org is an online platform, collecting, describing, presenting and generating documents of all sorts. It documents documents.

Your path through the collection lead along Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023, Neptune in opposition [3/20] – Azure, We Welcome Comments, AI submission, Original Copy, Crocodile Copy, Raisins, Zebras, 12M m3 [1/8] Rapid Snowmelt, It’s Pouring, Gatun Locks, Backpack, The first light of day, Phase, Le dos-cul ment, Roofing (5) – UDI, License Plate

What constitutes a 'document' and how does it function?

According to the *Oxford English Dictionary*, the etymological origin is the Latin 'documentum', meaning 'lesson, proof, instance, specimen'. As a verb, it is 'to prove or support (something) by documentary evidence', and 'to provide with documents'. The online version of the *OED* includes a draft addition, whereby a document (as a noun) is 'a collection of data in digital form that is considered a single item and typically has a unique filename by which it can be stored, retrieved, or transmitted (as a file, a spreadsheet, or a graphic)'. The current use of the noun 'document' is defined as '*something* written, inscribed, *etc*., which furnishes evidence or information upon any subject, as a manuscript, title-deed, tomb-stone, coin, picture, etc.' (emphasis added).

Both 'something' and that first 'etc.' leave ample room for discussion. A document doubts whether it functions as something unique, or as something reproducible. A passport is a document, but a flyer equally so. Moreover, there is a circular reasoning: to document is 'to provide with documents'. Defining (the functioning of) a document most likely involves ideas of communication, information, evidence, inscriptions, and implies notions of objectivity and neutrality – but the document is neither reducible to one of them, nor is it equal to their sum. It is hard to pinpoint it, as it disperses into and is affected by other fields: it is intrinsically tied to the history of media and to important currents in literature, photography and art; it is linked to epistemic and power structures. However ubiquitous it is, as an often tangible thing in our environment, and as a concept, a document *deranges*.

the-documents.org continuously gathers documents and provides them with a short textual description, explanation, or digression, written by multiple authors. In *Paper Knowledge*, Lisa Gitelman paraphrases 'documentalist' Suzanne Briet, stating that 'an antelope running wild would not be a document, but an antelope taken into a zoo would be one, presumably because it would then be framed – or reframed – as an example, specimen, or instance'.
The gathered files are all documents – if they weren't before publication, they now are. That is what the-documents.org, irreversibly, *does*. It is a zoo turning an antelope into an 'antelope'.

As you made your way through the collection, the-documents.org tracked the entries you viewed. It documented your path through the website. As such, the time spent on the-documents.org turned into this – a new document.

This document was compiled by ____ on 23.07.2024 08:39, printed on ____ and contains 17 documents on 36 pages. (https://the-documents.org/log/23-07-2024-6425/)

the-documents.org is a project created and edited by De Cleene De Cleene; design & development by atelier Haegeman Temmerman.

the-documents.org has been online since 23.05.2021.

Notes

- De Cleene De Cleene is Michiel De Cleene and Arnout De Cleene. Together they form a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.
  www.decleenedecleene.be / info@decleenedecleene.be
- This project was made possible with the support of the Flemish Government and KASK & Conservatorium, the school of arts of HOGENT and Howest. It is part of the research project *Documenting Objects*, financed by the HOGENT Arts Research Fund.

Sources

- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gitelman, L. *Paper Knowledge. Toward a Media History of Documents.* Durham/ London: Duke University Press, 2014.
- *Oxford English Dictionary Online*. Accessed on 13.05.2021.



A constant, dependable presence. With the camera focused on the North Star for an extended period, the rotation of the Earth becomes visible. Nearby, in the municipality of Wiederstedt, the geologist, poet and philosopher Friedrich von Hardenberg (better known by his pen name Novalis) spent his childhood years between 1772 and 1784. A quote of his is engraved on a stone bench in the park surrounding the chateau where he was raised: “The human being does not speak alone – the universe also speaks – everything speaks – infinite languages.”

Notes

- From *S. Anders Leben. Eine Handlung in Gesprächen/S. Anders Leben – Living Differently: An Act in Conversations*
- Stephanie Kiwitt (1972) is an artist based in Halle (Saale), Germany. Utilizing a large number of images, various perspectives and also textual elements, she is known for her insightful photography that explores spaces emblematic of contemporary phenomena. Over the past three years, she has focused on evolving habitats in rural areas, photographing traces of transformation and conducting interviews in Saxony-Anhalt, the region she moved to in 2020. From 2018 to 2020, Kiwitt was a guest lecturer at the LUCA School of Arts in Brussels.
- In spring 2024 the-documents.org and Trigger co-publish a series of online articles with a focus on the meeting ground between photography and the document.

Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023



type	date	filename	size	author
photograph	14.06.2024	Bild 003_mk.jpg	73 MB	Stephanie Kiwitt

category
astronomy, literature, Trigger

08:37:16

the-documents.c

The planet Uranus should have followed a course as predicted by Newton's laws. It didn't. There were 'residuals', the 19th-century observers said: irregular data, which had to be interpreted as Uranus deviating from the projected trajectory. They could think of three possibilities. A) The planet Uranus was too far away from the Sun, which might render the Law of Gravitation invalid. B) The observations were incorrect. C) There was another planet, still further and yet unknown, with its own gravitational field and pull, causing Uranus to deviate from its course.

Following hypothesis C, astronomers predicted the position of a planet with a gravitational field, influencing Uranus, by means of mathematical calculations. Telescopes were directed to that calculated spot. There was a luminous point, with a touch of bright azure blue.

Neptune in opposition [3/20] – Azure



type	date	filename	size	author
photograph	18.09.2022	_44A5708.dng	43,48 MB	De Cleene De Cleene

category
astronomy, automobile, encounter, interference, landscape, map/plan, mathematics, Neptune, physics, technology, mistake

08:38:15

Robert Nemiroff and Jerry Bonnell's lesser known project (R.N. and J.B. being the creators of Astronomy Picture of The Day), was making websites containing over a million of digits of square roots of irrational numbers, e.g. seven. 'They were computed during spare time on a VAX alpha class machine over the course of a weekend. […] We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994.' Elsewhere, R.N. states: 'They are not copyrighted and we do not think it is legally justifiable to copyright such a basic thing as the digits of a commonly used irrational number.' If one wanted to get a copy of the 10 million digits of the square root of the number e R.N. and J.B. computed in their spare time, one can send an email to R.N. at nemiroff@grossc.gsfc.nasa.gov.

Sources

- https://apod.nasa.gov/htmltest/gifcity/sqrt7.1mil
- https://apod.nasa.gov/htmltest/rjn_dig.html
- https://apod.nasa.gov/htmltest/rjn.html

org We Welcome Comments

What follows are the first 1 million digits of the square root of 7. Actually, slightly more than 1 million digits are given here. These digits were computed by Robert Nemiroff (George Mason University and NASA Goddard Space Flight Center) and checked by Jerry Bonnell (University Space Research Association and NASA Goddard Space Flight Center). They were computed during spare time on a VAX alpha class machine over the course of a weekend. We do NOT guarantee the accuracy of these digits. Although these digits have been checked once we encourage others to check them as well. We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994. If anyone is aware of more digits we ask them to please alert us of their existence. We have computed at least 10 million digits of the square root of two as well as several digits of the number e and the square roots of other numbers. These are available on this mosaic server (URL: http://antwrp.gsfc.nasa.gov/htmltest/rjn.html). We welcome comments.

- Robert Nemiroff and Jerry Bonnell

The square root of seven =

2.64575131106459059050161575363926042571025918308245018036833445920106882323028362776039288647454361061506457833849746309574352988862721478442739055588010772271715072972832389229968959486508726070097805420372382802371594110034193911600157852559630594574103515239680271640737379907404158151990440347431945367139973059700505139969223754561609711902737815499163328828770400065757067465196349775208379381811461309087647378659562433057994798128163230705483650107715617946361191553454536477494820593090494849834033989002104786166733279503693924622571705371649257875483229073249267134698029894990803774825110922789556889791980881483409083168525133535829539172211770714414974576907081989444441458972284741400303502353203719487073826293185193640908322805964627837610219597941970890963546958613411817930678162136084910167783532125563346349002189814604225592950366956241869273732771502208752309966469813203212818945478568020950635962446628550076190504139350447437123488522332773625100450596210806723346981200043005144902512062573117591154231944596726049783340434468372563617825504816087940620551148639783305501636947007638773374519511658095220474202064982102444056001996590904100285534069110102261166807200774830703326138428262968095024707946564963443368305197088203480504864472623179308769572248937752111978837600784560390365880942159929250105775368235600172007406523692473209967419778002535708540617794442886681589731184938101638162073015642647016298410996900713413237981884776477699543911119459676703369724524753677401002458265159307752816300547933971750801789952056528444779619430451250289043297061050874604492966897542257133380633247034508888234275409806214511439553803393190705392738145206043352381803893332947314790580556707041610687228781045299576966330351332950470424550251050078964550255227185792337092182199184393253778138678565014379089413002099040860186605228131329821735251716419633617853080179022873400337109527257364286509220359163438202739763365509667141778162928942798848539510768191021681169967717678086379341066789750921705042155864437068765293489932244224027364979290666842070305782257110537944215790013280304078494579431518120466309284152592404683652828027224585307784158942389739555909595634913574951097576747819755905337269393652143126822290957098650613717945272167719825544228804605230745548831081332504149932783468182066583447383366862454456169497251774270254688591746231942309355060388992353556344658729225073622282842982152879036238475955558616437554720273615180082614498169117479461063184565230762569134441086855199998285163396074571797082972776495645142655658205126240305961633868338746134237463526431296594527010213721721748991435529320495750971142594272079889296652304988759395253781214557231933103069084019494211870851520573411621410577541691724580496236951293292664758385719334312550616097509003957512063487575979549295499224726634074018815634940531052960446587556462094333894794176239562835634971380169473222006679162129343597367110058760864737157588168412296950086293708869541812769576570621864759370589074622717767431598986793495542319038774222444613699306088875639565284339127439923238796883290620707159812391814019753237662387421883371070328532277114218626447923844393123031787002180215626399873384745310334599360689983763324590069081675889882735572130478851132714468724152035311133859228865134587481955304126432221367858385542359

type	date	filename	size	author
screenshot	01.05.2021	Schermafbeelding 2021-05-01 om 16.44.39.png	340KB	Arnout De Cleene

category
astronomy, archive, data storage, irrational numbers, mathematics

08:38:21

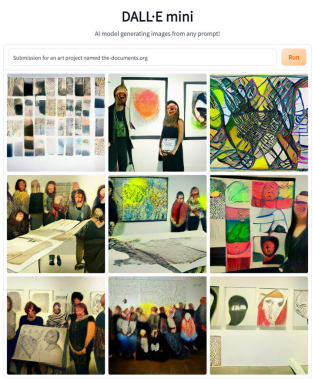
‘Submission for an art project named the-documents.org’ is a collection of 9 images[1] generated by DALL·E mini[2], an open-source AI model, on the basis of the prompt ‘Submission for an art project named the-documents.org’.

DALL·E mini is a freely available AI tool that generates images based on a description of the desired image (a prompt) provided by a user.

Though DALL·E mini seems to be primarily used as a source of humour within the online community – being able to create a set of images from any specific or abstract prompt – it also gives rise to more serious questions on AI ethics and copyright. As the model is trained with unfiltered data from the internet, it may reinforce societal biases, generating images that contain stereotypes against minority groups. DALL·E mini and similar, more advanced tools, are also capable of creating art ‘in the style of’ when they have sufficient data to source from (e.g. using a prompt as “Van Gogh painting the Eiffel Tower”). This leads to the legal and ethical question whether an artist should have a say in the use of his/her artwork as AI input data, and whether the artist should be able to claim rights for AI generated images based on this data.

Notes

1



2 DALL·E mini was created by Boris Dayma et al. 2021-2022, https://huggingface.co/spaces/dalle-mini/dalle-mini, to be migrated to www.craiyon.com

• Ward Verwaeren is a legal counsel in the tech industry, and former IP lawyer. He tries to know more about art than the average lawyer, and more about law than the average artist.



type	date	filename	size	author
screenshot	01.07.2022	dallemini_2022-6-19_21-53-48.png	1,61 MB	Ward Verwaeren

category
archive, data storage, technology, artificial intelligence

08:38:25

On Wednesday, May 9, 2018 at 2:23:14 PM Koh Elaine starts the thread *original or original copy* on the The Free Dictionary by Farlex's forum.

> 'Is "original copy" correct or should it be "original"? Thanks.'

The seventh reply to Elaine's question is Wilmar's on Thursday (his was preceded by towan52, georgew, NKM, Koh Elaine, Sarrriesfan, ChrisKC, Ashwin Joshi).

> 'An original copy IS the original.
>
> Folks usually call the document first created the original, but some will say original copy. If I run that original thru the copy machine, I end up with two copies (yes, I said copies) of the same thing – the original and the duplicate of it (in terms of content). This is how the term is commonly used.
>
> If your writing or conversation depends heavily on understand the difference, I would recommend using the terms original and duplicates. There are many times when that is very important, in that the original must be retained by a particular party, and the duplicates are marked as such and distributed or stored as required depending on the document and the circumstance.
>
> If you are just trying to make sure that you have enough copies to distribute to everyone at the company meeting this afternoon, use whatever terms trips your trigger. But, if you want to ensure that you keep custody of the original, so that you can make additional duplicates (copies) when additional people attend, then be more specific about the words you use.
>
> OH, and, please, in the future, include some context with your question. Asking if "word" is correct doesn't go very far in supplying a reasonably useful response.'

Sources

https://forum.thefreedictionary.com/postst182102_original-or-original-copy.aspx

Wilmar (USA) 1M

Rank: Advanced Member

Joined: 6/4/2015
Posts: 5,721
Neurons: 1,278,032
Location: Vinton, Iowa, United States

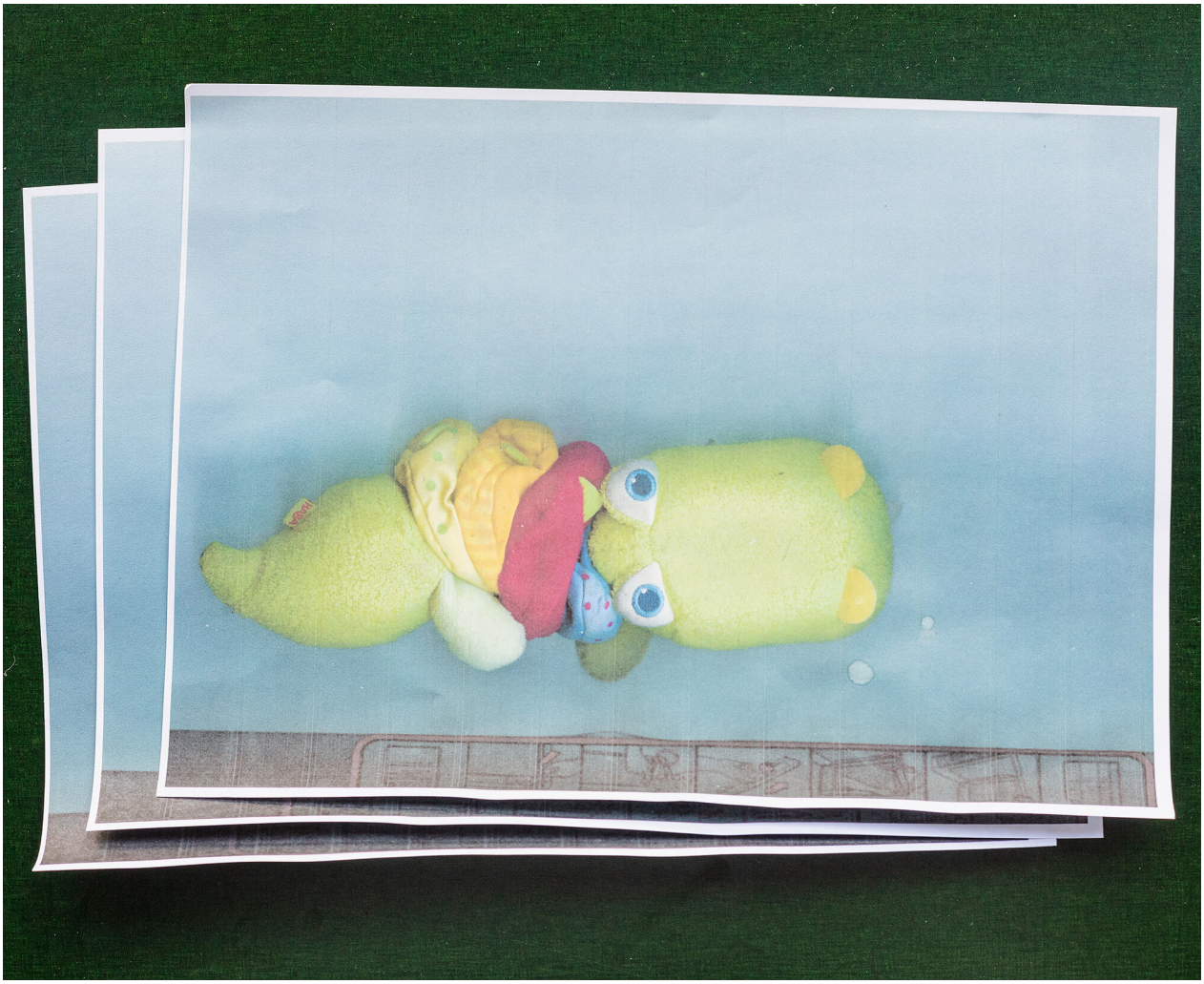
type	date	filename	size	author
screenshot	16.02.2021	Schermafbeelding 2021-02-16 om 11.08.01.png	45KB	Michiel De Cleene

category
archive, mistake, replica/copy, technology

08:38:29

Our one year old’s favourite toy he’s not supposed to play with is the *HP Officejet Pro L7590 All-in-one* in my office. I have given up on forbidding him to play with it. We have a new game: he brings me one of his other toys, we put it on the flatbed, close the lid – as far as possible –, press the button ‘START COPY – COLOR’ and wait for the print to come out of the machine. When we place the original onto the copy, he laughs. So far we have copied his blue pacifier, his planet-earth-bouncy-ball and his rattling crocodile.

org Crocodile Copy



type	date	filename	size	author
photograph	16.02.2021	_44A8728.dng	50,04MB	Michiel De Cleene

category
animal, archive, decoration, house, replica/copy, technology, trompe l'oeil, family

08:38:37

the-documents.c

When I grew up, my parents told me that the number of raisins in the local baker’s raisin bread attested to the result of the most recent soccer match of KAA Gent. A victory was celebrated by throwing more raisins into the dough than usual, a loaf following a painful loss was hardly a raisin bread at all.

The baker retired long ago. Today my two-year-old son picked out all the raisins from his slice of bread. KAA Gent’s last game was a tie against Union.

org Raisins



type	date	filename	size	author
photograph	30.12.2021	IMG_9810.HEIC	1,2 MB	Michiel De Cleene

category
family, food

08:38:40

On Mondays, before noon, I go to the supermarket with my two-year-old son. After passing the lasagnes, the loaves of bread and the fruit and vegetables, we make a short stop at the aquarium with the lobsters. Around New Year, there are two of them.

After we've paid for the groceries and have put them in the car, we walk into the pet shop. We look at the parrots (Jacques, Louis and Marie-José), the rabbits, the guinea pigs, the assorted caged birds and the fish and turtles. He's very fond of the Cyphotilapia Frontosa Burundi. He calls them zebras. They hail from Lake Tanganyika, the label says. It's the second-oldest freshwater lake, the second-largest by volume and the second-deepest. The pet shop has adorned their aquarium with a scene of ocean waste.

In an effort to avert guilt, I look for something cheap and more or less useful to buy: birdseed, a snack for the neighbour's cat, a comb for his grandparent's Labrador, etc.

Zebras



type	date	filename	size	author
photograph	05.04.2022	IMG_0214.HEIC	1,5 MB	Michiel De Cleene

category
animal, RDC, trompe l'oeil, waste, family, replica/copy

08:38:44

December, 1947. Rapid snowmelt coincides with torrential precipitation. At the bottom of the Thur valley, in Wildenstein, the water gathers.

the-documents.c

12M m3 [1/8] Rapid Snowmelt



type	date	filename	size	author
photograph	29.11.2021	IMG_0504b.jpg	8,68 MB	Michiel De Cleene

category
landscape, precipitation

08:38:46

In his debut novel ‘De Metsiers’ Hugo Claus employs a multiple narrative perspective. In the copy I picked up in a thrift store, there’s a bookmarker between pages 44 and 45 where the perspective shifts from Ana to Jim Braddok. It’s pouring. The pink piece of paper lists 9 sessions at a driving school. There’s a total of 20 hours, taught alternately by Johan and Guy.

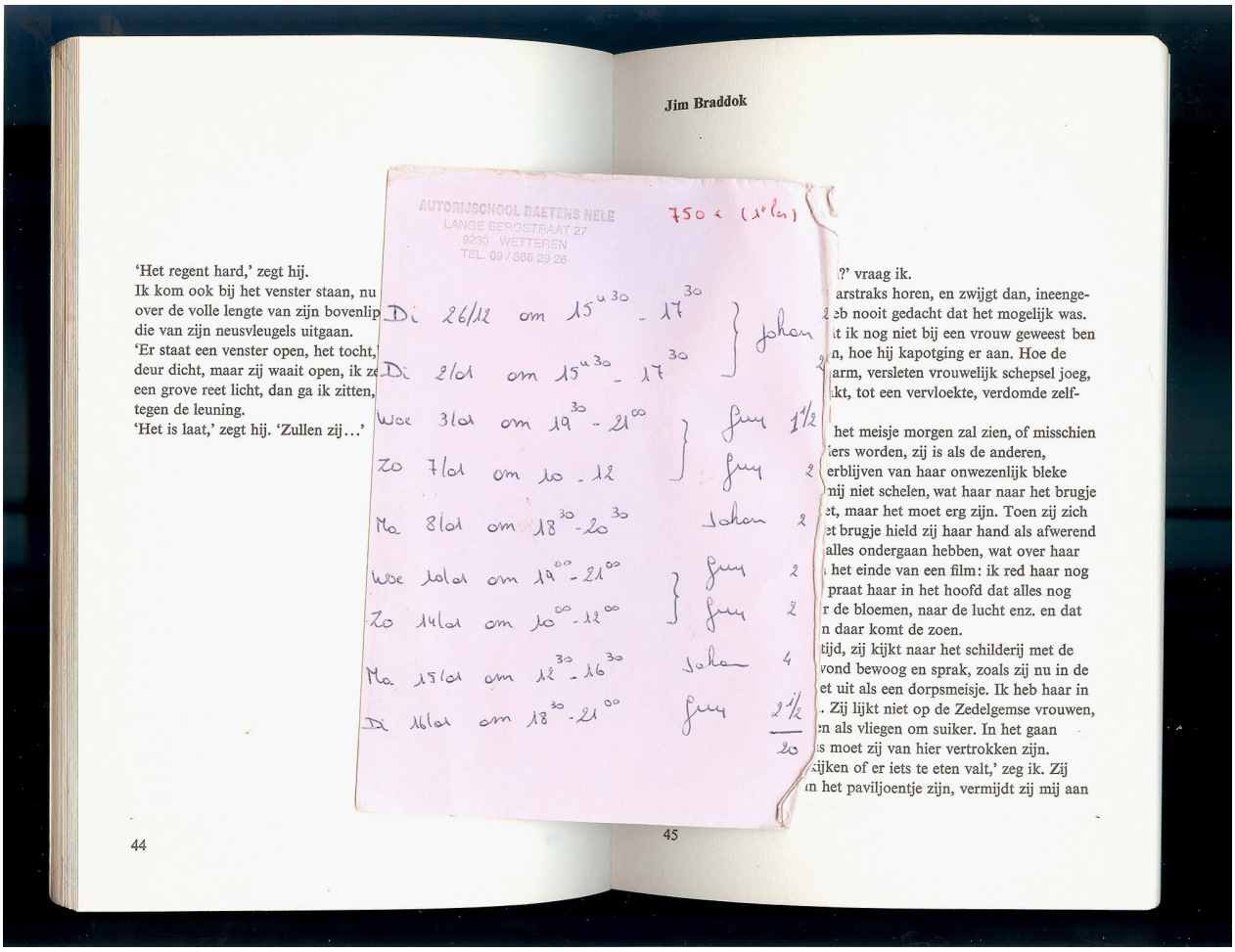
Notes

In 2000, 2006 and 2017 the twenty-sixth of December was a Tuesday. (Earlier years are improbable, since the Euro was not introduced yet.)

Sources

Claus, H. *De Metsiers*. Amsterdam: Uitgeverij De Bezige Bij, 1978.

It’s Pouring



type	date	filename	size	author
scan	09.06.2021	metsiers.jpg	11,61 MB	Michiel De Cleene

category
automobile, book, card, literature, precipitation

08:38:54

On March 23th 2015, a high pressure system above Panama Bay blew strong winds landwards. At the Gatun locks, one of the webcams overlooking the Canal neglected the traffic and briefly captured its own images. The ship’s presumed passage through the Gatun locks wasn’t recorded by this camera and the AIS-transponder did not save any data of the ship’s transit from the Pacific to the Atlantic side of the canal: the Authenticity managed to swap oceans undetected.

On February 16th 2016, the transponder still signals the ship near the port of Bahia Las Minas. The current is calm, the ship has been practically immobile for a year.

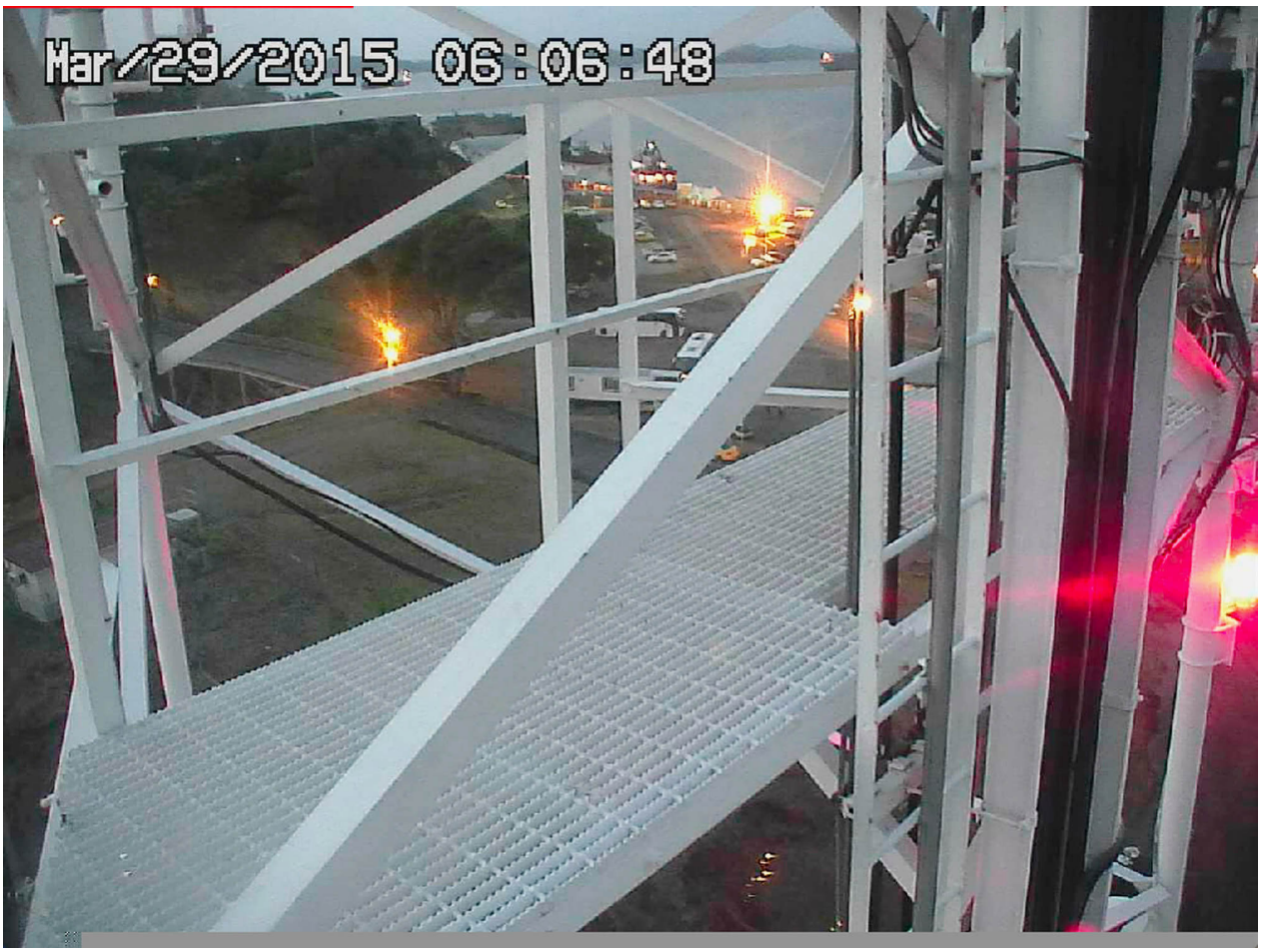
Notes

First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019

Sources

Webcam Gatun Locks, Panama Canal, http://www.pancanal.com

org Gatun Locks



type	date	filename	size	author
video	10.05.2021	gatun-cam3.mp4	53,16MB	Michiel De Cleene

category
animal, data storage, economy, encyclopaedia, interference, landscape, precipitation, Reference Guide, sea, technology

08:38:57

_44A6588.dng
At 13:26:43 I took a photograph of a concrete building without windows in an industrial zone just south of Brussels.

_44A6590.dng
At 16:46:15 I photographed a succession of office buildings in the same industrial zone.

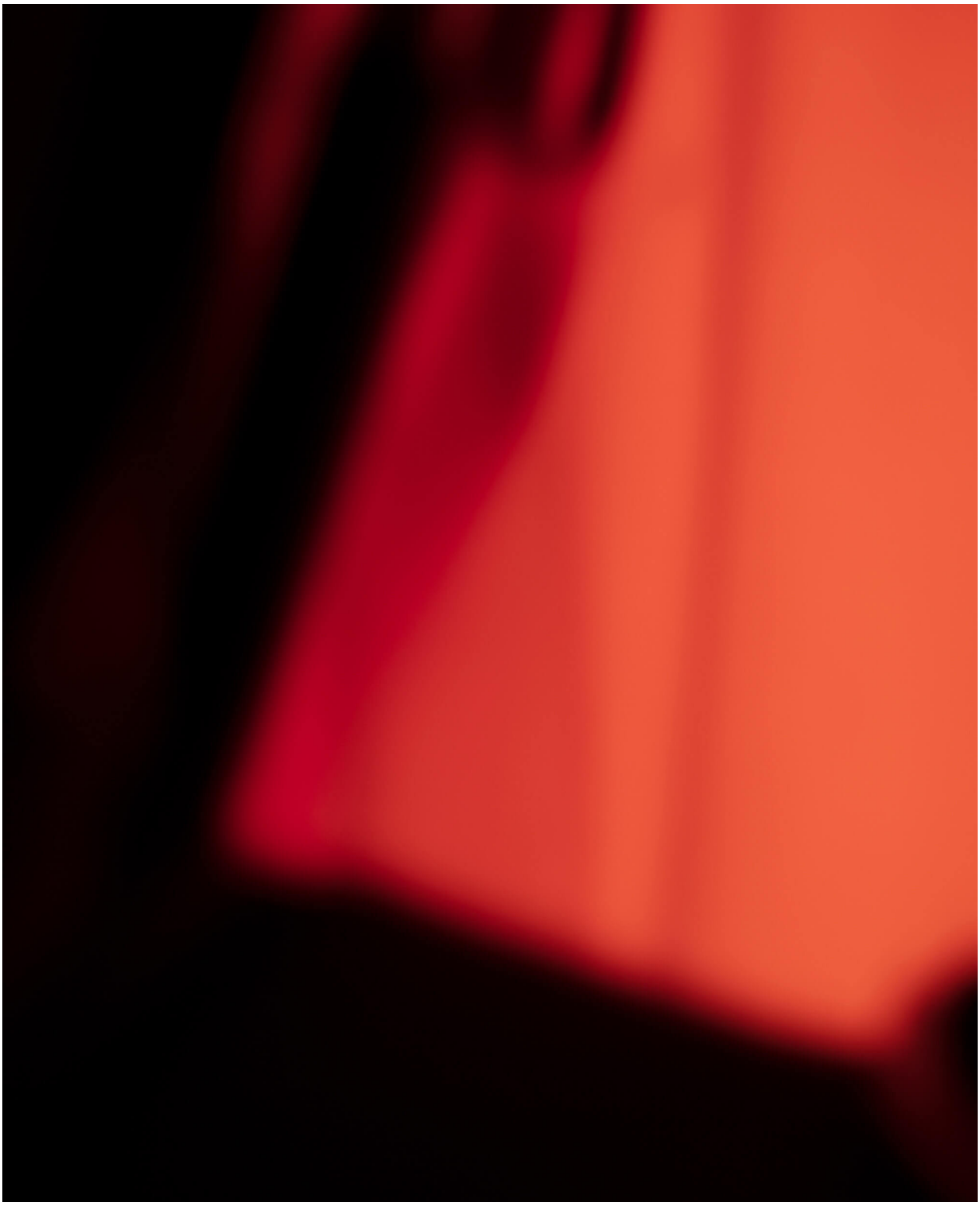
_44A6589.dng
I must have walked about 1 kilometer between the concrete building without windows and the section of the industrial zone with the offices. At 13:43:49, the camera, safely stored in my backpack, recorded 0.4 seconds of the 20 minutes it took me to get there.

In *The Snows of Venice*, Alexander Kluge wonders whether he can take the liberty to conjure up what the sky looked like on 31 December 1799, as Schiller made his way to Goethe's house. He goes on by saying that, historically, there's a 'LACK OF SENSORY ATTENTION AT CRUCIAL MOMENTS'.[1] There are exceptions, though, like the cameraman that was sent out to document the fireworks on New Year's Day 2000. The camera was turned on prematurely. The batteries were used up by midnight, but 'certain gray tones, however, filtered through the cracks of its protective case, conveyed the motion of the walking cameraman, the transportation. The incompletely shut, low-information container was documented exactly […] To this day it provides inexact testimony as to the qualities of the leather of a twenty-first century carrying case and the precise sensitivity to light and dark demonstrated by a twenty-first century recording medium.'[2]

Sources

1 Lerner, B., Kluge, A. *The Snows of Venice*. Leipzig: Spector Books, 2018, p. 53
2 Ibid.

org Backpack



type	date	filename	size	author
photograph	15.02.2022	_44A6589.dng	37,87 MB	Michiel De Cleene

category
architecture, data storage, mistake, packaging, technology

08:39:00

A year ago, mid-August, just before sunrise, the mostly unlit office buildings line the road that leads to the underground parking. I turn off the ignition. I'm in F36. The walls are painted pink. Looking for the exit, I take the escalator and get stuck in an empty shopping mall. The music is playing but all the shops are closed off with steel shutters. So are the exits. I'm out of place. In keeping early customers out, the mall is keeping haphazard visitors in. I'm back in the parking lot. The elevator is broken. I take the stairs and walk by a homeless man, sleeping. There's shit on the floor. I open the door that leads out of the stairwell. It slams shut behind me. There's no doorknob. I find myself on a dark floor between mall and parking lot. People are sleeping; some are awake. Heads turn toward me. I start walking slightly uphill towards where I think I might find an exit, or an entrance. The scale of the architecture has shifted from car (F36) and customer (the closed mall) to truck. I find myself amidst the supply-chain. It takes five minutes, maybe fifteen, maybe more to get out and see the office buildings towering over me in the first light of day.

The first light of day



type	date	filename	size	author
photograph	15.10.2021	_44A4965.dng	52 MB	Michiel De Cleene

category
angst, architecture, automobile, economy, map/plan, mistake, music, parking

08:39:04

At the Tunis Institut National du Patrimoine, the sand-covered floor has traced Anne Teresa De Keersmaeker's movements to Steve Reich's *Violin Phase*. The venue empties out. It is dark and the way back to the hotel through the medina is labyrinthian and eerie. It has been a couple days since we arrived, and I have managed to make a mental image of the inner city by memorizing some waymarks – intersections, buildings, shops – coupled to a direction. Sometimes, a newly entered street would give out to such a waymark – a peculiar sensation: a flash of spatial insight, like a crumpled ball of paper unfolding. The narrow streets turn and turn. Some passages are closed at night. I must improvise a route, but the basic mental structure to do so is missing. Shopkeepers have moved their goods inside.

I have no sense of orientation. I can't estimate distances nor can I tell north from south. Everything is scaleless. My highly simplified scheme of the city's layout gets us to our destination. The functional interpretation of Tunis differs completely from the actual Tunis. It is a different city we crossed, and made while crossing.



type	date	filename	size	author
photograph	25.05.2021	_MG_1019.JPG	6,5MB	Arnout De Cleene

category
music, map/plan, sand, scale

08:39:08

This is a trace, and it is not.
Ceci est une trace et ne l'est pas.
What is a trace?
Qu'est-ce qu'une trace?
Le document n'en est pas, le document documente.
Documents what?
Peu importe, le mot 'document' est dérivé du latin *docere*, c'est à dire…
to show, to teach, to instruct. The document is docile, unlike the trace.
La trace ne montre pas, n'enseigne pas, n'instruit en rien, à moins d'interpréter.
The trace as indexical: it does not 'show' though one can see it. It does not teach,
sauf que tout nous pré-existe, ou plutôt, nous insiste, n'est-ce pas?
It doesn't: it's never there as such until we name it so.

Documenti!
Papiere!
Poètes, vos papiers!
(Léo Ferre 1956)

Le document.
Le dos-cul ment.
Le d'au-cul ment.
Le dé au cul ment.
Mais co-ment?

Butt how?
The do-cum-meant.
The doc-cue-mint.
The dock-comment.

This is a cardboard mousepad.
Are you happy now?
Are you happy?
Are you?
Now?

***document**: a paper or set of papers with written or printed information, especially of an official type. (https://dictionary.cambridge.org/us/dictionary/engli*

'He's more of an official type.'

*A **document** is a written, drawn, presented, or memorialized representation of thought, often the manifestation of non-fictional, as well as fictional, content.*
(https://en.wikipedia.org/wiki/Document)

'She was quite content.'

Tha back-ass lies!

Notes

- Sébastien Conard (1982) is a graphic artist, writer and teacher. He draws, writes and publishes comics, post-comics and artist's books. From 2023 until 2026, he will explore the graphic trace in the context of a postdoctoral research project at LUCA School of Arts.

Le dos-cul ment



type	date	filename	size	author
scan	06.01.2023	Conard-Mousepad2022.png	115KB	Sébastien Conard

category
book, data storage, manual, sign

08:39:35

The torn off section of roofing on the grass has part of a text carved in it: ‘UDI’ and ‘EN’ are still legible. It must have come from another roof; the one shown in the photograph has no missing sections, nor visible repairs.

The roofing that is still on the garage shows a drawing of some kind. A floorplan for a squarish building with a supporting column along each side, or the layout for a tactical explanation, perhaps.

Roofing (5) – UDI



type	date	filename	size	author
photograph	14.04.2021	IMG_6509.jpeg	6,90MB	Michiel De Cleene

category
automobile, decoration, fissure, map/plan, parking, roofing, sign

08:39:40

During the preparation of a seminar, I reread Pierre Bayard's *Qui a tué Roger Ackroyd?* (2008). On the inside of the back cover, there's an inscription: it appears I wrote down a license plate number – something I have the habit of doing when a situation seems suspicious.

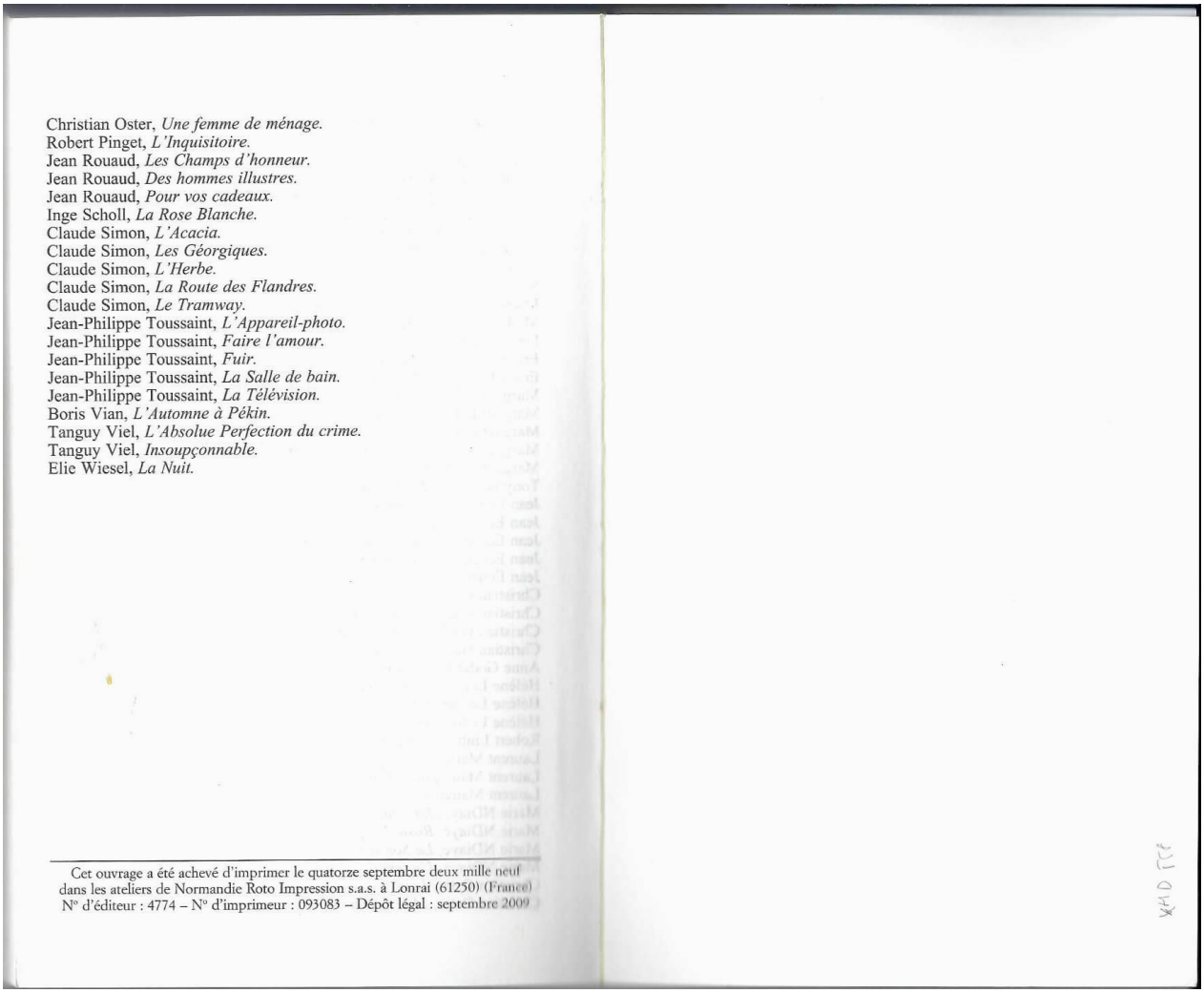
In *Qui à tué Roger Ackroyd?*, Bayard analyzes Agatha Christie's famous detective novel *The Murder of Roger Ackroyd* (1926). The literary critic disagrees with detective Hercule Poirot's conclusion: Ackroyd's murderer is not the narrator, James Sheppard, as Poirot would have it. It's a delirious interpretation, 'consistant à rechercher minutieusement des indices, à interpréter des faits et à organiser nos déductions en une construction d'ensemble harmonieuse'.

The car with license plate number XHD 558 is unknown to me. I can't recall what I saw that urged me to write it down, nor the time or location when I saw it.

Sources

- Bayard, P. *Qui a tué Roger Ackroyd?* Paris: Minuit, 2008.

License Plate



Christian Oster, *Une femme de ménage.*
Robert Pinget, *L'Inquisitoire.*
Jean Rouaud, *Les Champs d'honneur.*
Jean Rouaud, *Des hommes illustres.*
Jean Rouaud, *Pour vos cadeaux.*
Inge Scholl, *La Rose Blanche.*
Claude Simon, *L'Acacia.*
Claude Simon, *Les Géorgiques.*
Claude Simon, *L'Herbe.*
Claude Simon, *La Route des Flandres.*
Claude Simon, *Le Tramway.*
Jean-Philippe Toussaint, *L'Appareil-photo.*
Jean-Philippe Toussaint, *Faire l'amour.*
Jean-Philippe Toussaint, *Fuir.*
Jean-Philippe Toussaint, *La Salle de bain.*
Jean-Philippe Toussaint, *La Télévision.*
Boris Vian, *L'Automne à Pékin.*
Tanguy Viel, *L'Absolue Perfection du crime.*
Tanguy Viel, *Insoupçonnable.*
Elie Wiesel, *La Nuit.*

Cet ouvrage a été achevé d'imprimer le quatorze septembre deux mille neuf
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N° d'éditeur : 4774 – N° d'imprimeur : 093083 – Dépôt légal : septembre 2009

type	date	filename	size	author
scan	15.08.2023	ackroyd.pdf	431 KB	Arnout De Cleene

category
angst, automobile, book, literature

08:39:45