resistance
IN THE MATERIALS
You can’t have art without resistance in the material.
ANYTHING that gets between a man’s hand and his work, you see, is more or less bad for him.

There’s a pleasant feel in the paper under one’s hand and the pen between one’s fingers that has its own part in the work done.
The minute you make the executive part of the work too easy, the less thought there is in the result.

* No! The very slowness with which the pen or the brush moves over the paper, or the graver goes through the wood, has its value.
AND it seems to me, too, that with a machine, one’s mind would be apt to be taken off the work at whiles by the ticking or what not.
The faith between

Though the seasons of man
full

Make empty the years full of your
I put one thing to constant in cross
Change lays not her hand upon
Hope's die, and their tombs are for
That the breath is the joy of them etc

The faith between friends

Though the many lights dwindle to

There is help if the heaven has one
Tears will be shed by all who once

Night sinks on
1. physical to digital, and back again.
2. speaking in code.
The beauty of the handicrafts of the Middle Ages came from this, that the workman had control over his materials, tools, and time.

-Art and Labor
3. casualized & alt-ac labor.