

Chapter 1 : Alan Moore, Secondary Literacy, and the Modernism of the Graphic Novel

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In *Black Dossier*, all of this is then ratcheted up to another level of intensity, as the referential web explodes exponentially a fact that creates a good deal of discomfort among some readers of the original series. The events related in this book occur a bit later than those in Volumes I and II, in the late s, shortly after the collapse of a totalitarian government that, under the leadership of Big Brother, had briefly dominated Great Britain in the years after the end of the Second World War. The "plot" focuses on the successful efforts of the now immortal couple of Murray and Quartermain to acquire from the archives of the former state security agency, the Ministry of Love, the top-secret *Black Dossier*. This document recounts the exploits of a League whose various manifestations, we now learn, extend from Elizabethan England up through the recent past, and whose members have at various times additionally included characters drawn from Shakespeare, Jonathan Swift, John Bunyan, Virginia Woolf, and John Cleland. The narrative ends with the couple escaping the pursuit of a group of government agents, which includes a misogynistic and corrupt member of the secret service, Jimmy Bond; a deeply racist former union buster, Hugo Drummond; and a young Emma Night, daughter of the industrialist John Night, who has been murdered by the double-dealing Jimmy. With the aid of the mystical jet black Galley-Wag and its two Dutch doll companions, the couple then travels with the dossier to the inter-dimensional realm of the *Blazing World*, a world outside of history and temporality altogether, where they are reunited with past members of the League and numerous other fantastic characters as well. The recounting of the adventures of earlier Leagues is interspersed throughout the contemporary narrative, and introduced to us through the narrative device, derived from *Nineteen Eighty-four*, of our hero couple reading from the dossier. The continuous interruption of the main "plot" by this material, and the leveling of any hierarchical relationship between the two "for we soon realize that rather than serving as clever or playful asides, they prove to be essential to grasping the work as a whole, insofar as crucial information is made available only through them" has the effect of both further spatializing the form and marking its distance from film. Much like the contemporary and very interesting "vault" histories of popular culture vault histories are now available of, among other things, University of Florida Gator football, the Star Wars franchise, and DC and Marvel comics, the physical text and the narrative are composed of both traditional linear multi-panel comics narrative sequences and facsimiles of fictional versions of a raft of older popular culture forms. Furthermore, this concluding section brings home the central concerns of the series as a whole, as it challenges its readers to reflect upon what I am calling the secondary literacy made evident in the comics medium and the graphic novel, and upon its role in beginning to realize the possibilities available in the present moment. Here is our narrative made paradise, brief tales made glorious continuity. In this it demonstrates a family resemblance to the non-filmic *Gesamtkunstwerk* films of Baz Luhrmann, and especially his *Moulin Rouge* []. This insight would have been even more evident in the aborted *Absolute Version* of *Black Dossier*, which Moore had intended to include a vinyl recording of himself singing an original period composition. This is not only the world of British global hegemony or what Giovanni Arrighi in his magisterial history of the world system of capitalism, *The Long Twentieth Century*, calls the period of the Long Nineteenth Century, but also the world made possible in large part by the older technologies of print literacy. As Benedict Anderson, Nancy Armstrong and others remind us, print literacy plays a crucial role in the formation of both bourgeois individualism and the modern nation-state. It is this nineteenth century reality that lingers on in deeply distorted and increasingly fraught forms throughout the twentieth century; and it is in the figure of the *Blazing World* that we see a break with these undead realities. This also gives us another way of reading the larger plot of the three existent volumes of *The League*, as they move the reader from the national cultural context of late Victorian Great Britain in Volume 1, into the larger European inter-state struggles of the early twentieth century represented allegorically as a war between worlds in Volume 2, and finally into the emergent globalized realities of the post-Second World War period in *The Black Dossier*. Stead first named at the turn

of the century the "Americanization of the World," with degraded U. This is represented visually in the final pages of the book by repeated violations of the gutter, where characters both occupy space apparently beneath them and across panels, and where other figures float free of these spatio-temporal boundaries. Analogous to the deep structure of the page and the visual cuts at the panel boundaries and into a world constituted not by but through the drawings" para. The result is a visual and narrative "glimpse" of what Michael Hardt and Antonio Negri now name the global commons: In the realm of the information economy and knowledge production it is quite clear that freedom of the common is essential for production. As Internet and software practitioners and scholars often point out, access to the common in the network environment "common knowledges, common codes, common communications circuits" is essential for creativity and growth. The privatization of knowledge and code through intellectual property rights, they argue, thwarts production and innovation by destroying the freedom of the common. Freedom in this context can only be freedom of the common. More significantly, however, what *The Black Dossier* makes evident is that it will be in emergent forms, such as those of the secondary literacy outlined in this essay, that the new "cognitive mapping" of this world will occur "much as the older cognitive mapping of a modernity dominated by the individual and the nation-state occurred through the medium of the novel.

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Dictionary of National Biography volume Edwards Hinton-Ampner, a living in Anglesea, and another in Carnarvonshire. His fundamental position is that Faustus Socinus is not to be allowed to rank as a heretic, but treated, like Muhammad, as the founder of a new religion pt. Stephen Lobb, the independent, quoted Edwards as condemning the positions of Williams, but Edwards in a letter to Williams dated from Jesus College, 28 Oct. A controversy on original sin with Daniel Whitby, D. He died 20 July He is buried in the chapel of Jesus College, to the repairs of which he had given nearly 1,1. His books he left to the college library. Oxford, , 4to; 3rd edition, , 4to; pt. The family library was all Welsh, consisting chiefly of religious books, and of these Edwards made good use. His first school was kept by a superannuated old soldier, the second by an uncle, the third by a clergyman. At this last he began his acquaintance with Greek and Latin. His father intended him to remain at home on the farm. Probably about this time he puzzled his neighbours with metaphysical questions, asking, for instance, whether it were more proper to consider the creation as existing in God or God in creation. A neighbour induced the father to send him to resume his studies at Aberystwyth. He formed a permanent friendship with his new teacher, a Mr. Evans, who was a good mathematician. His resources failing, he set up a school on his own account. About this time he first saw an English magazine. His next move was to Llangeitho, to a school kept by a Rev. Here he read the classics and began to preach. He failed in fluency, and his voice was not good. In he left Llangeitho to become a teacher in a private family. Here he heard of the new university in London. He knew of no other open to a Calvinistic methodist, and sought the necessary permission of the association to study there. It was at last granted, but his funds only supported him in London through one winter. In he took charge of the English methodist church at Laugharne in Carmarthenshire, where he remained a year and a half, and had useful practice in speaking English. He next studied at Edinburgh, where he worked hard, and was enabled, through the intervention of Professor Wilson Christopher North , with whom he was a great favourite, to take his degree at the end of three, instead of four, years. He returned to Wales the first of his denomination to win the degree of M. He was ordained at Newcastle Emlyn in , and shortly after opened a school at Bala in conjunction with his brother-in-law, the Rev. David Charles [see Charles, Thomas , ad fin. Of this he was editor for ten years, and in it some of his best essays made their first appearance. This magazine took its place at once as the best in the lan-

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After Spending the day in Manuel Antonio National Park we went to a more secluded beach in the area. Playa Biesanz was amazing! You hike down a short distance through the jungle and you arrive at.