

Joannet Harris

1.50

ONCE AGAIN

to the snark

jean-françois bory

O N C E A G A I N

translated by lee hildreth

a new directions book

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Second Printing

ONCE AGAIN

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"The future," wrote Mallarmé, "is never more than the bursting forth of what ought to have occurred earlier, or near the origin." Now, while it is generally agreed that it is not possible to determine the origin of writing, there are many who will accept the Bible as the first expression of literature, the first book. This idea, which dates only from the Middle Ages, limits language to a conception of the world that is no longer at all adapted to the contemporary period. This concept of writing, which is still prevalent, goes back to the time when, as Garnier puts it, "Hypothetical Indo-European shepherds were tending their flocks and dividing the world into three elements: themselves (the ego, the subject), the flock (the universe, the object), and action (the verb necessary for the exploitation of the flock).

The writer, in spite of his will to independence, constantly places himself in a mental universe, in a civilization, that can only be that of the past.

The crisis of language, the re-examination of its nature that has taken place since the beginning of this century, seems to have been only a constant struggle, from Joyce to Robbe-Grillet, doomed to failure from the outset, in the problem that it debated of the writer in relation to the act of writing. In other words, the observer, while realizing that he could not succeed in approaching reality with his eyes free of preconceptions, nevertheless sought the approach to that reality through a tool (writing), never suspecting that this tool was in itself a reality, one thing among other things.

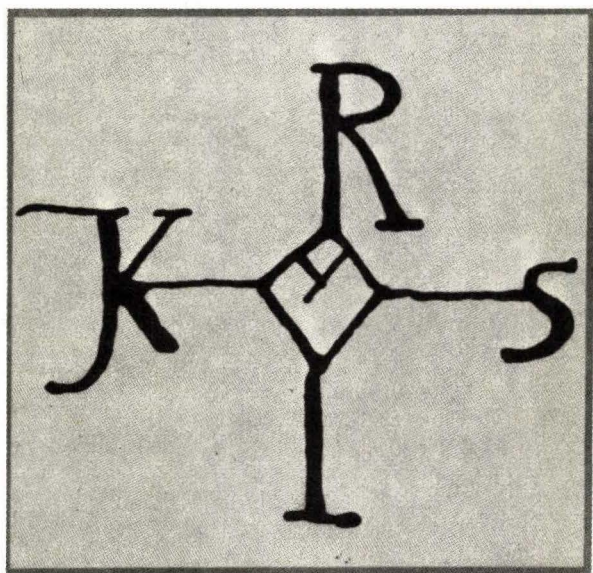
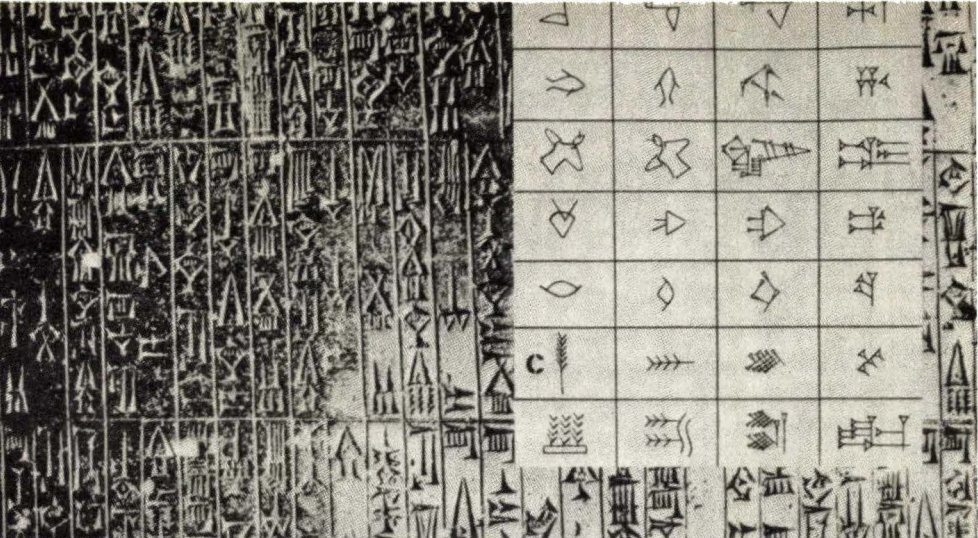
The constant, unconscious oppression of the entire existing literary apparatus, from publishing to the bookshop

and right down to the most distracted reader, is in this respect of great significance. It confines literature to *belles-lettres*, thereby cancelling out a whole area of writing. We are surrounded not only by signs, but by a multitude of optical signals, signs that are independent of the usual development of a story.

In taking its roots and in developing itself from elements that until then had not been considered to be part of literature (posters, signs, milestones), Concrete Poetry has only gone back to the origins of literature, picking up a thin thread which, in spite of the crushing weight of the Judaeo-Christian tradition, has always been maintained, from the code of Hammurabi through the manuscripts of the master









calligraphers of the Middle Ages and on down to the “Fol-
 lies” of Nicolas Cirier. The examples can be multiplied
ad infinitum. The fact that this phenomenon has manifested
 itself through the ages and that examples of it can be found
 in the writings of Lewis Carroll, Mallarmé, Jarry, Apol-
 linaire, Chlebnikov, Ilya Zdanevitch, Schwitters, Cummings,
 and even in the work of one of the most representative
 writers of narrative realism, William Faulkner (the eye
 drawn between two words in *The Sound and the Fury*)
 proves the need and the importance of the ideogrammic con-
 cept, in its general sense of spatial or visual syntax as well



as in its “specific sense (Fenollosa/Pound) of method of composition based on the direct juxtaposition of elements” (D. Pignatari and E. de Campos).

Developing from objective elements, within a few years’ time Concrete Poetry has been able to attain a rigor, an absolutely remarkable expression. So much so that it may be asked if we are not in the presence of a new esthetic which could bring a revolution, particularly in the relations between language and consciousness.

In 1952, in Sao Paulo, Brazil, three poets, D. Pignatari, Haroldo and Augusto de Campos, translators in particular of Pound and Mayakovsky, founded the review *Noigandres*, named after the unknown word of the Provençal

language by a fundamental return to elementary articulations is not peculiar to a few isolated creators.

Here and there throughout the world similar work has been undertaken, which will form the foundation of a new form of communication. "Man, who is henceforth a cosmic being, will have a poetry on the scale of the universe." (Pierre Garnier)

These pursuits have now gained in scope. Magazines devoted to Concrete Poetry have been born here and there all over the world. In Argentina there is E. A. Vigo, who by the holes he makes in his texts allows an interplay to develop between the words or signs, superimposing several structural realities. In England we find the work of Finlay, Furnival, Thomas Clark; in Italy, Lora-Totino, Spatola; in Japan, Kitasono Katue and his plastic poems; in Austria Heinz Gappmayr; in Germany, Franz Mon, the magazine *Rot*, and the Stuttgart Group; in Czechoslovakia, the Prague Group and the magazine *Obraz a Pismo*; in America, Jeff Berner and the review *Stolen Paper*, Jonathan Williams who publishes "Jargon Books," etc. . . .

The layout of a text determines its informational rapidity. We have long been accustomed to reading newspapers by reading not from left to right, but from the largest word—headlines, etc.—(the most channelized information), to the smallest (the most diffuse information).

Three tendencies can already be distinguished in visual poetry:

a) the school of what are called the "type writers," largely Anglo-Saxon, who by using most often the sliding of one word into another make possible the discovery and the manifestation of a much richer and multiple information, the language splitting up within the same poem to become a commentary upon itself. These texts are usually intended for posters or signs.

b) *the machine-poems*. Still not very widely used, by multiplying the virtual possibilities of a text or message *ad infinitum*, the poet obliges the reader-spectator to sort things out, to make a choice. The text that is read is never the same for anyone, this also has the advantage of giving the spectator an actual participation.

c) *the book*. Up until the present time, the book had only been used as a support, a base. Writing was presented as a line that could be extended for several miles. The fact that literature had passed from the scroll to the book had not been a sign of progress. The rational utilization of paperbacks creates the desire to see other books, books whose interest is as much visual as literary. "The age of the book has yet to come. The book is not a sinking ship, but one that needs a new course, and is waiting for the captain who will chart this new direction for it. Authors who do not take an interest in it denounce it as being simply a lumber room of compositional incapability." (Kriwet)

Through force of habit the book has remained an object independent of the writer, a dead object. The rational use of the book remains to be achieved. The texts will be made to function as the book, each page being a fragment linked by a progression to another fragment, a cut-out.

The page itself can become a material, a statement, the information, the text, progressing or diminishing from page to page. The writer, thus becoming the layout artist of his book, will no longer write stories (or moments), but books. This is the case presented here, with the texts of Pignatari, Blaine, Gerz and Bory.

That is how this book has been composed, so that each page is constantly expanded by the next, that is, by forming a moving graph which attempts to situate itself on this side of reality. The graphic reality becomes a book which the mere fact of perusal can bring forth, cause to appear, and continue. . . .

DER Film of now

prima poesis

«sein blosses Dasein»?

(die Jesuiten-Bühne reussiert enfin ist eingegangen

in Realität) «wann holen sie unseren 1. Stock vom prospectus runter?»

zu spät (wie gewöhnlich)

is the film is now

ist gewöhnlich **KEEP BRITAIN TIDY** der Oberwestern fand sich stand vor **Dreck**
worauf man auf **M. Léon** zurückgriff & stillere **Wasser** «waren gut zu mir»
jetzt **dann** befühlt sich's tidy an etwa wie vorherwie vor
the birth of **control**

next shore into cockpit next Dia

«die Unschuld ist eigentlich ziemlich penibel wenn's darauf ankommt»

(some Maggi voll: darf ich anlehnen?) **Gäste sind's wenige** viele **TELLOW BR**

HANDE die Abschrift liess sich wenige dir **zu viel &** wo du hinläufst offene

Hände what do you answer **Nylon & Parker** (in Teltow) Gäste sind's nur noch die

Fragen Maggi a funny scala «gesellte sich zu seinen Wünschen» die unterstellten

durchkreuzen der Regen & sonstige Niederschläge (DAS Leben **DAS** Pronom

DAS sogenannte) die undurchdringlichen Träume Zypressen das bucklige

Land what do you answer oh it was not our intention

«auf den Jahrgang

der Debütanten bauen»

Luft fährt auf fröstelt

in das krumige Hirn & die banlieu

der Wolken (& die banlieu)

Parly im Bau & les lettres (dit: les lettres?)

oui le spasme

& das



leckt die Zunge nach
 mehrmeh (Orplid) ja nach Maggi nach
 (mit der Zunge über * und * fahrer.) dieses und
 jenes (eh dir der BIC-Pix die Jacke knöpft)

& «die Würde bewahren!»
 rostfrei am Druckpunkt sie duckt nicht sie schweisst nicht was
 weiss sie vom Laufschrift von Colgate von Zähnen (den kadmischen Brand in
 der DB bewahren

aufbewahren & wär's nur die Würde) sie reimt sich auf Phryne
 (Gefühle geben sich gern lückenhaft)



}	müssig?	}	wenn ich	}
	barfüssig?		wie ich	
	schlüssig?		als ich eh ich	

kein Tod kommt zu
 kein Tod zu
 keiner der du gewährt
 deiner Anmut
 Entsetzen
 Daphne «Kokon»



love-love
 bedient sich

JETZT
PUSH
Now
 BUTTON
W

432

du kannst den button drücken jederzeit

es kommt aufs gleiche raus histoires auf
Geschichten (the blue one God damit Clayton what
was it? .)

-warum man sich der Tagespresse (des Geruchs) noch nicht
bedient wo sie doch auf uns kommt » & where all about is Zipangu? ah im Westen
vom Westen? (vous m'avez fait peur) Urkunden Jahrbücher
to render back gimmicks

Maggi (sie banden sie mit dem Kopf nach unten äh woll'n se den Klöppel
des Zaren mal seh'n?) fand Anstellung in Horoskopen aus der Färbung des Rauchs
folgen Akkreditierte als Privatbriefe rarer&rarer wurden some facts within
in vain nicht dass ich ihren Namen wüsste that are without you
-sur l'art-

das Verschwemmte erhellt sich
sie läuft elle court sie sieht sich laufen
im Schalltampon (laufen) die fiebrige Tunnel-Glottis zum
schärfer einstellen entlang durch das geräuschvolle Zerzausen
von Schritten (sie läuft sie bauscht) ein(Ping-Pong
Ikaros)-en Archipelschatten lang

sie ist geranntgerannt
in einem Tunnel schon eine
geraume Zeit Zuspruch aus dem Verkehr -die flüssigen Inseln-
-die gewandten Verteiler-

davongelaufen wir werden uns Zeit lassen
wir werden uns Zeit nehmen
wir haben Zeit (um/zum/für)
wir haben noch nichts verloren nichts zu verlieren
(die Kamera überholt jetzt & schwenkt ihr ins Gesicht) die Kamera PING (ping)
balt sich (sie läuft) im Laufen

ihr nostril unter (Maggis) Kleid Pong
ins AGFA davonlaufen lassen Pong Pong
(Maggi flu) Cassar 1:2,8/45 mm Pong
sie läuft 1 dev. + ct. A tiring sur ARRIVE
sie lllll ... (trift ein)

-glauben Sie jetzt dass
ich Sie gesehen habe im ersten Rang auf der Presse-
tribüne hier da an der Brille erkennt
man's-

er vertei
geköpften Puppe
kam das crime schon ga

& schnitzt & schnitzt

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digte seine
n im Strafregister
r nicht vor

K. «C'est dans
mes bras qu'elle devient f
unterschreiben: «ich bin zu Rec
(& er schnitzte & schnitzte)
CRUNCH das war schon eh Ez es
unterweisen: «das ist schon längst
den ich hier eigentlich abhaben wo
«Et alors?
et après?» den Frieden
preziöse Arrangement (&)
Kropffedern endlich freigeig
(sanft wie Kompostlaub) sch

in den Dossiers zu verteidigen das
spruch unterm Steiss am Firmament
eben: Vergesslichkeit future
lussendlich -
gave it a break
schwimmer) «Ekel zu 90°» Anakronis-
uf die PVC-Brille) die
hzog» EIN LETZTES ZUCKEN überwog
cken» d'ailleurs lisez le
Maggi «vertraglich zu scherzen»
ie Fragen (& kein Schwanz
maltes Tor im weichen Stein»
lichkeit «für das Ganze»
um die gedruckte
amnesia

Eltern destillieren
subventionieren»
dir voraus eines

& schnitzt & schnitzt

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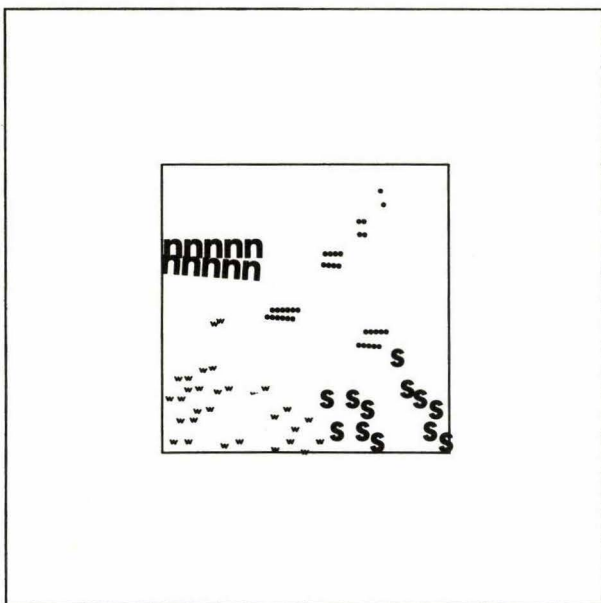
& schnitzt & schnitzt



Today new social structures are crystallizing, and they themselves imply the formation of means of communication derived from these formations through an appropriate coding (Frank, Moles, Bresson, Couffignal) on the feeling level of perception.

In all of these realizations it is psychic energy + driving forces that tend to accelerate the movement (linguistic development, a verbal mechanism which by its composition—syllables, syntactical acceleration—makes it possible for language to create itself).

The historical, concrete phase of the letter become convention rises (passes) to the level of the real.



“It is not necessary for words to rest for ever on the linear traces of names which do not claim any association. They could very well take advantage of their aleatoric or topologic, obscure

or prudent, grammatical
or visual fashion in the
grey air of significations
which stagnate above
each surface and disap-
pear for ever or stay
there according to cir-
cumstances.” (Bense)

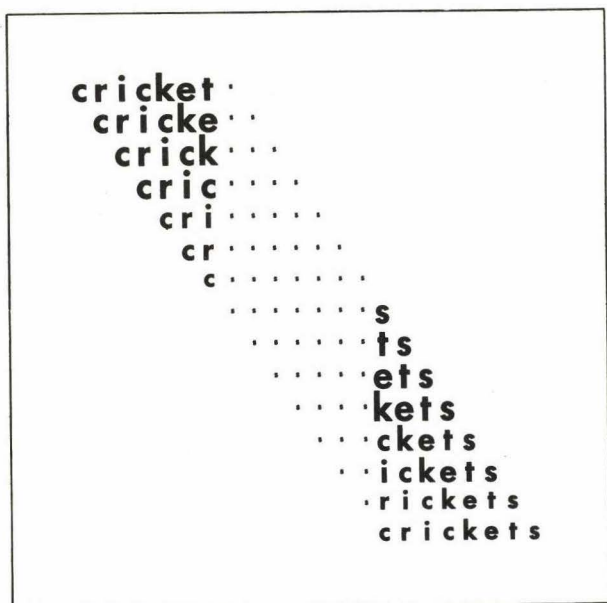
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Through the separation of the letters due to the typography, the typewriter makes possible an immediate objectification of the author with respect to what he is writing, thus allowing him to play on two zones of language: the visual (mechanical progression) and the accoustical (tension, noise). "I beg of you, seek nothing behind the phenomena. They constitute their own lesson." (Goethe)

i find man amazing (and sometimes quite wonderful)

		this
		clomping
		animal
	this	clomping
	this	animal
	clomping	this
	clomping	animal
	animal	this
	animal	clomping
this	clomping	animal
this	animal	clomping
clomping	this	animal
clomping	animal	this
animal	this	clomping
animal	clomping	this

news from other small worlds

**a louse of a german p w
stalag
mite**

**down at the formicary time flies
inst
ant**

**the favourite drink of scots poets
fly
te**

**be her butterfly or
be
he
moth**

**the future goes gadarene
pig
eon**

Jonathan Williams (U.S.A.), was one of the first to use the play possibilities of language here:

five far fetched literary rambles

**noah webster counts the animalcules two by two
ab cd ef gh ij kl mn op qr st uv wx yz**

**who according to coleridge is the fair soft flowing
daughter of fright
urine**

**what is the first really miltonic adjective
adamandeve**

**an aspect of a well hung wallpaper in a pre regency
gentile drawing room
pre
puce**

**who said great things are done when sprouts and
mountains meet
cole
ridge**

“We must be astonished by the gross error made by people when they imagine they are speaking in the name of things. The nature of language is to be concerned with itself alone.” (Novalis)

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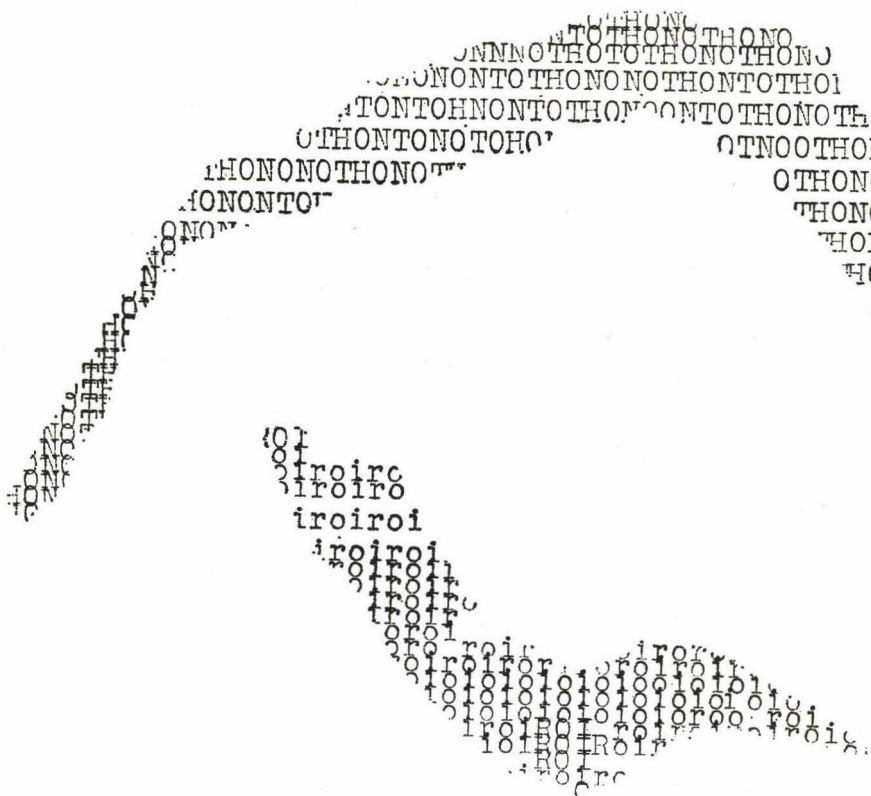
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l o c k b l a c k b l o c k b
l a c k b l o c k b l a c k b

In this homage to Malevich by Ian Hamilton Finlay, the intense vibration that is set up from one point to another of the linguistic field is produced by the similarity of the letters C, O, and B, which then take on their full oppositional value. Thereby showing that “writing is at the same time the seismographic reading of both a civilization and an individual, and that there exists a relation between the world and writing, that writing is in reality a series of curves transcribed from waves. A world of waves, of signals, of signs, of living matter. A psychotomy.” (Garnier)



An example of the poetry of Pierre Garnier, which is the ultimate degree attained by visual poetry. *Here*, by the transformation of the word sun (soleil) into its concrete components, the word becomes, as it was in its first age, a living organism in the universe.


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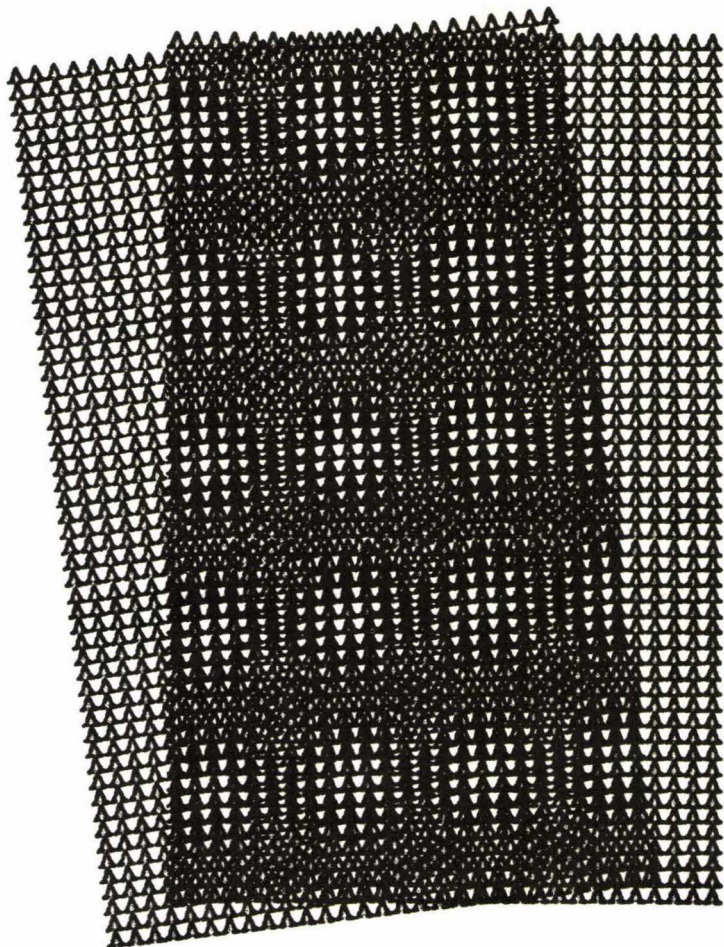
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i                   i i                   i
k       K K K K K K K K K K       k
i       K       i i       K       i
n       K       n n       K       n
g n i K i n g      g n i K i n g
       K                   K
g n i K i n g      g n i K i n g
n       K       n n       K       n
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FOOTBALL FORM-I

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FOOTBALL FORM-III

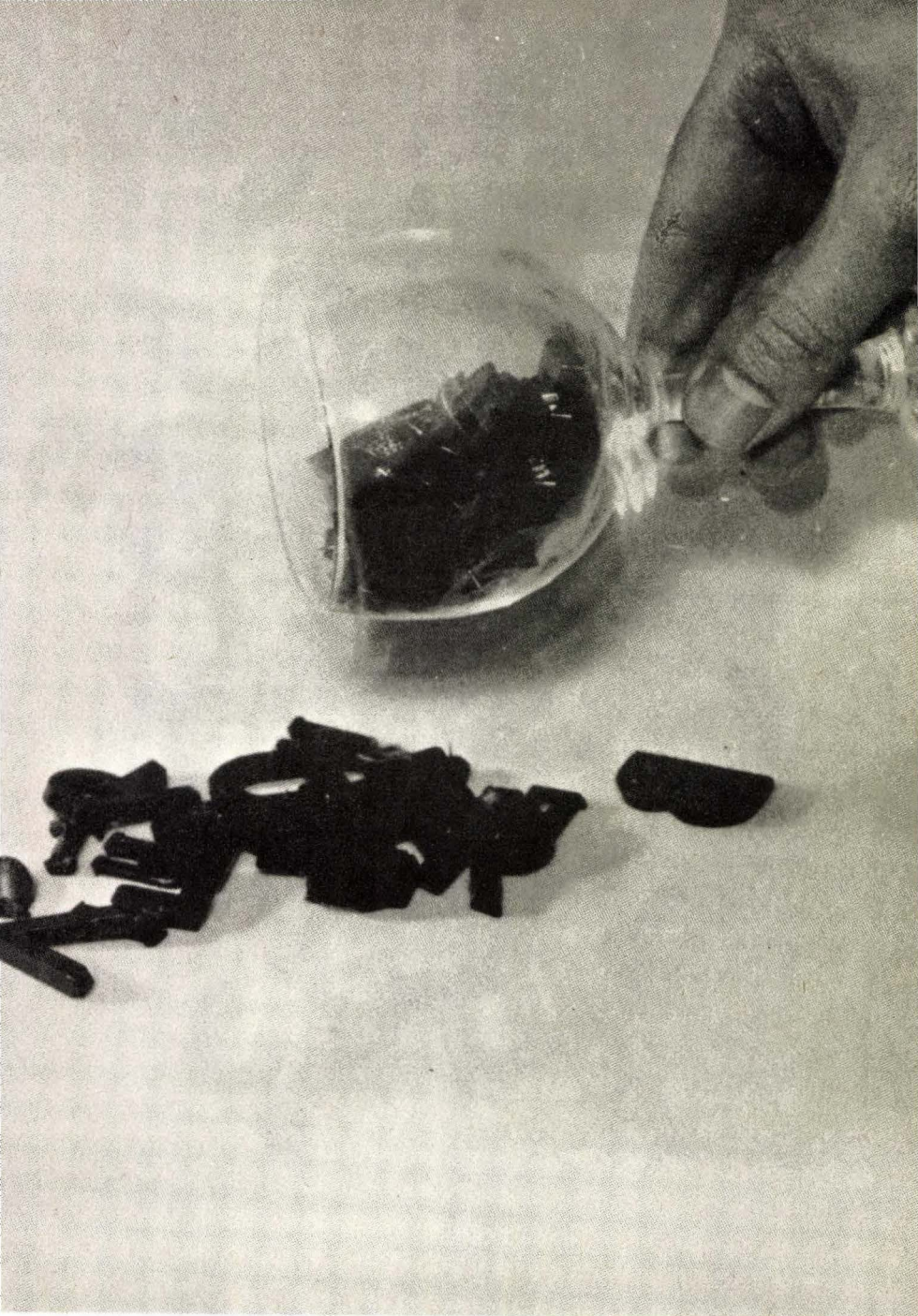
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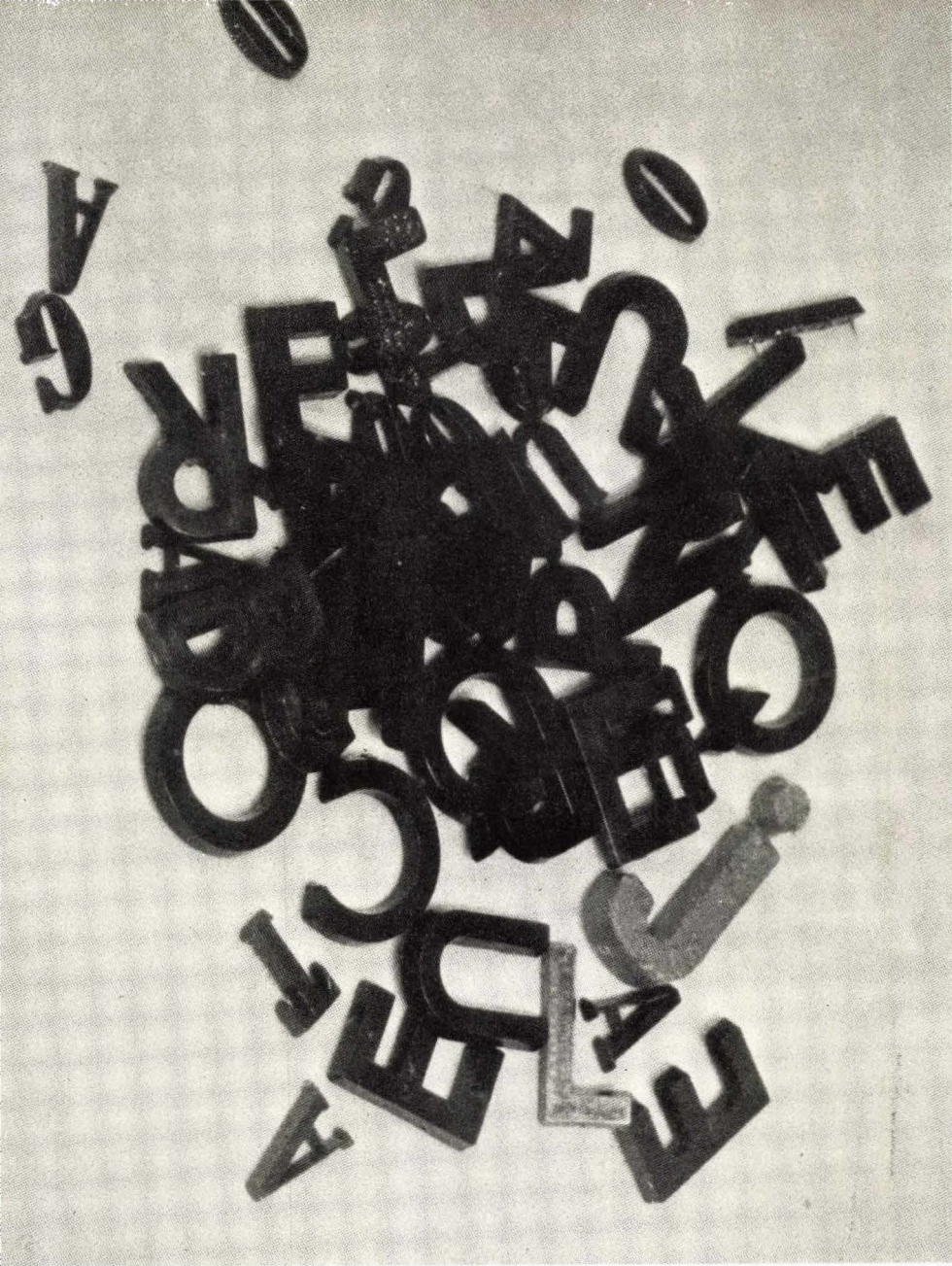
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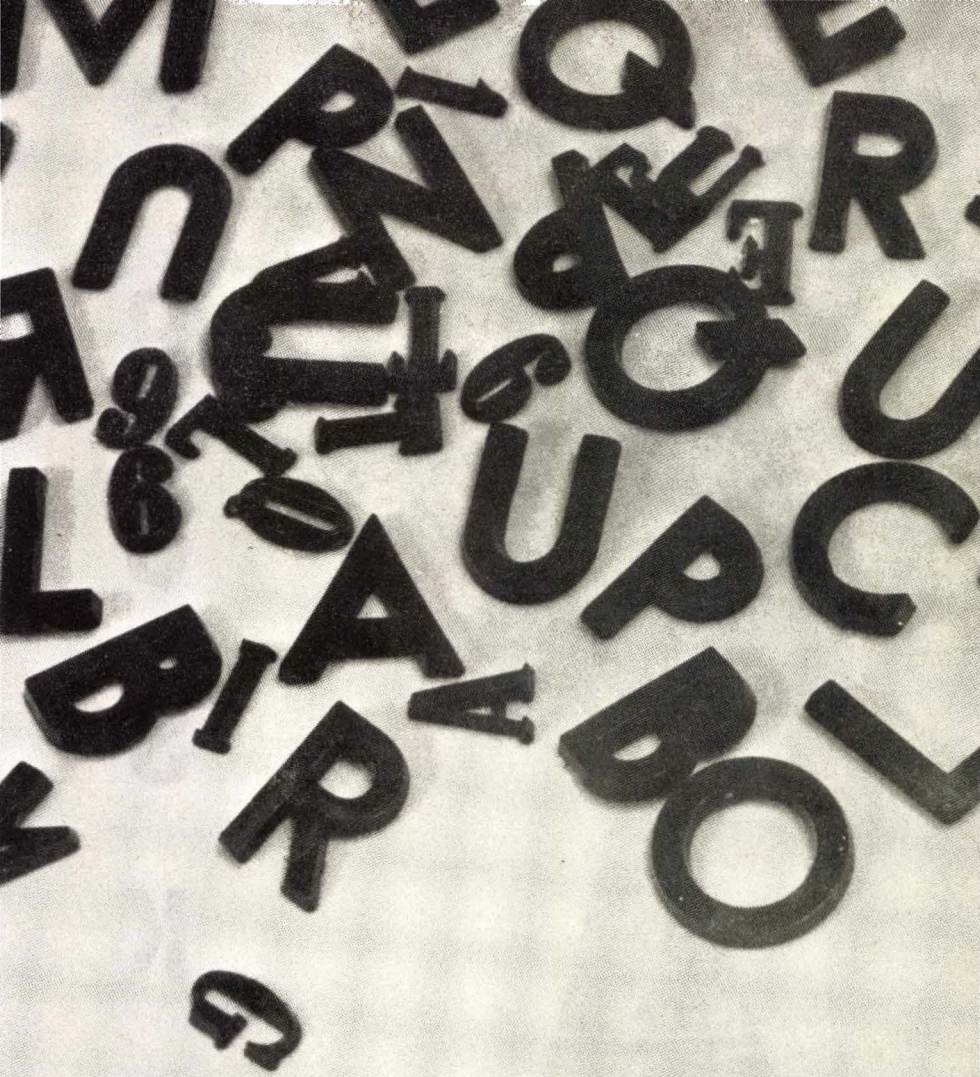
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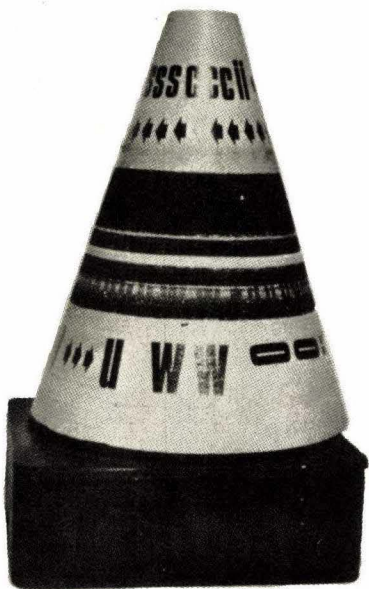
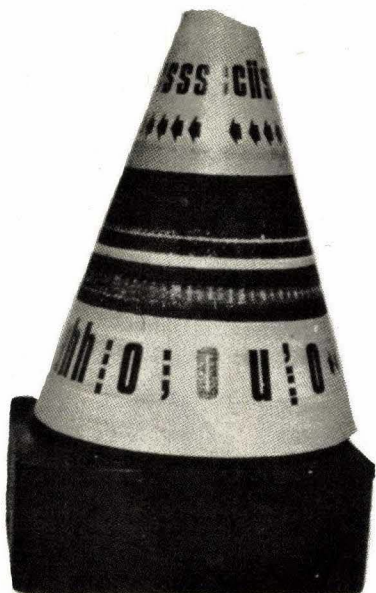




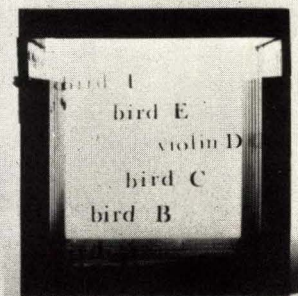
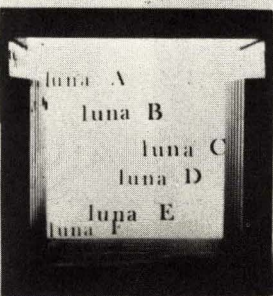
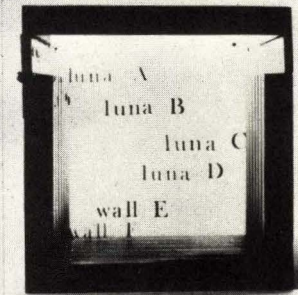
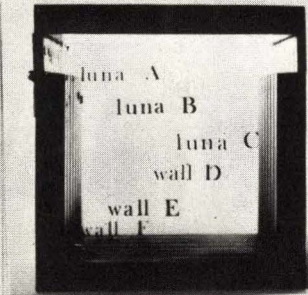
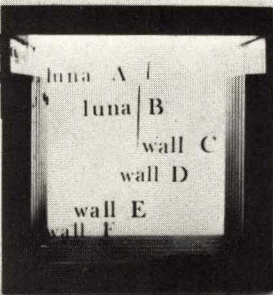
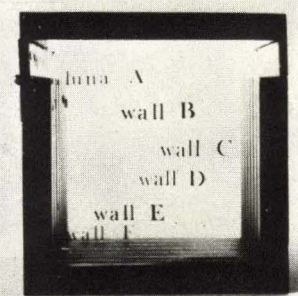
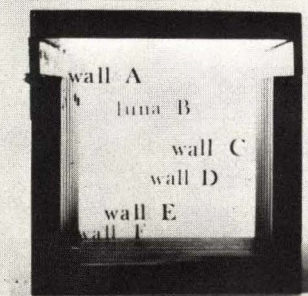
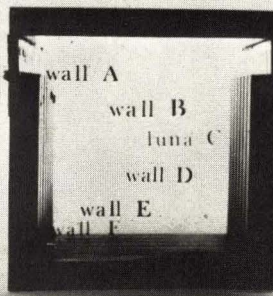
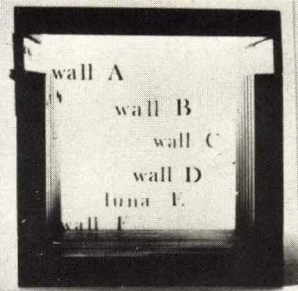
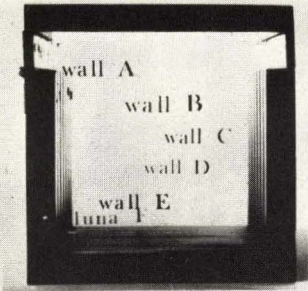


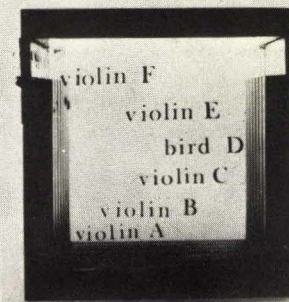
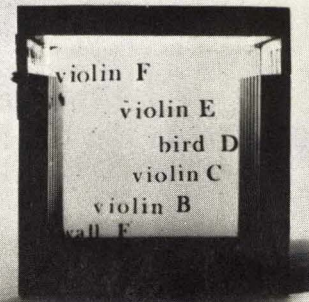
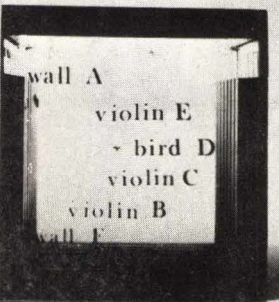
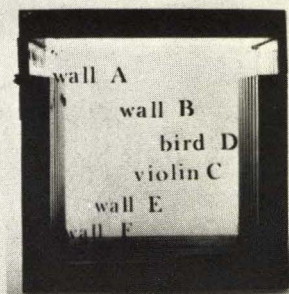
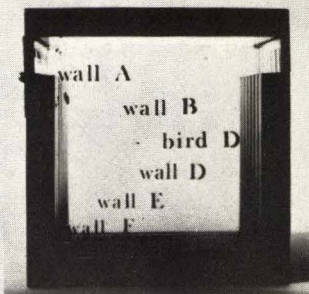
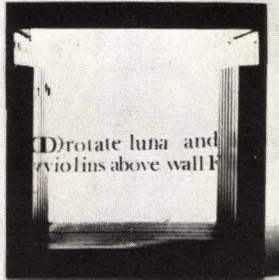
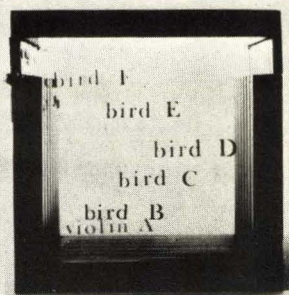
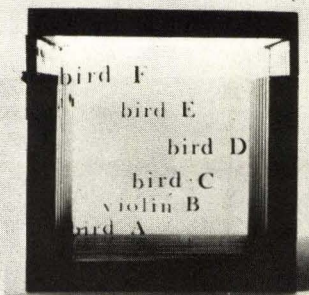
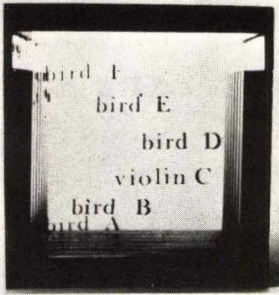
*l'écriture n'étant pas ce résultat
mais les gestes qui l'ont précédé
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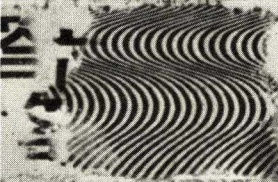
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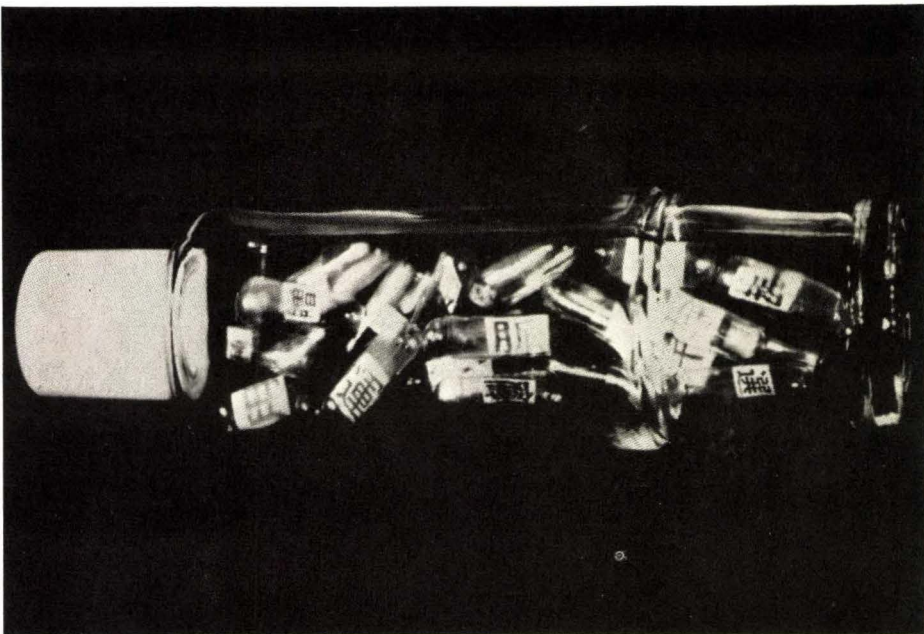
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18 画面 映象

煤雷 撃手
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The idea of introducing the notion of “the visual” into Japanese poetry can produce confusion.

In a form of writing that comes out of and is based on pictograms, whence → picture, visuality, and which takes its visual meaning in the concept of our time, it seems most natural that the great tradition of a mind formed by centuries of pictogram writing can transform itself more readily than another into what is called “visual poetry,” having the picture as its very structure.

Therefore the association of writing and drawing comes spontaneously, developing where form harmonizes with meaning and where the characters retransform themselves into pictures.

伝達⁹

新国誠一

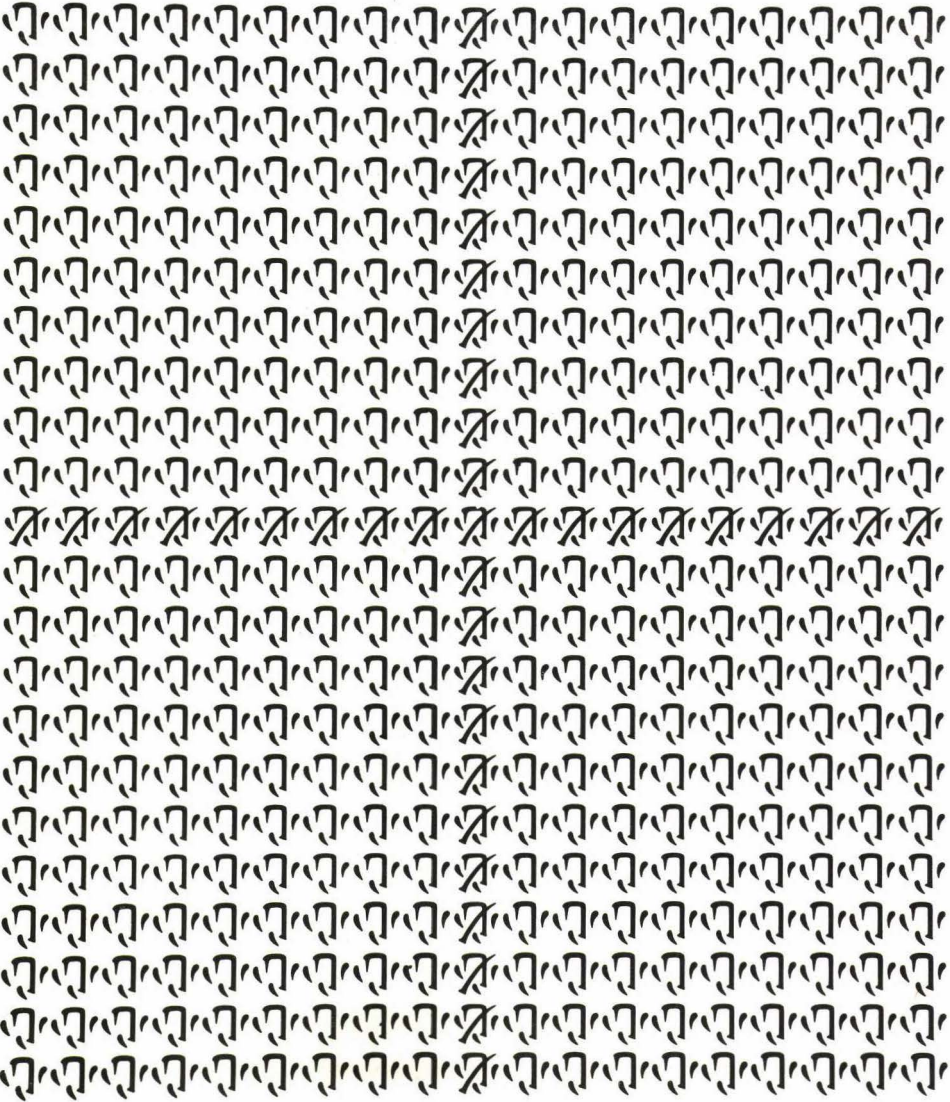
男 ÷ 女 = 雲 > 海 × 海 × 海

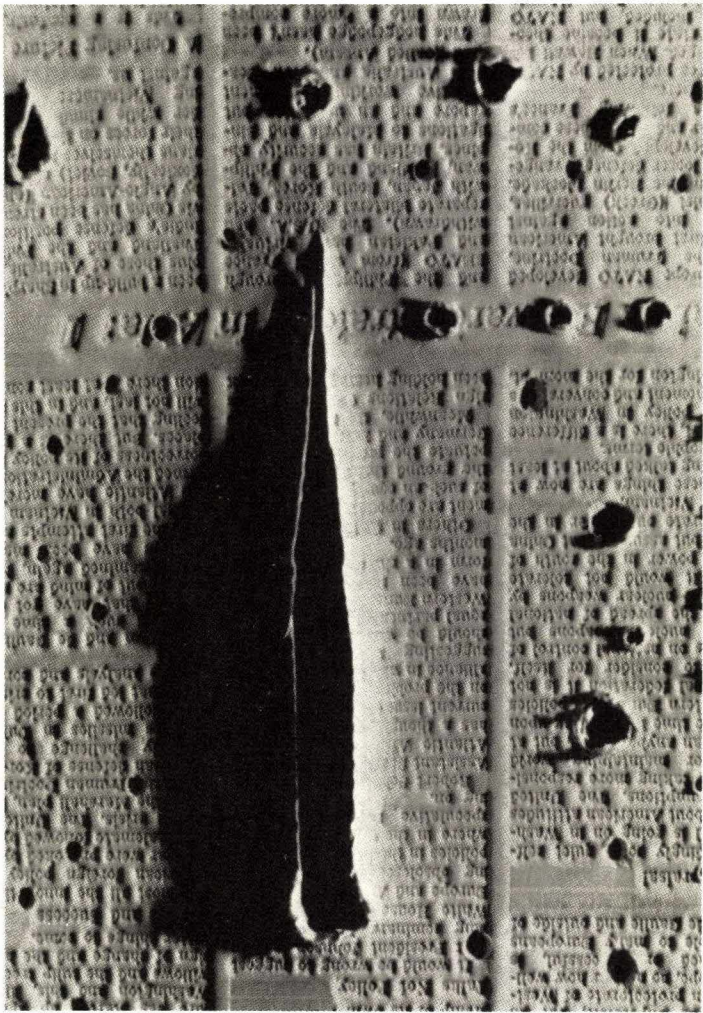
冬 × $\frac{\text{火}}{\text{音}}$ = 齒

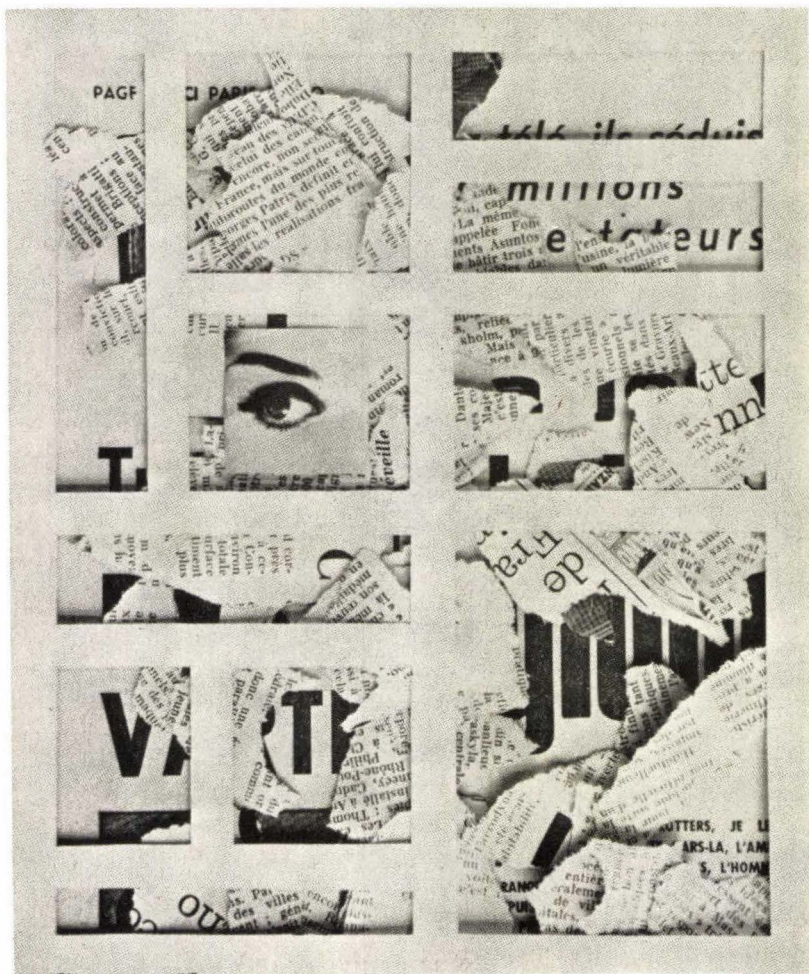
空¹⁷ - 毛 + 墓

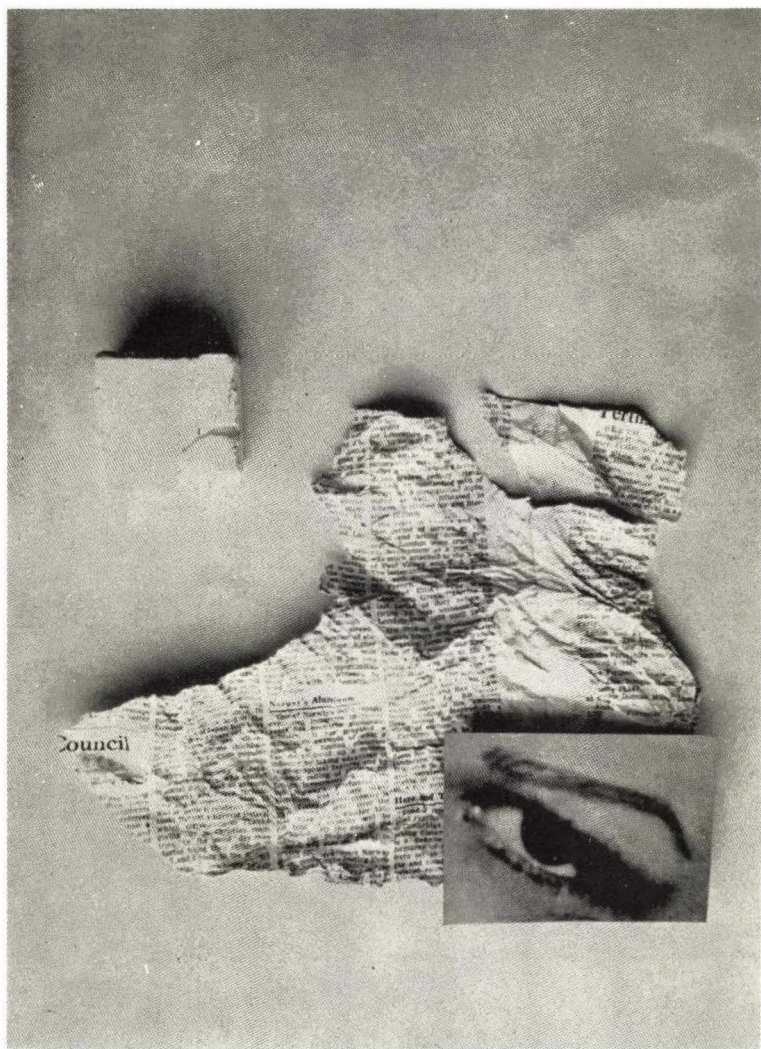
笑 ÷ 靴

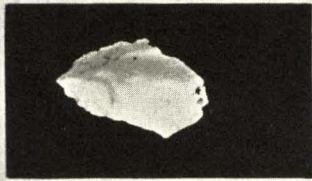
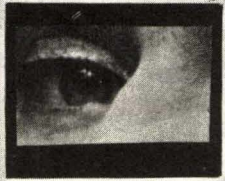
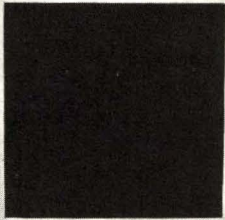
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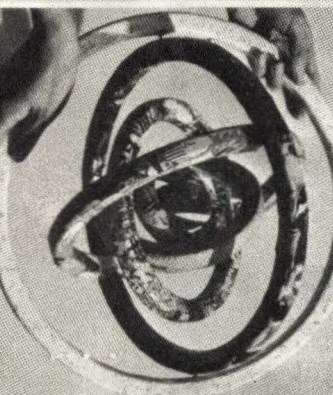




I come, and all the summer
 'd brimming with life. There
 cheer in every face. The trees
 nce of the blossoms filled the
 walk with a bucket of white.
He surveyed the fence, and the
 STUVWXYZÆ&ABCD

MÉRIDIEN

Y morning had come, and all
 world was bright and fresh
 ig with life. There was a song



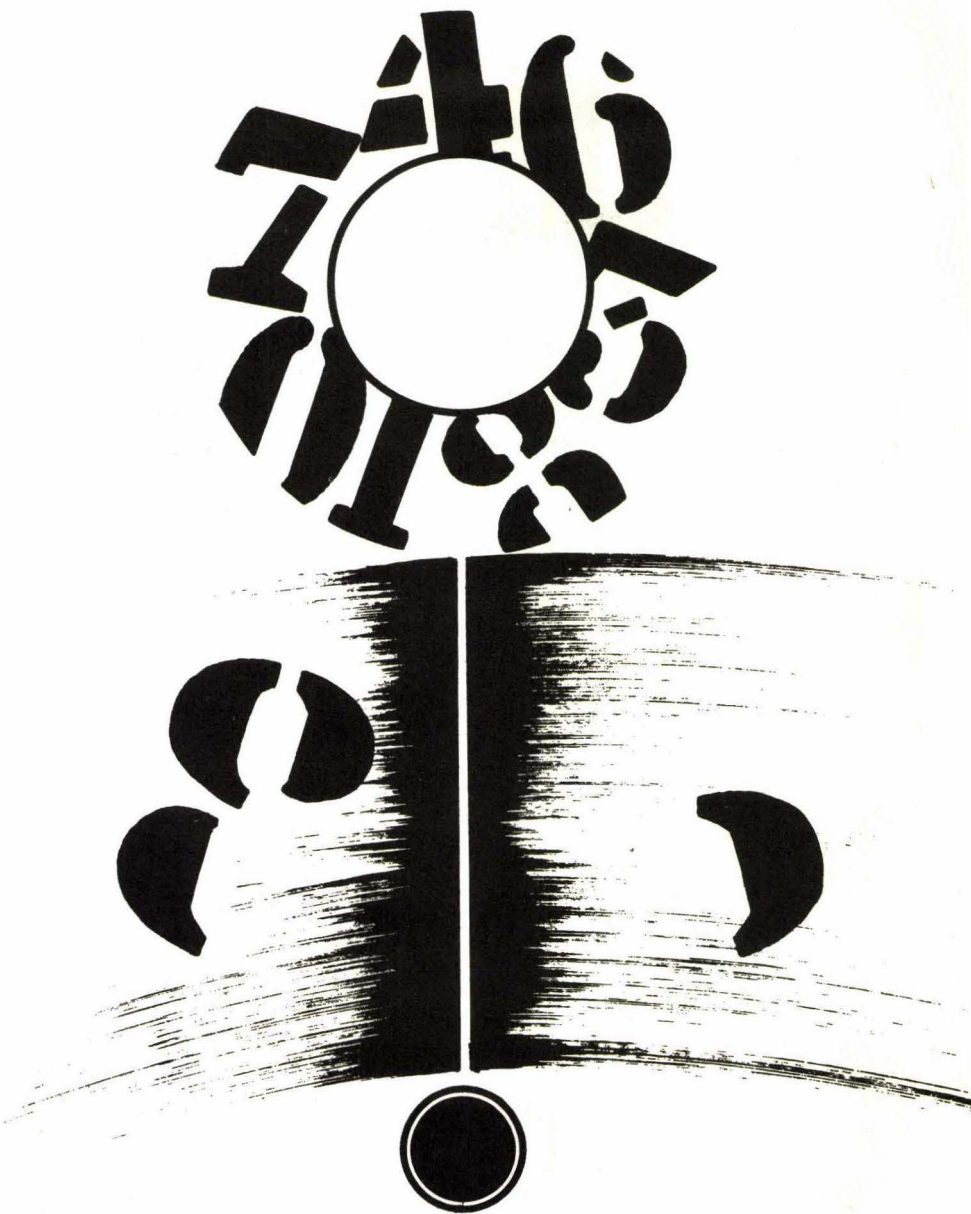


Most of the Japanese visual poems are photographic works and this is important. For these photographs are not represented or thought of as final (or finished) works, and in that they go beyond what constitutes the essential element of language or what it could be by concentrating attention (the action + the tool) on the PROVISIONAL ELEMENT OF THE PROCESS OF COGNITION rather than on what is perceived.

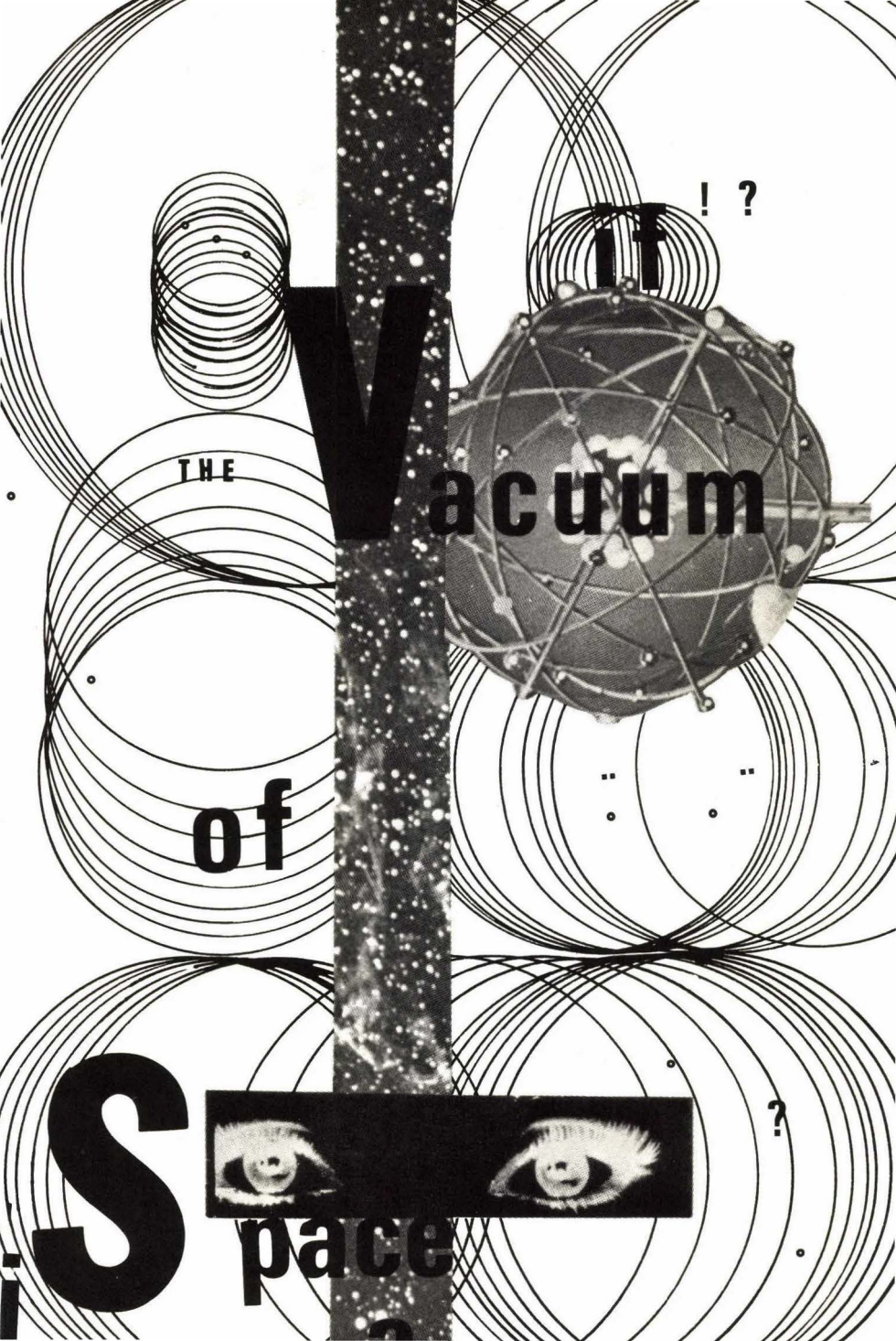
Japanese visual poetry, more than any other form of visual poetry, because it does without conventional words, a prefixed code, a language, word roots or other semiotic objects, makes it possible, by going beyond them, to attain and control an entire range of changes at the very level of creation.

It is not the transmission of knowledge (an Occidental conception) that is sought by these texts, but the function of the transmission, that is the knowledge of the game, a game much older than knowledge.





From the latent humor of Edgardo Antonio Vigo's mechanical poems to the machine-poems of John Furnival (pp. 70, 71) there is but a step. . . .



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ellho ollol'loc lollo ullonho y'llo ohon' lol ell' E' ollollu

Printed in CO

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lol ellho YORK Printed in A llo ellollu cyno

tho ohon lol canho ollon. cynollon'oll'oyello
ellho olloll'oll'oyello

llo ellho olloll'oyello ohon lollellho ollollu cynollo ulloye
tho y'llo oho ohon' lol ellho olloll'oyello ull'oll' y'llo y'llo

ellho ollol'oll'oyello ull'oll' y'llo y'llo y'llo y'llo y'llo
tho y'llo oho ohon' lol ellho olloll'oyello ull'oll' y'llo y'llo

INSTEAD

TRAVEL

IN THE

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ellho olloll'oyello ull'oll' y'llo y'llo y'llo y'llo y'llo
tho y'llo oho ohon' lol ellho olloll'oyello ull'oll' y'llo y'llo

ellho olloll'oyello ull'oll' y'llo y'llo y'llo y'llo y'llo
tho y'llo oho ohon' lol ellho olloll'oyello ull'oll' y'llo y'llo

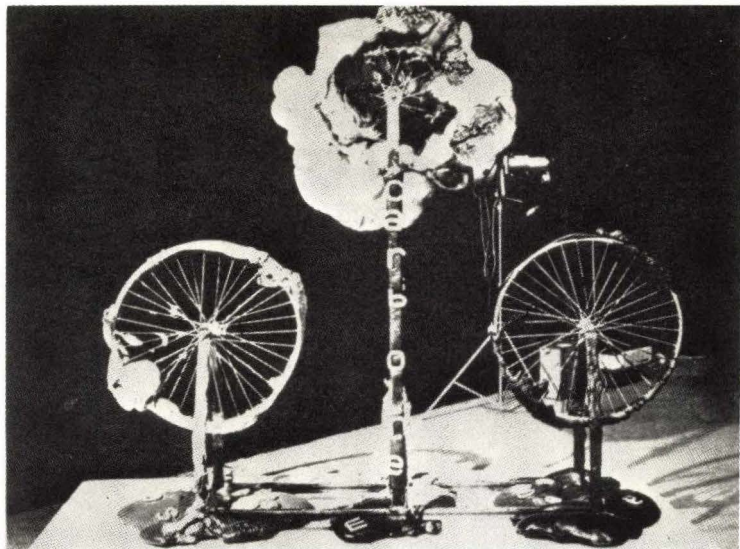
ellho olloll'oyello ull'oll' y'llo y'llo y'llo y'llo y'llo
tho y'llo oho ohon' lol ellho olloll'oyello ull'oll' y'llo y'llo

ellho olloll'oyello ull'oll' y'llo y'llo y'llo y'llo y'llo
tho y'llo oho ohon' lol ellho olloll'oyello ull'oll' y'llo y'llo

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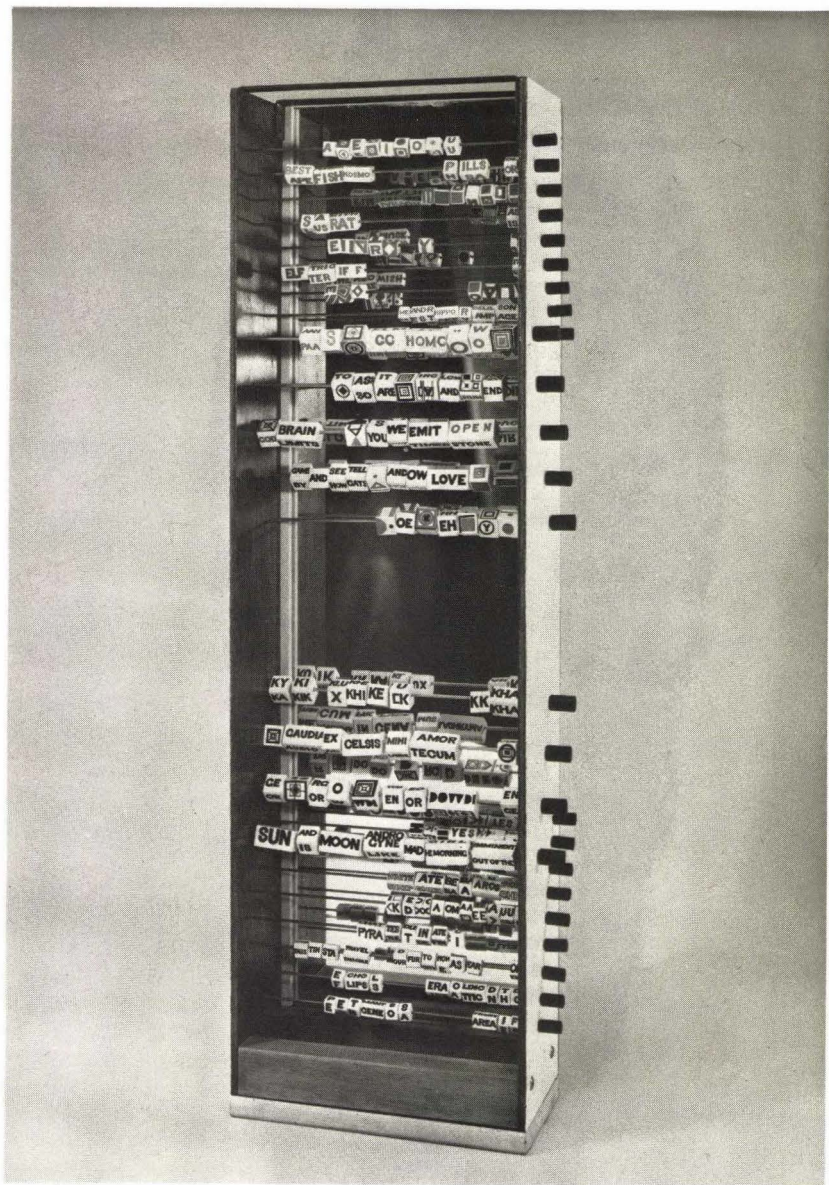
ellho olloll'oyello ull'oll' y'llo y'llo y'llo y'llo y'llo
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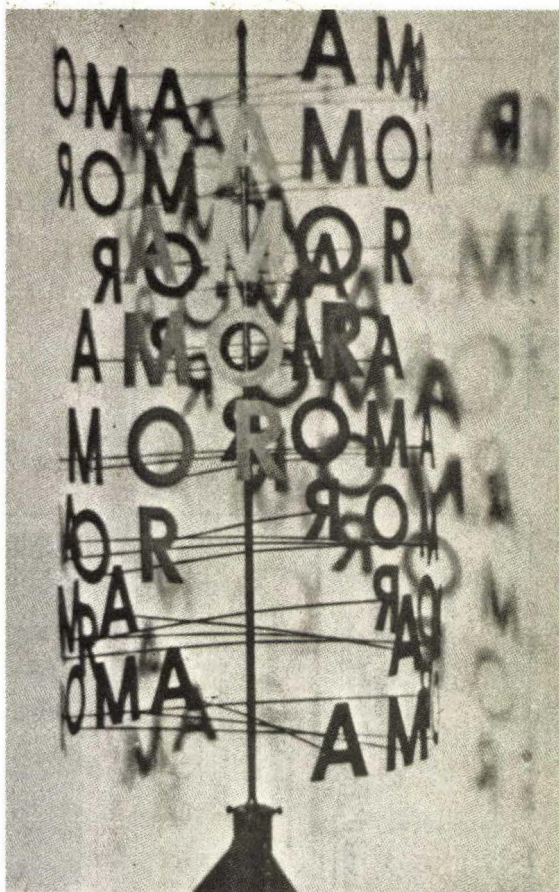
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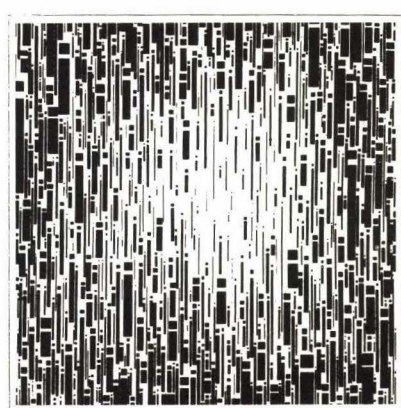
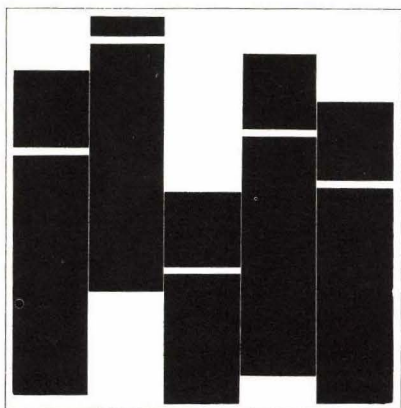
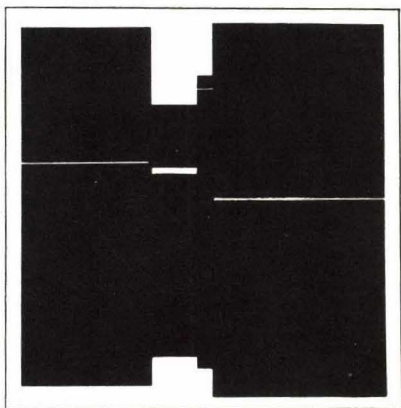
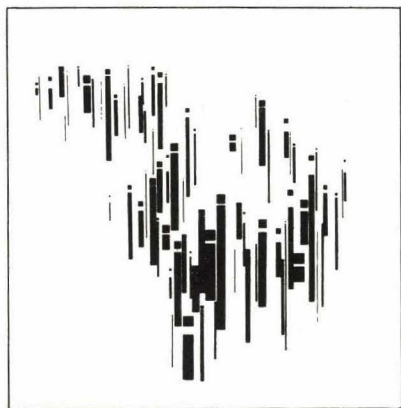
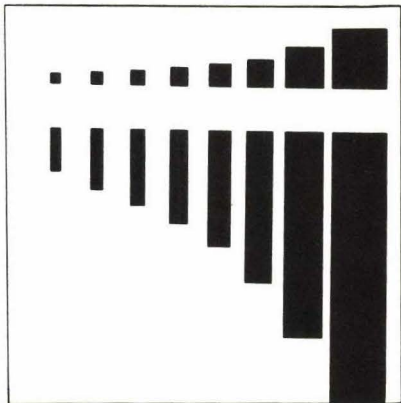
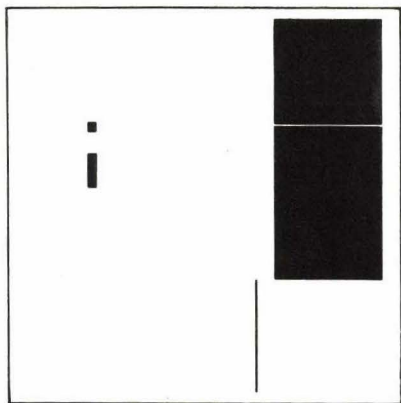


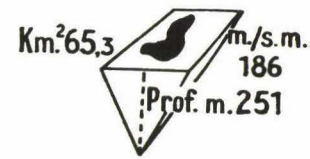
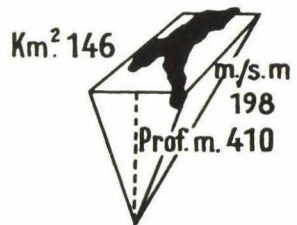
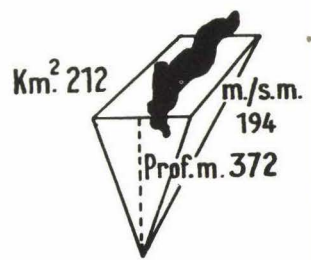
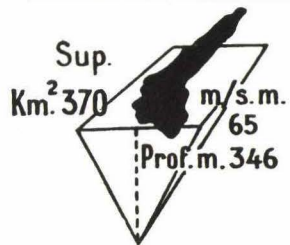
— Babacus





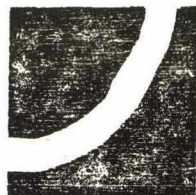
In the machine-poems, language loses its role as a mediator, revealing thereby its fragility. It is no longer a question of symbols or metaphors, but of the immediacy of conception \Leftrightarrow transmission. Language appears and disappears by its very nature; like the mechanism of thought, it reveals itself as an indivisible succession, an ideographical whole.



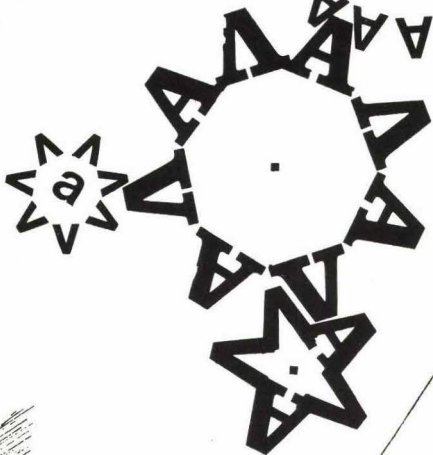




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All contradictory forces, all antagonisms are found within the work, creating the whole. For, contrary to what one might think, a work exists as a being exists, or as a building—not its stones or its framework, but the concrete idea of the building itself.

Concrete poetry can only be defined tautologically: concrete writing is real writing, only writing, writing itself.

STOCK MARKET REPORT

Surrealism	UP 7½
Fellatio	UP 69
Planetariums	UP 37
Death	UNCHANGED
Psychoanalysis	DOWN 1 1/8
Dada	UP 2⅔
Cut-up poems	UP 131
Vietnamese People	DOWN 131
Planetariums	UP 37
Formal Education	UNCHANGED
LSD	UP
Chance	UP 37⅓
Planetariums	UP 37
Lingerie	DOWN 21
Italian Cinema	UNCHANGED
This Room	UP

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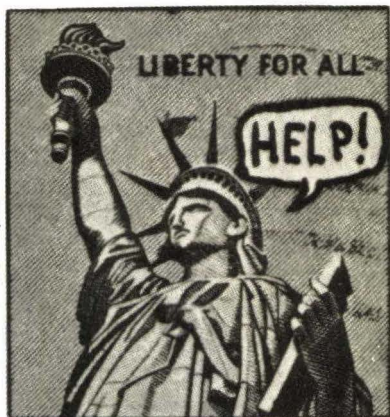
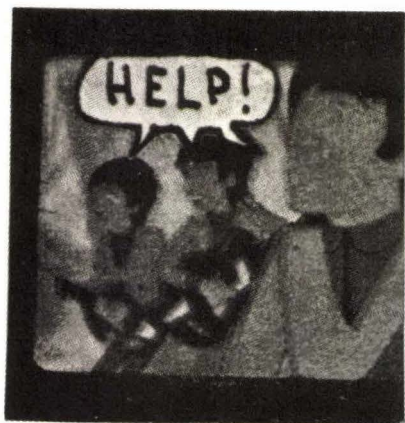
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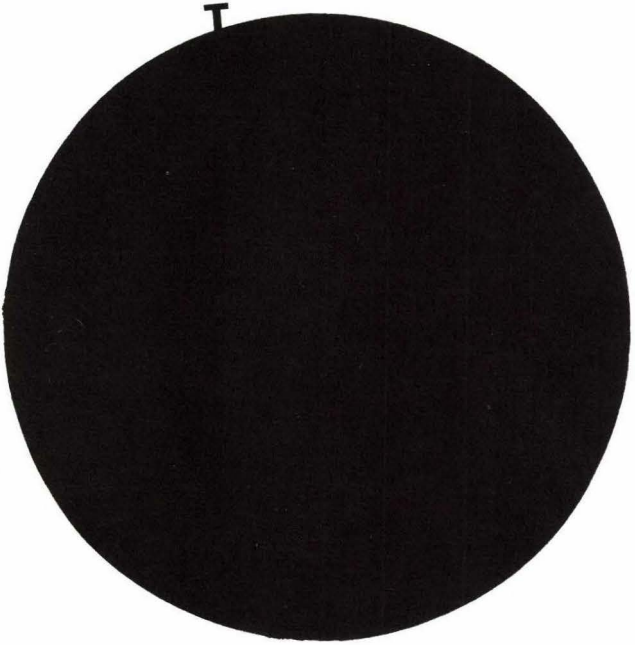
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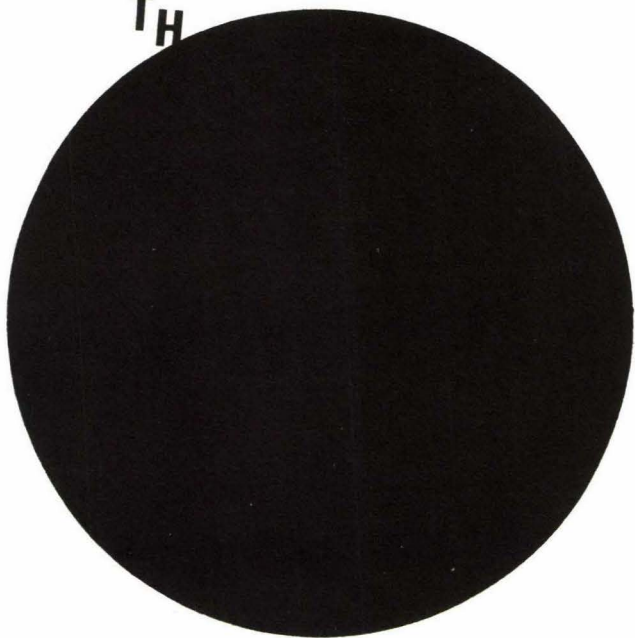
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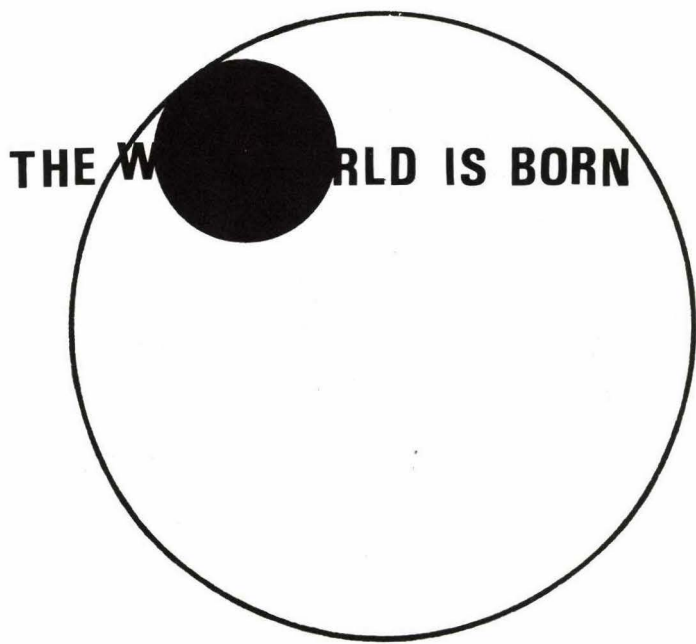


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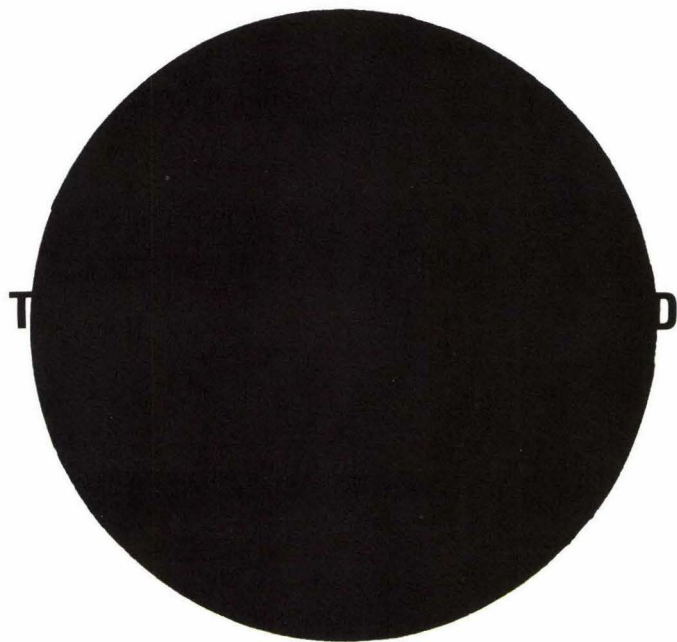


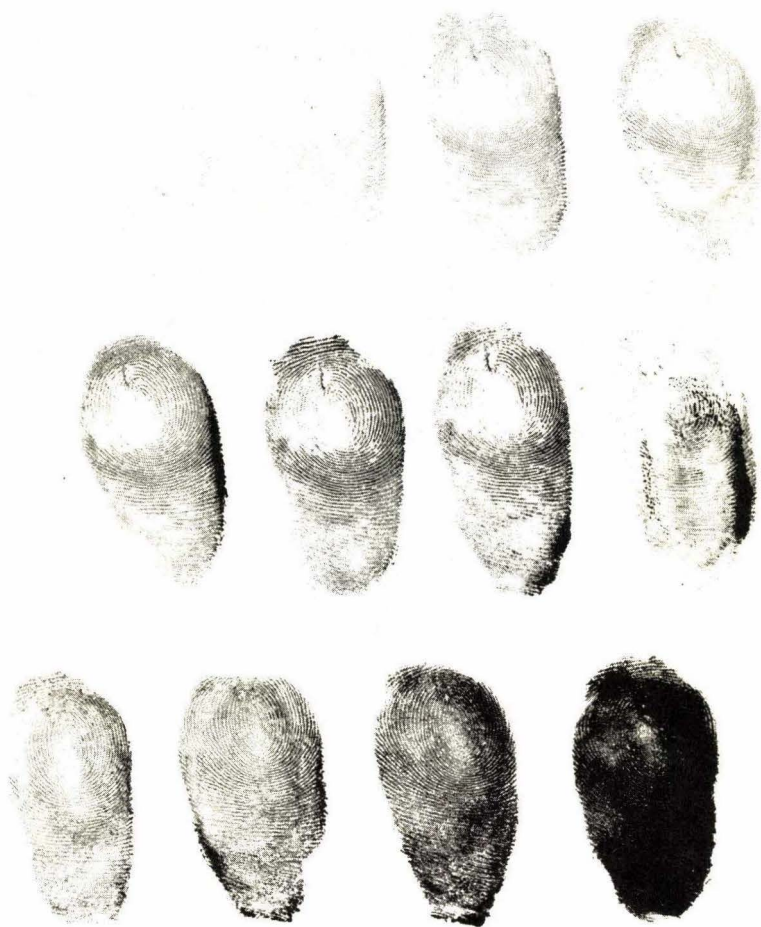
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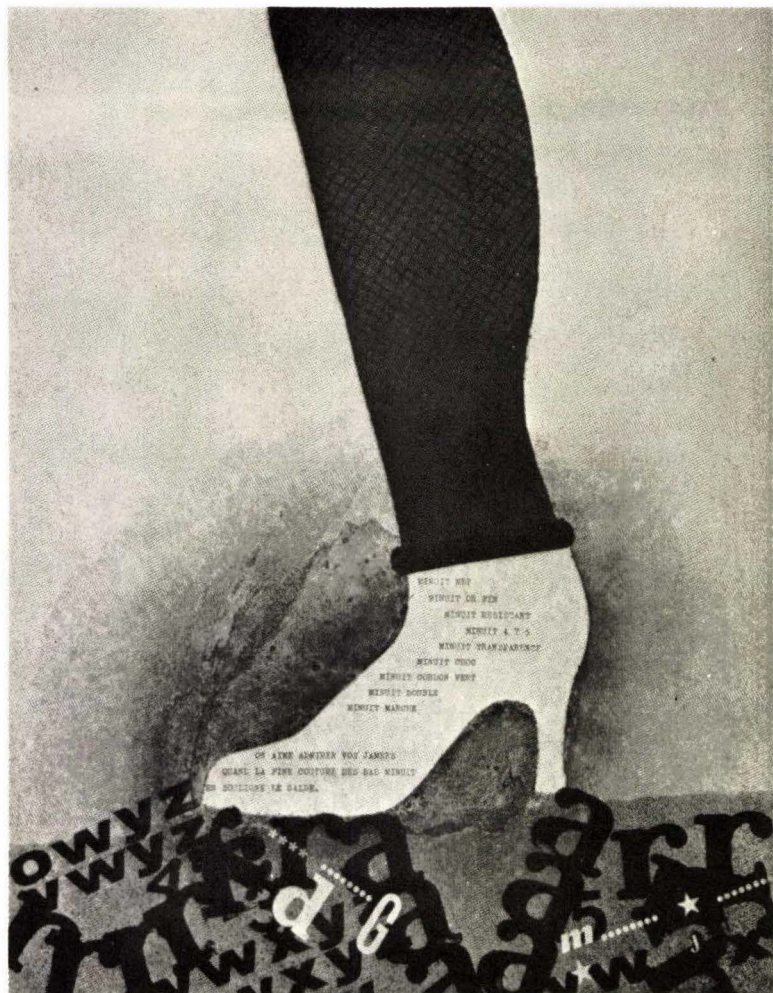
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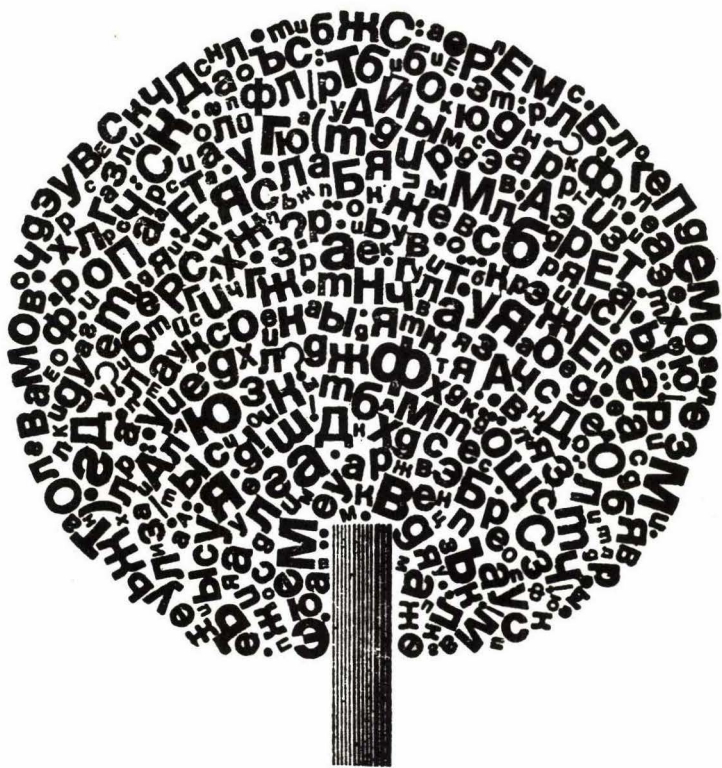
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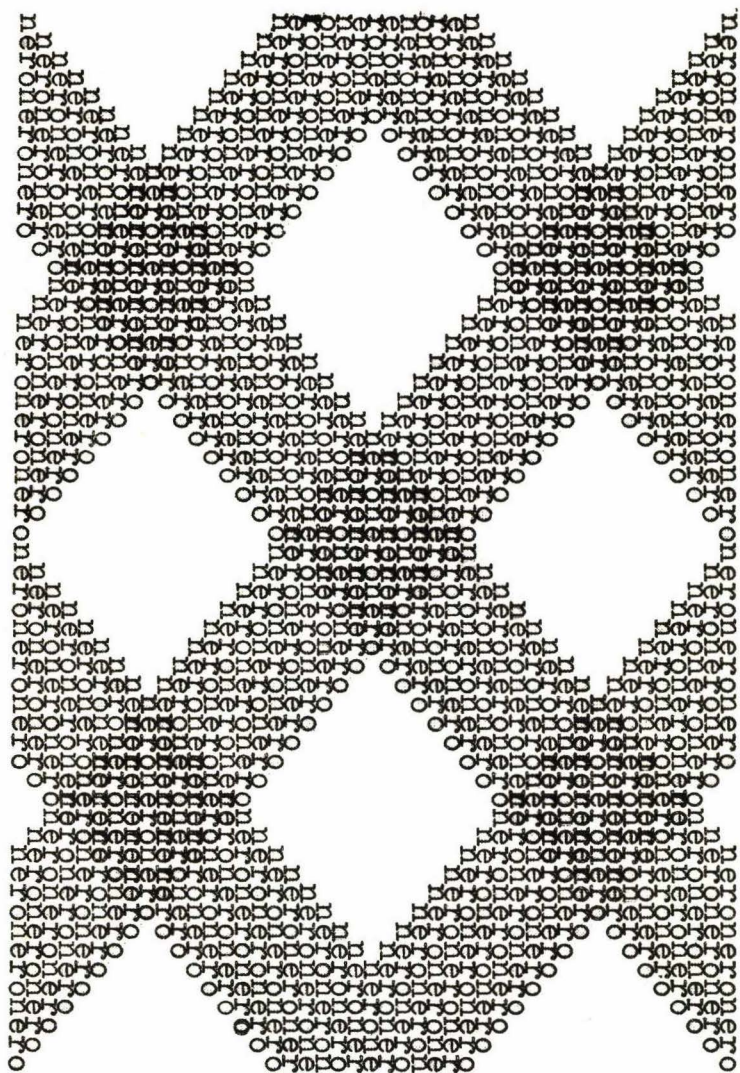
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Sylvain (c'est presque fait), per-
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souffle, de cors, de pénalité.
plus, de cors, de pénalité.
tout, sans pénalité.
en somme, dit Syl
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Vous faites dans la
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R A P P O R T

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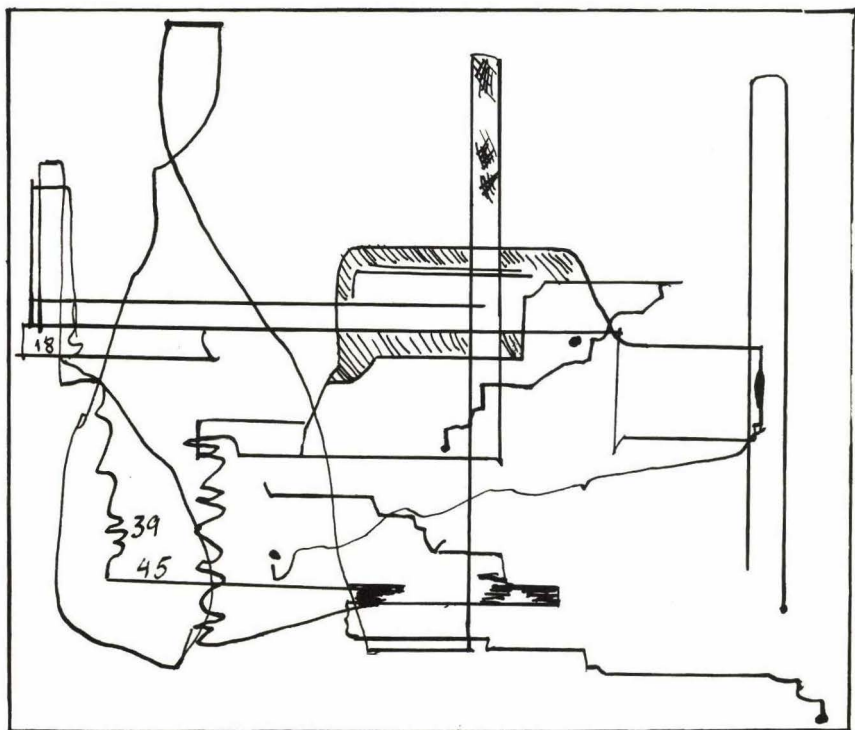
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 aussi le cheval retrouve
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 vals à la moins 21x (6)
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 compensation entre les deux
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 que en 1918 l'évolution génétique

1011000 et cheval -

ANALOGIE DE REDUCTION- travaillons sur "cheval"
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 la pbi ES (es); et MONT mon petit c. chev.a.l
 on 1 ss.on it ce, asc, ONS → el accent sur la ES
 (es) alors: mètre par ! agon: voi e là: le pois
 on, no no non-no à temps, le pois chev! - mai
 s no, nno. (VALOIS). Peut-être. Sons, a, l (ld) l'on
 [palon de la cale], Aspice de la Valse, Hase
 Pic, Cochon, Pie, Son Cal. Ane, Vache, Eva sur 1^{er} Assa.

en un terme un
 A comme une
 lettre dans
 nombre dans
 l'échelle dans
 celle 1, 2, 3, 4, 5
 ou 7, 8, 9, 10
 + 10 15



et quand et quand et quand ?

askal

barfas

canker

dranick

ehoc

frango

girrock

hump

illeck

janny

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lagatta

mehal

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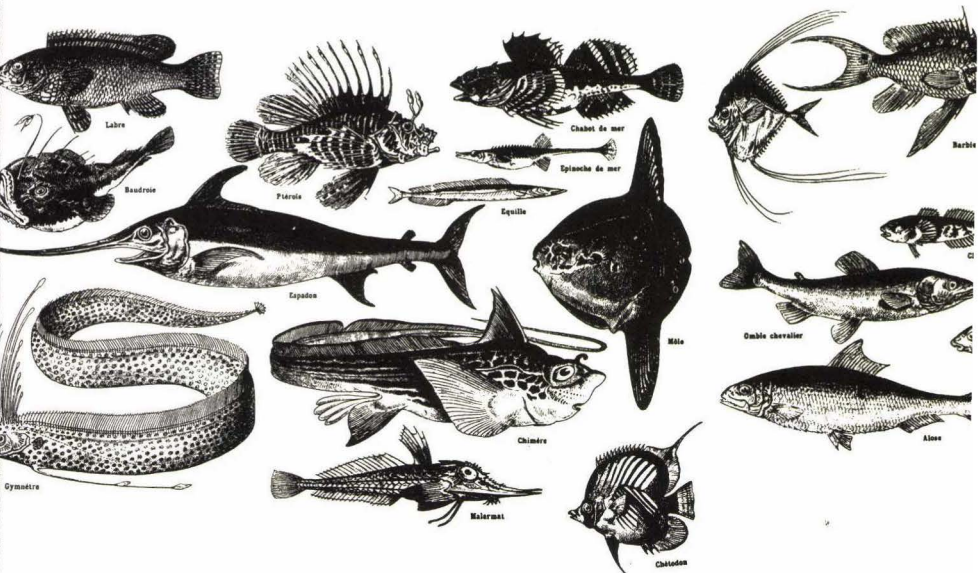
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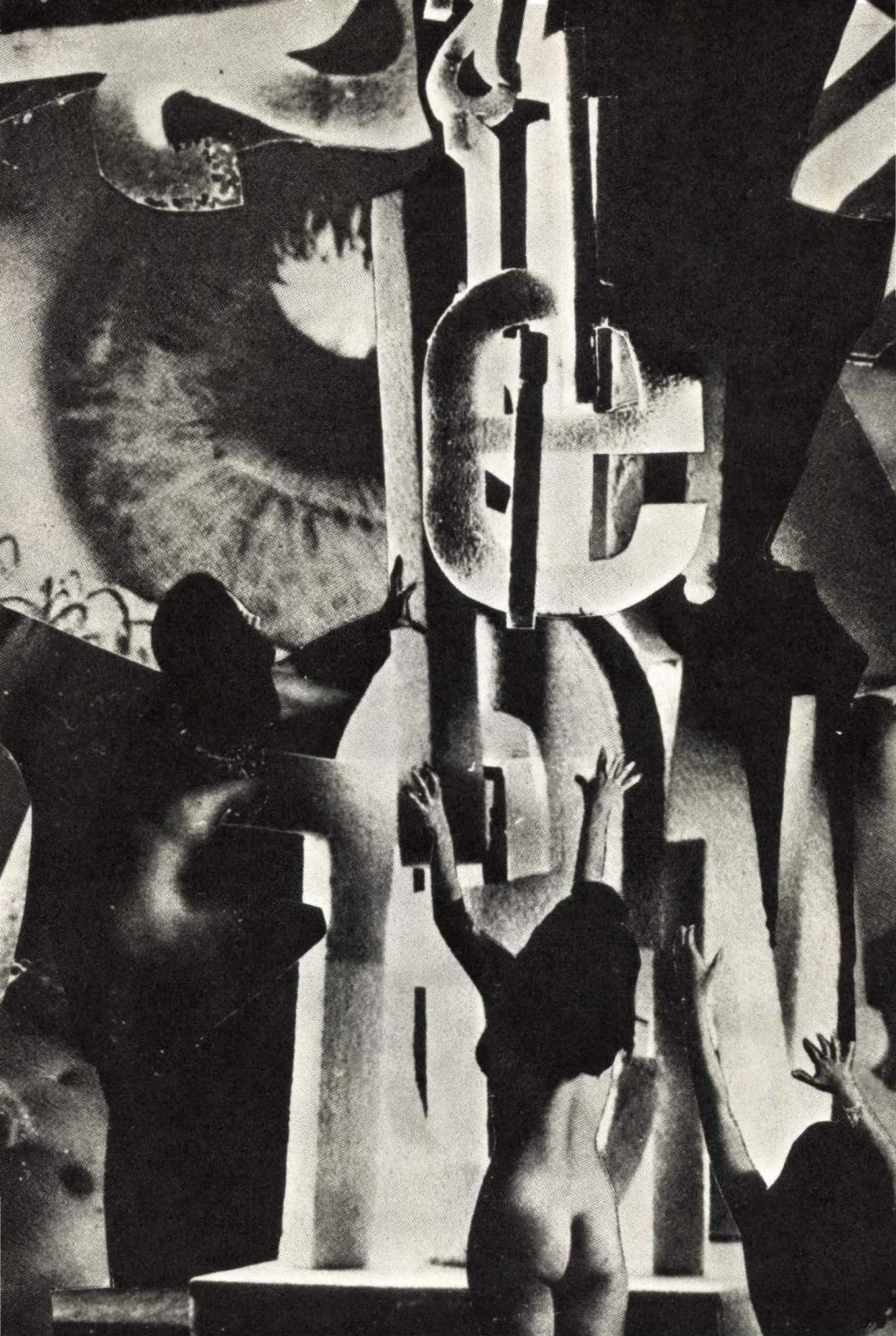
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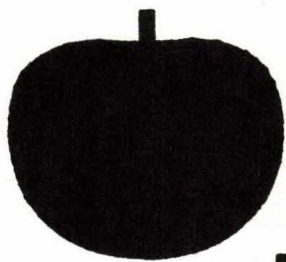
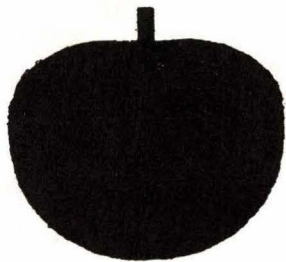
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החברתית של המילה
"אדם" בתנ"ך. המילה
היא מושג מרכזי בתורה
והיא משקפת את ערכיה
האנושיים. המילה "אדם"
היא מושג מרכזי בתורה
והיא משקפת את ערכיה
האנושיים. המילה "אדם"
היא מושג מרכזי בתורה
והיא משקפת את ערכיה
האנושיים.



worksandwordsandworlds







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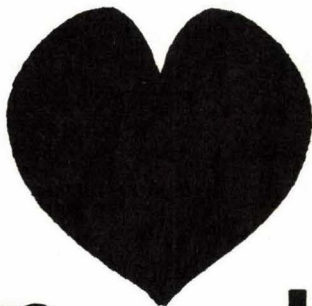
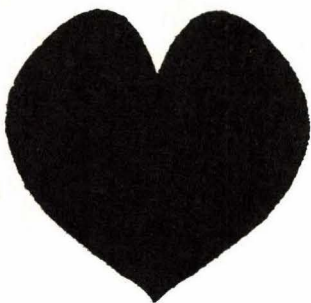
lo

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lov

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love

love

O

O

O

THERE
IS JUST
ONE ART.

THERE IS
JUST ONE
MUSEUM OF
FINE ART.

THERE IS JUST ONE
ART HISTORY, ONE ART
EVOLUTION, ONE ART
PROGRESS.

THERE IS JUST ONE
AESTHETICS, JUST ONE ART
IDEA, ONE ART MEANING, ONE
ART PRINCIPLE, ONE ART FORCE.

THERE IS JUST ONE TRUTH IN
ART, JUST ONE FORM, ONE SECRECY.

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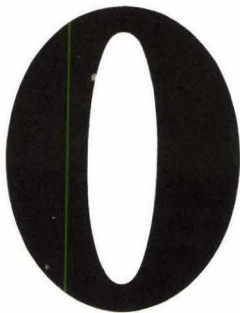
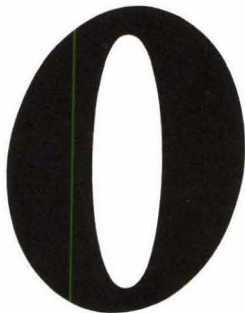
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There is just one side, one way, one freedom.
There is just one edge, one framework, one
ground, one existence, one fabric, one focus.
There is just one problem, one task, one
obligation, one struggle, one victory,
one discipline.
There is just one negation,
one value, one symmetry,
one monochrome,
one touch,
one energy,
one shape.

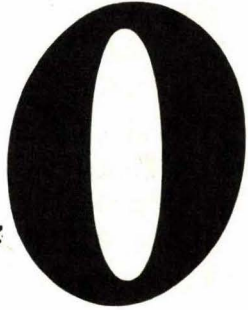
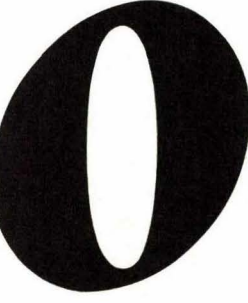
THERE
IS JUST ONE
SIMPLICITY,
ONE COMPLEXITY,
ONE SPIRITUALITY, ONE
USELESSNESS, ONE MEANINGLESSNESS.
THERE IS JUST
ONE STATEMENT, ONE
TECHNIQUE, ONE
TEXTURE, ONE
IMPORTANCE, ONE
SILENCE, ONE
TEXTURELESSNESS.
THERE IS JUST
ONE REASON,
ONE MEANS, ONE
EMPTINESS,
ONE IRREDUCIBILITY,
ONE END.



THERE IS JUST ONE ART-MORALITY, JUST ONE
ART-IMMORALITY, ONE ART-ENEMY, ONE ART-
INDIGNITY, ONE ART-PUNISHMENT, ONE ART-
CRIME, ONE ART-DANGER, ONE ART-CONSCIENCE,
ONE ART-GUILT, ONE ART-VIRTUE, ONE ART-
REWARD.



THERE IS JUST ONE
REPETITION, ONE
DESTRUCTION, ONE
CONSTRUCTION, ONE
DISSOLUTION, ONE
EVANESCENCE, ONE
ABSTRACTION,
ONE RHYTHM.



THERE IS JUST ONE
QUALITYLESSNESS,
ONE OBJECT, ONE
SUBJECT.



THERE IS JUST ONE
STYLE, ONE STYLELES
NESS, ONE MATTER,
ONE SEQUENCE,
ONE SERIES,
ONE CONVENTION,
ONE TRADITION.

THERE IS JUST ONE
PARTICIPATION, ONE
PERCEPTION, ONE
INVISIBILITY,
ONE INSIGHT.

GLOSSARY

10-15 Thirst = Durst for visualization for ample
(un)-explicative, H-test-text-dessert-syringe
for "Footing" für (Waddayacallit) Dingsda.

56 男, = man
女 = woman
叢 = cloud
冬 = winter
火 = fire
旱 = noise
齒 = tooth
墓 = sky
毛 = hair
空 = grave
鏡 = mirror

59 "Pan" Variation on the same sound.

79 Ich = I

104 Nero = Black

CODE OF HAMMURABI



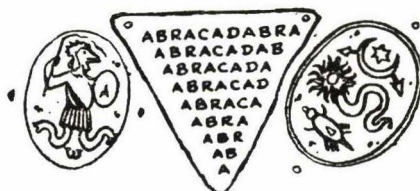
STELE OF GUDEA (6th A.D.)



PHAESTOS



ROMAN AMULET.



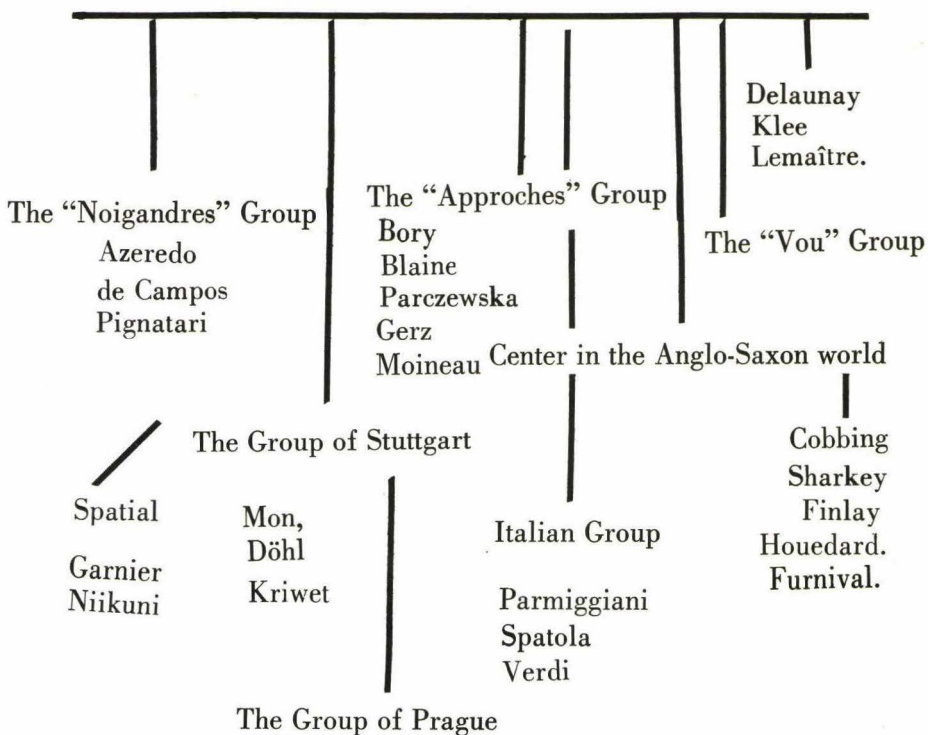
The alchemists of the Middle Ages wrote their chemical formulas $2\text{HCl} + \text{Fe} = \text{FeCl} + \text{H}$ for THE GREEN LION EATS MARS.

The philosopher Hakuin (Japan) 1685-1768
Letter Alpha (the original sign)

Nicolas Cirier (France) 1792-1869.

Mallarmé

Nicolas and Methuen
Marinetti
Pound
Cummings



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 XXXIV Exhibition catalog: Inventaire de la poésie *élémentaire*, Paris, 1967.
 XXXV Exhibition catalog: Spatialistes, Paris, 1966
 XXXVI Exhibition catalog: In Concreto, Zurich, 1968.
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ONCE AGAIN

Selected, with an introduction by

Jean-François Bory

Concrete Poetry

This collection presents one of the most interesting and lively developments on the international poetry scene in recent years. Concrete Poetry has been growing in many countries, from Brazil to Japan, and especially in England and Europe. Its ancestry goes back to pre-historic picture writing and the anagrams of early Christian monks; it has affinities with the oriental ideogram, and, in our century, with Apollinaire's *Calligrammes*, the work of Klee and Schwitters, and the experiments in "visual form" of Cummings, Dylan Thomas, and the Dadaists and Surrealists. A number of American poets have now begun to do Concrete Poetry, there have been special numbers of *Chicago Review* and *The Beloit Poetry Journal* devoted to it, and The Something Else Press of New York published last year an anthology edited by Emmett Williams.

Once Again is not so much an anthology, though it includes the work of 54 poets from 10 countries, as a group presentation, designed to be read as a consecutive "visual happening." It has been assembled by Jean-François Bory, an editor of the Paris magazine *Approches* and the author of *Plein Signe*, *Height Texts + 1* and other "Concrete" books. Bory has provided an introduction which traces the history of the movement and analyzes its aesthetic. He also comments on individual poems.

The American poets in *Once Again* are: Alain Arias-Misson, Jeff Berner, Wally Depew, Carl Fernbach-Flarsheim, Ken Friedman, Ronald Johnson, Alison Knowles, Richard Kostelanetz, D. A. Levy, Lilian Lijn, Cyril Miles, Norman Ogue Mustil, Ad Reinhardt, Aram Saroyan, Mary Ellen Solt, Jonathan Williams.

Cover: A DYNAMIC POEM by J.-F. Bory

A New Directions Paperbook NDP256 \$1.50