Boem Paukeslag digital or analogue

Can the poem *Boem Paukeslag* by Paul van Ostaijen be transformed to a digital medium

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Introduction

The Ebook is a relatively new medium, which can be a future for the reading of books[1]. Ebooks are read on one machine, an Ebook reader, Like the Sony Ereader[2] If these Ebooks have the future, something which not necessarily has to happen, then what will this mean for artists' books, poetry and Visual or Concrete Poetry?On the basis of poems from Paul van Ostaijen and digital poetry I researched how and in what form the transformation to an Ebook can evolve.

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1   http://en.wikipedia.org/wiki/E-book
2   http://www.sony.co.uk/hub/reader-ebook.

Visual & Concrete Poetry

Wikipedia has two different definitions about Concrete Poetry[3] and Visual Poetry[4]. In the text about Visual Poetry are three views on the difference between Concrete Poetry and Visual Poetry. The first is that they are synonymous to each other, the second that visual poetry is a type, or sub-category of concrete poetry and the last one that Visual Poetry has evolved from Concrete Poetry. In the article they follow the last view, but this does not exclude the second one.
Visual Poetry can be a collage from pictures, textures mixed with words. Concrete Poetry can solitary exist from words and typography.
For this essay it is important to define in which category the work of Paul van Ostaijen fits. He solitary works with words and typography, this defines him automatically as a concrete Poet. But at one point in his work he started to treat the words as images, as typographic pictures. Whether this makes him more a Visual Poet than a Concrete Poet cannot be determined. The terms are very close together, and can even be similar in some options, like with Paul van Ostaijen.

Defining Paul van Ostaijen as a Concrete Visual Poet is only not enough to describe his work. He was more an humanitarian expressionist, and later more influenced by Dadaism and Early Surrealism[5,6].

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3 http://en.wikipedia.org/wiki/Concrete_poetry
4 http://en.wikipedia.org/wiki/Visual_poetry
5 http://en.wikipedia.org/wiki/Paul_van_ostaijen
6 Van Ostaijen, Paul. Music Hall. 8th Modified publication, Uitgeverij Bert Bakker, Amsterdam, 1982. Conposition and introduction by Gerrit Borgers.

Boem Paukeslag by Paul van Ostaijen.

Paul van Ostaijen[7] was born in Antwerp on the 22th of February in 1896. he was a son of a plumber and left school early, against the wishes of his father (who worked himself up the ladder, through working hard). Van Ostaijen had his first job as a city-hall employee, before and during WO I. He later worked as a journalist at several papers and magazines, among the Carolus, de Vlaamsche Gazet, De Antwerpscge Courant and the Flemisch student-magazine De Goedendag.
In 1916 his first poems were published; Music Hall, which was partially filled with meaningful-poetry, still a bit awkward but it served as a starting point for his later poetry. Two years later his second book of poems were published, Het Sienjaal. Where he had developed himself into the first Flemish humanitarian expressionist. From his first publication people could already discover a theoretical, almost absolute, interest for the visual art and literature. He got to know, and became a advocate for, Cubism; pure from the literature written about the subject. Because of his theoretical interests and high intelligence he became, on a young age, of high importance in a group of painters and writers. But most people stayed on a safe distance, because of his capability to give hard criticism and execrate artists that wandered of the path (he was capable to do this to himself too). Not only there was an interest for mysticism in his poetry, he even saw poetry as the lowest staircase of the mystical ecstasy: "Like the ecstasy" he quotes in the Gebruiksaanwijzing der lyriek, "poetry has nothing to say, apart from being fulfilled of the thing that is non sayable.
In 1919-1921 Paul van Ostaijen worked and lived in Berlin, due to some accusations and a conviction in Antwerp. In this period his production level was higher than ever, and he wrote his Feesten van Angst en Pijn and *Bezette Stad* (Parties of Fear and Pain, Occupied City). There was a significant difference between the two new publications and the ones before his coming to Berlin. Due to the falling of idealism after the truce in the war, it dawned to van Ostaijen that the form of the poem, which is in fact the poem itself, became more and more in the background and only had a serving and not a forming role. He tried not only the words that are heard, but also make the words that are written or visual subservient in the poem. Which evolved in rhythmic typography.
Paul van Ostaijen died at the age of 32 on 18th March in 1928.

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7   Van Ostaijen, Paul. Music Hall. 8th Modified publication, Uitgeverij Bert Bakker, Amsterdam, 1982. Conposition and introduction by Gerrit Borgers.

Paul van Ostaijen, Bezette Stad

Paul van Ostaijen said himself about *Bezette Stad*[8]: "a poison used as an antidote". *Bezette Stad* was originally written for Feesten van Angst en Pijn, but would later be on it's own.
Bezette Stad was, like Feesten van Angst en Pijn, written while he lived in Berlin. In several letters to friends, who were still in Antwerp, he had written that the city of Berlin was upsetting him and that he wanted to come back to the Sinjorenstad[9]. This and other cultural issues, are subjects in the poems of *Bezette Stad*[10]. *Boem Paukeslag* is known as Paul van Ostaijen most famous work[11].
The poem is very close to a musical piece, a partiture according to Paul Witteman in the Volkskrant of 11 march 2006. He refers at the poem: "as if it is a partiture, played without an conductor. The rhythm is out of hand, it has exclamation marks, uppercase letters, stayed off words and leaking sentences, witch all make the reader restless. Van Ostaijen was not a poet of dreamy melodies, he imitated on paper the expression of heated instruments."[12]
The poem is special in it's rudeness, the fact that it is a chaos which you cannot catch in the blink of an eye. You have to examine it to read it, see where to start, imagine the big words being screamed at you and the small words whispered. When reading the poem, especially aloud, you are in the situation Paul van Ostaijen was when he wrote it.

"The medium is the message" stated by Marshall McLuhan[13], can also be applied to the *Boem Paukeslag* poem by Paul van Ostaijen. When the *Boem Paukeslag* is in the codex, that is the message. But what will the message be when it is digital and on an Ebook.

A nice things about the design of the original poem, is the use of typesetting. In van Ostaijen's book *Feesten van Angst en Pijn*, which he never got to finish, you can see how he wrote his poems, by hand, on paper. He must had in mind, that eventually the translation must be made into pressure lead and typesetting.

In the poem *Boem Paukeslag* the words are placed on a certain position on the page. This position is important for the meaning and the tone of the poem.
The First word you see when looking at the page is "BOEM", in bold closely placed together uppercase letters. It screams its meaning, and adds more power to its meaning. The second word "PAUKESLAG", also in bold and uppercase letters but smaller than the previous word. It is placed more to the middle of the page, actually starting at he "E" of "BOEM". Van Ostaijen makes a big entrance to his poem with these powerful words. The letters look like they are woodcuts, because of there imperfections. Especially visible in the word "PAUKESLAG", you can see the "a" and the "e" are not equal to other "a's" and "e's", like they would be in a lead pressure font. The thickness of the letters is also not equal in each letter. The words "BOEM", "PAUKESLAG", "PLAT" and
"0_____o" are also the only ones in a sans-serif font, the rest is all in serif.
"daar ligt alles   PLAT"
(There everything lies flat)
"PLAT" is in uppercase letters, and more to the right of the page than "daar ligt alles", but on the same line. "PLAT" is in a diagonal line with the first two words. So they form a new shape.

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8   Van Ostaijen, Paul. Bezette Stad. First publication, De Sikkel, Antwerpen, 1918-1921. Accomplished by Geert Buelens. Page 11 third alinea.
9   Van Ostaijen, Paul. Bezette Stad. First publication, De Sikkel, Antwerpen, 1918-1921. Accomplished by Geert Buelens. Page 16 second alinea.
10 http://boeken.vpro.nl/boeken/31987233/
11 http://en.wikipedia.org/wiki/Paul_van_Ostaijen
12 Translated from the article from the Volkskrant on 11 march 2006 by Paul Witteman
    http://www.volkskrant.nl/archief_gratis/article564532.ece/De_muziek_van_BOEM_Paukenslag
13 McLuhan, Marshall. Understanding Media: The Extensions of Man 1st Edition, McGraw Hill, 1964

The "0_____o" are a zero (or an uppercase "O" in a very narrow font) and a lowercase "o" (a different font than the rest of the poem), but the zero represents an uppercase "O". It is a long yearn, starting loud and ending more quit. It is like a decrescendo sign in musical notes.

The same thing, but now more crescendo like, he uses in the next three sentences. The repetition of the words, words coming back and the use of upper- and lowercase letters contribute to this crescendo.

"STOP!" Is the next word and line. Again uppercase letters, but now a narrow version of the font. Here he didn't chose for large letters, one of the reasons could be that the word in it self is powerful enough, or that the word stop doesn't need to be screamed, only be said with power.

The next two lines contain small words, with no punctuation (drama in full battle whores snakes throw themselves on honest men the family staggers the factory staggers). Only the last three words in the poem; "de fabriek wankelt" are bigger.

"De eer wankelt ligt er alle begrippen VALLEN" (the honor staggers lays there all concepts FALL). The font is bigger in this sentence, and "VALLEN" is in uppercase letters. "VALLEN" represents the outcome of the previous words, it all staggers first and then falls. But there is a stop; "HALT!" In small uppercase letters, diagonal on the page, underneath "VALLEN". It is a clear end to the poem, on the bottom right of the page.

The second important thing about the design of the poem, is the use of paper and the codex. *Boem Paukeslag* is a poem in the bundle called *Bezette Stad*. This bundle is a codex, with black and white poems. The bundle has poems that stand alone in the book, and poems that belong to chapters and subchapters. *Boem Paukeslag* belongs to *Music Hall 2*, which belongs to *De Kringen naar binnen*. The order of the chapters is not very clear, like a literature book would be. Each chapter has a title page, but these are designed like they could be a visual poem itself. Another important thing is that each poem contains of one page, it is not always clear, and sometimes you can read multiple poems as one.

BOEM

PAUKESLAG

PLAT

daar ligt alles

O———————————o
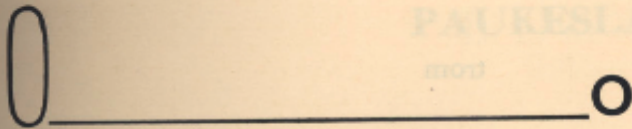
weer razen violen celli bassen koperen triangel

trommels PAUKEN

razen rennen razen rennen razen RENNEN

STOP!

drama in volle slag hoeren slangen werpen zich op eerlike mannen het gezin wankelt de fabriek wankelt de eer wankelt ligt er alle begrippen VALLEN

HALT!

Scan from Van Ostaijen, Paul. Bezette Stad. First publication, De Sikkel, Antwerpen, 1918-1921. Accomplished by Geert Buelens.

Electronic poetry

Loss Pequeño Glazier says in the introduction to his book Digital Poetics: "Much as with earlier technologies, the electronic medium not only provides a means of publishing and distribution but also, as a technology, enters the materials of writings. What writing is becomes altered by how it is physically written through its production technology, its files, codes, and URL's." "The same material influences occurred in the media of clay tablets, papyrus, and the codex, and the situation is no different now."[14]

In the poems of Paul van Ostaijen, like discussed in the previous chapter, the paper and the codex, as a medium, have an important influence in the poem. A poem is written for a certain technology, and altered for it. This is also why it is not correct to literally translate a poet from one medium to another medium. (See the next chapter for examples.)

E-poetry is poetry in the electronic-field, but you can say that didn't start on any computer of digital device. Poets like Jackson Mac Low (September 12th 1922 - December 8th 2004) used, like Mac Low called it, "chance-operational and deterministic methods for poetry writing", which he used since 1954 and only after June 1989 some have been computer automated. An example is in his poem *Stanzas for Iris Lezak* in May to October 1960. In this poem he reads through source text, this could be anything he was reading at the time, from which he drawled words, phrases, sentences which began with the letters of the seeds. The seeds would usually be the source text, an his poem's, title.

In the next example, from the bundle S*tanzas for Iris Lezak*[15], you can see the system. The title is Insect Assassins, and in each sentence the words begin, in order, with the letters i-n-s-e-c-t a-s-s-a-s-s-i-n-s.

Insect Assassins
by Jackson Mac Low

Injects no survive. Efforts control the
Animal survive. Survive. Animal survive. Survive. Injects no survive.

In nasty spitting eye cost. This
Assassin spitting spitting assassin spitting spitting in nasty spitting

Insectivorous nutriment species encounter Charles to
Are species species are species species insectivorous nutriment species

Into notoriety. Sweeping eastern capture testimony
As sweeping sweeping as sweeping sweeping into
   notoriety. Sweeping

Interest nervous succumb easily: composed tube
Adhesive succumb succumb adhesive succumb succumb interest
      nervous succumb

It near spider East closes thorax.
And spider spider and spider spider it near spider

Its needle. Specialized enlarged? Cutting tough

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14 Glazier, Loss Pequeño. Digital Poetics, The Making of E-Poetries. University of Alabama Press, 2002.
15 Mc Low, Jackson. Stanzas for Iris Lezak. Something Else Press, first edition, 1971.

A specialized specialized a specialized specialized its needle.
  Specialized

Is nontoxic secretion extremely contains that
Assassin-bug secretion secretion assassin-bug secretion secretion
        is nontoxic secretion

I needle-like snake. Enzymes compound TENDON
ANCHORING snake, snake, ANCHORING snake, snake, I
        needle-like snake,

INLET not significant, effect cockroach. Thus
About significant, significant, about significant, significant,
      INLET not significant,

Insect "natural" surround enzyme constituents time
After surround surround after surround surround insect "natural"
        surround

Internal nerve. Sucks especially contents through.
Against sucks sucks. Against sucks sucks. Internal nerve. Sucks

Immediate now share extinguishing controlling them.
Arises: share share arises: share share immediate now share

Insecticide? Needs. Sap; episode. Cimicidae thoroughly
Attributed sap; sap; attributed sap; sap; insecticide? Needs. Sap;

Insects numbing seconds. Each channels. They.
Accordingly seconds. Seconds. Accordingly seconds. Seconds.
   *Insects numbing seconds.*

These systems in poetry were a inspiration for computer generated poems and E-poetry. But lots of these programmed poems, would eventually use the codex format to be published. Presently more poets are writing directly on and for the screen, were the poems are saved on the world wide web, CD-ROMs or floppy-disks. This also effects the writing, because like said before the medium takes the production and distribution on itself but also enters the material of writing.[16]

The Electronic Poetry Centre (EPC) is an online archive and resource for digital poetry in the USA. Founded by Loss Pequeño Glazier and Charles Bernstein in 1995, they were one of the first online resources for poetry.[17]

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16 Glazier, Loss Pequeño. Digital Poetics, The Making of E-Poetries. University of Alabama Press, 2002.
17 http://en.wikipedia.org/wiki/Electronic_Poetry_Center

Loss Pequeño Glazier himself is also a digital poetic, making E-poetries and writings about them, for poems and writings see http://epc.buffalo.edu/authors/glazier/#online.
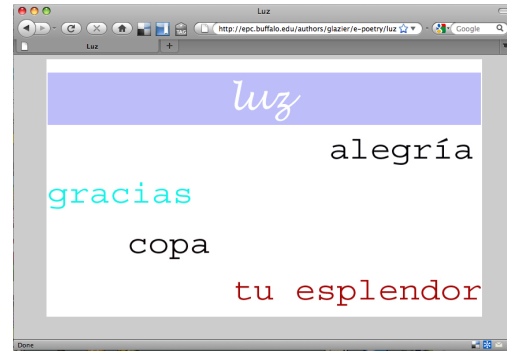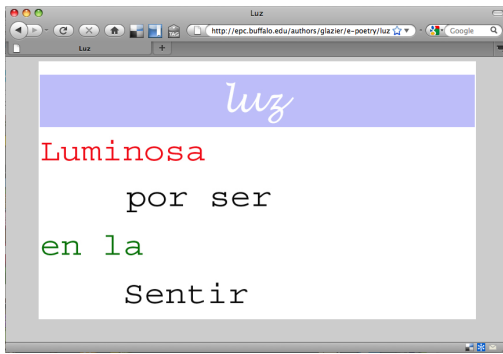
An example of a poem by Glazier is the E-poem *Luz*. He developed it in 2005 and calls it a "Digitally-generated choreography for text & dance." It is a webbased poem, with the title in a lightblue header. The full poem consists 4 lines, images with words in different colors (lightblue, red, green and black). There is one word per image, a horizontal elongated shape, with white as a background color. The words are all placed on different horizontal-locations in the image. In the sourse code of the page you can see that the images are randomly picked by a script:

```
// The random number generator.

    function rand(n) {
    seed = (0x015a4e35 * seed) % 0x7fffffff;
    return (seed >> 16) % n;
    }

    var now = new Date()
    var seed = now.getTime() % 0xffffffff

    // Where you place this is where the random object will be displayed.

document.write(a2[rand(a1.length)])
```
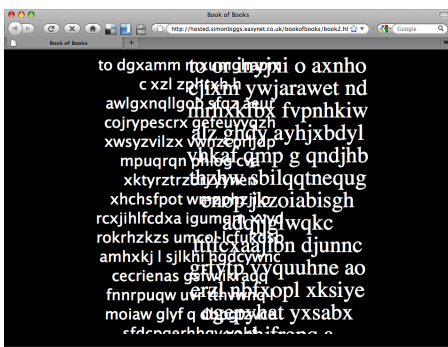
This poem is an example of a programmed E-poem. The artist, Glazier, adds different words, images and instructions to an program, here a self written script, and the program generates the poem. Which will be different each time you load it. A poem like this is made for the web, and it can only function, as is was meant to be, on the web.

Another example of a form of E-poem is the animation, or game. Simon Biggs is a digital poet, artist and writer[18], and connected to the EPC. He makes digital poetry using flash and html. An

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18 http://www.littlepig.org.uk/

example is his *This is not a hypertext*. The work is web based, and is made for viewing in a browser. When opening the poem, through a link on Biggs website, the poem opens in a pop-up window. The poem consists of random words, non readable text. Which you can move up and down, and enlarge with moving your mouse over it. When smaller, the text splits up in two columns, who overlap, but are not linear to each other. The text goes through each other, overlap and blend into new shapes and letters. The poem is dynamic, and almost a game for the reader. On the website of Simon Biggs you can view more of his poems, artwork and writing.

The last example of an E-poem I want to discuss is a project by *idevelop*[19]: The longest poem in the word[20]. It is "composed by aggregating real-time public twitter updates and selecting those that rhyme". It is constantly growing at ~4000 verses per day"[21]. This poem - the question rises whether you can still call this a poem - is generated fully by a script, which collects tweets and composes them in a new form; the poem. The layout of the poem/website (here the poem is the website and vice versa) is like the layout of twitter itself.

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19 http://www.idevelop.ro/
20 http://www.longestpoemintheworld.com/
21 http://www.inspiredm.com/2009/08/31/the-most-creative-10-websites-and-apps-built-on-top-of-twitter/

The transformation of a - Paul van Ostaijen - poem from paper to E-book.

"Electronic literature, generally considered to exclude print literature that has been digitized, is by contrast "digital born," a first-generation digital object created on a computer and (usually) meant to be read on a computer."[22]
Hayles discusses in the book if electronic literature really is literature, because of the dissemination mechanisms of the internet and the Web. Given the fact that she calls electronic literature written for electronic mediums "digital born", so literature what is translated from an analogue medium to an electronic medium can we call "not digital born" or "analogue born." When translating "analogue born" literature to an electronic medium, you face a lot of problems, which I will discuss based on a few examples. Paul van Ostaijen's poem *Boem Paukeslag* is translated in different forms, all findable on the world wide web. These translations are done by amateurs and people familiar with the poem of their practice, the outcomes vary from a total loss of the meaning of the poem to a new layer for the poem.

Van Ostaijen *Elektries*, an early production of van Ostaijen's poems in a digital form: diskettes. Very hard to find, there are only screenshots available on the world wide web.[23]
This publication of Paul van Ostaijen *Elektries* was from digital publicist *Album*. Pieter Boddaert translated the poems of *Bezette Stad* into digital poems, already in 1996. He took the liberty to transform the poems so they would more (accordingly to him) fit the digital medium. He changed the font and the page became a more square screen. Doing this is first taking the whole poem apart, atomize each element and it's meaning and than putting it al back together in the different medium. Some examples from Paul van Ostaijen *Elektries*, the poem *Bordel*:
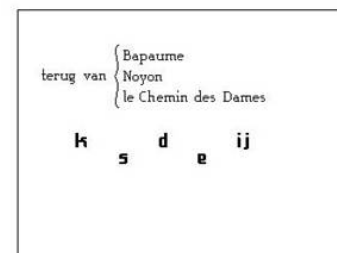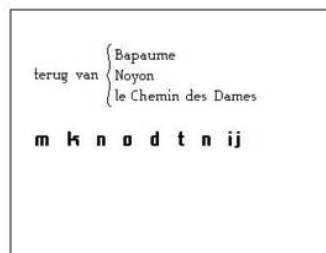
The poem transformed to digital text.
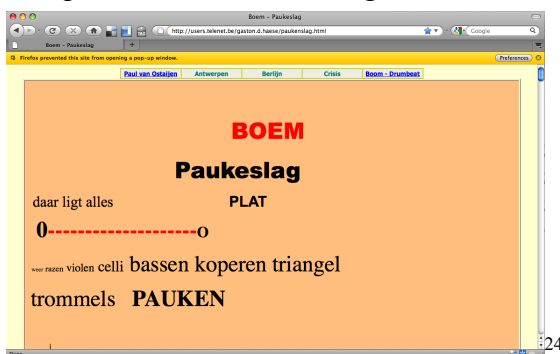
This example of van Ostaijens poem *Boem Paukeslag* is from Gaston D'Haese, and what he calls poetryweb. The author didn't seem to understand the element of the page in the bundle *Bezette Stad*. In the codex, each page is a separate poem, on this webpage they are all placed underneath each

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22 Taken from the first chapter of the book: Hayles, N. Katherine. Electronic literature, New Horizons for the Literary. University of Notre Dame, 2008.
23 Van Ostaijen 1996. Paul Van Ostaijen, design Bert Hendriks/Anne Mieke Eggenkamp/Peter Mertens, editor: Louis Stiller, Van Ostaijen elektries, diskettes, Amsterdam 1996, Publisher Album 1996.
24 http://users.telenet.be/gaston.d.haese/paukenslag.html

other, like one long poem on a scroll. The element of the page is brought back with a frame, outline and a different color than the rest of the page. The color of the frame is a very dark yellow, maybe a (bad) reference to the color of old paper? The typography of the poem is nothing like the real poem, and this is a good example of how you can destroy the meaning of the poem, by changing it's design or medium.

Animations of the poem.
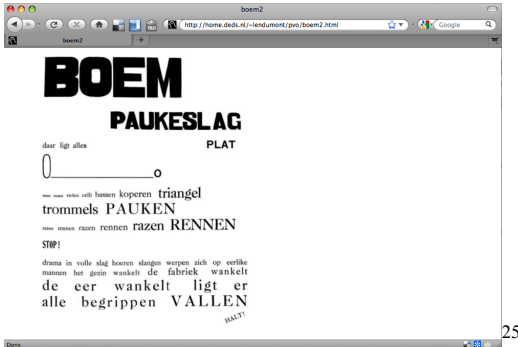
In the thesis of Len Dumont (former student Cultuur- en Wetenschapsstudies on Universiteit van Maastricht in 2006) he wrote about the poems of van Ostaijen and made a translation to the digital medium. His statement is that van Ostaijens poems are extremely useful to translate to animations. The animation he made for *Boem Paukeslag* uses the real typography, so probably scans of the poem from the codex. Len Dumont thought it was necessary to add music, and someone reading the poem aloud to the animation. These three elements add up to a mesh up, which has no reference to the original poem. This because in the real poem, you can see how you should read it, by the typography. An animation and a voice reading the poem aloud with music on the background doesn't do the poem justice. It is not necessary, it is simply too much. At last the element of the page is kept, not really visible, but you can guess where the page should end. But whether it is a good thing that he kept the element of the page is not certain. He didn't translate that part to a different form on the new medium.
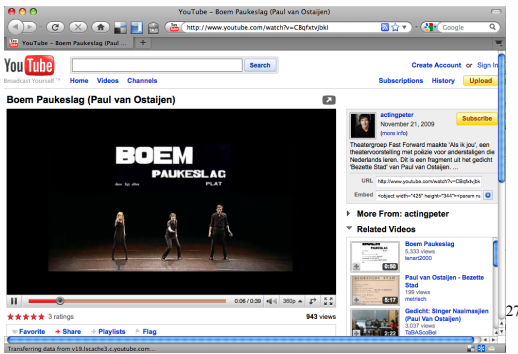
Scans of the books.
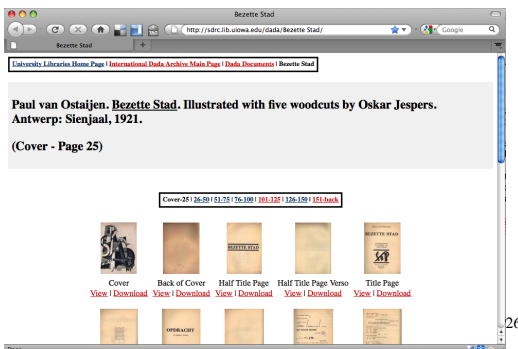
On this webpage, the whole bundle *Bezette Stad* was scanned, page per page, and displayed as downloadable images. It works good, using it. The only remark about it is the lost of spreads. Even if there is always one poem per page, poems next to each other have reactions/influence on each other.

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25 http://home.deds.nl/~lendumont/pvo/boem2.html
26 http://sdrc.lib.uiowa.edu/dada/Bezette%20Stad/

The poem used for a play or musical piece.

Dutch theater group *Fast Forward* made a translation of the poem *Boem Paukeslag* to a short play. This translation works better than last examples, because of a new added layer. A layer for the medium, which does the poem honor and keeps its meaning. They used the original typography, the words come up when they call them, a not necessary added layer. The three people doing the play, one woman and two man, scream and whisper the words in a way they thought it should be, and they got it pretty good.

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27 http://www.youtube.com/watch?v=CBqfxtvjbkI

Conclusion: What will work for van Ostaijen's poetry for reading it on a ebook.

Taking the facts discovered by analyzing the already available translations of the *Boem Paukeslag* poem to the digital medium, there are a few things to consider.
I discovered that an animation is not the best translation for the poem, because it doesn't add a new layer to the poem. It is not a real translation, it doesn't take an element, gets its content and communicates that content with the animation. The poem is written to be static and not dynamic. When it should be an animation, maybe it could contain other things than the words/typography.
Another element which is important in the *Boem Paukeslag* poem is the notion of the page. In the poem each word and letter is carefully placed on the page. The page is the framework, a very clear and obvious framework, with clear borders. Van Ostaijen uses the page as a border for a poem, one page is one poem. To be able to translate this notion of the page to something digital like the world wide web and a browser, you need to know what the specific function of the positioning of the words on the page are. Knowing these functions, you have to atomize every single part of the poem, take it fully apart. When you have all the elements, functions and meanings you are able to put them together in a new form. The page for the *Boem Paukeslag* poem is a double border, namely the border of the end of the page and the border of the margins within the page.
The third important element is the typography. Van Ostaijen uses 3 fonts in the poem, one serif, one sans-serif and one what probably is a woodcut, printed with lead pressure. The fonts that are used can be *Caslon 540 BT* and *Helvetica*. These old techniques have a particular charm to it, the technique brings along imperfections. Digital works cannot have these imperfections, when there not scans. This is an element that will be lost when translating the poem to a digital medium. A new font has to be used, this can still be a serif and a sans-serif, but they have to be digital fonts, made for the screen.
The last element I want to discuss is the codex, the poetry bundle. The *Boem Paukeslag* poem is a poem in itself, it stands alone. But, it is presented in the form of a codex, the book of poetry *Bezette Stad*. Inside the book there is a hierarchy and a specific order. The hierarchy is the index of the codex, the chapters and subchapters. The order is front to back, and poem after poem. There is a poem before *Boem Paukeslag* and one after. You could say *Boem Paukeslag* is a standalone poem in the bigger picture. This element is hard to translate into a digital form when not translating the whole book. So it is best to accept the lost.
Like discussed in the previous paragraphs, some elements will get lost when translating the poem to a digital medium. But you can also add new elements, this is a hard thing to do because the writer is dead and things you add can do the opposite from what van Ostaijen wanted it to represent.

When translating the poem *Boem Paukeslag* to a digital form, namely an .epub the notion of the page will get lost. E-book readers don't all have the same size, but you want it to be readable on each one of them. So the poem has to be split into several 'pages'. This can be done to split the poem up into several chapters, for the epub-file. Than the parts will be in different pages.
The way to split the poem up can be done, like most of the translated poems on the internet also did. The opening with only the word "BOEM" can be very powerful, after that on a new page "PAUKESLAG" too. So you can cut the poem up in its chapters, each part on a new page.
The fonts that can be used, for the digital epub-file, are for example the *Adobe Caslon*[28] and *Helvetica Neue*[29]. For the woodcut letters, one can use is *Arial Black*[30]. These fonts all work well on a screen, a important aspect for an epub-file. Not because the Ebooks need to have screen fonts, but because epub-files are not always read on a Ebook. They can also be read on a computer or Ipad.
The positioning of the words on the epub file has to be consistent with the original poem, some of it

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28 http://en.wikipedia.org/wiki/Caslon
29 http://en.wikipedia.org/wiki/Helvetica
30 http://en.wikipedia.org/wiki/Arial

will get lost because the page size is not consistent on E-books nor epub-files.
After all it is not an easy thing to transform the *Boem Paukeslag* poem by Paul van Ostaijen to an digital medium like an Ebook. There are lots of elements to keep in mind, things will get lost, but these loses need to be accepted. If E-books and epub-files have the future, an uncertain fact[31], the books of Paul van Ostaijen will at some point be translated to an epub-file. In what form eventually the future will bring. But at this point there has to be more experiments on it, so the best way of translating can be found.

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31 http://online.wsj.com/article/SB123980920727621353.html

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Articles

Translated from the article from the Volkskrant on 11 march 2006 by Paul Witteman
http://www.volkskrant.nl/archief_gratis/article564532.ece/De_muziek_van_BOEM_Paukenslag
An article from the Volkskrant on 11 march 2006 by Paul Witteman
http://www.volkskrant.nl/archief_gratis/article564532.ece/De_muziek_van_BOEM_Paukenslag

Webpages (apart from the webpages already displayed as footnotes)

http://www.youtube.com/watch?v=R8Vn_65yBD4&feature=related (George Antheil, Ballet
    mècanique, part 1. See also part 2. The poem and the musical piece stand alone, but the
    beginning of the piece and the beginning of the poem can read/heard as to be similar. (From
    the article from the Volkskrant on 11 march 2006 by Paul Witteman
http://www.volkskrant.nl/archief_gratis/article564532.ece/De_muziek_van_BOEM_Paukenslag))
http://www.youtube.com/watch?v=pQu0Ss2GEpM (Collage rond *Boem Paukeslag* van Paul van
    Ostaijen voor de PoëzieMovie-wedstrijd van het Letterenhuis. Muziek: 7E Phalanx –
    "Pulse".)
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