

2003

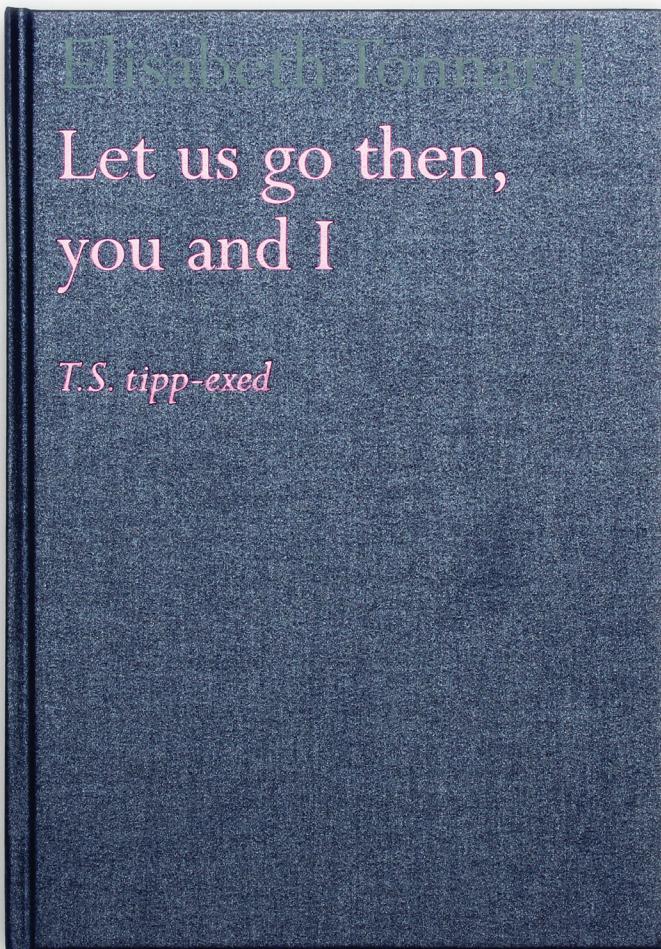
Let us go then, you and I

T.S. tipp-exed

Elisabeth Tonnard (* 1973, NL)

T. S. Eliots Gedicht *The Love Song of J. Alfred Prufrock* (1915, *J. Alfred Prufrocks Liebesgesang*) gehört zu den bekanntesten englischsprachigen Gedichten des 20. Jahrhunderts. Von den insgesamt 131 Versen des Gedichts bearbeitet die niederländische Künstlerin Elisabeth Tonnard in ihrem Werk *Let us go then, you and I* die ersten zwölf:

T. S. Eliot's poem The Love Song of J. Alfred Prufrock (1915) is one of the most famous English poems of the 20th century. In her work Let us go then, you and I, Dutch artist Elisabeth Tonnard adapted the first twelve of the 131 lines:

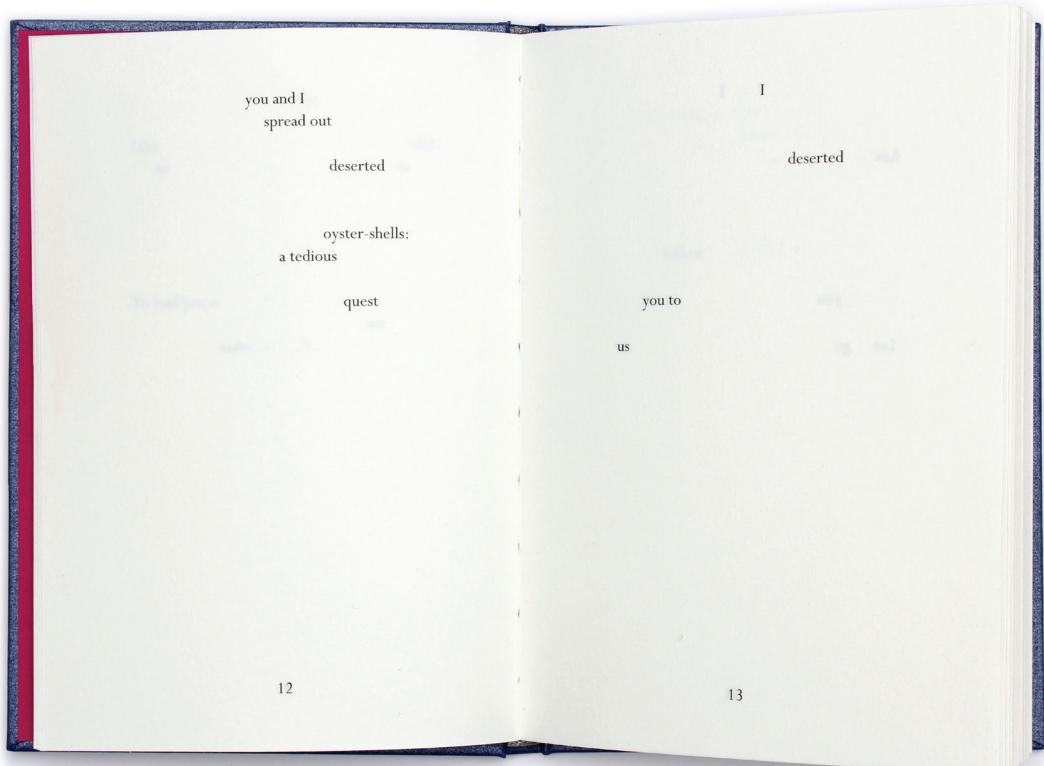


Acquoy: Ampersand 2003
ISBN 9789080788411
250 numm. Ex. /
250 numbered copies
68 S. / 68 pp.
17,5 x 12,5 x 1,2 cm
Hardcover

Quelle / Source:
T. S. Eliot: *The Love
Song of J. Alfred Prufrock*

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask, 'What is it?'
Let us go and make our visit.





Die Verse sind zu Beginn von Tonnards Buch unverändert wiedergegeben. Ihnen folgen 63 Bearbeitungen, für die Tonnard Teile des Textes – ganze Wörter, aber auch einzelne Buchstaben – mit Tipp-Ex tilgte. So entstanden minimalistische Gedichte aus nur wenigen Worten wie „Let us / read / less“, die durch großen Weißraum zwischen den einzelnen Wörtern gekennzeichnet sind, da Tonnard die Position der Wörter im Ausgangstext beibehielt.

Die Gestaltung des Buches hat Tonnard an eine Faber & Faber-Ausgabe von Eliots *Collected Poems* angelehnt, um eine ‚typische‘ Ästhetik von Lyrikbänden zu imitieren und ihr Buch so möglichst marktgängig zu machen.

The 12 lines are reproduced unaltered at the beginning of Tonnard's book. These are followed by 63 variations in which Tonnard deleted parts of the texts—words as well as single letters—with whiteout. She thus created minimalist poems comprising only a few words each, such as “Let us / read / less,” and characterized by large fields of white space between the words, which are preserved in their original positions.

Tonnard based the layout of the book on a Faber & Faber edition of Eliot's Collected Poems to imitate the 'typical' aesthetics of poetry books and possibly to give the book a more marketable appeal.

In this Dark Wood

Elisabeth Tonnard (* 1973, NL)

Rochester, New York: Selbstverlag /
Self-Published 2008
Aufl. unbegr. / open edition
196 S. / 196 pp.
22,8 x 15,2 x 1,2 cm
Softcover mit s/w-Abb. / with b/w illustrations

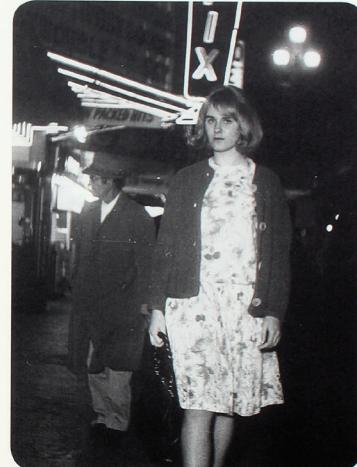
Quelle / Source: Dante Alighieri:
Divine Comedy



Dantes *Göttliche Komödie* (1321) wurde vielfach in andere Sprachen übersetzt, in viele Sprachen auch mehrfach. In ihrem Buch *In this Dark Wood* griff Elisabeth Tonnard auf nicht weniger als neunzig englische Übertragungen der *Divina Commedia* zurück. Allerdings beschränkte sie sich auf das Terzett, mit dem der erste Teil *Inferno* beginnt. Es lautet im italienischen Original: „Nel mezzo del cammin di nostra vita / mi ritrovai per una selva oscura, / ché la diritta via era smarrita.“ Die erste Übertragung stammt von Mark Musa: „Midway along the journey of our life / I woke to find myself in a dark wood, / for I had wandered off from the straight path.“ Die letzte stammt von Tonnard selbst: „In the middle of the journey of our life / I

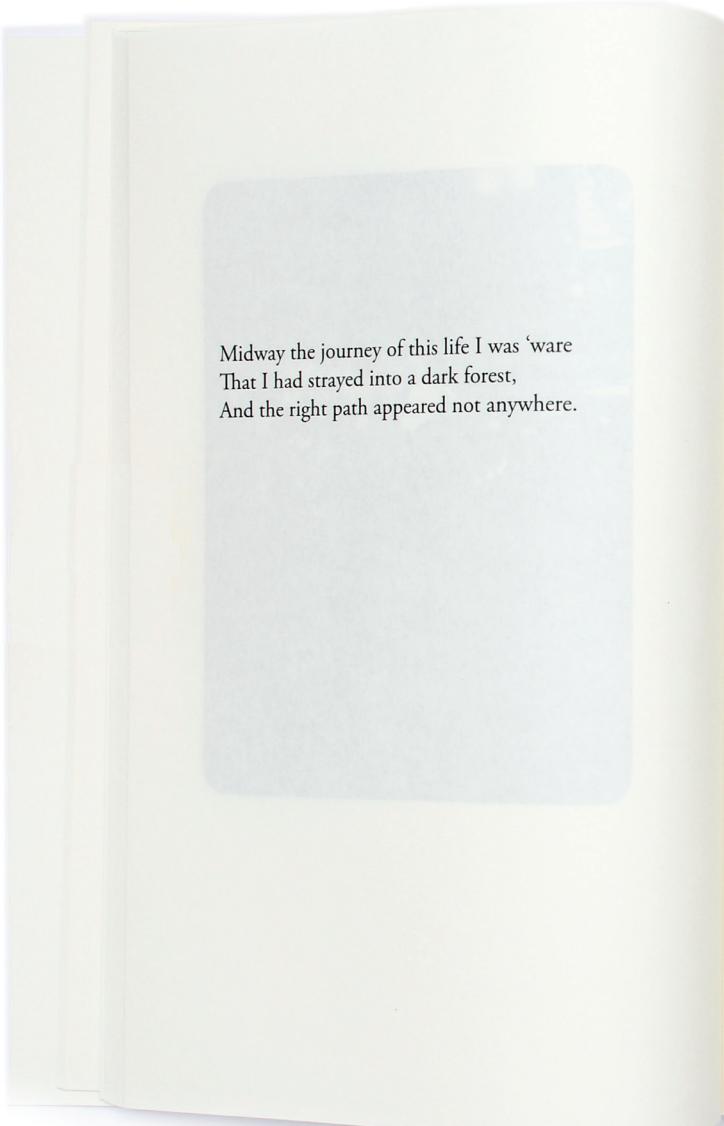
Dante's Divine Comedy (1321) was translated into many languages, sometimes multiple times. In her book *In this Dark Wood*, Elisabeth Tonnard drew from ninety English translations of the *Divina Commedia*. But she focused only on the first three lines of the text: „Nel mezzo del cammin di nostra vita / mi ritrovai per una selva oscura, / ché la diritta via era smarrita.“ The first translation is by Mark Musa: „Midway along the journey of our life / I woke to find myself in a dark wood, / for I had wandered off from the straight path.“ The last one is by Tonnard herself: „In the middle of the journey of our life / I found myself lost in dark woods, / Trying to seize the light.“ All translators are listed at the end of the book under the headline „Voices.“

Midway along the journey of our life
I woke to find myself in a dark wood,
for I had wandered off from the straight path.



found myself lost in dark woods, / Trying to seize the light.“ Alle Übersetzer werden am Ende des Buches unter der Überschrift „Voices“ aufgelistet. Pro Doppelseite präsentiert Tonnard eine Übersetzung, der jeweils eine s/w-Aufnahme gegenübergestellt ist. Die nächtlichen Passantenaufnahmen aus den Jahren 1930 bis 1970 stammen aus der Sammlung von Joseph Selle mit rund einer

On each double page, Tonnard presents a single translation accompanied by a black-and-white illustration. The images of passers-by at night between 1930 and 1970 stem from the collection of Joseph Selle which contains more than one million photographs. “While I was looking through these images,” Tonnard writes, “it struck me that at nighttime a higher percentage of people were walking alone than in the daytime. These



Midway the journey of this life I was ‘ware
That I had strayed into a dark forest,
And the right path appeared not anywhere.

Million erhalten Fotografien. Während Tonnard die Bilder durchsah, fiel ihr auf, „dass nachts mehr Leute alleine unterwegs sind als tagsüber. Auch hatten die Gestalten einen ganz bestimmten Ausdruck in ihren Gesichtern, als wenn ihre Augen etwas anderes als ihre Umgebung erblicken würden. Diese Fremdheit führte dazu, dass ich sie als Seelen betrachtete, die im dunklen Wald der Stadt

figures also had a certain look on their faces as if their eyes were seeing something else than their actual surroundings. This alienation made me think of them as souls lost in the dark woods of the city, all speaking the words of Dante's first lines in the Inferno." The signs and phrases that can be found in the photographs seem to refer to Dante as well ("HELL IS A CITY," "TROUBLE IN THE SKY"). Moreover, the people



verloren gegangen waren und die ersten Verse aus Dantes *Inferno* sprechen.“ Auch die manchmal auf den Fotos zu sehenden Reklameschriftzüge („HELL IS A CITY“, „TROUBLE IN THE SKY“) scheinen auf Dante zu referieren. So wie sich die Personen auf den Fotos ähneln, verhält es sich auch mit den Texten. Das Layout des Buchs unterstreicht den Eindruck von Wiederholung und Austauschbarkeit, schärft damit aber zugleich den Blick für die Unterschiede: Jede Person scheint dasselbe zu sagen, aber in immer wieder anderen Worten; jede ist wie die andere und doch allein und einzigartig.

Tonnards Montage erinnert an Caroline Bergvalls Text *Via* aus dem Jahr 2000, der 48 englische Übersetzungen der ersten drei *Inferno*-Verse aneinanderreihrt, wobei den Terzetten jeweils die Namen der Übersetzer sowie die Erscheinungsjahre folgen.

in the images resemble each other, just like the texts seem similar to each other. While the layout of the book emphasizes the idea of repetition and exchangeability, but also sharpens our understanding of difference: every person seems to utter the same words, but they sound different every time. Everyone is alike, and at the same time unique and special.

*Tonnard's montage is also reminiscent of Caroline Bergvall's text *Via* from 2000. Bergvall assembled 48 English translations of the first three Inferno lines, adding the name of the translator and year of publication after every tercet.*

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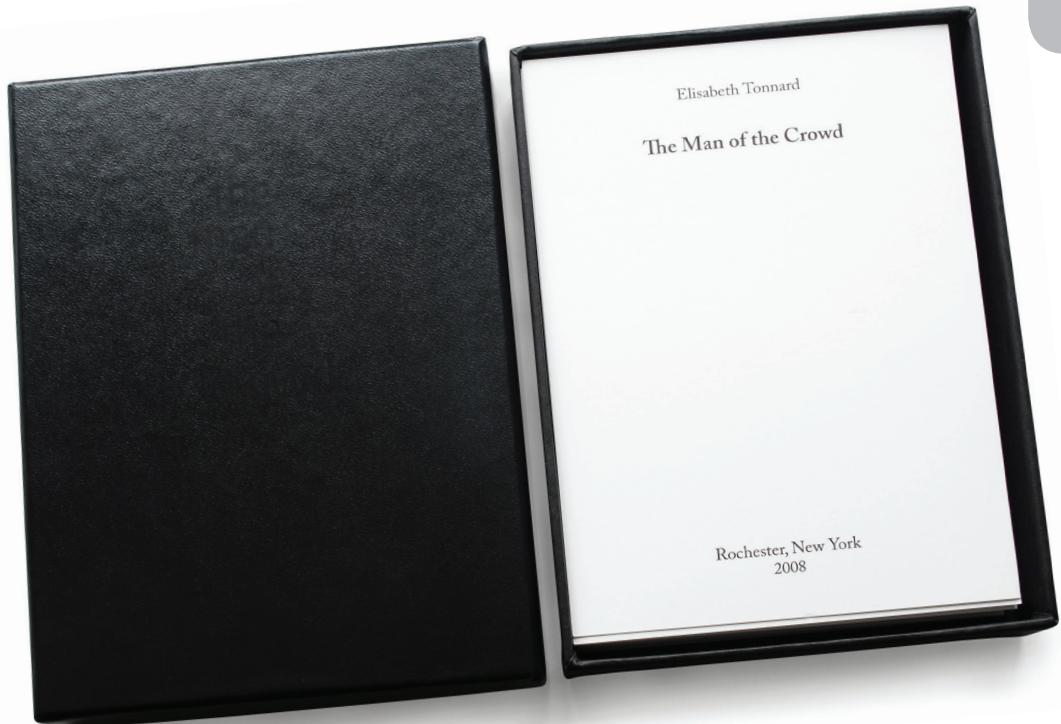
The Man of the Crowd

Elisabeth Tonnard (* 1973, NL)

(1) Rochester, New York: Selbstverlag /
Self-published 2008
14 numm. Ex. / 14 numbered copies
17,8 x 12,7 cm
76 ungeb. Bl. in schwarzer Lederkassette /
76 unbound sheets in black leather slipcase

(2) Leerdam: Selbstverlag 2012 / Self-published 2012
ISBN 978-90-807884-0-4
48 S. & 1 Faltblatt / 48 pp. & one foldout sheet
23,5 x 19,5 cm
Hardcover mit geprägtem Titel / with
stamped title

Quelle / Source: E. A. Poe:
The Man of the Crowd



Im Juli 2008 fotografierte Elisabeth Tonnard in Paris einen vorübergehenden, eigenbrötlerischen alten Mann, der in der Menge verschwand, wieder auftauchte, stillstand und weiterging, während die Menschen um ihn herum in stetiger Bewegung waren. Dieses Erlebnis erinnerte Tonnard

*In July 2008, Elisabeth Tonnard photographed an introverted old man on the streets of Paris, who disappeared into the crowd, surfaced again, stopped in his tracks, and then continued walking, while those around him were constantly moving. This reminded Tonnard of Baudelaire's poems *Les Sept Vieillards**

in of an evening in autumn, I sat at the large bow window in London. For some months I had been ill in health, but to breathe was enjoyment; and I derived positive pleasure legitimate sources of pain. I felt a calm but inquisitive and a newspaper in my lap, I had been amusing myself for period of the evening I had never before been in a delicious novelty of emotion. I gave up, at length, all care and generalizing turn. I looked at the passengers in relations. Soon, however, I descended to details, and two large classes beyond what I have noted. Their was an obvious one; and here I discerned two remarkable of the gentry; -- and this, I believe, involves the best habit of standing off on end. I observed that they always of dashing appearance, whom I easily understood as great cities are infested. I watched these gentry with . The gamblers, of whom I described not a few, were traits, moreover, by which I could always detect them; -- company with these sharpers, I observed an order of men of what is termed gentility, I found darker and deeper themes for speculation. I saw Jew pedlars,/-104-/with then peculiar mental state, I could frequently read, even With my brow to the glass, I was thus occupied in

resembling that expression I had never seen before. I had never seen before. I well remember that my first

incarnations of the fiend. As I endeavoured, during the -- of extreme despair. I felt singularly aroused,

. 'How wild a history,' I said to myself, 'is written and seizing my hat and cane, I made my way into the street, crowd in the direction which I had seen him take; for he . With some little difficulty I at length came within sight

to attract his attention. I had now a good opportunity the strong glare of a lamp, I perceived that his linen,

which enveloped him, I caught a glimpse both of a heightened my curiosity, and I resolved to follow the

degree. For my own part I did not much regard the rain handkerchief about my mouth, I kept on. For half an hour

the great thoroughfare; and I here walked close at his that, at every such movement, I was obliged to follow him

steadily and perseveringly. I was surprised, however, to his steps. Still more was I astonished to see him repeat , he rushed with an activity I could/-107-/not have dreamed his observation. Luckily I wore a pair of caoutchouc

At no moment did he see that I watched him. He entered shop with a wild and vacant stare. I was now utterly amazed at

an Baudelaires Gedichte *Les Sept Vieillards* (*Die sieben Greise*) und *Les Foules* (*Die Menge*) sowie Poes berühmte Kurzgeschichte *The Man of the Crowd* (1840, *Der Mann in der Menge*), in der ein hinfälliger alter Mann von einem Ich-Erzähler aus einem Londoner Café heraus beobachtet und bei seinem Gang durch die Menge verfolgt wird. Poes Erzählung bildete den Ausgangspunkt von Tonnards gleichnamigem Werk, in dem sie 56

(*The Seven Old Men*) and *Les Foules* (*Crowds*), as well as Poe's famous short story *The Man of the Crowd* (1840), in which an unnamed first-person narrator observes a decrepit man outside a London coffee shop, and follows him through the crowds. Tonnard's work, which bears the same title as Poe's story, juxtaposes 56 photographs of the old man with a two-part textual analysis of Poe's text. Tonnard focuses exclusively on the narrator who, while trailing

Ce grand malheur, de ne pouvoir être seul. -- LA BRUYE
 essence crime undivulged. ago, closing even
 derived positive pleasure many legitimate sources pain. felt
 population rushing past door. particular period evening
 far greater went satisfied business-like deme
 awaited, absent overdone smile lips, course pe
 attention. tribe clerks obvious ; here discerned remark
 fellows', possible mistake. known coats pant
 easily understood belonging race swell pick-pockets,
 nothing less liable suspicion. distinguished certain
 dandies military grade leading features ar
 beseachingly face, search chance consolation, lost
 child immature form, , association, adept dreadful coque
 fearfully pale, whose hideously wild red, clutched quivering
 features retiring gradual withdrawal orderly portion peop
 casting glance each visage, seemed , pecul
 Retszch, viewed , would have greatly preferred own pictorial incan
 Hurriedly putting overcoat, seizing hat cane made
 vision deceived , rent, closingly-buttoned evidently second-
 regard rain -- lurking fever system rendering moisture
 hesitatingly crossed re-crossed repeatedly apparent
 breast, rolled wildly under knit brows, di
 impatience, wanderer passed - comparatively deserted. Down
 observation. Luckily pair caoutchouc over-shoes, move
 anxiously around instant, ran incredible swiftness
 closed, audience thronging doors, saw gasp
 dropped off, until three remained together,
 capricious scarce semblance passage discernible between .
 huge suburban temples Intemperance -- palaces
 watched pertinaciously. hesitate career, , mad end
 ., usual, fro, day pas
Animae, perhaps mercies God *es lässt sich nicht lesen*

RE said certain German book 'es lässt sich nicht lesen' -- doc
 toring autumn, sat large bow window D -- Coffee House
 calm inquisitive interest everything cigar mouth newspe
 never similar situation, tumultuous sea human he
 manour, seemed thinking making press.
 persons impeding jostled, bowed profusely jostlers, appeared
 able divisions. junior clerks flash houses -- young gentlemen
 loons black brown, made sit comfortably, white cravats waistcoat
 cities are infested. watched gentry inquisitiveness, found
 den swarthiness complexion, filmy dimness eye, pallor compressi
 e locks smiles; second frogged coats frowns. Descending
 hope; modest young girls returning late labour cheerless home
 tries her trade, burning rabid ambition ranked equal her
 fingers, strode , object
 ale, harsher ones coming out bolder relief, late brought fort
 ar mental state, frequently read, brief interval glance,
 nations fiend, endeavoured, brief minute original sur
 , pushed direction
 handed roquelaure enveloped, caught glimpse both diamond
 somewhat too dangerously pleasant. Tying handkerchief
 mouth, kep
 aim; press thick, , such movement, obliged
 rect, hemmed urged steadily perseveri
 , quarter mile, rushed activity have dreame
 perfect silence. moment see watched
 many crooked people-less lanes, until emerged
 breath threw himself amid ; thought intense ag
 narrow gloomy lane little frequented. paused, , mon
 paving-stones lay random, displaced beds rankly-growing g
 fiend, Gin. nearly daybreak; wretched inebriates
 ergy, retraced steps , heart mighty . swift
 out turmoil . , shades second evening
lesen.'

Fotografien des alten Manns mit einer zweigliedrigen Textanalyse zusammenführte. Tonnard richtete ihre Aufmerksamkeit dabei ganz auf den Erzähler, der während der Verfolgung wie der Beobachtete selbst zum „Mann in der Menge“ wird. In eben dieser Position sieht Tonnard auch sich selbst, nicht nur angesichts ihrer eigenen Beobachtung eines Manns in der Menge, sondern auch als Autorin, die sich ihren Weg durch die Menge der bereits geschriebenen Texte bahnt. Im ersten Teil ihrer Poe-Analyse sammelte sie daher alle Vorkommnisse des Wortes „I“, behielt – wie in einer Konkordanz – je einige Wörter davor und danach bei und ordnete sie als Zeilen eines Gedichtes an. Eine fortlaufende Lektüre ergibt überraschende Zusammenhänge. Im zweiten Teil gab

the old man, becomes himself a "man of the crowd." Tonnard sees herself in the same position, not only with regard to her observation of the old man, but also as an author who finds her way through a crowd of existing texts. In the first part of her Poe analysis, she selected all the occurrences of the word "I" from the text, leaving in each case a few words before and after the "I"—as in a concordance—and set them like lines of a poem. This compilation yields surprising new correlations. For the second part, Tonnard reproduced the whole of Poe's text. It is typeset in such a way that the lines continue sideways over several pages. The story thus turns into "verbal streets" which the reader has to trace in their entire length. There are, however, white gaps disrupting the "streets": The 100 most frequent words were reprinted white and are therefore in-



sie Poes Erzählung vollständig wieder. Gesetzt ist diese dabei so, dass sich der Zeilenfluss über mehrere Blätter hinweg erstreckt. Dergestalt verwandelt sich die Erzählung in eine „verbale Straße“, die der Leser in ihrer gesamten Länge Zeile für Zeile abgehen muss. Allerdings wird sie von weißen Flecken zerrissen, da die 100 meistbenutzten Wörter weiß gedruckt, also unsichtbar sind. Diese Lücken können laut Tonnard als Spuren des Individiums in der Menge gelesen werden, das sich auch bei sorgfältigster Beobachtung nicht erschließen lässt – ganz in dem Sinne, in dem Poe seine Erzählung mit dem Verweis auf ein gewisses Buch beginnt und abschließt, von dem es auf Deutsch heißt: „Es lässt sich nicht lesen.“

visible. These gaps may be read, according to Tonnard, as traces of an individual in the crowd impossible to decipher despite the most careful observation. This is precisely what Poe hinted at when he framed his story with the reference to “a certain German book” of which it is said that “es lässt sich nicht lesen”—it does not permit itself to be read.”

“Speak! eyes – En zie!

Elisabeth Tonnard (* 1973, NL)

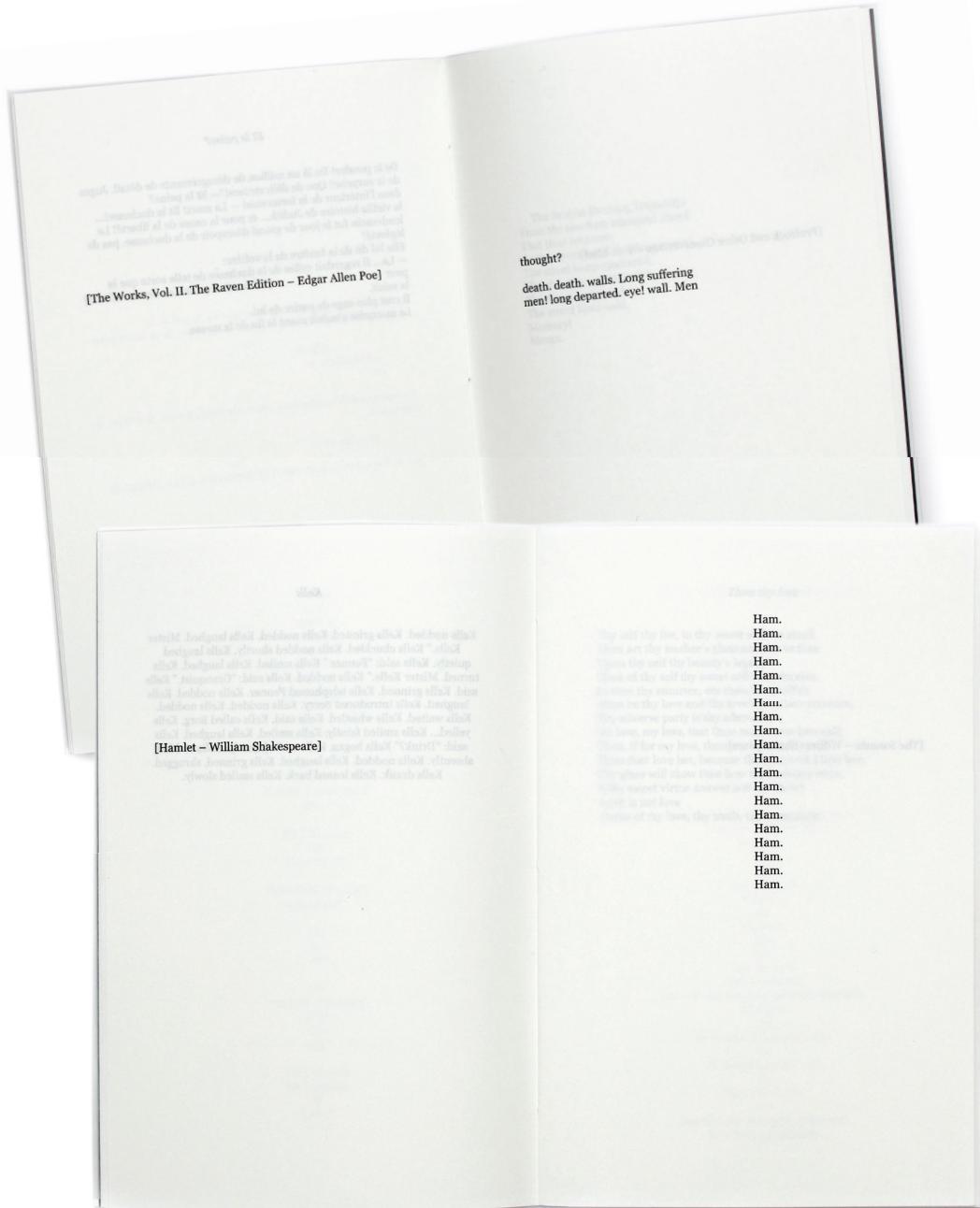
Gent: Druksel 2010
 126 Ex., davon 1-100 & A-Z numm. /
 126 copies, of which 1-100 & A-Z lettered
 36 unpag. S. / 36 pp. (unpag.)
 18,2 x 12 x 0,3 cm
 Softcover mit transp. Schutz-
 umschlag, grauer Vorsatz / with
 transparent dust jacket,
 gray endpaper

Quelle / Source:
 15 Werke der Weltliteratur /
 works from world literature



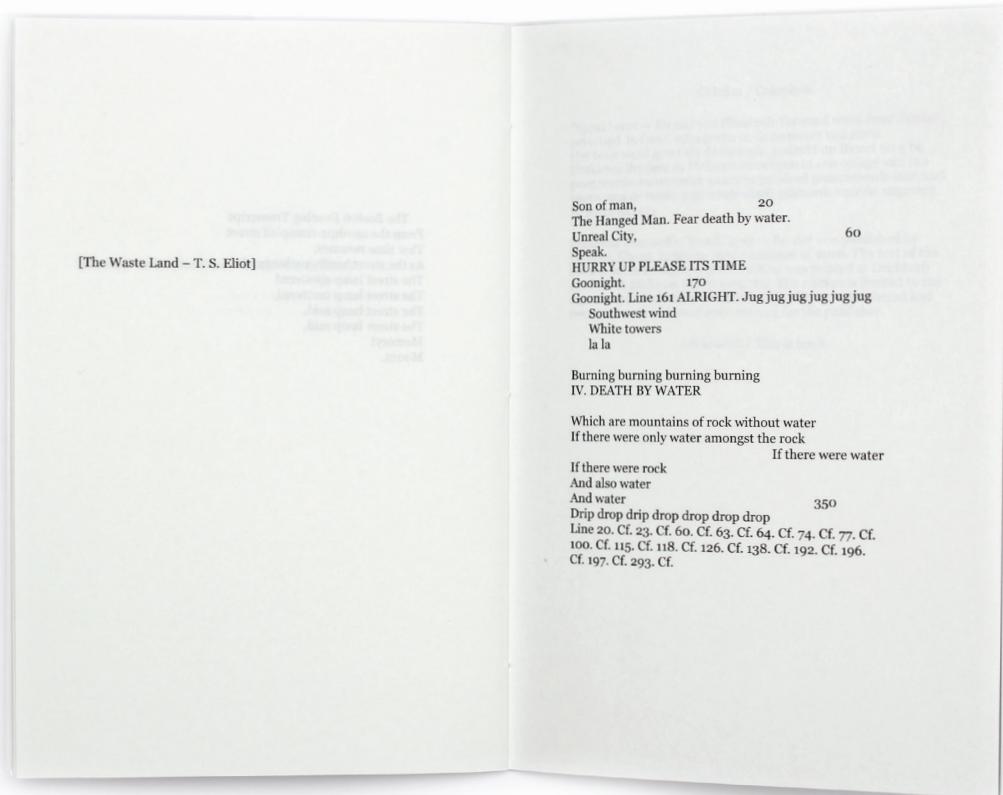
Für ihr Buch “Speak! eyes – En zie!” hat sich Elisabeth Tonnard auf die Suche nach der Essenz bekannter Werke der Weltliteratur begeben und diese in ihren jeweiligen Originalsprachen der AutoZusammenfassen-Funktion einer bekannten

For her book “Speak! eyes – En zie!”, Elisabeth Tonnard set out in search of the essence of famous works from world literature: 15 books were autosummarized by a well-known word processing program in their original language. The program’s slogan, quot-



Textverarbeitungssoftware anvertraut. Das Versprechen des Programms, das Tonnard auf dem Buchdeckel zitiert, klingt vertrauenerweckend: „Word hat Ihr Dokument geprüft und die Sätze gewählt, die den Themenschwerpunkt enthal-

ed on the book cover, inspires confidence: "Autosummary! Word has examined the document and picked the sentences most relevant to the main theme." The result consists of 15 short texts, the majority of which are set in the form of poems. In many cases, a line from the



ten.“ Entstanden sind so 15 kurze Texte, die von Tonnard häufig in der Art eines Gedichts angeordnet wurden, wobei extrahierte Reste als Titel fungieren. So ist etwa Goethes *Faust* überschrieben mit „Und ach!“, Stendhals *La Chartreuse de Parme* mit „Et la peine?“ Während Word aus Ann Radcliffes *The Mysteries of Udolpho* neben einigen Verben durchaus treffend 64-mal den Namen der Helden Emily, einige Anrufungen („O“) und „heart“ als „Themenschwerpunkt“ auswählt, reduziert sich Shakespeares *Hamlet* ganz auf die Hauptfigur, die in ihrer Verstümmelung als „Ham“ einen Bogen sowohl zum Schmierenkomödianten (engl. ham actor) als auch zu der Figur Hamm aus Becketts *Endspiel* schlägt. Auch eine

extracted text functions as a title. Goethe's *Faust*, for example, is titled "Und ach!"; Stendhal's *La Chartruese de Parme* respectively "Et la peine?" In the case of Ann Radcliffe's *The Mysteries of Udolpho*, Microsoft Word deemed 64 mentions of the heroine's name, *Emily*, "most relevant to the main theme," along with a few verbs, exclamations ("O"), and the word "heart." Shakespeare's *Hamlet*, on the other hand, is entirely edited down to the mutilated main character "Ham," evoking the expression "ham actor" as well as Beckett's *Hamm* from the play *Endgame*. Moreover, the program captures a relevant feature of T. S. Eliot's *The Waste Land*—namely the annotations; Shakespeare's Sonnets are relatively well represented as a sonnet solely about love.

Eigenheit von T. S. Eliots *The Waste Land*, nämlich die Anmerkungen, wird treffsicher erfasst; und Shakespeares *Sonnets* kommen stilsicher als ein Sonett über nichts als die Liebe daher.

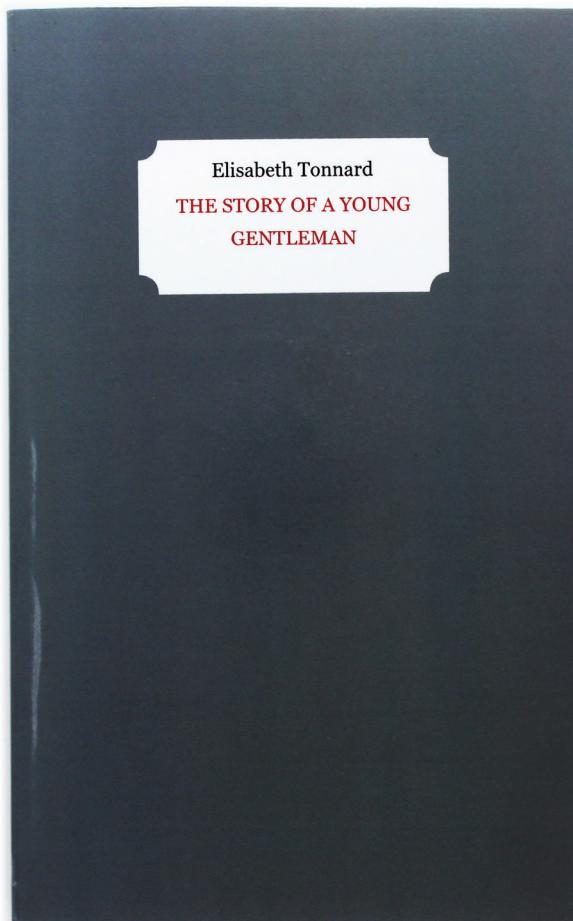
Nachdem Tonnard 2003 bereits 63 Erasure-Varianten der ersten Verse von T. S. Eliots *The Love Song of J. Alfred Prufrock* vorgelegt hatte (→ S. 241), unterwarf sie für “*Speak! eyes – En zie!*” den gesamten Text der Gedichtsammlung *Prufrock and Other Observations* den Computeralgorithmen:

*In 2003, Tonnard had already produced 63 erasure versions of the first lines of T. S. Eliot's The Love Song of J. Alfred Prufrock (→ p. 241). For “*Speak! eyes – En zie!*” she fed the entire text of the poetry collection *Prufrock and Other Observations* to the program:*

The Boston Evening Transcript
From the sawdust-trampled street
That time resumes,
As the street hardly understands;
The street lamp sputtered,
The street lamp muttered,
The street lamp said,
The street lamp said,
Memory!
Mount.

The Story of a Young Gentleman

Elisabeth Tonnard (* 1973, NL)



Leerdam: Selbstverlag /
Self-Published 2011
unbegr. Aufl. / open edition
350 unpag. S. / 350 pp. (unpag.)
20,3 x 12,8 x 2,1 cm
Softcover

Quelle / Source: Leo Tolstoy:
War and Peace

Das Verhältnis von Kürze und Länge, das Tonnard in ihrem Werk "Speak! eyes- En zie!" (→ S. 456) thematisiert, ist auch in *The Story of a Young Gentleman* zentral. Vom Umfang her könnte es sich bei den 350 Seiten um einen Roman handeln, eigentlich aber stellt Tonnard hier eine eigene, äußerst kurze Erzählung von nur sechs Sätzen vor, in die einer der längsten Romane der Weltliteratur eingebunden ist: Lev Tolstojs *Krieg und Frieden* (1868/69), der nicht weniger als vier Bände, 17 Teile und 365 Kapitel umfasst. Tonnards Erzäh-

*The relationship between brevity and length, which Tonnard also thematizes in her work "Speak! eyes – En zie!" (→ p. 456), is at the center of "The Story of a Young Gentleman". Judging from its length, the book could be a novel, but Tonnard presents instead a rather short story of her own. The story consists of six sentences, and contains one of the longest novels in the history of world literature: Leo Tolstoy's *War and Peace* (1868/69), with its 4 volumes, 17 parts, and 365 chapters. Tonnard's story begins: "He was born on a bright summer day. / For a succession of seasons*

lung beginnt so: „He was born on a bright summer day. / For a succession of seasons he was educated by the best minds of his generation. / He put a flower in his buttonhole and visited restaurants. / He read *War and Peace*.“ Dem folgt tatsächlich auf ca. 330 Seiten Tolstojs Roman, allerdings in einer äußerst kleinen Schrift gesetzt, mit minimalen Zeilenabständen und Stegen und unter Verzicht auf jegliche Leerzeile. Selbst die Nummern der Bücher und Kapitel gehen in der ‚Bleiwüste‘ fast unter. Der so entstandene Fließtext nähert sich dem Lesefluss der Figur der Rahmenerzählung an. Wir werden quasi unmittelbar Zeuge ihrer

he was educated by the best minds of his generation. / He put a flower in his buttonhole and visited restaurants. / He read War and Peace.“ This is followed, on roughly 330 pages, by Tolstoy’s novel, set in very small font, with minimal line spacing, small gutters, and without blank lines. Even the numbers of Tolstoy’s books and the chapter numbers are sucked in to this ‚lead desert.‘ The continuous flow of text allows us to witness the reading experience of the character in the story, as we read War and Peace through his eyes, conflating narrated and narrative time. At the end of Tolstoy’s novel the frame narrative continues and concludes with: “At night, he lay down. / High

