ONCE AGAIN

by

JEAN-FRANÇOIS BORY
ONCE AGAIN

to the snark
jean-françois bory

ONCE AGAIN

translated by lee hildreth

a new directions book
ACKNOWLEDGMENTS

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Second Printing
ONCE AGAIN

a table of contents will be found on page 121.
"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 “Follies” 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, Apollinaire, 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 concept, 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
poet, Arnaut Daniel ("Noigandres, eh, noigandres / Now what the DEFFIL can that mean"—Pound, *Canto XX*), presenting a functional poetry, capable of being extended to the art of the slogan, the poster.

Their program (in the meantime new members had joined the group—Jose Lino Grunwald, Ronaldo Azeredo) was based on the esthetic information of the language, on the similarity of forms (isomorphism), which they defined as follows in their "Pilot Plan." "Concrete Poetry: tension of object-words in the time-space continuum; dynamic structures; multiplicity of concomitant movements."

The temptation to make writing visual = material and to transform the national languages into an international
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 gewöhn lich)

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 TELTOW BR
HANDE die Abschrift liest sich wenige dir zu viel & wo du hinläufst offene
Hande 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
durckkreuzen der Regen & sonstige Niederschläge (DAS Leben
DAS sogenannte) die undurchdringlichen Träume Zypressen
Land what do you answer oh it was not our intention

auf den
Jahrgang
bauen

Luft fährt auf fröstelt

in das krumige Hirn & die banlieu
der Wolken (& die banlieu)
Parly im Bau & les lettres (dit: les lettres?)

ou le spasme
leckt die Zunge nach
mehr mehr (Orplid) ja nach Maggi nach
mit der Zunge über und fahren dieses und
jenes (eh dir der BIC-Pix die Jacke knopft)
& "die Wunde bewahren".
rostfrei am Druckpunkt sie duckt nicht sie schweissst nicht was
weiss sie vom Laufschrift von Colgate von Zahnen (den kadmisches Brand in
der DB bewahren aufbewahren & wär's nur die Wunde) 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 gewährst
Daphne "Kokon-
deiner Anmut
Entsetzen

mach
docht
nicht
so
als
wenn

love-love
bedient sich

JETZT

PUSH

NOW

BUTTON
du kannst den button drücken jederzeit
es kommt aufs gleiche raus histoires auf Geschichten (the blue one God dammit 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 ah woll’n se den Klöppel des Zaren mal seh’n?) fand Anstellung in Horoskopen aus der Färbung des Rauchs folgern 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 erheilt 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) ballt sich (sie läuft) im Laufen

ich Sie gesehen habe im ersten Rang auf der Pressetribune hier... da an der Brille erkennt man’s
er verteilte gekopften Puppe kam das Crime schon gar
& schnitzt & schnitzt
mes bras qu'elle devient f
unterschreiben: "ich bin zu Re
er schnitzte & schnitzte
CRUNCH das war schon eh Ez es
underweisen: "das ist schon längst
& schnitzt & schnitzt
& schnitzt & schnitzt
K. "C'est dans
& schnitzt & schnitzt
emme & doch lässt man sich
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
Majakowski um Russland zu meiden
& schnitzt & schnitzt
schrieb Journalisten dass sie dich
hinter Weihachtsfassaden nicht mehr der historische Teil
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
digte seinen
in Strafregister
nicht vor
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
et après? den Frieden
priziöse Anregung (&)
Zu
Kroppfedern endlich freigeg
(sanft wie Kompostlaub) sch
& schnitzt & schnitzt
Nachmittag (zerrt am Lichtsc
mus) Nachmittag (seicht a
Papiergeldproduktion "nac
verheißungsvolles Zu
Financial Times (&) 
Maggis Gäste nur noch d
kennt sie) »kein aufge
usfusw. doch Verantwort
universitas literar 
"der Traum den
&
dein Hass geht
natürlichen
Todes
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
& schnitzt & schnitzt
spruch unterm Steiss am Firmament
vergesslichkeit future
lussendlich
& schnitzt & schnitzt
& schnitzt & schnitzt
gave it a break
& schnitzt & schnitzt
hwimmer) "Ekel zu 90°, Anakronis-
hzog" EIN LETZTES ZUCKEN überwog
& schnitzt & schnitzt
& schnitzt & schnitzt
Maggi "vertraglich zu scherzen-
unmaltes Tor im weichen Stein-
lichkeit "für das Ganze"
& schnitzt & schnitzt
& schnitzt & schnitzt
Eltern destillieren
subventionieren"
& schnitzt & schnitzt
& schnitzt & schnitzt
dir voraus eines
& schnitzt & schnitzt
& 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 disappear for ever or stay there according to circumstances.” (Bense)
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)

<table>
<thead>
<tr>
<th>this</th>
<th>clomping</th>
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<tbody>
<tr>
<td>animal</td>
<td>this</td>
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<table>
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<tr>
<th>animal</th>
<th>clomping</th>
<th>this</th>
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</table>
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)
f g e t
f m t
f g t
f e t
f g m t
f a g t
f r g t
f e t
f a me t
frag n
f r a m n
fragm
fragm n
fragme
fragm t
fra n t
ag e t
gm n
f g m n
fr m n
fr e n
fra m n t
fra m t
frag n t
f a m n t
f a m e n
f a g e n t
f g n t
f a g me
fra me
f g m a t
r t
r m
f a e
fr g
f r n
fr e
fr me
f g men
f g m n t
f g en
f a e n
a m n t
r m n t
f m n t
r g n t
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ag n t
ra n t
m n t
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a n
r n t
fra ent
frag ent
fragm n t
f a g m n t
f r m t
rag m n
r a g n t
f a g n t
a n t
f n
r n
frag
rag m n t
ag me
gmen
ment
fra m
rag e
ag m n
gme t
g ent
r gme
f a g m
fra e
rag n
ag m n
t a ent
r men
f g me
fra n
rag t
r e n t
f m e n
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r g n
r g m
r g e
fr g ment
r g men
r g me t
r g m n t
f a g m e t
fr g e t
frag e
trag
a m t
rag ent
f a n
frag t
f a n t
frag en
ag ent
frag e t
ra t
fragme l
fra
ra e t
a men
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)
AGAIN?

"yur primer cord is showing"

for scotty -
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.
1 as a language
an is land POEM
FOOTBALL FORM-VI
Even broken down, fragmented to the extreme, writing does not make language lose its semiotic aspects, for this would be to disregard the constant presence of that aspect.
L'écriture n'êtant pas ce résultat mais les gestes qui l'ont précédé et suivi.
A) raise luna over walls FEDCBA

wall A
wall B
wall C
wall D
wall E
luna A
luna B
luna C
luna D
luna E

wall F

B) move violin among birds A..F

bird E
violin D
bird C
bird B
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

男 ≅ 女 ≅ 雲 ≫ 海 × 海 × 海

火

冬 × 齲 = 歯

空

空

笑 ≅ 鞣

鏡
I come, all the summer

and the

world was bright and fresh with life. There was a song

of the blossoms filled the

walk with a bucket of white

He surveyed the fence, and the
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...
THE VACUUM OF SPACE
SPARE PARTS OF love

If

It is a bore.

PHILOSOPHERS.

satisfactorily

serious,

question

ANALYSIS

fundamental

ESSENTIALS

ANOTHER

coupon

CHRISTMAS
— 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 ⇔ transmission. Language appears and disappears by its very nature; like the mechanism of thought, it reveals itself as an indivisible succession, an ideographical whole.
<table>
<thead>
<tr>
<th>Km²</th>
<th>m/s.m.</th>
<th>Prof.m.</th>
</tr>
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<td>370</td>
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<td>212</td>
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<td>146</td>
<td>198</td>
<td>410</td>
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<td>128</td>
<td>259</td>
<td>259</td>
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<tr>
<td>114.5</td>
<td>305</td>
<td>146</td>
</tr>
<tr>
<td>65.3</td>
<td>186</td>
<td>251</td>
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<td>6</td>
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<td>160</td>
</tr>
<tr>
<td>51.4</td>
<td>2</td>
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</tbody>
</table>
ON NOW WON NO
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.
<table>
<thead>
<tr>
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<td>UP 37</td>
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<tr>
<td>Death</td>
<td>UNCHANGED</td>
</tr>
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<td>DOWN 1 11/8</td>
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<td>Dada</td>
<td>UP 2 2/3</td>
</tr>
<tr>
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<td>UP 131</td>
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<td>Vietnamese People</td>
<td>DOWN 131</td>
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<td>UP 37</td>
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<td>UNCHANGED</td>
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</tbody>
</table>
THE WORD IS
THE WORLD IS BORN
THE WORLD IS DEAD
THE WORLD IS DEAD
THE WOOD DEAD
THE WORLD
elegy for three astronauts

WWW

i i i

ddd

astronaut
astronaut
astronaut
astronaut

www

i i i

ddd

www
Sylvain d’amende soufflera, de la taille de ses dents, presque d’une tuile, sans punition. La somme, dit Sylvain, ne sera pas pour une créance dans la société. Vous faites dans la durée, que nous éprouverons que nous ne jalousions ni que nous écoutions cruellement. Un comédien répète sur — disons Kirk Douglas: sur le kilt, à cheval à cheval, Elizabeth — dont le bruit concerne le dur. Nous vous avons bientôt pour le cas où ce serait sur une des deux a un moment de Cléopâtre. Car, nous avons été à la guère, et puis nous avons voulu se souhaiter. Pour une des deux.
<table>
<thead>
<tr>
<th>ALPHABET OF FISHES</th>
<th></th>
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<tbody>
<tr>
<td>askal</td>
<td>barfas</td>
<td>canker</td>
<td>dranick</td>
<td></td>
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<td>ehoc</td>
<td>frango</td>
<td>girrock</td>
<td>hump</td>
<td></td>
</tr>
<tr>
<td>illeck</td>
<td>janny</td>
<td>keinak</td>
<td>lagatta</td>
<td></td>
</tr>
<tr>
<td>mehal</td>
<td>niflin</td>
<td>owl</td>
<td>pothrick</td>
<td></td>
</tr>
<tr>
<td>quin</td>
<td>rauner</td>
<td>silliiwhig</td>
<td>talver</td>
<td></td>
</tr>
<tr>
<td>valsen</td>
<td>wiggle</td>
<td>yawn</td>
<td>zart</td>
<td></td>
</tr>
</tbody>
</table>

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worksandwordsworlds
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.
There is just one side, one way, one freedom.
There is just one edge, one fabric.
There is just one existence, one framework, one problem, one discipline.
There is just one struggle, one task, one victory, one monochromy, one energy, one share.
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 texturerlessness. There is just one reason, one means, one emptiness, one irreducibility, one end.
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 stylelessness, one matter, one sequence, one series, one convention, one tradition.
There is just one participation, one perception, one invisibility, one insight.
Thirst = Durst for visualization for ample (un)-explicative, H-test-text-dessert-syringe for “Footing” für (Waddayacallit) Dingsda.

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男 = man
女 = woman
霜 = cloud
冬 = winter
火 = fire
畳 = noise
歯 = tooth
夜 = sky
髪 = hair
墓 = grave
鏡 = mirror

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“Pan” Variation on the same sound.

79

Ich = I

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Nero = Black
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

The "Noigandres" Group
Azeredo
de Campos
Pignatari

The "Approches" Group
Bory
Blaine
Parczewska
Gerz
Moineau

The Group of Stuttgart
Spatial
Garnier
Niikuni

The Group of Prague

The "Vou" Group
Center in the Anglo-Saxon world

Delaunay
Klee
Lemaître.

Italian Group
Parmiggiani
Spatola
Verdi

Cobbing
Sharkey
Finlay
Houedard.
Furnival.
| V   | *Dialog*, Nos. 1, 2 & 3, Prague, 1968. |
| VII | *Vou*, Nos. 104-114, Tokyo, 1935 and later. |
| X   | *Gronk*, Nos. 1, 2 & 3, Toronto, 1967. |
| XIII| *Il Compasso* (Faculta d'architettura), Turin, 1966. |
| XIV | *Ailleurs*, Nos. 4, 5, 6, 7 & 8, Paris, 1963 and later. |
| XV  | *Invenção*, Nos. 2, ’63; 3, ’64; 4, ’66, Sao Paulo. |
| XXIII| Ed. Hansjörg Mayer, Stuttgart. |
| XXIV| Ed. Sampietro, Bologna. |
| XXVI| *La Battana*, No. 12, Jugoslavia, 1967. |
| XXVIII| *Los Huevos del Plata*, Nos. 8, 9 & 10, 1966 |
Exhibition catalog: Spatialistes, Paris, 1966
Exhibition catalog: In Concreto, Zurich, 1968.
Ed. Hayden Murphy, Dublin.
Compania de Production Artistica, Madrid.
Catalog of the 16th Festival du Théâtre Experimental, Parma.
Collection H. Sohm.

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10 Jochen Gerz (Germany): Extract from “Footing.”
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   b) Ian Hamilton Finlay (Scotland): Eve.
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44 Franco Verdi (Italy): Seit.
45 Jiri Kolar (Czechoslovakia): Cuts.
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76 Bill Bissett (Canada): Visual Poem.
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84 Carl Fernbach-Flarsheim (U.S.A.): No Voice.
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86 Jean François Bory (France): The worldWord is . . .
96 Alison Knowles (U.S.A.): Poem.
97 Gianni Bertini (Italy): Composition.
98 Valerian Valerianovich Neretchnikov (U.S.S.R.): Tree.
100 Mary Ellen Solt (U.S.A.): Elegy for Three Astronauts.
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105 Patrizia Vicinelli (Italy): E,e,e (fragment).
106 Guy Foreau (France): Et quand, et quand, et quand?
107 Bob Cobbing (G.B.): Alphabet of Fishes.
108 Adriano Spatola (Italy): Zeroglifico (fragment).
A. Spatola & G. Della Casa (Italy): Signal Routier.
Jean François Bory (France): Saga (fragment).
Ian Hamilton Finlay (Scotland): Love.
As a conclusion, “000” by Ad Reinhardt (U.S.A.); drawing by Bridget Riley (G.B.)

Glossary
Synoptical table.
Bibliographical notes.
Contents.
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.


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

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