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## Transcripts. Tradition and Experiment in Polish Post-War Score-Poems<sup>1</sup>

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In one of his *Night solitaires*, arranged by Ernest Dyczek in the mid seventies of the last century, the poet achieved the following combination:

wszyst-ko-już-by-ło  
by-ło-wszyst-ko-już  
już-by-ło-wszyst-ko  
wszyst-ko-by-ło-już  
by-ło-już-wszyst-ko  
już-wszyst-ko-by-ło

no to co

przeżyjmy to jeszcze raz. [Dyczek, p. 63]

Only with a slight exaggeration can we consider a fragment of the author's forgotten poem, today associated primarily with the translation of Bernhard's *Kalkwerk*, as one of the most accurate articulations of the neo-avant-garde dialectic of tradition and experiment. The proper resignation from claims to

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originality (“everything was already there”) is accompanied by a perverse affirmation of a repetition, which is to become not so much a source of new emotions (in “let’s experience it again” echo well known “I like the melodies I’ve already heard” or *Play it again, Sam*), as a way to achieve the previously invisible possibilities of artistic expression. Dyczek seems to point to the characteristic of the post-war avant-garde applications of permutation, connoting truly mathematical precision and radical weakening of the semantic dominant. At the same time, the replacement of the expected spaces by divisions - which also divide the syllables with lexems, thus blurring their borders - in the voice realisation of the quoted fragment calls for chanting. Trying to obtain a new arrangement, the poet uses the practice well established in the tradition; after all, futurists have already chanted, who - as the reading of Beata Śniecikowska’s classic monograph convinces - “in just a few years” have managed to define the field of “instrumentation practices of the whole twenty years of the interwar period in Poland” [Śniecikowska 2008, p. 521]. This field is, as we know, colourful and extensive, full of eye-catching musical and verbal forms, especially those from the scope of the musicality separated by Andrzej Hejmej I [see: Hejmej 2002, p. 43-67].

It so happens, however, that in the meadow of this, “humming”, but also in Leśmian’s, “humming from existence” [B. Leśmian, *Ląka*. See: Leśmian, p. 287], with a candle to look for poetic experiments of a slightly different kind, the exploration of which is perhaps encouraged by the formula of Dyczek<sup>2</sup>-experiments referring to music, but not to the music that is heard, but watched, written down, spread in notation and taking the form of a score.

## Poems-partitions: historical background - concept - subject matter

Meanwhile, the history of intersemiotic encounters between modern poetry and musical notation may seem fascinating, while the score was evoked in very different ways: by virtue of its title, subtitle, motto or self-commentary, by exposing terminology specific to it, such as agogic terms or performance tips, by the presence of a legend, and finally by various typographic attempts to implement the idea according to which - as Johanna Drucker puts it - “The poetic page can be constructed along along the poetic page can be constructed along with the terminology”. This is the case, to name but a few avant-garde

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<sup>2</sup> Some of the formal solutions used in his *Night Solitaire* and some other texts by Dyczek can also be regarded as inspiring, referring to the musicality from the debut volume *Miejsca rozwiadzaneane* with the cycle *Instruments* to the last novel by *Wratislavia*, in which the text weaves in fragments of existing scores, as well as, one might think, simple works composed by him.

projects, in Stéphane Mallarmé's *A Throw of The Dice (Un coup de dés)*, who calls his poem "a musical score" ("une partition") in the foreword accompanying his publication, which can be considered a kind of author's performance instruction [Mallarmé, p. 122]. This is also the case with Dadaists, especially in simultaneous poems such as *L'Amiral cherche une maison à louer* by Tristan Tzara, Marcel Janco and Richard Huelsenbeck or *Crayon Bleu* by Pierre-Albert Birot from the third issue of *Dada* from 1918, which opened the first issue of the almanac "Cabaret Voltaire" from 1916. It finally happens in the case of Italian futurists, who often included within the scope of their texts a conventionalized form of musical notation (notes, keys, bemoles, crosses, tact lines, fragments of staves, etc.), as well as agogic and dynamic terms, which already have a verbal form. Such actions can be found, for example, in Tommas Marinetti's Filipp Tommas (e.g. in *Dune*, a poem which implements the idea of words in freedom) however, the most consistent form was taken by Francesco Cangiulla, who in such works as *Poesia Pentagramata* or *Novembre* (1923-1924) scattered lyrics in five lines on a grand scale with the same year's *Rapporto di un nottambulo Milanese*. Although the use of elements of musical notation happens to avant-gardists who reach back to the tradition of visual poetry (e.g. Apollinaire in *Venu de Dieuze*), it plays a much more important role in the texts of precursors of sound poetry (such as Kurt Schwitters' *Ursonate*), which for them - more or less precise - constitute scores of *scripto sense*. The calculation of "score" poetic experiments could be continued for a long time, and their closer analysis would undoubtedly show a considerable diversity of their forms and functions<sup>3</sup>. Apart from this wealth, let's try "in a spirit of adventure", which is encouraged by Mieke Bal, who treats the area of humanities as a domain of "travelling concepts" [Bal, p. 2]3] - to attempt a conceptual experiment and to include all the texts mentioned above in a common term for the poems of the scores.

This attempt by no means stems from unbridled genological ambitions; the concept introduced has an operational character and allows to distinguish

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<sup>3</sup> It can be assumed that these experiments would not have been so numerous had it not been for the attempts of the avant-gardists to expand the boundaries of music as such; we should mention here mainly futuristic music, the appearance of which was accompanied by the invention of new forms of musical notation (especially in Luigi Russol), and attempts of Soviet avant-gardists (e.g. *Symphony of the Sirens* of Arseniy Avraamov from 1923 or Dombasque "symphony" *Enthusiasm of the Drilling Jury* from 1930), but not forgetting about daddy, however, which was accompanied by the invention of new forms of musical notation (especially in Luigi Russol). It is better to notice how much rhythm, sound, singing and dance played a role in Cabaret Voltaire's performances [see: Richter, pp. 12-41, 59-67] and that the characteristic typography of Dadaistic poems was supposed to make the literary text similar to the score (Raoul Hausmann recalled, after all: "I had used letters of varying sizes and thickness which thus took on the character of musical notation". See: Richter, p. 121).

a group of poetic texts referring to the idea of the score or one of its culturally fixed figures in such a way that in their interpretation it becomes necessary to recall the idea or the figure of the score as an interpreter (in the sense of Michal Riffaterre; see: Riffaterre, p. 81-114). Therefore, the content and spectrum of the notion of poem score does not coincide with the scope of the term literary score introduced by Andrzej Hejmej; according to the definition of the Krakow comparative literary score is, after all, a “musical score, which in some way implies a specific literary text” and which therefore turns out to be “necessary for this text as the main interpretative context” [Hejmej 2012, p. 62]. The term therefore refers not to the literary text itself (to be more precise: to the most unusual and experimental literary construction), but only to its immanent connection” with a specific, individual “musical composition” [Hejmej 2012, p. 63]. Reaching for the notion of a score, Hej wanted to emphasize the “ontological aspect” of this composition, which determines its “recognition” and “invariability in the physical sense”, and not “all details and subtleties of its musical notation” [Hej 2012, p. 62-63]. Meanwhile, it is the latter - in general terms, in isolation from one or other compositional realization - that are inspired by the authors of the poems of the scores, in their experiments trying to exploit the energy generated by moving elements of notation to the area of poetry or treating literary texts created by them as scores. Created thanks to “transcriptions” of such poems-partituras - which do not fit into any of the three types of musicality distinguished in the classical typology of Heja, but to which this researcher devoted a part of his valuable, inspiring analyses<sup>4</sup>- go beyond the traditional field of literary research to call us as a model intermedia to rethink at least a few important problems of a theoretical and literary nature: the problem of the status of voice performance of a poetic text, and thus the ontology of the latter; the consequences of perceiving poetry as a performative art; questions about the possibility and poetics of the spatialisation of a literary text; and finally - the question of literary simultaneity, polylinearity or, if you like, polyphony.

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<sup>4</sup> In the understanding proposed here, the poems would be some of the scores discussed in *Music in the literature of texts* by M. Białoszewski and B. Heidsiecko's *Poèmes-partitions* cycle (whose texts are classified by Hej as “scores of sound poetry”, see: Hejmej 2012, p. 112-113), as well as - analysed already in another book by the Krakow researcher - “overture” to *Arwa S. Czycza* (see: Hejmej 2013, p. 122-152). A separate term should perhaps be used for larger prose texts implementing the idea of the score (when analysing M. Butor's novels, Hej will write about the “text of the score”, see: Hejmej 2012, p. 247), while problems of yet another kind arise from treating dramatic texts as scores - such as the play by B. Schaeffer, discussed by the Krakow comparative artist [see: Hejmej 2012, p. 169-191; cf. Raszewski; Styan, p. 11-117]. Forced to disregard the problems of the latter, I would like to point out here only the secondary importance of possible terminological solutions to the fundamental intermediality of the experiments under discussion, in a way blurring the borders and distinctions established in tradition.

In this Article, these challenges must remain unaddressed<sup>5</sup> It is an attempt to order the Polish post-war poems of the scores in terms of the attitude of their authors to the traditions of the avant-garde experiment available to them. I would like to treat this poem-partitura in at least two ways. On the one hand, they will provide me with research material that will allow me to look at the functioning of the avant-garde dialectic of innovation and repetition (or, as Rosalind Krauss could say, their “aesthetic economy<sup>6</sup>) in a strictly defined, relatively narrow field - which seems, however, sufficiently representative for its analysis to be able to provide insights that could relate to a broader group of intermedia searches of the Polish neo-avant-garde. On the other hand, I would like to see in my works a kind of tool with a specific artistic and cognitive potential, which at various stages of the avant-garde tradition of experimentation was updated in order to achieve various goals: from examining the capacity and potential of existing media systems, through criticism of avant-garde myths and exploration of the possibilities and spectrum of repetition, to the analysis, weakening and attempts to shift the social framework of art institutions and poetry. I would like to place poems-parties understood in this way in the context of the reinterpretation of Bürgerowski’s approach to the neo-avant-garde proposed by Foster’s Hall, according to which it begins to achieve the goals of the historical avant-garde, revealing the common structure of “deferred action that throws over any simple scheme of before and after, cause and effect, origin and repetition” [Foster, p. 29]. In my opinion, these projects have managed to take up “the specific questions that deferred action poses: questions of repetition, difference, and deferral; of causality, temporality, and narrativity”, as well as “introduction of time and text into spatial and visual art” - although they were not generally accompanied by “theoretical elaboration” [Foster, p. 32] of the aforementioned issues, typical for the Western neo-avantgarde.

For the proposal of ordering Polish poems of the score presented here, the local situation is important, presented in its specificity, taking into account the links between the post-war literary and musical avant-garde, and only to some extent can be considered as a part of - and so strongly differentiated - the his-

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<sup>5</sup> I discuss them elsewhere; see: Bogalecki 2015.

<sup>6</sup> At the basic level, the neo-avant-garde relationship between tradition and experiment can be approached in the same way as Krauss analyses “condemns these artists [...] to repetition”, a close relationship between repetition and originality: “these to terms seem bound together in a kind of aesthetic economy, interdependent and mutually sustaining” [Krauss, p. 160]. The similarity ends, of course, with an attempt to reverse the existing evaluation and, consequently, to free oneself from the power of the modern “discourse of originality” [Krauss, p. 157. See also for example: Zafuski 2008].

tory of the avant-garde of Central<sup>7</sup> and Eastern Europe, and even more so of the history of the peripheral avant-garde. As Magdalena Wasilewska-Chmura shows, this happened in Sweden, which is full of poetic experiments of interest to us, whose “distance from the European centre and relatively weak tradition of literary modernism allowed for spontaneous creativity”, similar to the one that could have existed “in American culture” [Wasilewska-Chmura 2013, p. 137]<sup>8</sup>. For the decision to undertake poetic experiments with the score, it is not so much the nationality of the artist and the associated presence of precursors conducting them in his mother tongue as the general availability of the supranational avant-garde tradition of their creation. To put it a little simpler: when the artists of the broadly understood neo-avant-garde of various countries - including the concretes and members of Fluxus - created their own poems/partitars, they did so, and not otherwise, because they had access to historical works which were their point of reference and which were more or less clearly modified by them: sometimes interestingly moving them, sometimes radicalizing them, sometimes clearly critical of them.

Let's look at *Den svåra resan*, recalled and reprinted in Wasilewska-Chmura's inspiring book “poem score”, written in the early 1950s by the creator of one of the first manifestos of concrete poetry in the world, Öyvind Fahlström [Wasilewska-Chmura 2011, p. 280-281]<sup>9</sup>. Although this work “makes little use of elements of musical notation, it gives a significant number of interpretative guidelines for creating a concept for its performance” [Wasilewska-Chmura 2011, p. 282]- Also in this respect, it resembles the notation of simultaneous Dadaistic poems, only that it was written for as many as eighteen voices, forming a “mixed declamatory choir”. It seems, however, that the Swedish concrete artist treats *Den svåra resan* as a ready-made text: he presents it in print, and in his statements he distances himself from the possibility of an author's voice performance, emphasizing the very idea and structure of his composition. The model recipient of his poem is therefore not (as in the case of the participants of Dadaistic evenings) a listener to whose ears one or another polyphonic realization of the score would reach, but a reader who has

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<sup>7</sup> Although the unifying approach of E. Bojtár [see: Bojtár 1973], the history of Eastern European avant-garde is still awaiting writing, as evidenced, among other things, by the discussions triggered by the publication of an important book by Piotr Piotrowski [see: Piotrowski 2005]. See for example: Dziamski 2006; Kmiecik, Szumna 2014 (here especially Kmiecik 2014, p. 301-328).

<sup>8</sup> In the previously published monograph a researcher even wrote about “party thinking”, which “was to turn out to be very productive for Swedish concrete poetry, which with the elapse of time evolved into *text-sound composition*” [Wasilewska-Chmura 2011, p. 261].

<sup>9</sup> Treated by me as the term “poem-partytura” is used by the researcher in the title of the subsection devoted to the discussion of *Den svåra resan* [see: Wasilewska-Chmura, 2011, p. 279].

to recreate this structure himself in the process of reading - even if it is loud, it is certainly not eighteen voiced. Comparing Fahlström's text with the graphic scores created at the same time, Wasilewska-Chmura says that it could have been "intended also for reading, but as a score. Then the images of articulation are inscribed in the visual perception of the work" Wasilewska-Chmura 2011, p. 283]. The distance to the voice realization of the numerous and interesting poems of the scores created by himself is connected with the great historical awareness of the Swedish author, who is well acquainted with the pioneering realizations towards them. The researcher evokes a fragment of his 1961 manifesto *Bris*, in which he rejects as meaningless "writing in 1960 [...] as if there were no sound poems by Hausmann and Schwitters, or rather as if they could be eternally renewed by typographical dispersion or juxtaposition in the genre of calligramme" [see: Wasilewska-Chmura 2011, p. 263]. Fahlström, however, does not encourage us to enter the radically new, virgin paths of art, instead focusing on a differentiating repetition of avant-garde achievements. As the researcher emphasizes, "the links between experimental poetry of the 1950s and 1960s and the avant-garde of the beginning of the century [...] turn out to be, as far as the author is concerned, a condition for all novelty, but also a tradition which should be creatively developed" Wasilewska-Chmura 2011, p. 263].

The example of Fahlström is just one of the possible ways in which the authors of the European neo-avant-garde could creatively modify the repetition of the experiment that interests me. In a different way, he will do it himself in *Topp-timm (II)* poems, *Ett blocks time* or in a post-fabricated realisation from the volume *Bord*, resembling circular compositions by Ferdinand Kriweta, in a different way, he will experiment in texts from the cycle *Törstpegeln* (1963) or from the collection *Gubbdrukning* (1965) by another Swedish poet Bengt Emil Johnson<sup>10</sup> and many poets who publish their lyrics to sound, such as Bernard Heidsieck, Henri Chopin or Ernst Jandl. In a different way, score references will be used by such concretes inspired by its shape as Luciano Ori or Gerhard Rühm, who use elements of traditional notation and a stave, but with their visual realizations entering into a dialogue with the creators of avant-garde graphic scores. Such Czech artists as Milan Knížák, who performed his collage compositions on note paper, Jiří Kolář, who wrapped his sculptures around him, or Jiří Valoch, who created numerous poems and figurines in his 1980 book *Partitura*, were even more diverse in their approach to the score. *Grafická hudba, fónická poezie, akce, parafráze, interpretace* wrote that the discovery of "the independence of the score" has become "a source

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<sup>10</sup> These Fahlström's works and selected Johnson's texts are reprinted in the quoted Wasilewska-Chmura monograph, which is a rich source of knowledge about the musical aspects of the Swedish neo-avant-garde, as well as bringing valuable theoretical and terminological proposals, to which I could not always refer in this article.

of a specific artistic experience which is no longer related to the sound interpretation, but has for “readers” a specific musical character” [Valoch, p. 112]. A completely different, usually exclusively textual form was adopted by the actions of George Brecht and Roger Watts, creating conceptual verbal scores, described as *word scores* or *event scores*, but perfectly coping without iconic elements of musical notation; these scores became the hallmark of Fluxus and one of the most important practices of the group’s members [see: Kotz, p. 101-140]. Even differently and probably the most varied will be in the *spiritus movens* of a significant part of the score confusion, i.e. in John Cage, as well as in numerous poets under his influence, especially Jackson Mac Low and Emmett Williams, who have on their account a large number of various, often using permutations, poems of the score, and finally in the following poems Dick Higgins, in whose visual essay about intermedies *Action Music* and *Graphic Music Notations* were located in the very centre of the map of the neo-avant-garde experiment of D. Higgins, *Modernity since postmodernism and other essays*, choices and studies. P. Rypson, Gdańsk 2000, p. 2.

## Poems-partitions of the Polish neo-avanegarda. Typology test

If, so far, subsequent examples of poems of the scores have necessarily been discussed at a rapid pace, let’s say, *allegro vigoroso*, then, going down to Polish examples, we should at least go down to *moderato* or *andante*, and even *adagio*... In short: the impetus with which poems-parties are produced is significantly weaker by the Vistula. This is undoubtedly due to their poor representation in the twentieth century, which was influenced by the strong position and longevity of the Young Poland’s highly modernist musical model. Admittedly, attempts to use musical notation in poetry happened not only to Konstanty Ildefons Gałczyński, who usually functioned within it<sup>11</sup> but also, in terms of programme, transgressing futurists (*Farys Stern* was accompanied, for example, by the tempo *allegro vivace* [Stern, p. 136], and in the ending of *Tańca Czyżewskiego*, which had a form: “Ton: C, A” capital letters serve as musical expressions Czyżewski, p. 35)))<sup>12</sup>. However, these were rare and

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<sup>11</sup> Poems using traditional agogic terms are examples of poems in the most conventionalized scores; in Gałczyński’s transformations of these terms, however, they generally (though not exclusively) perform comic functions, as in the case of *Andante cantabile senza coin* in *Pieśni o tersznym kapitanie Papawaju* from 1929 [see: Gałczyński, p. 148].

<sup>12</sup> More often futurists used futuristic terms of sound (do, re, mi...), which can be found in such works as Czyżewski’s *City in the autumn evening (Niesielanka)* or *ZemBY. Rhapsody of Jasiński*. In Śniecikowska’s opinion, the introduction of the names of sounds

less significant rehearsals, somehow drowned out by the richness of the sound experiments discussed in Śniecikowska's book. It is symptomatic that in a recently published article devoted to the synergy of the visual and acoustic perceptual field, this researcher - most probably in the absence of appropriate examples from the poetic twentieth anniversary - tried to juxtapose with the sound texts by Marinetti or Carl Carry *The typographic study* by Samuel Szczechacz, which she tried to interpret as "a kind of avant-garde score for voice realisation" [Śniecikowska 2015, p. 114]. As it seems, without much exaggeration one can say that the score as such remained invisible to the poetic interwar period. If we add war, emigration and social realism, as well as the difficult flow of information about neo-avant-garde movements at the beginning of the People's Republic of Poland<sup>13</sup> We can risk the thesis that the first Polish post-war poems-parties lacked a strong and recognizable tradition of experimenting on the borderline of poetry, music and its spatial representations. Bearing in mind the experience of the Swedish neo-avant-garde mentioned above, one may conclude, however, that this lack of experience did not have to discourage, but even encouraged one to enter the undeveloped and potentially promising area of new artistic practices. While abandoning the unnecessary mythologization of this alleged "virginity", it should be noted that this and not another configuration of the dominant tradition must have led to the search for different traditions: alternative, local, perhaps casual, undoubtedly weaker ones, which, after John Ashbery, are most often referred to as "other traditions", which are not valued [Ashpbery, 2000]. Such searches had to be invited by poets who were already very clear, provoked mainly by aleatorism and the growing importance of undecidedness, transformation of contemporary music and its notation, which in Poland of the fifties and sixties could be heard (and visible) exceptionally well. Of course, the "Warsaw Autumn" played a leading role here, but also the relatively early establishment of a professional electro-acoustic music studio (the Experimental Studio of the Polish Radio was established as the fourth in Europe), drawing attention to the achievements of the Polish post-war musical avant-garde with sonorism at the forefront or the role of Bogusław Schaeffer's tireless popularising, dramaturgical and compositional activity, whose musical projects - also in the field of music graphics - are not without exaggeration (although not without exaggeration) (and not without

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into the poems gave them a "surprising ordinariness, completely infrequently precise" and was one of the manifestations of the "moderational experimentation" of the members of the group [Śniecikowska 2008, p. 92, 90].

<sup>13</sup> As Piotrowski emphasizes, this situation was to improve with the "dynamization of the Central European neo-avant-garde around 1970, at a time of a changing system of both political and artistic coordinates", as a result of which Poland found itself "in an exceptional situation in terms of the possibility of organising exhibitions of neo-avant-garde art and conducting international exchange" [Piotrowski, p. 266, 263].

it). At the same time, as Wasilewska-Chmura emphasizes, “at that time there was no room for self-taught composers in a Polish art institution [...] who turned directly to avant-garde sources” [Wasilewska-Chmura 2013, p. 130] and whose presence was decisive for the development of intermedia experiments of a large part of the neo-avant-garde. As Higgins emphasized, an important role was played in it by people without musical preparation, amateurs (and thus, etymologically, “lovers”), to whom “to ‘remain outside the framework of [...] the technical traditions of artistic music’ has made it possible, on the one hand, to be ‘objective’ and, on the other hand, to ‘broaden the scope of one’s possibilities”. Higgins, *Music from the outside?* J. Holzman [in:] *idem, Modernity.....*, p. 137.. Professionalisation of musical life in Poland combined with a clear approximation of native concrete poetry to visual arts<sup>14</sup> and also with the course of the historical-literary process with a strong presence of the New Wave<sup>15</sup> The poetic gesture of turning to the score did not seem obvious.

It seems, therefore, that in the proposed typology of styles of interpretation of the experiment tradition by the authors of post-war Polish poems of the score, a special role should be given to the style that can be described as a model of search. As a result of the situation outlined briefly here, the authors of the first national poems of the scores of the works we were interested in had to follow their own, often circular paths, finding along the way and creatively exploiting the possibilities offered by the other traditions mentioned above - which can be seen today not so much as a shortcoming, but as a kind of happy guilt. The search model seems to me to be the most important, especially for the first phase of score experiments in national poetry; later on, it will be gradually replaced by models of criticism and selection. On the other hand, in order to determine the specificity of the activity of emigrant and emigrating poets, separate models should be distinguished: continuation and accession.

I would like to start the historical-literary, from the necessity to start the review part of the article with a brief discussion of three realizations of the project, of which the most famous examples are experiments of Miron Białoszewski. Since 1965, he has been recording his texts on a tape recorder, and this material has been presented to a wider audience at least since 1967; in the report

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<sup>14</sup> Already in 1973, trying to explain the “absence of the phonic line” in Polish concrete poetry, he stressed B.S. Kund’s “close cooperation” between S. Drózdź and M. Bocian “with the Wrocław artistic community”, noting at the same time “the lack of special experiments in the field of music in Wrocław”, considered by him to be the “Polish centre of “new” poetry” [Kunda 1973].

<sup>15</sup> It is significant that when writing about the “freedom” which Polish neo-avant-garde artists enjoyed in the 1970s compared to artists from other Eastern Bloc countries and which might have led them to a kind of “conformism”, Piotrowski will exclude them from their circle of poets, explaining that literary output - unlike in Czechoslovakia, for example - was almost automatically combined in Poland (also through censorship) “with the ethos of resistance, with the fight for independence, with the service of the “national cause”.

from the 6th Kłodzko Poetic Spring, published in the “Current”, Stanisław Barańczak mentions “the evening at which Miron Białoszewski presented his own tape recordings” [Barańczak 1967, p. 21]. Published in 2013 under the title *Białoszewski do sluchu*, a four CD selection of recordings recorded in this way, bringing original performances of works previously known from print, posed a new question about the “right” character of the texts by the author of *Mylne porusz poruszdzeń*. According to Maciej Byliniak, their “graphic notation is [...] only a score demanding a vocal complement, while we are dealing with the actual works only in “in full hearing” [Byliniak 2013]. The comparison of Białoszewski’s poems to scores has its own history: the poet himself began it by writing about the “score” recording of the text in “marking” [Białoszewski 1967, p. 34], codified Barańczak, considering his works as “undeniably performing “scores” [Barańczak 1974, p. 87, 90, 97], undertaken by other researchers (among others, Białoszewski, p. 90, 97). Jacek Kopciński writing about “Białoszewski’s score poems” [Kopciński, p. 367]), and synthetically discussed the Hejm [2012, p. 139-168]. Białoszewski’s poem-partituras in the sense proposed here include those works in which he uses text that resembles space to the score of typographic experiments, uses musical terms or gives performance tips such as: “to sing and dance fast”, “canto”, “to sing fast, only the first and last verse widely”, “marching” [Białoszewski 2013, p. 295, 389, 394], etc., and so on. The latter appear especially in texts showing an organic connection with the programmes of “Teatr Osobny” and “Kaba-retu Kici Koci”, perversely referring to the rich and important for Białoszewski tradition of the avant-garde urban cabaret. It is impossible not to notice, however, that in his case this tradition was overlapped by the fascination with amateur singing, whether in the church edition (psalms, vespers, hours, processions for Corpus Christi, etc.), or in the field of urban folklore and music genres of everyday life, as described in the programme *Talking about writing*. Leaving aside the broader problem of the autocreation of the author of *The Drawings of Reality*, one can state that the specificity of his poems ‘scores is to a large extent due to the specificity of the “circular path” he has travelled, while the mentioned “lower” traditions played a more important role in them than the references to the realisation of historical avant-garde.

The case of Marian Grześćczak, the author of the volume *Naczyna poważne*, published in 1967, seems to be similar, bringing a group of interesting poems of the scores, one of which, originally entitled *Miasto, parody*, was even reprinted on its cover<sup>16</sup>. A greater number of texts of this type appeared in print

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<sup>16</sup> However, Grześćczak’s realizations had been presented earlier; S. Drózdź notes in his anthology that the “show of the first version” of the *City, the parody* took place in 1961 in the Gdańsk Student Club “Żak”, which he considers to be the first public presentation of concrete poetry in Poland see: Drózdź 1978, p. 87].

only ten years later with the publication of *Poems of the Selected*, where they formed a separate cycle entitled *Wiersze nadśłowne* and were accompanied by an important auto-commentary emphasizing their sound aspect; it seems symbolic that the aforementioned text *City, a parody*, was then given the title *City: the score*. In the biographical part of the commentary, the poet confesses that texts of this type “began to arrange in 1959, in moments of office boredom”, starting with “pictograms”, but quickly “moving away from them towards the auditory organization of sound material” [Grześczak 1977, p. 245, 246]<sup>17</sup>. Above all, however, it presents Grześczak as a kind of executive instruction, in which we read: “These poems should be watched - heard rather than read. A single letter often plays the role of a note; such a note-voice can be played with a voice and then a phonetic poem emerges” [Grześczak 1977, p. 246]. Grześczak describes the work on his poems’ scores as “laboratory” activity, which “significantly broadens the natural expression of language, which is of paramount importance for the loud reproduction of poetry” [Grześczak 1977, p. 246]. His only inspiration mentioned in the commentary is the concrete poetry of the sixties, which he calls the author of *Exodus seemingly* “super-worded poetry” and to which he maintains a significant distances<sup>18</sup>. Nand the trace of the tradition from which he drew most of all during the period of creating poems for the scores is guided by his essay writing from the years 1958-1972, the selection of which was published in 1973 as the *Third Poem. Przypadki teatru poezji*. At that time Grześczak was strongly connected with the amateur theatre movement (“first as its participant, then as an animator, and finally - as an observer”) and from his student days he developed an original concept of “poetry theatre”, in which the traditional text of a poem transforms into a “poetic score”, in his opinion “less arbitrary than a musical score” [Grześczak 1973, p. 391, 81]. At the same time, he follows Grześczak’s post-war theatrical avant-garde (he writes about performances by Jerzy Grotowski, Richard Schechner, Peter Brook), as well as musical: he visits “Warszawska Jesień”, then hosted by Cage and other post-war experimental music artists, while in his “Poezja” column of the *Chronicle of the month*, he enthusiastically, though by necessity briefly, discusses the first issue of “Res Facta”, confessing to it: “The reading of John Cage and a set of notes by Cornelius Cardewa *Notation - interpretation, etc.* are very impressive.” [Grześczak 1968a, p. 86]. Mhe

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<sup>17</sup> The poet also confesses: “Personally, phonograms, i.e. sound recordings of emotional states, are closest to me; the material of poetry stands here near the material of music” [Grześczak 1977, p. 245].

<sup>18</sup> However, Grześczak’s experience of concrete poetry must have been important to him, as evidenced by the fact that he is the author of a text entitled *Moving borders of poetry and visual arts*, which was one of the first Polish-language discussions on the phenomenon. See: Grześczak 1968b, p. 187-213 (the first version of this text was delivered two years earlier in Gdańsk during the *Poetry and Art* conference).

is an attempt to link the neo-avant-garde theatrical and musical inspirations gradually reaching Grześczak with his own long-standing work for the student theatre movement and poetry theatre. Even if the connection may seem to be at least unobvious<sup>19</sup> It was thanks to him that such fascinating intermedia was born as the *City: the scorerer*.

At least the same amateur (in the positive sense of the word exposed by Higgins) seems to be the most colourful Polish poems-parties - spectacular "polyphonic poems" by Stanisław Czycz, who is constantly struggling with the limitations of printing. The most radical of them - *Words to an inscription on sundial V*, a fragment of which appeared in "Poetry" in 1976 - only 35 years later she reconstructed, using the hands left by the author and the possibility of printing in colour, Dorota Niedziałkowska [see: Czycz 2011]; four years earlier a proper version of the poetic "overture" to *Arwa* [see: Czycz 2007], first published in 1980, also in "Poetry". Although he exposes Czycz's private, "dilettante" dimension of his experiments much more clearly than Grześczak, he is also accompanied by a certain awareness of the changes in music and contemporary notation. In an interview with Krzysztof Lisowski, in his characteristic style, Czycz calls his works "lyrics, probably no longer poems, scores; not for reading, but for performing by a few people", after which he points out that "it is a bit like aleatoricism in music" and would have to include "certain performance freedoms, selectivity" [Lisowski, Czycz, p. 37]. According to the poet, "related aleatoricities" would also be the fact that some voices - [...] not the main [...] - could at times sound like aliquots" [Lisowski, Czycz, p. 37-38]<sup>20</sup>. However, more important than the inspiration with the post-war avant-garde of music seems to be his own, long-term creative search, connected with attempts to capture in the record of the functioning of human consciousness or - as he says himself - "to capture everything that is in me at a given moment or in certain cases, in an hour or a day" [Marx, Czycz, p. 17]. In the work on *Arwa* - prepared since 1975 as a screenplay for Andrzej Wajda's film - this intention took the form of an attempt to "see" this film, to "note" one's own "ideas" about a film that appeared in the mind of the poet [Czycz

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<sup>19</sup> However, Kunda pointed to its eventuality, noting that "Polish experiments" corresponding to the third type of concrete poetry identified by him (from the happening sign) "went in a different direction. I am thinking of the so-called poetic theatricalisations [...], described as "a clash between an actor and poetry that is somehow close to him". The tradition of this experiment is the lively and experience-rich movement of poetry theatres in Poland" [Kunda, p. 163].

<sup>20</sup> In one of the subsequent conversations, the poet confesses to knowing the achievements of K. Stockhausen and I. Xenakis [see: Lisowski, Czycz, p. 50].

1980, p 28]. Despite the fact that at some point the prospect of making the film seemed quite real to Czycz - and regardless of the fact that he carried out “attempts at polyphonic reading” of his poems [Lisowski, Czycz, p. 38] - he treated them as their proper text and written form, and thus as “score”. In the commentary attached to the *Word to the inscription on sundial V* he wrote, for example: “it is not a concert and concert text, it is even more thoughtful than - if it were spoken” [Czycz 1976, p. 83], and he spoke about the performance “live” in terms of potential, warning several times that “a comparison with a musical score would be a mistake to take too literally” [Czycz 1976, p. 83]. However, as it will clearly state, these texts are intended “not for normal reading, but for reading as music scores are read” as “material to be performed by a few voices” [Czycz 1976, p. 81]. Like Fahlström, the game would therefore be about a new modality of reading, about a certain - extended, polylinear or, as Marjorie Perloff proposes, non-linear or post-linear - way of reading [Perloff, p. 106]. It seems, however, that the turn towards the score, which enabled him to include advanced simultaneous experiments in literature, was prepared by a long-term aesthetic and existential effort of rendering a record of the multi-level work of consciousness.

The discussed examples of the search model are by no means the first Polish poems, scores written after 1945. These were created by émigré writers who implemented a different model of interpretation of the avant-garde tradition, namely the model of continuation. The authors who represented him - who had already experimented before the war and who did not decide to return to the country afterwards - did not have to look for or reconstruct links with the historical avant-garde, because they had never abandoned them and could simply repeat them. According to Bürger’s recognition, it can be said that in this way they made the final institutionalization of the avant-garde achievements, thus obtaining the possibility of their creative, “subtle displacements” [Foster, p. 25]. Both of these gestures seem to be performed by Stefan Themerson, close to the avant-garde not only through his own artistic search, but also through contacts with many of its representatives, who could not fail to be inspired by the repeated and described experiments. Themerson’s relationship with Kurt Schwitters, who was personally acquainted in 1944 at a conference at the PEN Club in London and for some time played an important role in the biography and work of the author of *Bayamus*, seems to be symptomatic<sup>21</sup>. In an essay-collage published in 1967 by Kurt Schwitters on a *Time Chart* he mentions that he had the opportunity to listen to original performances by *Ursolate* [see: Themerson 2013, p. 266], which, according to Tomasz Majewski, is an important context for making the avant-garde film Themerson *Eye and*

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<sup>21</sup> According to A. Grandfather, “the revolutionary nature of Schwitters’ work had for Themerson [...] a universal and timeless character”, and in books devoted to dadaists he not only paid him “a kind of tribute”, but also - especially in *Kurt Schwitters in England* - “he talked partly about himself” [Grandfather, p. 199-200].

*Ear* from 1945, in which they reach for one of the few significant poetic and musical experiments of the beginning of the twentieth anniversary, i.e. Karol Szymanowski's song cycle from 1921 composed for Julian Tuwim's futuristic *vocals*<sup>22</sup>. According to Majewski, thanks to the Themersons' efforts, this cycle "acquires a new meaning in relation to Schwitters' dadaist experiment. The accent is not so much on the musicality of the word as on the "phonetics", intonation and "presemanticism" of the music" [Majewski, p 70]. It can be said that similar shifts take place in poems of Themerson's poems written after the war, such as, for example, *Enjoy the Bath*, neo-dadaist *Variations on a theme* from 1946 (also functioning as a *Polish porridge of vegetables*) or *Elegy in a London Bus*, in which the poet tries to define the "relative duration of silence" between successive fragments of the text by means of metric markings  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$  see: Themerson 1997, p. 122-123, 86, 90]. However, the score introduced into literature infects it as a whole, becoming the basis for the theory of semantic poetry - in 1945 Themerson writes in a fragment of *Bayamus* published at that time: "The musical score [...] can be read horizontally, following the melodic line, or vertically, following the sound building material, structure. The same is with poetry" [Themerson 1980, pp. 70-71]. In the *semantic Sonata* project from this period, subsequent poems with a specific typographical arrangement become subsequent parts of the musical sonata, while the quoted fragment is used as a kind of performance instruction. Themerson is not only talking about a few more or less eccentric pieces, but also about probing the possibilities of a different, score-based thinking about poetry, structured by means of which he uses as a score. A further continuation of these transformations will be seen in the "semantic opera" by *St. Petersburg*, created in the 1950s. *Francis and the Wolf of Gubbio* or *Brother Francis' Lamb Chops*, which - largely thanks to the drawings of Franciszka Themerson and visual modifications to the score - seems to constitute an "intentional deconstruction" [Hej 2013, p. 170] of the classical opera genre and gain autonomy as text in print.

The model of continuation, however, is not only Themerson, but also Józef Bujnowski - a poet originating from the moderately avant-garde Vilnius "Smuga", but at some point trying very clearly to take up the avant-garde tradition of experiment. Just like the Themerson family, he founded his own publishing house, which was supposed to go beyond Scamander's sympathies of the conservative London emigration. Although it does not do the best, in 1955 it was published by a poet forgotten today, an experimental, dadaistic volume *Referrer in nonsense*, whose "typographical peculiarities" and "old tricks of the surrealists taken out of the shame" were ridiculed by Marian Pankowski [M.P., p. 144] in the Parisian "Kultura". Meanwhile, it is an interesting poem

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<sup>22</sup> He considered *Słowieńnik* T.A. Zieliński [1997, p. 212] to be one of the "most revealing, "avant-garde" compositions of his epoch in terms of harmonic means and the character of expression.

in which the poet places on a fragment of a stave a poet - instead of letter terms (C, D, E, F, G, A, B) - subsequent small letters of the alphabet (a, b, c, etc.), which, as we read below, would constitute a “*revelation/unknown/ arrangements*” [Bujnowski 1955, p. 13]; in turn, the individual works of the poem are entitled in capital letters. Bujnowski uses and distinguishes in print executive terms such as “three times”, “five times”, “*à la grotesque*”, “WYŻSZY TON” [Bujnowski 1955, p. 8, 10, 16, 21], and repeatedly, after the futurists, recalls the tradition of folk chants and cabaret puns. As a result, the whole thing - attracting attention primarily with the visual solutions used (e.g. the use of multicoloured paper) - can also be read as an intermedia poem score. Perhaps, if Bujnowski, discouraged by the reception of the volume, had not interrupted his experiments, he would have managed to make more significant neo-avant-garde “shifts” in his poetry; instead, avant-garde sympathies would soon make him one of the most important Polish commentators of concrete poetry [see: Bujnowski 1970].

In the case of Witold Wirpsza, there is another model, which can be described as a “de-model”, which should be mentioned in the case of Witold Wirpsza. Taking advantage of the opportunities for travel and contacts abroad, especially the German Academic Exchange Centre (DAAD) scholarship he received in 1966, he had the opportunity to get to know the members of the neo-avant-garde Stuttgarter Gruppe and become involved in its activities relatively quickly. In 1967 he published in a concrete series “rot”, edited by Max Bense, a German-language volume *bruchsünden und todstücke*, based on a selection of poems from his last poetry books (*Second Resistance* and *Superstition*). This was the first case of “Polish participation in the international concrete movement” [Kremer, p. 329], three years ahead of the first foreign presentation of Dróżdź’s works in the Stedelijk Museum (on which the author of *Concepts of Shapes* was introduced by Bujnowski, working at that time at the University of Amsterdam). Tom *bruchsünden und todstücke* crowns with a peculiar note by the translator (wife of Wirpsza, Maria Kurecka, who creates a peculiar translational tandem with the poet) with a fascinating comparison: “It can be said that the German version [of poems by Wirpsza - dop. P.B.] refers to the original, as in music, notation of harmonic functions to the complete musical notation” [Wirpsza 1967]. Perhaps, when one takes into account the multi-column evocative or even constellative typography of the volume, the comparison used can be read in the categories - perversely by the author of the sanctioned *Faeton* - of the reading instruction? This would be justified in that the musical notation inspired the poetic work of Wirpsza, who had been preparing for a pianistic career before the war, for a long time. In his 1965 essay *Gra znaczeń / The Game of Meanings*, which was important for the Polish neo-avant-garde literary essay, he presented as an example of an ironic and

creative approach to tradition a description of an experimental, “distanced” reading of the score, while five years earlier, in his commentary on the poem *Don Juan* had confessed:

whenever [...] I have looked at [...] a note notation [of a polyphonic composition - app. P.B.], the construction of the work was arranged in a diagram, in a graphic image, in a precisely drawn diagram with several functions overlapping each other. This projection of extensions in time on graphic concomitance was very tempting, though naturally literary impossible to do; nevertheless, I decided to make such an attempt in *Don Juan*. [Wirpsza 1960, p. 60-61]

This attempt did not remain isolated, and many of Wirpsza’s later texts seem to realize similar intentions. Particularly interesting is the description of a dramatized poem beginning with the words “Train animals”, which is stored in the Szczecin archive of the typist poet. Included in the corpus of *the Faeton*, this text - with the title *South* - has a traditional form [see: Wirpsza 2006, pp. 52-79], while in the typescript<sup>23</sup> found, the subsequent parts of Monologue and Child are accompanied by precise definitions of time, similar to those used in some scores of sound poetry, such as Cage’s “lecture” texts. During reading, this requires the reader to create a certain mental concept of poem performance, in which both voices overlap, creating harmonious and contrasting consonances. A closer analysis of the text - which brings flashbacks and is based on the incommensurability of the times of both interlocutors, which would make it much more difficult for it to be realised by voice, whether as a simultaneous poem or as a radio play (in the *Hörspiel* convention, important for Bense and the German avant-garde) - shows, however, that it would be more appropriate to treat the archival version of the *South* not so much as an unrealised performance score, but as a conceptual poem of the score, which is to problematize the course of time and communication processes.

Just as Polish concrete poetry has often approached conceptualism<sup>24</sup> yes, and a significant part of the poems of the score mentioned so far seems to be gravitating towards conceptual reflection on the boundaries of art and the possibilities of media systems. The history of neo-avant-garde movements shows, however, that sooner or later this type of reflection turns into attempts at analysis and deconstruction of social art institutions - which, in the case

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<sup>23</sup> The typescript discussed here - stored in the Witold Wirpsza Archive in Książnica Pomorska in Szczecin (file no. 1440) - in many places differs significantly from the most probably later version of the *South*, incorporated into the body of the *Faeton* completed in 1969.

<sup>24</sup> In one of his texts M. Dawidek-Gryglicka quotes S. Drózdź’s statement preserved in the typescript: “Concrete poetry is what conceptualism in art is in poetry” [Dawidek-Gryglicka, p. 276].

of the projects discussed here, had to lead to actions aimed at the institutions of poetry and music. Rows-particles could also have been tools of this type of critical analysis. For example, Andrzej Partum, whose contestative activity drew strength from the tension that must be created by functioning in the media border area, can be considered as a representative of the fourth of the separated models, i.e. a *r e l u c r i t y c r i t y c r i t i c a t i o n*. Partum entered the area already in the famous artistic manipulation of 1960, thanks to which the National Philharmonic announced his piano recital combined with a “projection of abstract poetry”, as well as in spiritual Dadaistic, combining poetry and music concerts, given solo or in a duet with Zbigniew Warpechowski. Since 1961, the author of *Avant-garde Silence* has also successively published volumes of poetry - publishing them, what is important, with his own sum of money; through criticism ignored by silence, they gain in importance as laboratories of new forms (in the field of concrete poetry or the project *Poetry of international notation*) and tools of criticism of the functioning of art in the People’s Republic of Poland, which was quickly promoted by the Poetry Bureau - “one of the first places in Poland included in the international exchange network of artistic information”, not only through *mail art* allowing artists “to bypass artistic institutions that had mediated in the past, which have been mediating in the artistic institutions [Dziamski 2001, p. 35-36]. During this period he creates Partum quite numerous poems-partituras, such as the non-linear *Multiple of multiplications* published in 1971, in which he uses dynamic terms characteristic of musical notation (*meno forte*, *FORTE*, *pianissimo*)<sup>25</sup>. In concrete texts, selected notation elements (e.g. *forte* or *encore* commands) become independent and, accompanied by graphic symbols, turn into autonomous texts; they also seem to play their role in the notation of “improvised lectures”, considered by Grzegorz Dziamski as another step on the path “from poetry to intermediaries” on which - under the influence of Fluxus and neo-avant-garde artists - the creator of such fascinating “artistic books” as *The Oxide of Resources* (1970) or *Partum* (1970) [Dziamski 2001, p 39]. Dynamic terms pointing to the performative dimension of the texts by the creator of the Poetry Bureau also appear in realizations which, from the point of view of the history of poems of the scores, should be considered as the most interesting. These are concrete features that transcend traditional fields of artthe 1970s and 1980s, such as the *Poem Ocean / Ocean Poem*, in which the word, graphics and score elements coexist on an equal footing, including the names of sounds (“fis”, “as”, “des”), which places Partum above modified staves resembling solutions used in the scores of new music on the one hand, and Gregorian

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<sup>25</sup> A multiple of the *multiplication* together with a selection of other poems from the cycle *Poetry of international notation* has been reprinted in the anthology: *Tak-nie*. See: Leszin-Koperski, p. 70-71.

neums on the other<sup>26</sup>. Partum uses similar treatments in numerous, often large-format oil paintings, combining letters and words - often referring to the order of literature (such as “page” or very often “poem”) and music (most often “song”) - with various elements of musical notation. These works, which by definition go beyond the established boundaries of poetry, music and painting, also criticize and expand the existing frames of social art institutions, blocking the possibility of a real experiment.

The last of the selected models of interpretation of avant-garde heritage is a *d e l s e l e c t i o n*, concerning a situation in which the tradition referring to the scores of poetic experiments is generally available, but in the Bürger sense of the word is institutionalized, and therefore - at least by definition - less productive to a lesser extent. Referring to the tradition of a poetic experiment recognized in this way, one consciously and selectively repeats some of its elements in order to give it different functions and include it not only in new contexts, but also in larger textual wholes, as a result of which it loses its autonomy and begins to mean in relation to its new environment. This principle seems to be governed by references to the score in the works of cybernetic poets, gathered around the Perfokarta groups and the Resolution of Bread, and sometimes perceived as the most experimental environment of contemporary Polish poetry. This is the case, for example, with Łukasz Podgórn, for example, in visual *Kashubian notes* or in the volume *Noce i pętle / Nights and loops* from 2010, in which at least a few lyrics can be considered poems-partites, but in none of them does the musical component seem to dominate. Undoubtedly, Podgórn is aware of its importance for the post-war avant-garde poetry (which can be proved by the fact that he is the author of digital remediation of Cage’s works), but in his own realizations the score seems to evoke above all the necessity for the reader-performer to “play” (or at least start) the digital text. Roman Bromboszcz’s experiments seem to have a more musical character, combining his poetic work - known primarily from the experimental volume of *Hz* [see: Bromboszcz 2011] - with visual realizations referring to the genre of the graphic score; however, also in his case the latter may appear to be subordinated to the cybernetic idea of processing traditional texts - as we read in *the Bread Resolution Manifesto* - into “colourful carpets woven from algorithms, hypertext, faults, remixes, games and noises”.

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<sup>26</sup> On two similar drawings - it seems that together with *Poem Ocean / Ocean Poem* the titleless cycle (they were reprinted next to each other in the English publishing house *Partum: The Short Document of High Biography* published in Copenhagen in 1989) - places the word *partition* (French score) on the Partum and uses other elements of musical notation, such as chromatic marks or articulation marks. Andrzej Partum’s home archive - for which I would like to thank Wanda Lacrampe very much - contains, among other things, single drawings made on a similar basis (black and white and in colour), as well as a significant number of oil paintings.

The selection principle also organizes the functioning of score references in his work - usually discussed as a representative of liberature - by Radosław Nowakowski, whose musical interests prompted, among others, to create a cycle of six poems of scores included in the experimental book by *Has rapas. Description of the impossible spectacle*. The text of each poem (composed mainly of nouns) is accompanied by an executive instruction; for example, a relatively simple work beginning with the words “silt, silt” is preceded by an instruction: “Metre 4/4. The pace is quite fast. Dense, saturated gameplay. Words chanted monotonously, *mullist*, without dynamic, interpretative and melodic leaps” [Nowakowski 2001]. We also have visual rehearsals in *Has rapas*, reminiscent of concrete poetry projects, such as the song *Text-map, i.e. the name-pneuma of the local villages*, in which lexems divided into syllables have been placed on a stave in a way that enables them to be sung<sup>27</sup>. The *Concerto* is a more conceptual attempt to take advantage of the possibilities offered by musical notation in literature. The *score of the novel* in the experimental issue of “Ha!art” [Nowakowski 2012]<sup>28</sup>. Considering the similarity of hitting piano keys to beats on the QWERTY keyboard, and above all exploiting the convergence of sounds and letters, which has already been stressed by Bujnowski, Nowakowski reflects on the nature of music and words, giving the last “octaves” of his text the form of a visual poem. The above-mentioned references to the score should be regarded as purposeful and subordinate to the author’s superior idea of liberature, and at the same time - which is significant for the selection model - as showing a high awareness of the historical conditions and artistic functions of repetition.

This self-awareness was perversely emphasized by another author, Andrzej Sosnowski, who can also be considered representative of the model under discussion. In the last part of the *Opera’s* extensive poem, he included as much laconic as much speaking hint: “Whatever, just in constant, intelligently thought-out repetitions” [Sosnowski 1999, p. 93]. This part is entitled *Notes on the performance of the opera* and is a parodystically processed executive instruction, beginning with sentences:

The opera should be performed very quickly as a funeral on a hot afternoon. The music is the text itself, an operatic word that can be read, whistled, murmuring, bored, whispering, screaming, singing, split into voices and small choirs [Sosnowski 1999, p. 93]

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<sup>27</sup> Another of Nowakowski’s art books - *Sabina’s Secret Chronicle* - brings a similarly composed text. *First island* [Nowakowski 1997].

<sup>28</sup> The concept presented in the text has been developed into a much broader book version entitled *Chromatic Concerto* [Nowakowski 2014].

Among Sosnowski's score, the final part of the poem *Gdzie koniec tęczy nie touching ziemi / Where the End of the Rainbow Doesn't Touch the Earth* (2005), in which the poet included a fragment of the graphic score of Witold Szalonek's *Zakopane Suite*. With the introduction of this erudite, intersemiotic quotation (which allows us to talk about the situation of the Heja's literary score), something interesting is happening with the hitherto linear, relatively traditional poetic message - the continuation of the text begins to "crazy", splitting into several voices, evoked by the multicolumns and multitude of styles of notation used. This is the effect of the score *par excellence*, the effect of spreading, multiplying, discovering a new potential - or rather one more win of one of the traditions of poetic experiment. For its presentation one cannot imagine a better ending than recalling the poem *Trawers*, in which Sosnowski repetition of his gesture and once again uses the same part of the score of Szalanka - only that deformed, specifically flattened, and thanks to this "intelligently conceived repetition" allowing us to see more [see: Sosnowski 2014, p. 47].

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