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Woven Words, Embroidered Stories: Inscriptions on Textiles

Textiles are of great importance both for the aristocratic courtly culture as well as for the clerical culture of the Middle Ages because they are usually used to mark and shape a visual border between the inside and outside.¹ Stone, metal, glass and wood are also used for the purpose of marking and shaping a visual border. Compared to these materials, however, textiles excel in this capacity because they are flexible and can be produced and designed in a variety of ways. What they do less well is protect the interior from external violence or unwanted access.² There are three specific properties and functions of textiles, which are also relevant for inscriptions on the textiles:

1. **Flexibility:** On the one hand, textiles are locomobile, i. e. a cloth, a dress, a tent can easily be moved from one place to another as a whole. On the other hand, they are also elastic, i. e. they adapt to the interior they create or encase. Therefore, textiles are typically used to cover movable objects such as human or animal bodies (clothing, horse blankets, etc.) or to create ephemeral interiors (tents).
2. **Drawing a line:** Textiles do not create limits that are insurmountable, but primarily borders that restrict a person's vision. In most cases (tents, clothes, curtains, wrapping), this creates an interior protected from the eyes of those standing outside. In reverse, a special interior space can also be conceived and imagined when the border to the outside is highlighted by textile boundaries (tapestries).
3. **Symbolicity:** The textiles that draw these boundaries have surfaces that are particularly suitable for making symbolic statements, either by the material design of the surfaces (colours, use of special threads made of wool, silk, gold, etc.) or by the application of signs of any kind (images, texts).³ The semantics of colours and precious fabrics (silk, brocade, velvet, etc.) and ornamentation through woven or dyed patterns or fabric combinations are particularly popular in chasubles and clothes worn by the nobility.

1 Cf. the exemplary studies in Coatsworth/Owen-Crocker 2018 and the survey in Heller 2017. Naturally, textiles are also required to protect from environmental factors (cold, wind, the sun, rain etc.). As this aspect does not play a prominent role for script-bearing textiles, it will be disregarded in this chapter.

2 Cf. Michael R. Ott's chapter on weapons in this volume.

3 The use of textiles as a primary writing material is relatively rare; in ancient China there apparently existed a practice of writing on silken manuscripts, cf. Enderwitz/Giele et al. 2015, 422–425.

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If there are textual characters on textiles, these can have various functions:⁴ They can commemorate those who donated or received them. Inscriptions on textiles can identify what can be seen on the fabric or what is covered by the fabric. Occasionally they also convey a story or an excerpt from a story (such as the famous Bayeux Tapestry). Different kinds of statements are also popular, often in the form of sayings (mottos or devices) or verses from the Bible or the Koran.

Textiles, preserved or narrated, can be found in the earliest cultures.⁵ There they fulfil important social and cultural functions as both clothing and furnishing elements in dwellings. “Textiles have been, and still are, used, both in dress and in furnishings, to enable people to distinguish themselves from others and to locate themselves within their societies”.⁶ However, textiles which have characters on them in addition to their other practical functions—i. e. script-bearing artefacts made of woven fabrics—seem to be a relatively recent phenomenon. Even though there are some instances of inscribed textiles from antiquity, it was not until the Christian and Islamic Middle Ages that script-bearing textiles gained widespread acceptance.⁷ Numerous such artefacts have been preserved since the early Middle Ages.⁸

Stories in which such script-bearing textiles are mentioned are altogether quite rare. Textile artefacts are of course often components of narrative worlds. The mere existence of textile artefacts in the narrative world, however, does not necessitate that these things also receive the narrator’s attention. Not every single flag, every saddle blanket or skin of a tent becomes a subject of description or deliberate regard. Most of these artefacts are not even mentioned, though some of them may become an element of an elaborate and vivid ekphrastic description, like Erec’s coronation robe in Chrétien de Troyes’ *Erec et Enide* (c. 1170) (6674–6747)⁹ or Enite’s horse and its rug in Hartmann von Aue’s *Erec* (c. 1185) (7476–7757).¹⁰ Narrated inscriptions on textiles begin to accumulate significantly from the fourteenth to the sixteenth centuries. During this time we find numerous narratives in which characters—especially knights, lovers and allegorical personifications—wear texts on their clothes. This probably has to do with an actual trend in fashion, the wearing of devices on clothes, which was established in courtly aristocratic culture at that time. In earlier centuries there are only isolated examples which do not yet form part of an established practice or tradition.

Disregarding preserved artefacts evidencing actual trends in fashion to focus exclusively on medieval narratives, one may distinguish two groups of script-bearing

⁴ Cf. Coatsworth 2007 for details.

⁵ Enderwitz et al. 2015.

⁶ Rogers/Wild 2003, 1.

⁷ Enderwitz/Folger/Sauer 2015, 568.

⁸ Coatsworth 2007.

⁹ On the robe the personifications of the four arts of the quadrivium (geometry, arithmetic, music, astronomy) are embroidered, cf. Burgess 1984, 100–103; Wandhoff 2003, 134–156.

¹⁰ Cf. Wandhoff 2003, 157–179.

textiles, namely tents and clothing, to which this chapter will dedicate a section each.¹¹ A third and last section presents three unique examples, namely the script-bearing textiles in the Philomela myth, in Marie de France's *Laüstic* and in Garcilaso de la Vega. The last example from the early sixteenth century deals with texts embroidered onto a tapestry: although tapestries, which often bear elements of script, have been widely documented in courtly culture since the twelfth century at the latest, there are only very few medieval narratives featuring these outstanding and valuable combinations of writing and images.¹²

1 Inscriptions on Tents

An inscription on a tent in Hartmann's *Erec* illustrates well the semantic potential that lies in the narrated inscription.¹³ In the last episode of the romance called "Joie de la Curt", Erec comes to a mythical tree garden where the knight Mabonagrín and his lover had entrenched themselves a long time ago in order to live their love's bliss away from people and to, if necessary, kill all intruders (Mabonagrín has already impaled 80 skulls on sticks). The tent Erec sees is the tent in which Mabonagrín's beloved is staying:¹⁴

*nû sach er [Erec] vor im dort
eine pavelûne stân,
rîch unde wol getân,
beide hôch und wît,
zweier slahte samît,
von strichen swarz unde wîz
und gemâl en allen vlîz.
dâ stuonden entworfen an
beidiu wîp unde man,
und die vogeles sam si vlügen,
doch si die liute dar an trügen,
diu tier wilde unde zam,
ob iegelîchem sîn nam,
diu bilde von golde.
(8901–8914)*

Now he [Erec] saw in front of him
a tent standing there
splendid and beautiful.
It was tall as well as wide and
(fashioned) out of two different kinds of velvet
patterned in black and white stripes
and ornamented meticulously.
On it were devised
both men and women
and birds that appeared to be flying but
(the images) were playing tricks on the observers;
(also there were) wild and tame animals
above each their name;
the pictures were fashioned out of gold.

¹¹ Examples of inscriptions on other fabrics are rare: In Herbort von Fritzlar's *Trojanerkrieg* (10668–10674) the narrator describes the silk shroud for Hector, in which Plato's writings on dialectics are woven and sewn on; in the *Neujahrsgruß auf 1446* the motto is written on a flag waving on a mill: *Hütt wol vnd halt vest!*

¹² Cf. Burns 2004.

¹³ See also Laura Velte's and Michael R. Ott's chapter on inscriptions in German Literature in this volume.

¹⁴ In *Erec et Enide* (Hartmann's main source), Chrétien does not write about a tent, but about a silver bed with golden curtains, which however do not bear any inscriptions.

The painted and inscribed tent is an ambiguous *Ding-Symbol*, an artefact enabling, even offering, a symbolic reading of the perverse situation in the tree garden. A tent essentially consists of textiles and is, therefore, not a safe or a permanent dwelling. But it always implies a temporal limitation (“flexibility”). As a rule, a tent is in one place only for a certain period of time; it is used temporarily. In this scene, however, the opposite is the case: Mabonagrín’s defensive aggression aims to ensure that his love relationship lasts forever. In this sense, the tent itself already alludes to the wrongness of the couple’s arrangement.

A tent also emphasises the boundary between inside and outside (“drawing the line”): what is inside should be hidden (the isolationist love between Mabonagrín and his partner), and what is on the outside is meant to be openly displayed (the precious pictures of people and animals). This constellation, not immediately suspect, is made relevant when linked to Enite’s horse, which the narrator has described in detail shortly before. This horse also wears preciously decorated fabrics: a blanket, a saddle and a saddle cover. But while Mabonagrín’s lover sits *in* the tent—so to speak *under* or *behind* the painted tent wall—Enite sits *on* an extravagantly embroidered horse. With Enite everything is public, turned outwards; she sits on all the stories and pictures of animals and nature like a crown. The surface of the tent is full of signs (“symbolic”): it is in itself like a white sheet of parchment with black lines (8906). On this “sheet” something is presented as alive that is actually dead. As a consequence, the narrator identifies this as a fraud (8911). The insight can be regarded as a commentary on the whole situation: what first strikes the reader as paradisiacal and vibrant in the *locus amoenus* of the tree garden is only an illusion, obscuring the reality of death behind it.

The illusion of the animals “being alive” is also mentioned with regard to Enite’s horse. However, instead of mentioning the species of the fish depicted on the blanket, the narrator ironically points out that whoever wanted to learn their identities would have to dive into the sea and explore them himself. Rather than demanding an effort from the recipient, the narrator presents us with exactly such animal names written as inscriptions on the tent in the tree garden: writing is thus used to disambiguate. The names define and the letters “kill” what should actually live. The inscription is thus serving a fraud—a capability of signs that is also characteristic of inscriptions on clothing (see below).¹⁵

In later courtly romances and allegories (in the German-speaking area especially in the “*Minnereden*”) there are tents painted and inscribed on the outside.¹⁶ Sometimes, just like the precious materials the tents are made of, this simply serves as a courtly representation. But remarkably often the inscriptions are associated with the theme of love. Tents reproduce sayings, statements made by their inhabitants—who live in tents because they are displaced persons and have found a temporary refuge

¹⁵ For more on fraudulent inscriptions on gravestones, see Iris Roebeling-Grau’s and Sascha A. Schultz’ chapter on inscriptions in French literature in this volume.

¹⁶ An example of a tent painted and inscribed from the inside: Der Stricker 1995, 2423–2427.

there. The first-person narrator discovers such an arrangement in *Der Minne Gericht vom Elenden Knaben* (fifteenth century), where the personified virtues banished from the world have pitched their tents in the forest and make statements about themselves on their tents, e. g. the woman Constancy:¹⁷

“ich haiß Staet, die zuo lieben gehoert.
wa ich nit bin, da wirt zerstoert
bald lieb und wechset dar usß laid,
man erwirbt alle ding mit staetekait.”
(907–910)

“I am called Constancy, who is part of loving.
Where I am not, love is quickly destroyed,
resulting in suffering.
All things can be acquired by means of
constancy.”

However, tents can feature not only statements about the personalised virtues, but also mnemonic verses that store knowledge for the lovers.¹⁸ The narrator therefore comments: *frow Stetten rim daß waß der; | nun merck ain yeglicher buoler* (“That was the rhyme of Lady Constancy, which every lover should remember well”, 905f.). Sayings that teach and make statements about love can also be found on the clothes of personifications. Perhaps the occurrence of such sayings on tents is a phenomenon derived from this.

2 Inscriptions on Dresses

Clothes may indicate social status and belonging as well as the current spiritual and emotional condition of their wearers (“symbolicity”). Undoubtedly, contemporaries had to be able—and were able—to read textiles and to interpret sartorial signs properly. It is also not surprising that courtly literature invests massively in textiles as signs, establishing a sartorial standard for the self-fashioning of knights, lords and ladies. While heroic epic is more concerned with armament and Scandinavian sagas put little value on clothing, Continental courtly romances often use opportunities to portray and present splendid, rare and precious fabrics. The costume of a knight or lady is an important means of displaying social status and dignity; a costume is therefore part of the complex semiotics of courtly characters, their spaces and practices.¹⁹ Mostly, however, these dresses are not inscribed; an inscription might be deemed superfluous since the textiles are already sufficiently legible in terms of their material, colour, form and cost.

¹⁷ Matthaei 1967, 1–34; cf. Klingner/Lieb 2013, vol. 1, no. B459.

¹⁸ The first-person narrator also finds sayings about love in Peter Suchenwirt’s *Minnerede Di schön abentewr*. They are written on the borders of a tent of Lady Honour and Lady Love, whose blue imitates the morning and evening skies to the east and west: the outside of the tent is the “heaven” of love vaulted over the world here; cf. Klingner/Lieb 2013, vol. 1, no. B449; Ernst 2006, 63.

¹⁹ Cf. Kraß 2006.

Script-bearing dresses explicitly crop up for the first time with the numerous personifications in the Latin allegories produced by clerical writing culture. One reason for this could be that the text-related practices of copying and compiling in the monastic scriptorium promoted a vision of the world as almost entirely composed of texts or conceptualised in textual metaphors. Already in Boethius's *Consolatio Philosophiae* (sixth century) Lady Philosophy appears in a ripped robe, which is inscribed with letters that represent a ladder as an image of ascension (1. P., 3–5). The *Anticlaudianus* by Alanus ab Insulis from the twelfth century features personifications whose dresses in some cases are completely covered with text. Personified Grammar even wears a dress made of papyrus (2.410). Logic's garment spells out, in 46 (!) verses (3.35–80), everything that Logic can do and how it works. "Flexibility" and "drawing the line" do not seem to be particularly relevant for these textiles. Instead, these figures ultimately only consist of their visible and legible surfaces.²⁰ The personifications are nothing but "texture". The inside, which is actually covered by the dress, is identical to what can be seen on the outside. This corresponds to Alanus's idea that the personification's entire agency lies in this inscription: [...] *ut artem / Et proprios pugiles et luctam poscere credas* ("[...] so that you may believe that art [= logic] keeps its own fist fighters and challenges them to fight", 905f.).

In vernacular literature, larger numbers of inscribed dresses of personifications can only be found in the later Middle Ages. One early example is the cloak of Lady Wealth (Richesse) from the *Roman de la Rose* by Guillaume de Lorris (after 1235), on which stories of dukes and kings are embroidered (1051 and 1056–1058). However, these seem to serve courtly representation and memoria, as the dress here is merely mentioned and not characterised any further. In the fifteenth century personifications also wear sayings on their clothes and make statements that come across more like contributions to a discussion or debate. In Robert Henryson's *The Ressoning betwix Aige and Yowth* (late fifteenth century) the personification of age appears with a document most likely attached to her chest that reads: *O yowth, thy flowris fedis fellone sone* ("O youth, your flowers fade extremely soon", 17). This inscription only indirectly says something about the wearer of the dress; but it directly and critically addresses its interlocutor. Taking positions in discussions and public affairs in this manner is perhaps the most important function of inscriptions on clothes, a feature which can also be found in the non-allegorical characters of romances.

Although occasionally textiles merely identify their bearers,²¹ the surface of the clothing is often used to make a statement about the "inside" that is hidden by the

²⁰ It is characteristic of the other, namely the courtly scholarly culture of the early fourteenth century, that Heinrich von Neustadt in *Gottes Zukunft*, his German adaptation of *Anticlaudianus*, only ascribes the function of identification to textile inscriptions.: *Uf iegliches waz geschriben / Wie der frauwen name was* ("On each dress was written what the lady's name was", 266f.).

²¹ E. g. John Metham's *Amoryus and Cleopes* (mid-fifteenth century): Amoryus finds a bloody head-

fabric. This function of inscriptions emerges even before the fashion of wearing devices (mottos, slogans) becomes established in Europe (see below). In Wolfram von Eschenbach's *Willehalm* (early thirteenth century) Heimrich, Willehalm's father, wears a T ("Tau", 406,17–19) on his tunic in the battle against the heathen, signifying the cross as well as the idea of redemption. Thereby, he publicly displays what defines him internally. Not only does it identify the fighter as a Christian, it also testifies that he is ready to die like Christ for the righteous (i. e. the Christian) cause. The "flexibility" of textiles proves to be ideally suited for this purpose because the inscribed clothing connects to the body like a second skin and remains fully visible. The common act of "drawing the line" between outside and inside is abolished here: observation from outside is not really restricted, the inside is not particularly concealed; instead, the gaze is readjusted, so that one can see and read exactly what constitutes a person's inner being and attitude via the sartorial signs. Thus the "symbolicity" of textiles becomes a confession—it ultimately reveals a truth that is permanently and publicly worn on the body.

This "textile" revelation of an inner truth is especially used for love matters.²² In a fourteenth-century Minnerede, for instance, Lady Love gives the lover a rhyme to wear on his clothes: *Min liep mir liebet iemer / Dem brich ich trúwe niemer* ("My beloved I will like forever, I will never break her loyalty").²³ In a way, this resembles a magical effect here, since Lady Love promises that if he wears these verses faithfully on his clothes, his life will always remain follow the path of happiness. At the same time Lady Love advises him to say goodbye to his beloved and leave—since under the current circumstances he cannot hope for any success. The inscription on the dress is therefore not aimed at producing an immediate effect, but at a future success through the permanent presentation of a universal, trans-historical truth. The inscription apparently performs a kind of documentary function (like a record or charter). The fact that such an inscription on clothing works to validate an individual, however, particularly works in the late Middle Ages once written documents have become the widespread form of documentation and legitimation.²⁴

The courtly fashion of inscribing clothes became established throughout Europe in the fifteenth and sixteenth centuries.²⁵ Moreover, the inscription of clothes with

scarf, which he is able to identify as the headscarf of his beloved Cleopes, because the letter "C" is embroidered onto it.

22 The close connection between love and textile inscription is already proven for Al-Andalus in the eleventh century, compare the inscription embroidered on the two hems on the dress of Wallada bint al-Mustakfi, which states—according to Ibn Bassām's historical portrait of Wallāda—on the right hand side: "I am, by God, fit for high positions, | And am going my way, with pride!" and on the left hand side: "Forsooth, I allow my lover to touch my cheek, | And bestow my kiss on him who craves it!" (Nykl 1946, 107; cf. López-Baralt 1992, 17f.).

23 *Der Traum von der Liebe* (B210), ed. Sprague 2007, 1–12; cf. Klingner/Lieb 2013, vol. 1, no. B210.

24 For a related example, see the discussion of *The Assembly of Ladies* in Christine Neufeld's and Ricarda Wagner's chapter on inscriptions in British literature in this volume.

25 Already around 1400 the European nobility commonly wore inscribed identification markers (de-

devices is not simply the inscription of an artefact that is independent of the body. Robert Folger and Stephanie Béreiziat-Lang have shown, using Ibero-Romanesque knightly tales as an example, that in pre-modern epistemology this fashion corresponds to the inscription of a body surface which is not identified with the object world, but rather attributed to the sphere of the self.²⁶ Carrying devices was, therefore, part of one's self-fashioning. The textiles, which in principle draw a visual boundary, become a part of the body of the dressed person. "Symbolicity" thus becomes a particularly strong form of identification.

This manner of making a public and permanent statement about one's inner attitude towards love or one's beloved may of course be misapplied or abused. Who (if not Lady Love herself, as in the previous example!) vouches for a statement's truth? As the tent in *Erec* demonstrates, writing always includes the possibility of deception, the possibility of incongruity between inside and outside, as when the clothing and the meaning of the inscriptions obscure what actually lies beneath the surface: the heart, the genuine disposition. For this reason the first-person narrator in the Minnereide *Von den Buchstaben* (beginning of the fifteenth century) notes that many people wear letters on their clothes and asks a group of ladies what the letters mean.²⁷ The ladies, considering the fashion excessive and a public scam, interpret the letters ironically: The "A" stands for "Affe" (monkey), the "B" for "Bube" (knave) [...], the "E" for "Esel" (donkey), etc.

3 Women Weaving Messages in Fabrics

The three final examples tie in with this idea of an increased identification of the self with texts and textiles. To begin with, it is no coincidence that it is three women who weave their stories here. In the Middle Ages, the production of textiles was typically regarded as a female task. The weaving, sewing and embroidery of pictures and texts on textiles is also associated with women in most stories. Sometimes, inscribing textiles almost appears to function as a substitution for the female voice.²⁸

1. In the ancient myth of Philomela, the female protagonist weaves her tale of woe into a white cloth, using a red thread. Tereus, her sister Procne's husband, has raped her. To prevent Philomela from publicly disgracing him, he had captured

vices), which were freely chosen, on the knight's armour. The device consisted of a picture, a motto (often also acronyms) and symbolic colours. Devices were not only worn on clothing, but also on armour and weapons (Folger 2016, 219).

²⁶ Folger 2016, 218; [Béreiziat-Lang 2017, 92–97.

²⁷ Cf. Klingner/Lieb 2013, vol. 1, no. B368.

²⁸ Joplin 1984 (Philomela); Waltenberger 2012 (Laüstic). For more on the subject of embroidery, women's voices and Philomela see also Christine Neufeld's and Ricarda Wagner's chapter on inscriptions in British literature in this volume.

her and cut out her tongue. This incident is now written in the cloth that Philomela sends to her sister Procne from her prison in order to let her know about the crime. Both sisters then take brutal revenge on Tereus.²⁹ In the long tradition of this myth, the different versions sometimes refer to embroidered pictures, sometimes to embroidered text. While Ovid, providing the earliest recorded version (around the year 8) leaves it open to the imagination whether it is pictures or texts, medieval authors often disambiguate and have Philomela embroider or weave either pictures (Chrétien de Troyes, around 1170) or letters (Albrecht von Halberstadt, around 1200) into the fabric.³⁰

2. In *Laüstic*, a lay by Marie de France (c. 1135–1200), the wife of a baron weaves the story of the discovery of her secret love into a cloth. The husband notices that she spends her nights sitting at the window. He discovers that the woman and her secret lover, who lives in the neighbouring castle, gaze at each other every night from their windows. When confronted by her husband, the woman claims that she is merely listening to the nightingale's singing. As a consequence, the husband has the nightingale captured, kills it in his wife's presence and throws the carcass at her. The woman wraps the dead nightingale in the inscribed cloth and sends the package as a message to her lover.³¹
3. In his third eclogue the Spanish poet Garcilaso de la Vega (1501–1536) tells the story of a nymph who embroiders a tragedy of love in a fabric while cheerfully engaging in needlework with other nymphs. A bucolic scene on the fabric portrays nymphs in a *locus amoenus*; however, one of the nymphs lies murdered on the ground, while another carves an inscription into a tree. Inscribed into the tree are two names: Elisa, the dead nymph, and Nemoroso, who mourns for her.³² The names are codes for the poet Garcilaso himself and for his deceased lover, to whom he dedicates these eclogues—as he hinted at the beginning of the text—in order to make her immortal. The narrative layer of the stitching nymph alludes to the poetic artificiality (*Gemachtheit*) of the eclogue (in the style of a *mise en abyme*) and highlights Garcilaso in his role as a poet and producer of an enduring work of art (textile and text). Beyond that, the narrative layer of the embroidered *locus amoenus* portrays Garcilaso in his role as a lover, who mourns and thinks about his loved one: This commemoration is in turn converted into material writing, i. e. the tree inscription, which becomes immortalised. A complex network of reflection and self-referentiality is arranged successively here, which may also be understood as an expression of self-empowerment by the poet.

²⁹ Ovid 2007, 6.412–674.

³⁰ Behmenburg 2009, 188–210 (= Kap. 3.1. “Die Poetik der Zeichen. Das Gewebe Philomelas” [Poetics of Signs. The Texture of Philomela]); Lieb/Ott 2015, 19–22.

³¹ Koble/Séguy 2011, 456–469. On the relation of *Laüstic* and Philomela cf. Quérueu 2006, 84–88; Behmenburg 2009, 46–70; Waltenberger 2012.

³² Garcilaso de la Vega 2009, 180–205.

This usage highlights the “flexibility” of textiles as a medium, cloth being an ideal material means of transporting a secret, coded message in plain sight. Philomela has to smuggle her message past her tormentor, her own brother-in-law. The wife in *Laüstic* needs to cunningly inform her lover why she can no longer appear at the window at night. The nymph in Garcilaso’s eclogue both unveils and veils the love story of the poet himself. In these examples, the mode of “drawing the line” between inside and outside appears in a specific constellation that has less to do with a real spatial (topological) dimension, but more with a metaphorical quality. Although in *Laüstic* the nightingale is actually hidden under the cloth, it is decisive that, as in the other examples, the not yet perceived “inside”—the, so to speak, “true” story—is revealed and nevertheless remains hidden, at least temporarily. The “symbolicity” of textiles thus lies in a kind of poetry whose signs are ambiguous: Philomela’s red yarn on a white cloth additionally symbolises her rape; and the dead nightingale in *Laüstic* can also be read as a *Ding-Symbol* for destroyed love. Thus the textile inscription simultaneously conceals and reveals. Meaning can only be understood by those who know that there is a message to be deciphered and who know that the surface bears signs referring to a hidden truth. Thus, the narratives telling of inscribed materials also become the mirror image of a mode of narration that reveals inner truths and simultaneously encodes them in the images of poetic speaking.

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