

I know that Alfred Appel - a writer I love, whose Art of Celebration I reviewed glowingly for The New York Times, wrote an annotated Lolita. But I have not read it. I recently came across this incredible text from Lolita on my article. I was writing about tennis in American fiction -

She was more of a nymphet than ever, with her apricot-colored limbs, in her sub-teen tennis togs! ... the white wide little-boy shirts, the slender waist, the apricot midriff, the white breastkerchief whose ribbons went up and encircled her neck to end behind in a dangling knot leaving bare her gaspingly young and adorable apricot shoulder blades with that pubescence and those lovely gentle bones, and the smooth downward-tapering back. Her cap had a white peak. Her racket had cost me a small fortune! ...

Nabokov laughs this word forever.

How redutive he makes first w + it!

V.M. knows sports. The tennis she gets concerned for.

I could read this sentence as many times as there are great groundstrokes when Nadal plays a Del Batio.

I love his becoming an old funny-punching ground, with a practical mind, in

She would wait and relax for a bar or two of white-lined time before going into the act of serving, and often bounced the ball once or twice, or pawed the ground a little, always at ease, always rather vague about the score, always cheerful as she seldom was in the dark life she led at home. Her tennis was the highest point to which I can imagine a young creature bringing the art of make-believe. ...] and more of the same here.

The exquisite clarity of all her movements had its auditory counterpart in the pure ringing sound of her every stroke. The ball when it entered her aura of control became somehow whiter, its resilience somehow richer, and the instrument of precision she used upon it seemed inordinately prehensile and deliberate at the moment of clinging contact. Her form was, indeed, an absolutely perfect imitation of absolutely top-notch tennis... My Lolita had a way of raising her bent left knee at the ample and springy start of the service cycle when there would develop and hang in the sun for a second a vital web of balance between toed foot, pristine armpit,

I can't get over it.

Brilliant including the hint of a fuff

The ridge of his crazy obsession

Does anyone else see language the way he does? So playful!

burnished arm and far back-flung racket, as she smiled up with gleaming teeth at the small globe suspended so high in the zenith of the powerful and graceful cosmos she had created for the express purpose of falling upon it with a clean resounding crack of her golden whip.

This last sentence is more erotic than Henry anything but really Miller or Zeevitz pornography

"THE

ANNOTATED

READER?"

THE ANNOTATED READER

**EDITED BY RYAN GANDER AND JONATHAN P. WATTS
PROOFREADING BY RYAN GANDER'S STUDIO AND JONATHAN P. WATTS
COORDINATED BY PHOEBE PRYOR
ORIGINAL DESIGN BY EMILY BRYSON, LAUREN DOUGHTY AND STRUKTUR DESIGN LTD.
G5 YELLOW EDITION DESIGNED BY ÅBÅKE
ORIGINALLY PUBLISHED BY RYAN GANDER'S STUDIO
THIS EDITION BY DENT-DE-LEONE 2019
ISBN 978-1-907908-54-5**

THE ANNOTATED READER IS AN EXHIBITION-AS-PUBLICATION, OR PUBLICATION-AS-EXHIBITION CONSISTING OF TEXTS SELECTED AND ANNOTATED BY INVITED CREATIVES, ARTISTS, ACADEMICS, WRITERS, MUSICIANS, AND DESIGNERS. ANNOTATIONS ADD A FURTHER LAYER TO THE TEXTS, DEMONSTRATING OR SUGGESTING WAYS OF READING, DISPLAYING THOUGHT, AND COMPLICATING THE RELATIONSHIP BETWEEN IMAGE AND TEXT, READING AND LOOKING. NO TWO ANNOTATED TEXTS ARE THE SAME.

THE PUBLICATION REMAINS A COPYRIGHT FREE RESOURCE FOR EDUCATIONAL USE.

THANK YOU TO ALL INVITED CONTRIBUTORS FOR GIVING TIME TO MAKE THIS READER POSSIBLE.

THANKS GO, TOO, TO THE PRODUCTION TEAM AT RYAN GANDER'S STUDIO, PARTICULARLY LAUREN DOUGHTY AND EMILY BRYSON FOR ASSEMBLING AND DESIGNING THE READER, AND, MOST IMPORTANTLY, PHOEBE PRYOR FOR HER TIRELESS EDITORIAL EFFORTS OVER THE PAST YEAR. FINALLY, WE WOULD LIKE TO THANK GIPPING PRESS, SUFFOLK, FOR SPONSORING THE PRINTING OF THE FIRST EDITION OF THE ANNOTATED READER. THIS YELLOW EDITION IS FINANCED BY THE SALES OF RYAN GANDER'S ARTISTS' COCKTAILS BOOK.

© 2018 RYAN GANDER AND THE AUTHORS. ALL RIGHTS RESERVED.