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Transcripts. Tradition and Experiment in Polish Post-War Score-Poems*

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In one of his *Night solitaires* (originally: *Nocne pasjansy*), put together by Ernest Dyczek in the mid-seventies of the last century, the poet—who is associated today primarily with the translation of Bernhard’s *Kalkwerk*—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.

e-very-thing-has-al-rea-dy-hap-pen-ed

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al-rea-dy-e-very-thing-has-hap-pen-ed
 e-very-thing-al-rea-dy-has-hap-pen-ed
 hap-pen-ed-has-e-very-thing-al-rea-dy

so what

let's experience it again [Dyczek, p. 63, transl. by K. S.]¹.

Only with a slight exaggeration can we consider this fragment of Dyczek's forgotten poem, as one of the most accurate articulations of the neo-avant-garde dialectic of tradition and experiment. Completely abandoning claims to originality ("everything has already happened") is accompanied by a perverse affirmation of the repetition that is to become not so much a source of new emotions (in "let's experience it again" echo the well-known "I like the melodies I've already heard" or *Play it again, Sam*), as a way to realise the previously invisible possibilities of artistic expression. In Dyczek, these seem to be indicated by the use of permutation characteristic of the post-war avant-garde, which connotes truly mathematical precision and a radical weakening of the semantic dominant. At the same time, the replacement of the expected spaces by hyphens, which also divide the syllables of the subsequent lexemes, thus blurring their borders, calls for chanting in the vocal realisation of this fragment. Trying to achieve a new arrangement, the poet uses a practice well established in the tradition. Chanting was employed by futurists, who—as emerges from Beata Śniecikowska's classic monograph—"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 type I musicality distinguished by Andrzej Hejmej [see: Hejmej 2002, pp. 43–67].

It so happens, however, that on this "effervescent" meadow, but also in Leśmian's manner "effervescing with existence" [B. Leśmian, *Łąka (Meadow)*. See: Leśmian, p. 287]², one looks in vain for poetic experiments of a slightly different kind, the exploration of which is perhaps encouraged by the formula

¹ The first six verses are syntactic variations on "everything has already happened", difficult to render in English as this language does not allow such syntactic freedom as Polish. The last two lines could be translated as follows: whatever / let's experience it once again [translator's comment]. The English version is more or less a word-for-word translation.

² In Polish, the meadow is "szumiąca", that is "effervescent", and "szumna od istnienia", which literally means resonant, grandiloquent, but also sonorous. The interplay of the words "szumiąca" and "szumna" is difficult to render in English [translator's comment].

of Dyczek³—experiments involving music, yet not the music that is heard, but watched, written down, spaced in notation and taking the form of a score.

Score-poems: 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 it in very different ways, namely by virtue of a title, subtitle, motto or self-commentary, by exposing terminology specific to it, such as agogic notions 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 the same lines as a musical score” [Drucker, p. 138]. To name but a few avant-garde projects, this is the case e.g. of Stéphane Mallarmé’s *Un coup de dés*, where he calls his poem “a musical score” (“*une partition*”). He uses this term in the foreword that accompanies his publication, which can be considered a kind of author’s instruction manual for performers [Mallarmé, p. 122]. This is also the case with the Dadaists, especially in simultaneous poems such as *L’Amiral cherche une maison à louer* by Tristan Tzara, Marcel Janco and Richard Huelsenbeck, which opened the first issue of the almanac *Cabaret Voltaire* from 1916, or *Crayon Bleu* by Pierre-Albert Birot from the third issue of *Dada* from 1918. Finally, this also happens in the case of the Italian futurists, who often included within the scope of their texts a conventionalised form of musical notation (notes, keys, flat signs, crosses, bar lines, fragments of staves, etc.), as well as agogic and dynamic terms, which already have a verbal form. Such measures can be found, for example, in Filippo Tommaso Marinetti (e.g. in *Dune*, a poem from 1914 which implements the idea of words on the loose) or in Carlo Carrà (e.g. in the collage-like *Rapporto di un nottambulo Milanese* from the same year) but the most consistent form was taken by Francesco Cangiulla’s experiments, who in such works as *Poesia Pentagramata* or *Novembre* (1923–1924) scattered words with a flourish all over the staves. Although elements of musical notation had been used by the avant-gardists, who reached back to the tradition of visual poetry (e.g. Apollinaire in *Venu de Dieuze*), this plays a much more important role in the texts of the precursors of sound poetry (such as Kurt Schwitters’ *Ursonate*), which for them constitutes—more or less precise—scores in the strict sense. We could continue to list the “score-

³ Some of the formal solutions used in his *Nocne pasjanse* and some other texts by Dyczek can also be regarded as inspiring. He referred to musicality from his debut volume *Miejsca doznane* (literally: *Experienced places*) with the cycle *Instrumenty* (*Instruments*) to the last novel *Wratislavia*, into whose text he weaved in fragments of existing scores, as well as, one might think, simple works composed by him.

like” poetic experiments for a long time and a more thorough analysis of them would undoubtedly show a considerable diversity of forms and functions⁴. Apart from this wealth, let’s try to attempt a conceptual experiment—“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. 23]—to attempt a conceptual experiment and to refer all the texts mentioned above using the common term score-poems.

This attempt by no means stems from unbridled genealogical ambitions. The concept introduced has an operational character and allows one to distinguish a group of poetic texts that refer to the concept of the score or one of its culturally fixed forms in such a way that in their interpretation it becomes necessary to recall the idea or the form of the score as an interpreter (in the sense of Michael Riffaterre; see: Riffaterre, pp. 81–114). Therefore, the content and spectrum of the notion of score-poem does not coincide with the scope of the notion of literary score introduced by Andrzej Hejmej. According to him a literary score is, after all, a “musical score, which is in some way implied by a specific literary text” and therefore turns out to be “necessary for this text as the principal 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 structure), but only to its immanent connection” with a specific, individual “musical composition” [Hejmej 2012, p. 63]. In referring to the notion of a score, Hejmej wanted to emphasise the “ontological aspect” of this composition, which determines its “recognisability” and “invariability in the physical sense”, and not “all details and subtleties of its musical notation” [Hejmej 2012, pp. 62–63]. Meanwhile, it is the latter—in general terms, in isolation from one or other composition—that inspired the authors of the score-poems, who in their experiments try to exploit the energy generated by moving elements of notation to the domain of poetry or treating literary texts created by them as scores. Score-poems written thanks to such “transcriptions”, which do not fit into any of the three types of musicality distinguished

⁴ 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, above all, futuristic music, the appearance of which was accompanied by the invention of new forms of musical notation (especially in Luigi Russolo), and the attempts of Soviet avant-gardists (e.g. *Symphony of Sirens* by Arseniy Avraamov from 1923 or the Donbas “symphony” *Enthusiasm* by Dziga Vertov from 1930), but not forgetting about the Dadaists, whose musical experiments are not limited to published compositions like *Dadaistischer Foxtrot* from 1920. 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 (after all, Raoul Hausmann recalled: “I had used letters of varying sizes and thickness which thus took on the character of musical notation”, see: Richter, p. 121).

in the classical typology of Hejmej, but to which he devoted a part of his valuable analyses, which are inspiring to me⁵, go beyond the traditional field of literary research. In so doing they call us, as model intermedia, to rethink at least several important problems of a theoretical and literary nature. These are the problem of the status of a voice performance of a poetic text, and thus the ontology of the latter; the consequences of perceiving poetry as a performance art; questions regarding the possibility and poetics of the spatialisation of a literary text; and finally the question of literary simultaneity, polylinearity or, if you like, polyphony.

In this paper, these challenges must remain unaddressed⁶ because it is an attempt to organise the Polish post-war score-poems in terms of the attitude of their authors to the traditions of the avant-garde experiment available to them. I would like to consider these score-poems in at least two ways. On the one hand, they will provide 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”⁷) in a strictly defined, relatively narrow field, which seems, however, sufficiently representative for an analysis of it 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 the works that are interesting to me 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

⁵ In the understanding proposed here, score-poems would include some of M. Białoszewski’s texts discussed in *Muzyka w literaturze* and B. Heidsieck’s *Poèmes-partitions* cycle (whose texts are classified by Hejmej as “scores of sound poetry”, see: Hejmej 2012, pp. 112–113), as well as the “overture” to *Arw* by S. Czycz, analysed in another book by Hejmej [see: Hejmej 2013, pp. 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, Hejmej writes about a “score-text”, 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 Hejmej [see: Hejmej 2012, pp. 169–191; cf. Raszewski; Styan, pp. 11–117]. Forced to disregard the problems of the latter type of texts, I would only like to point out here that the importance of possible terminological solutions is secondary to the fundamental intermediality of the experiments under discussion, somehow blurring the borders and distinctions established in tradition.

⁶ I discuss them elsewhere; see: Bogalecki 2015.

⁷ At a basic level, the neo-avant-garde relationship between tradition and experiment can be approached in the same way as Krauss analyses a close relationship between repetition and originality, which “condemns these artists [...] to repetition”: “these two 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: Załuski 2008].

spectrum of repetition, to the analysis, weakening and attempts to shift the social framework of art and poetry. I would like to place score-poems understood in this way in the context of Hal Foster's reinterpretation of Bürger's approach to neo-avant-garde, according to which the latter begins to achieve the goals of the historical avant-garde, revealing the common structure of "a 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 the "introduction of time and text into spatial and visual art", although they were not generally accompanied by "theoretical elaboration" [Foster, p. 32] of these issues, typical of the Western neo-avant-garde.

For the proposal of organising Polish score-poems 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, which only to some extent can be considered as a part of the history of the avant-garde of Central and Eastern Europe⁸, which is so diverse, and even more so of the history of the peripheral avant-gardes. Particularly in the case of the neo-avant-garde movements, this peripheral character may be a factor favouring the undertaking of more courageous experiments and creative searches. As Magdalena Wasilewska-Chmura shows, this happened in Sweden, which is full of poetic experiments of interest to us and whose "distance from the European centre and relatively weak tradition of literary modernism allowed for spontaneous creativity" similar to that which could have existed "in American culture" [Wasilewska-Chmura 2013, p. 137]⁹. The decision to undertake poetic experiments with the score is conditioned not so much by the nationality of the artist and the associated presence of precursors who perform them in his mother tongue, but by the general availability of the supranational avant-garde tradition of writing them. To put it a little more simply: when the artists of the broadly understood neo-avant-garde of various countries, including concretists and the members of Fluxus, created their own score-poems, they did so in a particular way, and not otherwise, because they had access to historical works which were their points of reference and which were more or less

⁸ Although the unifying approach of E. Bojtár [see: Bojtár 1973] seems indefensible today, the history of the Eastern European avant-garde is yet to be written, as evidenced, for instance, by the discussions triggered by the publication of an important book by Piotr Piotrowski [see: Piotrowski 2005]. See for example: Dziamski 2006; Kmiećik, Szumna 2014 (here especially Kmiećik 2014, pp. 301–328).

⁹ In her previously published monograph, Wasilewska-Chmura even wrote about "score thinking", which "was to turn out to be very productive for Swedish concrete poetry, which over time evolved into a *text-sound composition*" [Wasilewska-Chmura 2011, p. 261].

clearly modified by them (they were sometimes interestingly repositioned or radicalised and sometimes clearly criticised).

Let us look at *Den svåra resan*, a score-poem mentioned and reprinted in Wasilewska-Chmura's inspiring book, 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, pp. 280–281]¹⁰. Although this work “makes little use of elements of musical notation, it provides a significant number of interpretative guidelines for creating a concept for its performance” [Wasilewska-Chmura 2011, p. 282]. Therefore, it resembles the notation of simultaneous Dadaistic poems also in this respect, although it was written for as many as eighteen voices forming a “mixed declamatory choir”. It seems, however, that Fahlström treats *Den svåra resan* as a ready-made text. He presents it in print and in his statements he rejects the idea of performing it out loud himself, emphasising the very concept and structure of his composition. Therefore, the model recipient of his poem is not (as in the case of the participants of Dadaistic evenings) a listener who could experience one or another polyphonic realisation of the score, but a reader who needs to recreate this structure himself in the process of reading—even if it is loud, it is certainly not eighteen-part. 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 realisation of the numerous and interesting poems of the scores created by Fahlström is connected with his great historical awareness, who is well acquainted with earlier realisations of the kind. Wasilewska-Chmura recalls 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 compositions such as the calligram” [see: Wasilewska-Chmura 2011, p. 263]. Fahlström, however, does not encourage entering the radically new, virgin paths of art, focusing instead on a differentiating repetition of avant-garde achievements. As Wasilewska-Chmura emphasises, “the links between the 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 types of creatively modifying repetition of the tradition of experiment that interests me used by the authors of the European neo-avant-garde. He himself did this otherwise

¹⁰ The notion of “score-poem” that I treat as a term is used by Wasilewska-Chmura in the title of the subsection devoted to the discussion of *Den svåra resan* [see: Wasilewska-Chmura, 2011, p. 279].

in the poems *Topp-timm (II)*, *Ett blocks timme* or in a post-alphabetic version from the volume *Bord*, resembling circular compositions by Ferdinand Kriwet. In a different way, another Swedish poet Bengt Emil Johnson¹¹ experimented in texts from the cycle *Törstpegeln* (1963) or from the collection *Gubbdrunkning* (1965), and many sound poets, such as Bernard Heidsieck, Henri Chopin or Ernst Jandl did this in yet another way. References to the score are used in a different manner by such concretists as Luciano Ori or Gerhard Rühm inspired by its shape. They tapped into the elements of traditional notation and the stave, but with their visual realisations they entered into a dialogue with the creators of avant-garde graphic scores. Even more diverse in their approach to the score were such Czech artists as Milan Knížák, who created his collage compositions on note paper, Jiří Kolář, who wrapped his sculptures with it, or Jiří Valoch, an author of numerous score-poems, who in his book *Partitury. Grafická hudba, fónická poezie, akce, parafráze, interpretace* (1980) wrote that the discovery of “the independence of the score” had become “a source of a specific artistic experience which is no longer related to the sound interpretation, but has a specific musical character for ‘readers’” [Valoch, p. 112]. A completely different, usually exclusively textual form was adopted by George Brecht and Robert Watts, who created conceptual verbal scores, described as *word scores* or *event scores*, which nevertheless did perfectly without the 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, pp. 101–140]. They are even more different and probably most varied in the works of the *spiritus movens* who inspired a significant part of the whole score confusion, i.e. in John Cage, as well as in numerous poets under his influence, especially Jackson Mac Low and Emmett Williams, who authored a large number of various score-poems, often using permutations, and finally in Dick Higgins. It was no accident that in his visual essay about intermedia, “action music” and “graphic music notations” were located in the very centre of the map of the neo-avant-garde experiment [see: Higgins].

Score-poems of the Polish neo-avant-garde. A typological attempt

If, so far, subsequent examples of score-poems have necessarily been discussed at a rapid pace of, let us say, *allegro vigoroso*, then turning to Polish examples we should at least go down to *moderato* or *andante*, and even *adagio*... In short, the impetus with which score-poems are produced in Poland

¹¹ These works of Fahlström and selected texts of Johnson are reprinted in the previously quoted monograph by Wasilewska-Chmura, which is a rich source of knowledge about the musical aspects of the Swedish neo-avant-garde and offers valuable theoretical and terminological suggestions, to which I could not always refer in this paper.

is significantly weaker. This is undoubtedly due to their poor representation in the interwar period, which was in turn influenced by the strong position and longevity of Young Poland's highly modernist model of musicality. Admittedly, attempts to use musical notation in poetry were undertaken not only by Konstanty Ildefons Gałczyński, who usually functioned within the frame of this model¹², but also by the futurists, who transgressed it in accordance to their programme (Stern's *Farys* [*Faris*] was accompanied, for example, by the tempo *allegro vivace* [Stern, p. 136], and the ending of *Taniec* [*Dance*] by Czyżewski, which took the following form: "Note: C, A", capital letters serve as musical expressions [Czyżewski, p. 35])¹³. However, these were rare and less significant attempts, somehow drowned out by the richness of the sound experiments discussed in Śniecikowska's book. It is symptomatic that in a recently published paper devoted to the synergy of the visual and acoustic perceptual field, Śniecikowska, most probably in the absence of appropriate examples from the interwar period, tried to compare Marinetti's or Carlo Carrà's sound texts with *Studium typograficzne* (literally: *A typographical study*) by Samuel Szczekacz, which she tried to interpret as "a kind of avant-garde score for voice realisation" [Śniecikowska 2015, p. 114]. As it seems, one can say without much exaggeration that the score as such remained invisible to the poets of the interwar period. If we add war, emigration and socialist realism, as well as the difficult flow of information regarding neo-avant-garde movements at the beginning of the time of the Polish People's Republic¹⁴, we can risk the thesis that the first Polish post-war score-poems lacked a strong and recognisable tradition of experimenting on the borderline of poetry, music and its spatial representations. Bearing in mind the experiments of the Swedish neo-avant-garde mentioned above, one may conclude, however, that this

¹² Poems using traditional agogic terms are examples of the most conventionalised score-poems. However, in Gałczyński's works, transformations of these terms generally (though not exclusively) perform comic functions, as in the case of *Andante cantabile senza moneta* in *Pieśń o straszonym kapitanie Papawaju* (literally: *Song of terrible captain Papawaj*) of 1929 [see: Gałczyński, p. 148].

¹³ Futurists more frequently used the solmisation system for naming sounds (do, re, mi, etc.), which can be found in such works as Czyżewski's *Miasto w jesienny wieczór (nie-sielanka)* (literally: *City in the autumn evening [a non-idyll]*) or *ZemBY. Rapsodia* (literally: *TeeTH. A rhapsody*, with a spelling mistake) by Jasiński. In Śniecikowska's opinion, the introduction of the names of sounds into the poems gave them a "surprising matter-of-factness, precise in a manner utterly unlike Young Poland" and was one of the manifestations of the "moderate experimentation" by the members of the group [Śniecikowska 2008, pp. 90, 92].

¹⁴ As Piotrowski emphasises, this situation was to improve with the "dynamisation of the Central European neo-avant-garde around 1970, at a time when the system of both political and artistic coordinates was changing", 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, pp. 263, 266].

lack did not necessarily discourage, but even possibly encouraged one to enter the undeveloped and potentially promising area of new artistic practices. While abandoning the unnecessary mythologisation of this alleged “virginity”, it should be noted that such a 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 non-judgementally referred to as “other traditions” [Ashbery, 2000]. Poets must have been encouraged to conduct such searches by the already very clear transformations of contemporary music and its notation, provoked mainly by aleatoricism and the growing importance of undecidedness, 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. Nonetheless, a significant part was also played by the relatively early establishment of a professional electroacoustic music studio (the Experimental Studio of Polish Radio was the fourth to be set up in Europe), the intriguing achievements of the Polish post-war musical avant-garde with sonorism at the forefront, and the impact of Bogusław Schaeffer’s tireless popularising, dramaturgical and compositional activity. His musical projects—also in the field of music graphics—were not without exaggeration (although not without irony either) referred to as “the avant-garde of the avant-garde” [Zajac, p. 17]. At the same time, as Wasilewska-Chmura emphasises, “in Polish art, there was no room for self-taught composers [...] who [would have] turned directly to avant-garde sources” [Wasilewska-Chmura 2013, p. 130] and whose presence was decisive for the development of the intermedia experiments of a large part of the neo-avant-garde. Higgins stressed that an important role was played in it by people without a musical background, non-professionals (and thus, etymologically, “amateurs”), whom these very circumstances provided with a sort of distance to music traditions and hence a broader scope of their artistic possibilities [see: Higgins, chapter: *Music from Outside*]. The professionalisation of musical activity in Poland combined with the clear bringing of native concrete poetry closer to the visual arts¹⁵, as well as, in the course of the historical-literary process, with the strong presence of the “New Wave”¹⁶ must have resulted in the poetic gesture of turning to the score not seeming obvious.

¹⁵ As early as 1973, trying to explain the “absence of the phonic line” in Polish concrete poetry, B.S. Kunda accentuated the “close cooperation” of S. Drózdź and M. Bocian “with the Wrocław community of plastic arts”, 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].

¹⁶ It is significant that when writing about the “freedom” which Polish neo-avant-garde artists enjoyed in the 1970s to an extent incomparable with that of artists from other Eastern Bloc countries and which might have led them to a kind of “conformism”, Piotrowski excluded poets, explaining that literary output—unlike in Czechoslovakia, for example—was

It seems, therefore, that in the proposed typology concerning the interpretation styles of the experiment tradition of the authors of post-war Polish score-poems, a special role should be given to the style that can be described as search model. As a result of the situation briefly outlined here, the authors of the first Polish score-poems must have developed the texts that interest us in 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 lucky guilt. The search model seems to me to be the most important one, especially for the first phase of score experiments in Polish poetry. Later on, it was gradually replaced by the 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 begin the historical-literary overview in this paper with a brief discussion of three examples of the search model, of which the most famous are the experiments of Miron Białoszewski. Since 1965, he has recorded his texts on a tape recorder, and this material has been presented to a wider audience since at least 1967. In a report from the 6th Kłodzko Poetic Spring, published in “Nurt”, 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 słuchu* (literally: *Białoszewski to be listened to*), a four-CD selection of works recorded in this way, providing the author’s performances of texts previously known from print, re-raised the question of the “right” character of Białoszewski’s texts. According to Maciej Byliniak, their “graphic notation is [...] only a score demanding a vocal complement, while only ‘hearing it properly’ allows us to experience the actual works” [Byliniak 2013]. The comparison of Białoszewski’s poems to scores has its own history: he himself began it by writing that it is in “‘marking’ a text that one preserves it as ‘a score’” [Białoszewski 1967, p. 34]. It was then codified by Barańczak, who considered Białoszewski’s works as “undeniably performative ‘scores’” [Barańczak 1974, pp. 87, 90, 97], and undertaken by other researchers (among others, Jacek Kopciński, who wrote about “Białoszewski’s score-poems” [Kopciński, p. 367]), and synthetically discussed by Hejmej [2012, pp. 139–168]. Białoszewski’s score-poems in the sense proposed here include those works in which he conducts typographic experiments that liken the space of a text to a score, uses musical terms or provides guidelines as to the performance of a text, such as “to sing and dance fast”, “canto”, “to sing fast, only the first and last verse broadly”, “in a marching manner” [Białoszewski 2013, pp. 295, 389, 394], etc. The latter appear es-

in Poland almost automatically combined (also through censorship) “with the ethos of resistance, with the fight for independence, with service to the ‘national cause’” [Piotrowski, p. 314].

pecially in texts showing an organic connection with the programmes of “Teatr Osobny” and “Kabaret Kici Koci”, perversely referring to the rich tradition of the avant-garde urban cabaret important for Białoszewski. It is impossible not to notice, however, that in his case this tradition overlapped with a fascination with amateur singing, whether in the church manner (psalms, vespers, hours, Corpus Christi processions, etc.), or from urban folklore and music genres of everyday life, as described in the programme *Mówienie o pisaniu* (literally: *Talking about writing*). Leaving aside the broader problem of the autocreation of the author of *Domysły rzeczywistości* (literally: *Conjectures about the reality*), one can state that the specificity of his score-poems is to a large extent due to the specificity of the “circular path” he travelled, while the “lower” traditions mentioned above played a more important role in them than the references to the realisation of the historical avant-garde.

The case of Marian Grześczak, the author of the volume *Naczynie poważne* (literally: *A Serious vessel*) published in 1967, which contains a group of interesting score-poems, one of which, originally entitled *Miasto, parodia* (literally: *City, a parody*), was even reprinted on its cover, seems similar¹⁷. A greater number of texts of this type appeared in print only ten years later with the publication of *Wiersze wybrane* (*Selected poems*), where they formed a separate cycle entitled *Wiersze nadślowne* (literally: *Super-wordly poems*) and were accompanied by an important auto-commentary emphasising their sound aspect. It seems symbolic that *Miasto, parodia*, was then given the title *Miasto: partytura* (*City: the score*). In the biographical part of the commentary, the poet confesses that he “began to arrange [this type of texts] in 1959, in moments of office boredom”, starting with “pictograms”, but quickly “moving away from them towards the auditory organisation of sound material” [Grześczak 1977, pp. 245, 246]¹⁸. Above all, however, Grześczak presents there a kind of instructions for performance, in which we read: “These poems should be watched or heard rather than read. A single letter often plays the role of a note; such a note-phone 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 rendition of poetry” [Grześczak 1977, p. 246]. His only inspiration mentioned in the commentary is the concrete poetry of the 1960s, which he calls a “super-wordly

¹⁷ However, Grześczak’s realisations had been presented earlier. S. Drózdź notes in his anthology that the “performance of the first version” of the *Miasto, parodia* 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].

¹⁸ The poet also confesses: “Personally speaking, phonograms, i.e. phonetic recordings of emotional states, are closest to me. The material of poetry is here near the material of music” [Grześczak 1977, p. 245].

poetry” and to which he maintains a significant distance¹⁹. And the trace of the tradition from which he drew most of all during the period of creating score-poems is indicated in his essayist writings from the years 1958–1972, the selection of which was published in 1973 as *Trzeci wiersz. Przypadki teatru poezji* (literally: *The third poem. Cases from the theatre of poetry*). In those days, Grześczak was strongly connected with the amateur theatre movement (“first as its participant, then as a promoter, 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, pp. 391, 81]. At the same time, Grześczak observes the post-war theatrical avant-garde (he writes about the performances of Jerzy Grotowski, Richard Schechner, and Peter Brook), as well as musical avant-garde; he visits the “Warsaw Autumn” festival then which was playing host to Cage and other post-war experimental music artists, while in his column *Kronika miesiąca* (literally: *Chronicle of the month*) in the monthly journal *Poezja*, he enthusiastically, though necessarily briefly, discusses the first issue of “Res Facta”, confessing “John Cage’s excellent *Lecture on Nothing* and a set of notes by Cornelius Cardew *Notation—interpretation, etc.* are very impressive”, [Grześczak 1968a, p. 86]. We may, therefore, argue that Grześczak attempted to link the neo-avant-garde theatrical and musical inspirations which were gradually reaching him with his own long-standing work for the student theatre movement and poetry theatre. Even if this connection may seem to be at least unobvious²⁰, it was thanks to it that such fascinating intermedia as the *Miasto: partytura* were created.

The most colourful Polish score-poems, that is the spectacular “polyphonic poems” by Stanisław Czycz, who is constantly struggling with the limitations of print, seem amateur (in the positive sense of the word exposed by Higgins) at least to the same degree. The most radical of them, entitled *Słowa do napisu na zegarze słonecznym V* (literally: *Words to an inscription on sundial V*), a fragment of which appeared in “Poezja” in 1976, was reconstructed only 35 years later by Dorota Niedziałkowska who used the guidelines left by the

¹⁹ However, Grześczak’s experience of concrete poetry must have been important to him, as evidenced by the fact that he authored a text entitled *Ruchome granice poezji i plastyki* (literally: *Moving borders of poetry and visual arts*), which was one of the first Polish-language discussions on the phenomenon. See: Grześczak 1968b, pp. 187–213 (the first version of this text was delivered two years earlier in Gdańsk during the *Poezja a plastyka, or Poetry and Art* conference).

²⁰ However, Kunda pointed out that it may exist noting that “Polish experiments” corresponding to the third type of concrete poetry identified by him (the happening type) “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].

author and the possibility of printing in colour [see: Czycz 2011]; four years earlier, a proper version of the poetic “overture” to *Arw* was issued [see: Czycz 2007], first published in 1980, also in “Poezja”, Although Czycz exposes the private, “dilettante” dimension of his experiments much more clearly than Grześczak, he is also aware of the changes in music and contemporary notation. In an interview with Krzysztof Lisowski, in his characteristic style, Czycz calls his works “score texts, as probably no longer poems; 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, the fact that “some voices—[...] not the main ones [...]—could at times sound like aliquots” would also be “related to aleatoricism” [Lisowski, Czycz, pp. 37–38]²¹. However, inspiration from the post-war avant-garde of music seems to be of less importance to Czycz than his own, long-term creative search, related to his attempts to capture in notation the functioning of human consciousness or—as he says himself—“to capture everything that is in me at a given moment or in a certain case, hour or day” [Marx, Czycz, p. 17]. In the work on *Arw*, which he had been undertaking since 1975 as a screenplay for Andrzej Wajda’s film, this intention took the form of an attempt to “‘see’ this film”, to “note” his (Czycz’s) own “ideas” about “a film that, at a certain moment” appeared in his mind [Czycz 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 organised out “polyphonic reading rehearsals” of his poems [Lisowski, Czycz, p. 38], he treated them as a proper text and written form, and thus as a “score”. In the commentary attached to the *Słowo do napisu na zegarze słonecznym V* he wrote, for example: “it is not a concert or stage text, it is even more thought than—as if it were—spoken” [Czycz 1976, p. 83]. He spoke about the “live” performance as potential, warning several times that “it would be a mistake to take the comparison with a musical score too literally” [Czycz 1976, p. 83]. However, as he clearly stated, these texts are intended “not for normal reading, but for reading as music scores are read” as a “material to be performed by a few voices” [Czycz 1976, p. 81]. As in Fahlström’s works, the game would therefore be about a new modality of reading, about a certain extended, polylinear or, as Marjorie Perloff suggests, non-linear or post-linear way of reading [Perloff, p. 106]. It seems, however, that the characteristics of the author of *Arw* and the form of his texts were determined by the turn towards the score, which enabled him to include advanced simultaneous experiments in literature. This turn resulted from a long-term aesthetic and existential effort of rendering the multi-level work of consciousness in notation.

²¹ In one of the subsequent conversations, the poet admits he knows the achievements of K. Stockhausen and I. Xenakis [see: Lisowski, Czycz, p. 50].

These examples of the search model are by no means the first Polish score-poems 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 it, 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 conclusion, it can be said that in this way they institutionalised the achievements of the avant-garde once and for all, thus making creative "subtle displacements" possible [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 experiments described and repeated. Themerson's relationship with Kurt Schwitters, with whom he personally became acquainted in 1944 at a conference at the PEN Club in London and for some time played an important role in the life and work of the author of *Bayamus*, seems to be symptomatic²². In an essay-collage published in 1967 *Kurt Schwitters on a Time Chart*, Themerson mentions that he had the opportunity to listen to original performances of *Ursonate* [see: Themerson 2013, p. 266], which, according to Tomasz Majewski, is an important context for the Themerson's avant-garde film *Oko i ucho* (literally: *Eye and Ear*, 1945), in which they reach for one of the few significant poetic and musical experiments of the beginning of the interwar period, i.e. Karol Szymanowski's song cycle composed in 1921 for Julian Tuwim's futuristic poems *Słopiewnie*²³. According to Majewski, thanks to Themerson's 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 "presemanticity of the music" [Majewski, p. 70]. It can be said that similar shifts take place in Themerson's score-poems written after the war, such as *Enjoy the Bath*, neo-Dadaist *Wariacje na temat* (literally: *Variations on a theme*) from 1946 (also known by the title *Polska kaszkę warzyła*, or *As Poland cooked semolina*) 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, pp. 122–123, 86, 90]. However, the score-like character introduced into literature pervades it as a whole, becoming the basis for the theory of semantic

²² According to Adam Dziadek, "for Themerson the revolutionary nature of Schwitters' work had [...] a universal and timeless character", and in books devoted to the Dadaists he not only paid him "a kind of tribute", but also—especially in *Kurt Schwitters in England*—"he talked partly about himself" [Dziadek, pp. 199–200].

²³ Szymanowski's *Słopiewnie* was considered to be one of the "most revealing, 'avantgarde' compositions of his epoch in terms of harmonic means and the character of expression" [Zieliński 1997, p. 212].

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 applies to poetry” [Themerson 1980, pp. 70–71]. In the *Sonata semantyczna* (literally: *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 concerned with a few more or less eccentric pieces, but also with probing the possibilities of a different, score-based thinking about poetry, structured by him as a score. A further continuation of these transformations is seen in the “semantic opera” *Francis and the Wolf of Gubbio or Brother Francis’ Lamb Chops* created in the 1950s, which—largely thanks to the drawings of Franciszka Themerson and visual modifications to the score—seems to constitute an “intentional deconstruction” [Hejmej 2013, p. 170] of the classical opera genre and gain autonomy as text in print.

The model of continuation was, however, not only represented by Themerson, but also by Józef Bujnowski, a poet who came from the moderately avant-garde Vilnius journal “Smuga”, but at some point trying very clearly to take up the avant-garde tradition of experiment. Just like the Themersons, he launched his own publishing house, which was supposed to go beyond the Skamander preferences of the conservative London émigré circle. Although it did not perform well, in 1955 Bujnowski published there a today forgotten, experimental, Dadaistic volume *Odsyłacz w bezsens* (literally: *Sender to nonsense*), whose “typographical peculiarities” and “old tricks of the surrealists taken back from the shelf” were ridiculed by Marian Pankowski [M. P., p. 144] in the Parisian “Kultura”. Meanwhile, it is an interesting poem in which the poet places on a fragment of a stave consecutive small letters of the alphabet (a, b, c, etc.) instead of note names (C, D, E, F, G, A, B), which, as we read below, would constitute a “revelation / of UNKNOWN / arrangements” [Bujnowski 1955, p. 13]. In turn, the individual works of the poem are entitled with capital letters. Bujnowski uses and distinguishes in print executive terms such as “three times”, “five times”, “à la grotesque”, “HIGHER TONE” [Bujnowski 1955, pp. 8, 10, 16, 21], and repeatedly, following the futurists, recalls the tradition of folk chants and cabaret puns. As a result, the whole thing, attracting attention primarily with the visual solutions employed (e.g. the use of multicoloured paper), can also be read as an intermedial score-poem. Perhaps, if Bujnowski, discouraged by the reception of the volume, had not ceased his experiments, he would have managed to make more significant neo-avant-garde “shifts” in his poetry. Instead, his 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 yet another model, which can be described as an accession model. Taking advantage of the opportunities for

travel and contacts abroad, especially the German Academic Exchange Service (DAAD) scholarship he received in 1966, he had the occasion 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 concretist series “rot”, edited by Max Bense, a German-language volume *bruchstünden und todstücke*, based on a selection of poems from his last poetic books (*Drugi opór* [literally *Second resistance*] and *Przesady* [*Superstitions*]). This was the first case of “Polish participation in the international concretist movement” [Kremer, p. 329], three years ahead of the first foreign presentation of Dróżdź’s works in the Stedelijk Museum (to which he was brought by Bujnowski, who at that time worked at the University of Amsterdam). The volume *bruchstünden und todstücke* is crowned with a peculiar *Uwaga tłumaczki* (literally: *A comment by the translator*; here: the 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—P. B.] bears the same relationship to the original as the notation of harmonic functions in music to the complete musical notation” [Wirpsza 1967]. Perhaps, when one takes into account the multi-column or even constellative typography of the volume, the comparison used can be considered a reading instruction, perversely sanctioned by Wirpsza. This would be justified in that the musical notation had long inspired the work of this poet, who had been preparing for a pianistic career before the war. In his 1965 essay *Gra znaczeń* (literally: *The Game of Meanings*), which was important for the Polish literary neo-avant-garde, 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*, he confessed:

each time, whenever [...] I looked at [...] a musical notation [of a polyphonic composition—P. B.], the construction of the work seemed to me to be arranged in a diagram, in a graphic image, in a precisely drawn chart with several functions overlapping each other. This projection of time duration on graphic simultaneousness was very tempting, though naturally literally impossible to do; nevertheless, I decided to make such an attempt in *Don Juan* [Wirpsza 1960, pp. 60–61; transl. by K. S.].

This attempt did not remain isolated and many of Wirpsza’s later texts seem to embody similar intentions. Particularly interesting is the typescript of a dramatised poem beginning with the words “Zwierzęta pociągowe” (literally: “Beasts of draft”), which is stored in his Szczecin archive. Included in the corpus of *Faeton* (*Phaeton*), this text, with the title *Południe* (literally: *South*),

has a traditional form [see: Wirpsza 2006, pp. 52–79], while in the typescript²⁴ found, the subsequent parts of “the Monologue” (orig. “Monolog”) and “the Child” (orig. “Dziecina”) are accompanied by precise time markings, similar to those used in some scores of sound poetry, such as Cage’s “lecture” texts. This requires the reader during reading to create a certain mental concept of the performance of the poem, in which both voices overlap, creating harmonies or consonances. The text triggers 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). A deeper analysis of it shows, however, that it would be more appropriate to treat the archival version of *Południe* not so much as an unrealised performance score, but as a conceptual score-poem, which is supposed to problematise the course of time and communication processes.

Just as Polish concrete poetry has often approached conceptualism²⁵, a significant part of the score-poems mentioned so far seems to be gravitating towards a conceptual reflection on the boundaries of art and the possibilities offered by 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 of the projects discussed here, could only lead to actions aimed at the institutions of poetry and music. Score-poems 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 representative of the fourth of the models identified, i.e. the critical model. Partum entered this area 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 Dadaistic concerts combining poetry and music, performed solo or as a duet with Zbigniew Warpechowski. After 1961, Partum also successively published volumes of poetry. What is important, he did it at his own cost. Although ignored by the critics, the books gained in importance as laboratories of new forms (in the field of concrete poetry or the project *Poezja międzynarodowego zapisu*, or *Poetry of international notation*) and as tools of criticism of the functioning of art in the Polish People’s Republic, which was quickly promoted by Biuro Poezji (the Poetry Bureau), “one of the first places in Poland included in the international network for the exchange of artistic information”,

²⁴ 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 *Południe*, incorporated into the body of *Faeton* completed in 1969.

²⁵ In one of her texts, M. Dawidek-Gryglicka quotes Dróždź’s statement preserved in a typescript: “Concrete poetry is in poetry what conceptualism is in art” [Dawidek-Gryglicka, p. 276].

allowing artists, not only through *mail art*, “to bypass artistic institutions that to date were mediators between the artist and the audience [Dziamski 2001, pp. 35–36]. During this period, Partum creates numerous score-poems, such as the non-linear *Wielokrotność podwielokrotności* (literally: *Multiple of Sub-multiplicity*) published in 1971, in which he uses dynamic terms characteristic of musical notation (*meno forte*, *FORTE*, *pianissimo*)²⁶. In concretist texts, selected elements of notation (e.g. *forte* or *encore* commands) become independent and, accompanied by graphic symbols, turn into autonomous texts. They also seem to play a role in the notation of “improvised readings out loud”, considered by Grzegorz Dziamski to be another step on the path “from poetry to intermedia”, on which, under the influence of Fluxus and neo-avant-garde artists, the creator of such fascinating “artistic books” as *Tlenek zasobów* (literally: *The Oxide of Resources*; 1970) or *Partum* (1970) turned to “poetry ‘that had nothing to do with books’” [Dziamski 2001, p. 39]. Dynamic terms pointing to the performative dimension of the texts by Partum also appear in projects which, from the perspective of the history of score-poems, should be considered as the most interesting ones. These are concretist drawings from the 1970s and 1980s which transcend traditional fields of art, such as the *Poem Ocean / Ocean Poem*, in which the word, graphics and score elements including the names of sounds (“fis”, “as”, “des”), coexist on an equal footing, which Partum placed above modified staves resembling, on the one hand, solutions used in the scores of new music, and Gregorian neumes on the other²⁷. Partum uses similar treatments in numerous, often large-format oil paintings, combining letters and words, frequently 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 criticise and expand the existing frames of social art institutions, blocking the possibility of a real experiment.

The last of the models selected for interpreting the avant-garde heritage is the selection model, concerning a situation in which the tradition that refers to the scores of poetic experiments is generally available, but in the Bürger’s sense of the word is institutionalised, and therefore—at least by definition—

²⁶ *Wielokrotność podwielokrotności* together with a selection of other poems from the cycle *Poezja międzynarodowego zapisu* was reprinted in the anthology: *Tak-nie*. See: Leszin-Koperski, pp. 70–71.

²⁷ On two similar drawings, together with *Poem Ocean / Ocean Poem* forming a titleless cycle (they were reprinted next to each other in the English volume *Partum: The Short Document of High Biography* published in Copenhagen in 1989), Partum places the word *partition* (French for score) and uses other elements of musical notation, such as accidentals or articulation marks. Andrzej Partum’s home archive, for whose kind sharing I would very much like to thank Wanda Lacrampe, contains, among other things, similar single drawings (black and white, as well as in colour), as well as a significant number of oil paintings.

less productive. Referring to the tradition of a poetic experiment recognised 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 govern the references to the score in the works of cybernetic poets, gathered around the Perfokarta and Rozdzielczość Chleba (Resolution of Bread) groups, sometimes perceived as the most experimental environment of contemporary Polish poetry. This is the case, for example, of Łukasz Podgórn, e.g. in the visual *Kaszubskie nuty* (literally: *Kashubian notes*) or in the volume *Noce i pętle* (literally: *Nights and loops*) from 2010, in which at least a few lyrics can be considered score-poems, but in none of them does the musical component seem to dominate. Undoubtedly, Podgórn is aware of its importance for post-war avant-garde poetry (which can be proved by the fact that he is the author of digital remediations of Cage's works), but in his own works the score character 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 *Hz* [see: Bromboszcz 2011] with visual works, which refer to the genre of the graphic score. However, even in his case the latter may appear to be subordinated to the cybernetic poets' idea of processing traditional texts—as we read in *Manifest Rozdzielczości Chleba* (literally: *The Manifesto of the Resolution of Bread*)—into "colourful carpets woven from algorithms, hypertext, faults, remixes, games and noises".

The selection principle also organises the functioning of score references in the works of Radosław Nowakowski, usually described as a representative of liberature, whose musical interests prompted him to create, among other things, a cycle of six poems of scores included in the experimental book *Hasa rapasa. Opis spektaklu niemożliwego* (literally: *Hasa rapasa. The description of the impossible*). The text of each poem (composed mainly of nouns) is accompanied by a performance marking. For example, a relatively simple work beginning with the words "silt, silt" is preceded by the following instruction: "Metre 4/4. The pace is quite fast. Dense, saturated play. Words chanted monotonously, *muddily*, without dynamic, interpretative and melodic leaps" [Nowakowski 2001]. In *Hasa rapasa*, there are also visual attempts reminiscent of concrete poetry works, such as the song *Tekst-mapa, czyli nazwy-neumy tutejszych wsi* (literally: *A text-map, i.e. the name-neumes of the local villages*), in which lexemes divided into syllables were placed on a stave in a way that enables them to be sung²⁸. *Koncert. Partytura powieści* (literally: *Concert. The score of a novel*) published in an experimental issue of "Ha!art" is a more

²⁸ Another of Nowakowski's art books, *Tajna kronika Sabiny. Pierwsza wyspa* (literally: *Sabina's secret chronicle. The first island*) [Nowakowski 1997], offers a similarly composed text.

conceptual attempt to take advantage of the possibilities offered by musical notation in literature [Nowakowski 2012]²⁹. Considering the similarity of hitting piano keys to hitting the keys on the QWERTY keyboard, and above all exploiting the convergence of sounds and letters, which was already 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. These references to the score should be regarded as purposeful and subordinate to the author’s superior idea of literature, and at the same time as showing a high awareness of the historical conditions and artistic functions of repetition, which is characteristic of the selection model.

This self-awareness was perversely emphasised by another author, Andrzej Sosnowski, who can also be considered representative of the model under discussion. In the last part of the extensive poem *Opera*, he included a hint as much laconic as it is telling: “Whatever, just in constant, intelligently thought-out repetitions” [Sosnowski 1999, p. 93]. This part is entitled *Uwagi dotyczące wykonania opery* (literally: *Notes on the performance of the opera*) and is a parodistically processed instruction for performance, beginning with the following sentences:

The opera should be performed very quickly, like a funeral on a hot afternoon. The music is the text itself, an operatic word that can be read, whistled, murmured, hummed, whispered, screamed, sang, split into voices and small choirs [Sosnowski 1999, p. 93; transl. by K. S.]

Among Sosnowski’s score-like works, we should distinguish the final part of the poem *Gdzie koniec tęczy nie dotyka ziemi* (literally: *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 *Suita zakopiańska* (literally: *Zakopane suite*). With the introduction of this erudite, intersemiotic quotation (which allows us to talk about the situation of Hejmej’s literary score), something interesting is happening to the hitherto linear, relatively traditional poetic message: the continuation of the text begins to “rave”, splitting into several voices, evoked by the multicolumn character and the multitude of notation styles used. This is the effect of the score *par excellence*, the effect of spreading, multiplying, discovering a new potential, or rather a replaying of one of the traditions of poetic experiment. One cannot imagine a better ending for its presentation than recalling the poem *Trawers* (literally: *Traverse*), in which Sosnowski repeats his gesture and once again uses the same part of the score of Szalonek, only deformed, or more precisely flattened, and thanks to this

²⁹ The concept presented in the text has been developed into a much more extensive book version entitled *Koncert chromatyczny* (literally: *Chromatic concerto*) [Nowakowski 2014].

“intelligently conceived repetition” allowing us to see more [see: Sosnowski 2014, p. 47].

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