearly 50,000 paper cards we collected from the old library catalogues were used to surface three levels of the principal diagonal wall within the San Francisco Main Library building. Each card is annotated with a quote from the book described on the card, or from another book associated with that title by subject matter. Representing the diverse community that is served by the San Francisco Public Library system, nearly two hundred scribes annotated their selected cards in more than a dozen languages. This solitary process of researching, retrieving, reading, selecting, and then copying the contents of the books onto the cards was unique to each person. It represents the distinct way that each individual seeks and finds meaning in what she or he reads.

The arrangement of the cards on the library walls reflects our associational and subjective process. The overlay of hand written citations onto the printed catalogue card manifests the interface of the San Francisco community with their public library collection. For us, it also distinguishes the individualized activity of selecting to develop understanding and knowledge, from a merely arbitrary accumulation of collected information.

Most significantly, however, these annotated paper cards embody the heart of the public library art collection – the text that is folded between the covers of the books and buried within the library stacks. When we visit the public library, whether it is for our individual edification, inspiration, or distraction, we embark upon a journey into a world that we can only find within the covers of a book. The reverie of reading and researching has been our primary motivation through the course of the five years working together on this public art project. What we have created attempts to share that experience and leave behind a visual residue for those who will continue to enter and enjoy the library and its collection.