notable in the context of the literary history of word processing because of the extent to which it dramatizes the increasingly permeable boundaries between words and images that is characteristic of the technology. "I've gotten to the point where I can write out pictures on the computer just about the way you could write longhand, because I've done it for so many years. Some take me a week, and some take me a day. It's like weaving or carving," Daniels told a journalist.[79]

But other authors and artists have found some very different ways to reveal the formal and aesthetic codes of word processing. In a volume entitled *Speak! Eyes—En zie!* (2010), Elisabeth Tonnard prints the texts of classic works of literature—Shakespeare's Sonnets, Eliot's *Prufrock and Other Observations* and *The Waste Land*, Dickens's *Bleak House*, works by Poe, and more—as rendered by Word's AutoSummary feature. While the resulting texts are not edited by Tonnard, she reports experimenting with the parameters of the AutoSummary feature itself, which allows users to control the semantic granularity and length of each summary.[80] In this instance, the hand of authorship is visible not in the text so much as in the manipulation of the algorithmic variables used to generate it. "Ham. / Ham. / Ham. / . . ." reads the AutoSummary for *Hamlet*, the stage direction repeated twenty times down the length of the page. The results for *Prufrock and Other Observations* are perhaps more compelling:

> The street lamp sputtered,
> The street lamp muttered,
> The street lamp said,
> The street lamp said,
> Memory!

The project was born of Tonnard's interest in whitespace and eliminating words from texts—a previous book called *Let Us Go Then, You and I* (2003) uses whiteout (tip-ex) to paint over the text from the opening section of "Prufrock"—"a book written in white ink," as she describes it.[81] (The genre here is known as the "erasure," which other contemporary poets, including Mary Jo Bang and Mary Ruefle, also work in.)[82]

Tonnard draws her share of inspiration from Kenneth Goldsmith, the American conceptualist who claims he is a "word processor" and not a writer, poet, or artist. The raw form of Goldsmith's works—verbatim transcriptions of newspapers, traffic reports, news broadcasts, his own speech—overtly reflects the effortless contemporary duplication and proliferation of texts

without regard for the volume and mass of words.[83] Language, suggests Goldsmith, has become "completely fluid" in its contemporary digital settings: "It's lifted off the page and therefore able to be poured into so many different forms and takes so many different shapes and really be molded and sculpted in a way that wasn't possible before."[84] Poet Brian Kim Stefans, meanwhile, likewise uses Word's AutoSummary to present a version of Goldsmith's *Soliloquy* (2001)—a transcription of every word Goldsmith spoke for a week—at 2 percent of its original length, in effect doubling down on the conceptualist premise while illustrating what happens when a data dump of the human voice is "poured" through the sieve of an enterprise-level software feature.[85]

Both Tonnard and Stefans are in effect turning Microsoft Word inside out, using its digitally native processes to make what is usually automated, derivative information—known as metadata—into a primary text for the reader's attention. (Stefans's text is not only shorter but also considerably more readable than Goldsmith's original; notably, AutoSummary was removed from Word beginning with the 2010 edition of Office.)[86] Matthew Fuller has gone one step further in an art piece entitled (after Whitman) *A Song for Occupations* (1999–2000). Exhibited at the Norwich School of Design, it consisted of several thousand individual pieces of paper, each containing a single graphical element of Word—buttons, icons, menu items—arranged in clusters on a wall. Fuller used a suite of specialized software engineering tools to effectively disassemble Word: "This is a particularly suitable target since the application is massively overloaded with 'features,' each of which cater[s] to specific cultures of use, many of which do not overlap except in the core functions of the application (i.e., text entry)," he writes in an artist's statement. "When all the composite elements of an interface are brought into the field of vision, the simple accrual of decontextualised detail and its asymmetry with what we 'know,' tricks other ways of understanding software and its machined invisibility into emergence."[87] A similar impulse is at work in Tomoko Takahashi's *WordPerhect* [*sic*] (1999), an online piece (rendered in Flash) that presents the user with a roughly drawn cartoon word processing interface, limned in what appears to be black ink on a white background.[88] Typing generates crude, seemingly handwritten, less-than-perfect characters on the screen. Takahashi's word processor is fully functional, but the interface yields an inversion of the typical user-friendly experience. Clicking on the Mail icon produces the following set of instructions, which appear as a scrap of notepaper "taped" to the

66. Whether the typographically normalized presentation was a function of the only-gradual maturation of the Sycorax Video Style (then at its inception) or of limitations imposed by Brathwaite's publisher at the time, Oxford University Press, has been a subject of debate. See Elaine Savory, "Returning to Sycorax / Prospero's Response: Kamau Brathwaite's Word Journey," in Brown, *Art of Kamau Brathwaite,* 218–222.
67. As recounted in *SHAR / Hurricane Poem* (Kingston, JM: Savacou Publications, 1990).
68. Kamau Brathwaite, "Dream Chad," in *Dream Stories* (New York: Longman, 1994), 48.
69. Ibid.
70. Ibid., 49.
71. Ibid.
72. The colophon to Brathwaite's *Barabajan Poems* (1994) indicates that he worked on that manuscript's first version with his Eagle through January 1989 and began using "Sycorax"—his Macintosh—for a second version in April of the same year.
73. Vanderlans and Licko, *Émigré,* 23.
74. Kamau Brathwaite, "Hawk," in *Born to Slow Horses* (Middletown, CT: Wesleyan University Press, 2005), 97.
75. For one recent consideration of this phenomenon see Alexander Starre, *Metamedia: American Book Fictions and Literary Print Culture after Digitization* (Iowa City: University of Iowa Press, 2015). Starre discusses Danielewski, Eggers, and Foer, among other authors and book designers.
76. See Lily Brewer, "The Function of Kittler's 'Ceasura' in Mark Z. Danielewski's *House of Leaves,*" August 4, 2013, http://www.lilybrewer.com/the-function-of-kittlers-caesura-in-mark-z-danielewskis-house-of-leaves.
77. See, for example, Michael Bierut, "McSweeney's No. 13 and the Revenge of the Nerds," *The Design Observer Group* [blog], May 29, 2004, http://designobserver.com/feature/mcsweeneys-no-13-and-the-revenge-of-the-nerds/2247.
78. *The Gates of Paradise* can be accessed in its entirety online. See http://www.thegatesofparadise.com/, accessed August 19, 2015.
79. David Daniels, quoted in John Strausbaugh, "David Daniels: The Shapes of Things," *New York Press,* August 2000, http://www.thegatesofparadise.com/John%20Strausbaugh%20Review.htm.
80. Elisabeth Tonnard, email to the author, December 27, 2011.
81. See Elisabeth Tonnard, "Let us go then, you and I," *Elisabeth Tonnard* (blog), March 17, 2008, http://elisabethtonnard.com/works/let-us-go-then-you-and-i/.