

SNOW

lit rev

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the following pages show content, buying, submission information, and all issues errata

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Anthony Barnett, Ian Brinton

Snowfellows Caroline Clark, Lu Rose Cunningham, Timothy Harris, Paul Holman, Sung Jin, Xavier Kalck
Kumiko Kiuchi, Bridget Penney, Harriet Rose, Barry Schwabsky, Dave Soldier, Aya Toraiwa, Naoko Toraiwa

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Anthony Barnett, Ian Brinton

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Harriet Rose, Barry Schwabsky, Dave Soldier, Aya Toraiwa, Naoko Toraiwa

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Barry Schwabsky, Dave Soldier, Aya Toraiwa, Naoko Toraiwa

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Coelacanth, some Bauer Bodini, Japanese in YuMincho

by AB@omposer, and Endahl score in Georgia

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6, SPRING SNOW 2018

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a little Hiragino Mincho, by AB©omposer Printed by CPI ARowe EUK

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4, SPRING SNOW 2016

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Anthony Barnett, Ian Brinton

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Anthony Barnett, Ian Brinton

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page 95, *The Night Vigil* of Shen Zhou

<http://huntington.wmc.ohio-state.edu/public/index.cfm?listOfKeyWords=%22night+vigil%22&fuseaction=getResults>

page 138, *Soul of Japan*

<http://www.sengu.info/pdf/soul-of-japan.pdf>

ERRATA

noticed as at January 2023

some small typographical anomalies are not noted

kindly notify suspected others

1

back cover

read Respective [*not* Resepective] & permission [*not* permission]

Anthony Barnett *drawing* is on page 78 [*not* 76]

Gisèle Celan-Lestrange *etching* is on page 72 [*not* 70]

J H Prynne *letter* starts on page 73 [*not* 71]

2

back cover, *read* permission [*not* permission]

page 34, *read* doctrines are taught [*not* doctrine are taught]

page 41, 6, line 6, *read* it endures, screwing up its eyes, [*not as given*]

page 67, italic epigraph, line 1, *normalize sentence spacing*

pages 76; 160; back cover *read* Giuseppe [*not* Guiseppe or Guiseppi]

page 78, “Irony”, line 7, *read* verdant [*not* verdent]

page 79, last line, *read* is in [*not* in is]

page 89, bottom line, *read* Dziga Vertov’s *Man with a Movie Camera* [*not as given*]

page 103, 2nd par., line 3, *read* the [*not* the the]

page 107, 3rd par., line 12, *read* strophic [*not* strphic]

pages 129, line 20; 131, line 16; 132, line 25, *normalize word spacing*

page 137, line 8, *read* West [*not* west]

page 156, *read* poem ends [*not* poems ends]

page 159, *read* Hamburger [*not* Hamberger]

pages 56–62, 72–75, in particular, *some copies have a paper or inking*

flaw visible as a quite small greyish double fleck in one or two images

the pages and images affected are not consistently the same

3

page 9, line 6, *read* an epigraph [*not* and epigraph]

page 28, last paragraph, *read* Archaeologists [*not* Archeologists]

page 49, 3rd par., lines 4–5, *read* fashion-/ing [*not* fashion/ing]

page 68, *read* are Soandang’s own [*not* are the]

4

- page 27, line 3, *read* porphyry [*not* porphery]
 page 113, line 2, *the author accepts typo* inforescence [*instead of* inflorescence] *as now part of the poem*
 page 121, line 10, *read* *he* [*backward slanting italic not* he]
 page 191, Juliet Troy, *read* Hertfordshire [*not* Hertforshire]

5

- page 41, line 25, *read* aggrieved [*not* aggreived]
 page 5, last line, *read* to be flown [*not* to flown]
 page 132, Latimer Road, *insert missing line after line 1*
 be the first thing I'd see from the platform. There, in all its starkness, stood Grenfell
 page 91, line 15, *read* interface—it's [*not* interface - it's]
 pages 97–103, top 138, in particular, *some images have not*
been printed as well as expected, with some banding or faintness
kindly make allowances
 page 168, last line, *read* are [*not* on]
 page 180, *read: them.* [*not: them*]
 page 182, line 15, *read* there are [*not* there is]
 page 190, Caroline Clark, *read* 2014 [*not* 2104]
 page 191, Andrey Zvyagintsev, *read* maker [*not* make]

6

- page 69, *read* Note to page 67 [*not* 65]
 page 143, line 11, *read* unravelling—they [*not* unravelling – they]
 page 158, Emanuel Cederqvist, *read* exhibiting [*not* exhibiting]

7

- page 23, *read* The narcissus is almost in flower, [*not* is come into flower,]
 & *read* Your name-child will soon be in flower! [*not* is already in flower!]
 page 46, back cover, *read* Eurydike [*not* Eurydiki]
 pages 104, 105, *your typographer let you down - opening*
small caps word of each story should have been spaced

8

- page 15, title, *read* MAIRIE [*not* MARIE]
 page 48, lines 24–25, *read* filled/the [*not* filled/the/the]
 page 49, line 2, *read* them. [*not* them]
 page 65, *three occurrences of* perlicue(s) *are a new alternative spelling of* purlicue(s)
 page 51, line 21, *read* at the stadium [*not* at the the stadium]
 page 133, line 24, *read* spiritual [*not* spritual]
 page 164, lines 4–5, *read* ready-/ing [*not* read-/ying]
 page 190, Sung Hee Jin, *read* in a number [*not* is a number]
 page 191, Bridget Penney, *read* 2020 [*not* 2019]
 page 191, back cover, Naka Tarō *should be alphabetized under* N [*not* T]

- page 45, last two words, *read* the soul. [*not de soul.*]
 page 145, line 2, *read* St George's [*not St. George's*]
 page 150, penultimate line, *read* Imagawa [*not Imagaya*]
 page 151, part 2, line 1, *read* sunset. [*not sunset,*]
 page 160, line 3, *read* was only [*not was an only*]
 page 171, third spread, last line, *read* on [*not om*]
 page 191, Pete Smith, *read* Coventry-born [*not coventry-born*]

for a reason now lost in the mists of snow some amendments made by Kumiko Kiuchi to Natural Glazing were overlooked, for which apologies - they are as follows, together with page 178 photo which came out too dark

page 180

line 3, *delete* red

line 8, *read* Perfect [*not It was a perfect*]

last line, *delete* Lure of the unknown.

page 182

line 7, *delete comma after* embraces

line 14, *read* labyrinth. [*not labyrinth,*]

page 183

line 5, *delete period after* making

line 13, *read* savour [*not taste*]



10

page 28

read RG [not RN]

pages 58, 67

authors' and translators' names should be all large caps

page 80

read preparation [not *prepartion*]

page 89

read reflect [not *reflec*]

page 199

read peripheral [not *per-ipheral*]

page 202

read reality—tangled [not *reality —tangled*]

page 214

read visit [not *visir*]

page 217, line 1

read beauty [not *beaury*]

11

page 29

page references to Monica Ferrando's images are wrong; they should all be 2 pages less

page 47

the folio should not be there

page 168

read embrace [not *em-brace*]

page 178

line 3 *read* known [not *know*]

line 14 *question mark* [not *full stop*]

page 180

read photograph [not *photo-graph*]

back cover

read OCCASIONAL 11 [not 10]

12

page 34

the poem should be set in 12pt not 14pt

page 224, last line

read more [not *mor*]

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atelier Íchiku, *Restoration Plan of the Storage Shed* (物置小屋 再建計画)

<http://www.ichiku.org/portfolio/works/%e5%b7%9d%e5%b4%8e%e9%a9%b7%e5%a4%aa%e9%83%8e%e3%81%ae%e7%89%a9%e7%bd%ae%e5%b0%8f%e5%b1%8b%e3%80%80%e5%86%8d%e5%bb%ba%e8%a8%88%e7%94%bb/> [photos including interior of shed]

Odawara City Museum, *Paths walked on by Chōtarō Kawasaki* (川崎長太郎の歩いた路)

<https://www.museum.or.jp/event/85408> [Information on exhibition in Japanese].

Takashi Hiraide, “Toward the Shed (物置小屋の方へ)” in *Tiergarten Mein Labyrinth* (『私のティアガルテン行』),

Kinokuniya Shoten, 2018, pp.258–271 [in Japanese]

Yūsuke Ōmuro, *On the Shed* (物置小屋について)

<http://www.ichiku.org/2015/08/15/%E7%89%A9%E7%BD%AE%E5%B0%8F%E5%B1%8B%E5%86%8D%E5%B%BA%E8%A8%88%E7%94%BB/> [essay in Japanese]

15–16

page 59, line 10

read: [not ;]

page 60

paragraph 2, line 10

read analogy [not ana-logy]

page 64

paragraph 3, line 4

read an ascetic [not a ascetic]

page 65

add deteriorate as first word of the page

line 11

read Jünger:

page 66

paragraph 1, 6th line from bottom

read suppose themselves to be [not see themselves]

page 67

line 1

read ways [not way]

page 77

note 2, penultimate sentence

read David Jones read, of Jünger’s writings, only *Copse 125: A Chronicle from the Trench Warfare of 1918* (Howard Fertig, New York, 2023), which he admired on his first reading, but came to have reservations about on his second reading.

page 78

note 27

read Jezewska [not Jezeska]

page 177

line 3

read un-imaginable [not un-imaginable]

line 6

read necessarily [*not* necessarily]

pages 209, 210

the poem on page 210 belongs to Patrizia dell' Acqua, not to John Adlam

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Image and music submissions can be over separate files

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