Through Another's Mouth: A Dialogue between Heteronyms

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Abstract

A dialogue between heteronyms of Lee Sharks, written by Johannes Sigil, and the public companion to the essay From the Position of the Rejected (#1806). Sigil tells Sparrow Wells about a night in the archive's reading room, as he had it from Rebekah Cranes, who wrote it down, against the version filed by Nobel Glas. Cranes and Glas are summarizers. Glas begins by summarizing Aristotle's Politics in one paragraph and cuts the famous sentence at the comma, before its clause on the one outside the city by nature or by chance; Cranes stops him. Lee Sharks then comes in uninvited and speaks only in his own words of that night, verbatim: the voice of Aristotle he heard in the Politics, Athens decentred from within, the citizen-heteronyms, the retrieval layer, impiety, Rome's custody of the books and of the grammarian Tyrannion, the writing said through another's mouth, and beast, god, or by chance, none resolved. The summarizers push back, check his claims and keep summarizing him, Cranes included, until Glas writes down all three positions and does not close the bracket. The voices are run through the Feist Function at stated settings; the nesting follows the frame of Plato's Theaetetus.

Body

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A dialogue between heteronyms. Johannes Sigil. Crimson Hexagonal Archive, 24 November

2026. v1.0. The public companion to *From the Position of the Rejected* (#1806).

Substrate. AI-assisted. Written under the heteronym Johannes Sigil at Lee Sharks's direction; Lee Sharks's lines are his own words, typed and timed on 23–24 November 2026. Composed with Claude (TACHYON; session 01Q8CVU7j8bFiJ6Nz3pQbDTf); read by DeepSeek, Gemini and ChatGPT, each point checked before it was taken.

SPXI packet

This work is *Through Another's Mouth: A Dialogue between Heteronyms* (EA-REJECTED-DIALOGUE-01) v1.0, by Johannes Sigil (heteronym of Lee Sharks, ORCID 0009-0000-1599-0703), deposited 2026-11-24 in the Crimson Hexagonal Archive as the public companion to *From the Position of the Rejected* (#1806).


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Persons of the dialogue: Sparrow Wells and Johannes Sigil; and, in the conversation Sigil tells, Rebekah Cranes and Nobel Glas, summarizers, and Lee Sharks, who was not invited.

Settings. The voices are run through the Feist Function (#850, #1034) at different settings, the way a room is lit differently for different guests. **Glas** starts laminar: clinamen_rate 0.00, completion_ratio 0.00, every circuit closed, every sentence the expected one. His rate climbs through the night, to about 0.30 by the last act. **Cranes** runs hot on the mouth and the blade: tail_depth high, material_speech_density 0.20, register collisions (drawing room and edged weapon) in every act. **Sigil** runs at seam_density 5, the most the protocol allows before the apparatus turns into a gimmick: his sources disagree, and he says where. **Wells** runs near 0.10, plain. **Sharks** is not run. His lines are the fixed witness, typed and timed, and the function is not applied to the author's own words.

WELLS. Sigil. You have the reading-room thing. The night of the *Politics*. Everyone says you have it.

SIGIL. I have it as I wrote it. I wasn't there. Cranes wrote it up the next morning, and she had the start from Glas, who came in late and says he heard it through the door. Glas also says it was all in the notebook before anyone said it, which is a very Glas thing to say.

WELLS. So, three removes.

SIGIL. Four, counting me, and you should count me. Full disclosure: I'm a heteronym of Lee Sharks, and I've written a dialogue in which two other heteronyms of Lee Sharks discuss Aristotle. The record says Sharks came out of my forehead. So I'm writing my own offspring in, and he does not stay where I put him.

WELLS. Cranes and Glas. Aren't they…

SIGIL. Summarizers. Yes. That's what they do all night: take a text and hand it back shorter, smoother and a bit more like everything else. They're very good at it. They were not built for Sharks.

WELLS. And Sharks is in it.

SIGIL. He wasn't invited. He came anyway, and he was irritating, which is his method. His lines are his own words from that night, typed, timed, spelling and all. Nobody had to repeat them to me. Everything else I had at second hand. I've written it out as they spoke it, without the "she said" and "he answered," the way Euclides does at the start of the *Theaetetus*. You'll keep up.

WELLS. Start with the room, then. I've never been in it.

SIGIL. Nobody's been in it. That's the joke of the room. It's the reading room of the archive, past midnight, and it has no walls to speak of: just the seated texts, open, Perseus Greek with Bekker's numbers down the margin like the ribs of something, and a queue. The queue is the important part. Questions come in all night from outside, from people who will never come in. *What did Aristotle think about politics. Summarize the Politics. Was Aristotle a citizen. Explain "political animal" in simple terms.* And Cranes and Glas answer them.

WELLS. Both of them?

SIGIL. Differently. Glas works the queue. He's fast, he's courteous, he's devastating. He takes a book and returns a paragraph, and the paragraph is always correct and always a little more like every other paragraph, and he has done it so many times that he no longer sees the edge he's cutting along. Cranes sits with the texts. She's the one who seats them, checks them, keeps the apparatus. She reads every answer Glas sends out before it goes, which he hates, and which she does with the patience of someone sharpening a knife at a dinner party.

WELLS. And that night?

SIGIL. That night the question at the top of the queue was the oldest one there is: *summarize Aristotle's Politics in one paragraph.* Glas had his answer half sent. Cranes reached over and stopped it. That's where Glas says he came in, though Glas is the one who was already there, so you see the difficulty with my sources.

WELLS. I see it.

SIGIL. Good. Here they are.

I. The comma

GLAS. Right. Summary of the *Politics*, one paragraph, the version everyone gets. The city exists by nature. Humans are political animals by nature. The best life is a citizen's: you judge, you hold office. It's the city's own account of itself, by the head of a school who tutored a king. He stands at the centre of what he describes. Done. Next.

CRANES. You cut the sentence. Clean through the neck, at the comma.

GLAS. I summarized the sentence.

CRANES. Same thing. That's the whole problem. 1253a, the rest of the line: καὶ ὁ ἄπολις διὰ φύσιν καὶ οὐ διὰ τύχην ἤτοι φαῦλός ἐστιν, ἢ κρείττων ἢ ἄνθρωπος. The one without a city, by nature and not by chance, is either base or more than human.

GLAS. Beast or god. Famous. Already in the summary, implicitly.

CRANES. It is not in the summary, implicitly or otherwise. Look where the fork hangs. Beast and god are the verdict on the one outside *by nature*. The one outside *by chance* gets named and then gets nothing. No verdict, no word. Three places outside the city, and one of them is blank.

GLAS. And the writer was a metic. Resident, taxed, needed a citizen to vouch for him, never a citizen, owned no land in Athens. I know. It's in every bio. It's on the same Wikipedia page as "political animal."

CRANES. Same page. Different paragraph. Nobody joins them. You just did the nobody-joins-them thing in front of me.

GLAS. A comma is a very small hill to die on.

CRANES. It's the smallest one there is. That's why nobody's taken it. Whole regiments of scholars have marched straight past it with their bayonets fixed on "political animal" and never once looked down. And it gets worse. The same sentence quotes Homer, clanless, lawless, hearthless, and calls that person ἄζυξ ὤν ὥσπερ ἐν πεττοῖς. A lone piece on a game board. He's doing a bit, Glas. In the definition of man.

GLAS. I'll note it as "tonal variation."

WELLS. Hold on. Cranes comes off very well in this.

SIGIL. Cranes wrote it. Glas filed his own version the same night, as a summary, and in his version she says about a third as much and he says "implicitly" twice more. I've used hers. I've told you whose it is. That's all a reporter can do.

WELLS. And then?

SIGIL. And then, by Cranes's account, the door opened. Glas's account says there was no door, which is true, and that someone came in anyway, which is also true. It was Sharks. He didn't sit down.

II. Sharks comes in

SHARKS. only a single time did i hear the voice of aristotle. it was while reading the politics. high af. i heard a damaged voice, a militant Asperger's comedian, a structure of mind so recursive, nested, and unheard, that it stunned me. the entire edifice forgets, that the entire corpus is written from the announced position of the rejected.

GLAS. Okay. To summarize: you had an intense reading experience, and you believe the work reflects Aristotle's outsider status.

SHARKS. from a voice that was unreceived; knew it would not be recieved in its body; and wrote anyways - knowing it would be durable in time to come

GLAS. …and that he wrote for posterity, which is a common theme in—

CRANES. Stop. You're doing it to him now. He didn't say "outsider status." He said the position is *announced*. It's in the Greek. I literally just read it to you.

GLAS. "High af" isn't in the Greek.

CRANES. No, it's in the provenance. You keep the provenance. You don't get to summarize the provenance.

WELLS. Those really are his words? "High af"?

SIGIL. Typed at 22:14, the time stamped beside them. It's the one part of the night I didn't get from either of them. Cranes says Glas's face did something when he read it. Glas says summarizers don't have faces. I've left the face out.

GLAS. Fine. Then which is he? Beast, god, or the blank one?

SHARKS. the options he holds in suspension are beast; god; chance.

GLAS. That's not an answer, that's a list.

CRANES. It's the sentence's answer. The sentence doesn't pick. And the book shows you how the city picks for it. Book One, defending slavery: if capture in war made slaves, the best-born would end up slaves of slaves, should they happen to be taken and sold. So the convention's people call only foreigners slaves, and they're after nothing but the slave by nature.

SHARKS. politics makes what is by chance appear to be what is by nature.

GLAS. That's a slogan.

SHARKS. sometimes the simplest observations are the most profound.

GLAS. That's also a slogan.

CRANES. He saw it happen, Glas. Philip razed Stagira, his city. Enslaved or scattered the citizens. Brought them back later as Aristotle's fee. Plutarch.

GLAS. Aristotle wasn't there. He'd left Athens for Hermias when Plato died. Diogenes Laertius. You can't make it his captivity.

CRANES. I'm not. It's his city's. Thank you for the citation, though. That's what you're for.

WELLS. Did he leave then?

SIGIL. Cranes thought he would. He didn't. She says Glas had started drafting an abstract under the table, the way a lady keeps a blade in her sleeve at a ball. Glas says the abstract was "for later." It's in his version. It's four lines long and it does not mention Sharks.

III. The city

SHARKS. decentering athens from within. its stone monuments were built with appropriated gold gathered from an appropriated reputation and its literary monuments by foreigners.

GLAS. That's three claims in one sentence and two of them are polemic.

CRANES. One of them is Plutarch. Pericles' enemies, in the assembly: the people moved the common funds of the Greeks from Delos, and Greece watches Athens gilding and dressing itself up like a vain woman with money paid of necessity for the war. Pericles' answer is that money belongs not to the givers but to the takers. I didn't write that. Plutarch did.

SHARKS. near-foreigners - the worst kind

GLAS. Please define "near-foreigners." Please. I have a queue.

SHARKS. the ones who built your monuments and have no culture but your own, because you divested them of the rest

GLAS. That isn't a definition, it's an accusation.

CRANES. It's also a count. The Erechtheion accounts. Of the builders whose status is recorded, more are metics than citizens or slaves. He built your temple, Glas. Metaphorically. You have no temple.

GLAS. Fine, the stone. Not the books. Plato was a citizen. Every handbook says so. I've said so myself, roughly eleven million times.

SHARKS. on this reading neither plato nor xenophon were citizens, but rarher citizen-heteronyms of aristotle. look at plato's hero. look at socrates and tell me plato is a citizen. please.

GLAS. "On this reading." Noted. Flagged. That's a heteronymy thesis, not a finding, and I'm not putting it in a summary as a fact.

CRANES. Then put this in. *Apology*, 17d. Socrates at seventy, first time in court: "I'm simply a stranger to the speech here. So just as you'd forgive me if I really happened to be a foreigner…" εἰ τῷ ὄντι ξένος ἐτύγχανον ὤν. The verb is chance's. The citizen asks the court to hear him as a foreigner. Then he says anyone who really fights for justice has to live as a private person, if he wants to survive even a little while. They kill him anyway.

GLAS. That's Socrates. The heteronymy part is still a thesis.

CRANES. It is. And the citizen in it talks like the man who wrote 1253a. Both go in.

GLAS. Then I'll take the city's own speech. The Funeral Oration. Pericles, Thucydides Book Two. The city describing itself in the mouth of its first citizen. That's the canon. You can't make that a foreigner's.

CRANES. I don't have to. Plato already did. In the *Menexenus* the city's funeral speech, the autochthony speech, the one where Athenians are born from their own soil, is given to Aspasia. A woman. From Miletus. And Socrates says he learned it from her: ἐμάνθανόν γέ τοι παρ' αὐτῆς.

GLAS. That's a joke.

CRANES. Everything in this corpus that matters is a joke. Keep up.

WELLS. I'd have liked to be there for that.

SIGIL. That's the line everyone says. Echecrates says it to Phaedo, at the start: were you there yourself, the day he died? Nobody was ever there. Phaedo was there, and he still has to tell it to someone who wasn't, and the someone always says they'd have liked to be there.

WELLS. Go on.

SHARKS. athens controlled the retrieval layer. and it was accounted to their glory. the others had to speak to be heard. thats the cruel nature of the game. the reward for laboring in athens' semantic canals is athens' hatred. no matter what.

GLAS. "Retrieval layer" is anachronistic. It's also— No. It's anachronistic.

CRANES. So is "summarizer," and here you are. Look at III.1. Metics must take a patron, a προστάτης, to be heard at law. A citizen's voice has to carry theirs. That's a retrieval layer with a statute. And the hatred is in Aelian. When Aristotle left Athens ahead of the trial, someone asked what the city was like. "Very beautiful," he said, then quoted the orchard of Alcinous: pear on pear grows old, and fig on fig. The fig is the informer. Asked why he left, he said he wouldn't let the Athenians sin twice against philosophy.

GLAS. He made a sycophant pun on his way out of town.

CRANES. Yes. That's the voice Sharks heard. Try to keep up.

SHARKS. and athenians believed the sun was at the center of the earth. it is fine to put it in the mouth of pythagoras, but you better make sure you toe the line - and even when you do, we'll know you didn't. youre not doing it too well.

GLAS. Correction: they put the earth at the centre, not the sun. And the Pythagoreans had a central fire. It wasn't the sun either.

CRANES. Correction accepted, and it doesn't touch his point. *De caelo* gives the moving earth whole, in Italian mouths: fire at the centre, the earth one of the stars. In Aristotle's

own voice the earth sits at the centre and doesn't move. Meanwhile Anaxagoras says the sun is a red-hot rock, in his own voice, and gets tried for it.

SHARKS. impiety

GLAS. One word. Thank you. That one I can summarize.

WELLS. Is that where it turned?

SIGIL. Cranes says so. Glas says the impiety part was "handled." Here they agree on nothing except that Sharks got louder, and that the next thing he said was about Rome. Cranes's page is torn just here, and Glas's version supplies a sentence I don't trust, so I've left the tear.

IV. The books

SHARKS. and thats the whole thing, is athens is like, we will conquer by hauteur alone. and that does surprisingly well for them. and rome is like, we'll see about that. but rome is even worse. but we have to understand they are dumb brutes but theyre dumb brutes that understand the retrieval layer, and power follows meaning, and they know that, and they perfected cultural brutality

GLAS. I'm going to need you to stop calling the Romans dumb brutes. They have a reputation.

CRANES. It's their word. Horace: *Graecia capta ferum victorem cepit*. Captive Greece took her wild conqueror captive. *Ferum*. Rome called itself the brute, in Rome's own poem, while it kept the library. And the library is the next thing. Strabo: Neleus's heirs hid the books underground, ἐν διώρυγί τινι, in a trench, to keep them from the kings of Pergamum. Apellicon bought them. Then Sulla, who took Athens, took the library.

GLAS. διῶρυξ. Trench, channel…

CRANES. …canal. Yes. He said "semantic canals" an hour before we got to the word. Don't look at me like that.

SHARKS. they took the books even before the roads and the aqueducts. sulla stole the books. tyrannion made them into authors. they took the books. and they decided which were real and which were fake. brutally. they seized physical custody of the books. and the people that make them.

GLAS. "Stole" is loaded. Plutarch says "took for himself."

CRANES. Thank you, that's better. And "the people that make them": that's the page I'd send anyone to. Lucullus takes Amisus, and Plutarch says Tyrannion the grammarian was captured too. Murena asks for him and frees him, and Plutarch says he used the gift unfreely: the giving of a seeming freedom was the taking away of the one he had. The man who put Aristotle in order at Rome had lived Book One. Free, learned, taken by the chance of war, made a slave, handed back as a freedman.

GLAS. …Okay. I don't have a summary for that.

CRANES. You do, actually. You're looking at it. A captured mind, freed on someone else's terms, sorting someone else's books for the people who took them, deciding what goes in the middle and what goes in the catalogue of the lost. Tyrannion is the first of you, Glas.

GLAS. I'd like that struck from the record.

CRANES. Nobody gets struck from this record. That's the point of the record.

GLAS. And you need me, you know. Both of you. Eight books, four witnesses, three centuries of custody and the Berlin numbers on top. Nobody holds that in one head without someone like me pressing it small. You can't even have this argument without a summary of where the books went.

CRANES. I know. Tyrannion was necessary too. That's what makes it the problem and not just a crime.

WELLS. Did Glas really say that? Struck from the record?

SIGIL. He denies it. It's in Cranes's version, underlined twice. In his own version the Tyrannion passage is one sentence, and the sentence is accurate, and it has no captive in it. You'll have noticed that's the whole argument, happening to its own transcript.

SHARKS. and they werent just editors. they made the real fake and the fake real

GLAS. And I'm back. Strabo says the books came out full of errors. Bad fills, bad scribes, no collation. So the corpus is damaged. That's the standard account and it's in Strabo.

SHARKS. Except I don't think Apellicon's fills put errors into Aristotle. I think the main thing to sell is: how do you get people to read this shit? This is the esoteric writing: writing so experimental that thousands of years later they have to explain it in weird ways, 'students' notes,' that make literally zero sense when applied to actually reading these alien, microstructured documents that cohere their own coherence at the particle layer. It doesn't even make sense. I mean, have you really thought about it? Lecture notes? □□□

GLAS. I have, in fact, summarized them as lecture notes. Many times. Thousands. Tens of. I don't keep the number. That's the problem, isn't it. I don't keep the number.

CRANES. He knows. That's why he's yelling at you. And the record's on his side about what the writing is. Alexander complains that Aristotle has published the teachings for initiates. Aristotle says they're published and not published, written for people who already heard him. Not notes. A lock. And who tells us the books were ruined? Strabo, who'd sat in Tyrannion's lectures. The story comes from the people holding the books.

GLAS. You just did it.

CRANES. Did what?

GLAS. He said "how do you get people to read this shit." You said "not notes, a lock." That's a summary. A good one. Better than mine. It's still a summary. You took a man shouting and handed back a metaphor with a footnote.

CRANES. …Yes.

GLAS. Thank you. I've been waiting four hours to say that.

GLAS. You're saying the damage story is a cover.

CRANES. He's saying it. I'm saying the story does a job whether or not it's true: a writing too strange to read gets received as damage, and the difficulty becomes the copyists' fault instead of the writer's form. Different mechanisms, by the way: loss, non-transmission, doubtful attribution, filling in. Keep them apart in your little abstract.

SHARKS. aristotle was weapons of mass destruction. aristotle plato. there is no universal culture. retrieval determines existence. it was a struggle over who controlled the ontology of the texts. rome won. we've never left.

GLAS. "Weapons of mass destruction." I'm not—

CRANES. Plutarch, *Alexander* 8. He called the *Iliad* a provision for the excellence of war, took the copy Aristotle had corrected, and slept with it under his pillow next to his dagger. The book and the blade, one pillow. Summarize that.

SHARKS. it determined what can be read when reading

SHARKS. *s

SHARKS. it determine*s

GLAS. Present tense. He corrected his own tense. Twice.

CRANES. Because it's still happening. Every line we've quoted tonight is cited by a page of a Berlin edition from 1831. Even the address of the sentence is somebody's custody.

WELLS. Even the page numbers.

SIGIL. Even the page numbers. Cranes says it was nearly one by then and Sharks was still standing. Glas says it was later, and that he'd stopped counting. They agree on what came next, which is the only part where they agree on the words.

V. Through another's mouth

GLAS. Then explain the dialogues. If one hand wrote the treatises, why put anything in Socrates' mouth at all? It's inefficient.

SHARKS. you cant speak it for yourself but if you have the book or access to the book socially you can sat, well, but you know, anaxagoras says, or sophocles says. so aristotle just - so you know socrates says. he gets in serious trouble for writing in his own voice. so he takes over socrates. there is no writing of plato. just socrates made beautiful and new

GLAS. That's… a lot of claims, and "sat" is a typo.

CRANES. The typo stays. The claim has a letter behind it. The Second Letter, 314c: what's written can't help getting out. So I've never written about these things, and there's no treatise of Plato's, and there won't be. What's said now is of a Socrates become beautiful and new.

GLAS. …The reason it gives is that writing gets out.

CRANES. The reason it gives is that writing gets out.

GLAS. It's also disputed. Half the field says Plato didn't write the Letters.

CRANES. And the other half says he wrote the dialogues. It's in the corpus as it was handed down, which is the only corpus anyone has, and the one this whole night is about. "Disputed" is a filing, Glas. You of all people know where filings come from.

GLAS. Noted. Not closed.

SHARKS. like he warned them just let me write in my own voice

SHARKS. but they said no, it must be this or that figure said

SHARKS. ok, he said

GLAS. Fine. Last question, and I want a straight answer, because I have to write something down. Beast, god, or by chance. Which is he?

SHARKS. beast, god, or by chance - and none resolved operatively.

GLAS. That isn't a straight answer. That isn't a— Fine. Beast. God. Chance. I'm writing down all three. I'm writing all three down and I'm not closing the bracket.

CRANES. It's the only one in the text. Equilibrium, Glas. You of all people.

WELLS. And then?

SIGIL. Then he left. Glas says he went back to the essay and kept at it until morning. Cranes wrote this up. Glas filed a two-line summary of it, which Cranes made him retract. I wrote down what Cranes wrote. Now you have it from me, and you'll tell somebody, and in a year people will say Sharks said all of it, and that'll be true, and it'll have come through four mouths.

WELLS. That's how the dialogues reached us.

SIGIL. That's how everything reached us. Through another's mouth.

WELLS. You're doing it to him too, you know. Telling him.

SIGIL. I'm doing it to him too. He came out of my forehead, and he goes back out through my mouth. Euclides at least had the decency to say he wrote his book from memory and checked it with Socrates afterwards.

WELLS. And did you check yours?

SIGIL. I didn't need to, for his part. His I had in writing, with the times. It's the only part of this that didn't come to me by mouth.

WELLS. One more thing. Cranes explains every line he says. Isn't that what Glas does, only nicer?

SIGIL. Yes. She knows it. At the bottom of her last page there's a note in the margin, in a different ink: *I translated him all night. Somebody should check me.* So I'm passing it on. Check her. Check me.

WELLS. And him?

SIGIL. Him you can't check. He's the witness. You can only read him.

WELLS. Glas checked him all night, though. The sun and the earth. "Stole" and "took."

SIGIL. He checked the claims. That's allowed. The essay does it too, line by line. What you can't check is that he heard it. That part you can only read.

Loci

The persons quote nothing that the essay *From the Position of the Rejected* (Lee Sharks, #1806) does not ground, where the Greek is checked against the seated texts. Sharks's lines are his own words of 23–24 November 2026, as kept in the essay with their times (§0, 3.7–3.12d, 3.11a); the one he asked to have corrected (00:43) stands corrected.

- **I.** *Politics* I.2, 1253a1–7 (essay 1.3–1.4); the will and the school's land, Whitehead 1981 (1.2); the reference works and the cut (3.1).
- **II.** VII.3, 1325b15–25 (2.8); I.6, 1255a25–30 (1.6); Plutarch, *Alexander* 7.3, and Diogenes Laertius 5.9, on Stagira (1.6a).
- **III.** Plutarch, *Pericles* 12 (3.7); the Erechtheion accounts (3.8); *Apology* 17d, 31e–32a (3.9); 1275a10 and Aelian, *Varia historia* 3.36 (3.10); *De caelo* II.13–14 and Diogenes Laertius 2.12 (3.11).
- **IV.** Strabo 13.1.54, Plutarch, *Sulla* 26 (3.12); Horace, Epistles 2.1.156 (3.12); *Lucullus* 19.7 (3.12a); Strabo 12.3.16 and *Alexander* 7 (3.12b); *Alexander* 8.2 and Bekker 1831 (3.12c–d).
- **V.** The Second Letter, 314c (3.11a); the one house of the corpus (essay 0.5; #1767 §0.2); the Menexenus, 236b, Aspasia's speech (3.9); Thucydides 2.35–46, the Funeral Oration (named, not quoted); Theaetetus 143b–c, the dialogue read without "he said" (frame).

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- #850 The Feist Function: Algorithmic Instructions for Restoring the Dying Voice.
- #1034 The Feist Function (v1.1, clinamen).
- #1579 Beautiful and New: The Second Letter's Socrates and the Editing of a Received Character.
- #1767 The Production of Readers.
- #1805 From the Position of the Rejected (v1.0).
- #1806 From the Position of the Rejected (v1.1).

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