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ARP

Stiftung Arp e.V. Papers

The Art of Hans Arp after 1945

Volume 2

Edited by Jana Teuscher and Loretta Würtenberger



ARP

The Art of Arp after 1945

Edited by Jana Teuscher and Loretta Würtenberger

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Arp's "Moods" from Dada to Experimental Poetry

The Late Poetry in Dialogue with the New Avant-Gardes

Agathe Mareuge

“In the unlikely event that I were forced to choose between sculptural work and written poetry, if I had to give up either sculpture or poems, I would choose to write poems.”¹ Arp never had to decide between art and poetry, but for him everything was poetry. In a conversation with Camille Bryen in 1956, he said that his collages were “poems made with visual means.”² Poetry and art become one in Arp's work, not so much in terms of common themes and motifs, which establish correspondences across his work in the two media. Rather, the similarities in his creative process unify the two, because Arp often employed the same techniques and processes as a sculptor that he did as a poet.

In 1903, at the age of sixteen, Arp published his first poem. It was written in the Alsatian dialect, but in the following years he wrote poetry in German. His Dada years in Zürich, which began around 1915/16, mark a very productive and certainly his most well-known period of writing poetry. How did Arp come to poetry, or in his own words, how did he come to discover language and the word? Later, he described this discovery, and the ways one can play with language:

When I was sixteen [...] the endless copying of stuffed birds and wilted flowers at the school of applied arts in Strasbourg soured me not only on drawing, but on visual art as a whole. I therefore sought refuge in poetry. My adoration of the German Romantics remains with me today. Back then I also discovered Rimbaud's *Illuminations* and Maeterlinck's *Serres chaudes* in a French book store, and soon I was surrounded by mountains of books.³

When I was fifteen or sixteen years old, I lived in the Vosges, and was supposed to be studying for my exams by myself. Instead,

I read and I wrote poems. When I was seventeen, I compiled a book of my poems.⁴

Even back then I was fascinated by words. I would fill page upon page with unconventional word combinations and created unusual verbs out of nouns. I reconfigured famous verses and incessantly declaimed them with devotion and uplifted heart, on and on, as if it would never come to an end: stars star some stars, because stars star, forests forest some forests, because forests forest, snaps snap some snaps, so snaps snap to snap. My abuse of these components was often punishing, and I felt like the sorcerer's apprentice in Goethe's poem.⁵

In 1916, at the beginning of the Dada period, Arp began publishing in German in magazines, smaller publications, and poetry collections. From the 1920s, when he began spending more and more time in France, Arp began writing in French as well. Until his death, he wrote poetry in both languages. As he was slightly less comfortable in French, he experimented more freely with the sounds of the language, or—as Arp put it—the “plastic volumes” of its words.⁶ Surprisingly, he hardly ever translated his own work, but he almost always wrote a new poem whenever he changed languages.

Writing new poems and adapting them to novel contexts is very much in line with Arp's poetic process: his poetry arises from a vast array of variants and variations, because whenever he published a poem in an anthology or exhibition catalogue, he almost always rewrote it. Aimée Bleikasten has thoroughly analyzed this phenomenon and documented it comprehensively in her bibliography of Arp's writings.⁷ Sometimes Arp only changed the title or a line of the poem, but other times he rewrote entire verses, or published a wholly new poem under the same title without indication, because he liked to play with the reader and with the literary scholars who would analyze his work in the future. He was not concerned with producing documentation or even a theory of his work. Instead, he was interested in toying with the very idea of documentation in a creative way.

After World War II, Arp began to reassess his oeuvre by publishing it anew in anthologies and collections of poetry, and accompanied by reflective texts. This phenomenon is not unique to Arp. Rather, it was common amongst the former Dadas, most of whom lived into the 1960s and 1970s, and in the case

of Marcel Janco into the 1980s, and remained artistically active. However, even when their work from the Dada period had not been lost or destroyed, it is often not easily accessible: when the National Socialists defamed their art as “degenerate,” many of them fled into exile and could not take their work with them. Moreover, their texts were often published in small editions. Thus, like other Dada artists and poets, in the 1950s and 1960s, Arp paradoxically became the historiographer of his own work. The first major anthology of his poetry in French was published in 1946 as *Le Siège de l'air* (*The Siege of Air*). His first anthology of poetry in German entitled *Wort-träume und Schwarze Sterne* (*Dreams of Words and Black Stars*) was published in 1953. Its foreword, or “guidepost” (*Wegweiser*) as he called it, is Arp's *ars poetica*.⁸

In German-speaking countries, Arp's poetry is fairly well known, because that is where Dada was received (and because Arp's poetry is most strongly associated with Dada). By contrast, after the Second World War, Surrealism remained dominant in France. Although Arp was friends with the surrealists and had worked with them, he never signed their manifestos and was only loosely associated with the movement. His French poetry is not as well-known because he was not a full member of the group. Thus, it is not studied as much in France as it is in Germany—even though André Breton wrote in two unpublished letters to Arp in 1947 that: “I know of nothing more beautiful than *Le Siège de l'Air*” and his poetry “joins the ranks of [...] Novalis, Rimbaud.”⁹ By contrast, in the United States, the reception of Arp's poetry in the 1950s and 1960s was primarily shaped by the reception of his art, and in this context, both Dada and Surrealism were significant. The anthology *The Dada Painters and Poets*, edited by Robert Motherwell and published in 1951, also played a significant role, because it included not only essays and manifestos, but also many poems. Motherwell must also be credited for Arp's *On My Way*, which appeared in the renowned series the *Documents of Modern Art* and included selections from all the genres in which Arp worked (poetry, prose, essays) alongside numerous illustrations of his visual art.

Artists and poets of the younger generation who read Arp in the 1950s and 1960s came to appreciate him as a “*figure tutélaire*” (guardian figure). Interestingly, they were not only concerned with his poetry of the 1920s and 1930s, but also read his poetic work of the 1950s and 1960s, which at first glance is more difficult to classify. The sheer variety within Arp's poetic oeuvre therefore led to its multifaceted reception. In the mid-twentieth

century, categories like “dadaist” or “surrealist” were rarely applied to contemporary poetry, if at all, as they were no longer seen as relevant. Arp’s late work (defined here as the poems he wrote during the last twenty years of his life) was often seen as the mere continuation of his Dada poetry, or, conversely, as the abandonment of irrationality, playfulness, and the experimental in favor of Gedankenlyrik, a poetry imbued with thoughts and with a strong spirituality and religiosity. In my opinion, Arp’s late poetry is characterized by “unresolved contradiction,” as Edward Said argued of late work more generally.¹⁰ I argue that Arp juxtaposes and contrasts opposing tendencies. On the one hand, part of his production is characterized by a strong sense of narrative. Fairy tales, fables, and stories survive and persist, and take on meaning in the process (whereby the irrational, the illogical, and the absurd certainly make their appearances). On the other, there is a reductive tendency: Arp experiments further with poetic form and sounds and to a certain extent moves in the direction of concrete poetry. Some poems are an astonishing synthesis of the two.

In terms of chronology, directly following Sophie Taeuber’s death, Arp stopped writing almost completely. When he returned to his desk, he began writing love poems that were markedly different from his earlier work and that were also less innovative in terms of poetic style. During his late years, Arp strove to express his experiences in a creative poetry that was nevertheless concerned with language. In other words, he did not leave the external world and his personal experiences out of his poetry, but rather incorporated or inserted them into a poetry that was characterized by linguistic play. This remains true for the poems he wrote in the last two or three years before his death that address religion more explicitly: the play with language remains at the fore.

Two examples demonstrate the fruitfulness of Arp’s relationships with the new avant-garde in both French- and German-speaking countries from the immediate post-war period to well into the 1960s. I have not selected them from the most well-known poetry collections and artists’ books that Arp published in the 1950s and 1960s (such as *Le Voilier dans la forêt*, *Vers le Blanc infini*, *Soleil recerclé*, *Auch das ist nur eine Wolke*, *Behaarte Herzen [Behaarte Herzen: Könige vor der Sintflut]*, and *Mondsand*). Instead, the works at hand stem from literary and art journals or smaller publications that offered a forum for artists and poets from different generations—and sometimes from different countries and cultures—to enter into dialogue

with one another. Whenever Arp was asked to contribute, he agreed. There are therefore numerous publications from two decades that document Arp's collaboration with journals in Switzerland, Alsace, Germany, Austria, France, Belgium, and elsewhere. Among them are student magazines like *Diskus* in Frankfurt, for which Arp wrote new poems and sent as yet unpublished texts, as well as established art journals and publications by the galleries that exhibited his work. Two literary journals that published Arp's poems regularly are of particular significance for the German-speaking world. First, *Hortulus* was a little-known but lovely magazine for contemporary poetry that was edited by Hans-Rudolf Hilty in St. Gallen. Hilty also edited an homage of poetic writings about the artist called *Hans Arp und die Worte des Dichters* (*Hans Arp and the Words of the Poet*), and that was published by Tschudy, which was also in St. Gallen.¹¹ Second, the far more well-known journal *Akzente*, which remains among the most important literary publications in Germany. It was founded in 1954 by Walter Höllerer at the publishing house Hanser, with the intent of filling a gap in the post-war landscape of literary publications. From his point of view, most journals were starkly political and were not primarily committed to modern and avant-garde poetry. By the 1960s, Walter Höllerer was hailed as the "*Literaturpapst*" (Literary Pope) in Germany; today he is recognized as the founder of the modern literary press.¹² In this way, Arp defined his position in the literary world: for decades, he participated in diverse initiatives, and by 1957 he had become a member of the Deutsche Akademie für Sprache und Dichtung (German Academy for Language and Literature).

Let us begin, however, with the first example, which is from Arp's time in Paris after World War II. As noted above, Surrealism dominated the literary scene in Paris during those years. Arp participated as well, and his work appeared in various exhibitions and publications. In 1945, Isidore Isou came from Romania to Paris (just as his countryman Tristan Tzara had done so many years before), and shortly thereafter founded the movement known as Lettrisme (Lettrism), aimed to be the new avant-garde and, in Isou's view, had already surpassed Dada and Surrealism. As the name suggests, Lettrisme is primarily concerned with the letter (*la lettre*) and accordingly, with the "Destruction of WORDS for LETTERS."¹³ Isou's aim was nothing less than to rewrite experimental literature and to found sound poetry and phonetic poetry. Isou's bold contention and provocative attitude drew much reaction, including from the Georgian author, artist, and publisher Iliadz. Six years

Arp's junior, Iliasz who was also an extremely talented typographer, launched a project for an artist's book that compiled the graphic and poetic experiments of the many forerunners of the Lettrists in sound poetry and phonetic poetry. The anthology was published in 1949 and entitled *Poésie de mots inconnus (Poetry of Unknown Words)*. It included poetry by the former Dadas Arp, Hugo Ball, Raoul Hausmann, Kurt Schwitters, Tristan Tzara, as well as by Pierre Antonin Artaud, Albert-Birot, Velimir Chlebnikow, Alexei Krutschonich, Pablo Picasso, Boris Poplawski, and Igor Terentiev. Iliasz himself was also represented alongside the younger poets Camille Bryen and Michel Seuphor. The visual art of Braque, Chagall, Dominguez, Giacometti, Léger, Magnelli, Matisse, Miró, Tauber-Arp, Villon, Wols, and Ribemont-Dessaignes also graced its pages.

Arp contributed two poems. He plays with the French language in "Firi" of 1924. "Maurulam Katapult i lemm i lamm..." was first published in German in Van Doesburg's journal *De Stijl* in 1927, and later adapted by Arp into "French" and "Alsatian Latin" (*latin d'Alsace*).¹⁴

FIRI

*lion de nuit é pli
 dépli ivri par pli
 débranche si pi si pli
 firi firi
 i
 gli
 car rond ton son piri
 tiu tiu en voute
 ilion ti piri
 lion signole ré mi
 si illicide lyrie
 inique isis si pli
 son ton é rond enchante
 invoute empli la nuit
 tiu tiu é glu
 supu tiu glu
 glu supu
 tulu¹⁵*

Fire-i

lion of night ey ply
 reply ive by ply
 unbranch sigh pi sigh ply
 fire-I fire-i
 i
 lie
 for wry thy sigh pi-wry
 tiu tiu in arch
 ide thy pi-wry
 lion ingale re mi
 sigh illicide lyrie
 in-ike isis sigh ply
 thy sigh is wry enchant
 inarch reply the night
 tiu tiu eh glu
 supu tiu glu
 glu supu
 tulu¹⁶

Even with little knowledge of French, it is clear that these poems are not concerned with conventional language, but rather with a language that plays with sound and evokes traditional verse with words like “*lyrie*” (for lyric?) and “*enchante*” (“enchant” and simultaneously “chant in”), only to challenge it.

Marguerite Arp later suggested why Arp’s older texts were republished in the 1949 volume. In 1964, in the context of a history of the subject he was planning (and also in the context of some controversies with the Lettrists, the Neo-Dadas, and some Concrete poets), Raoul Hausmann asked her which sound poems Arp had written.¹⁷ Around that time—in about 1962—Arp had come into contact with Henri Chopin, who alongside Pierre Garnier was the most important practitioner of *poésie sonore* (sound poetry) in France and who also then collaborated with Raoul Hausmann. Chopin published Letterist and phonetic poems by the earlier generation of avant-gardes in his journal *Cinquième Saison* (*Fifth Season*), which was dedicated to “phonetic poetry, verbal music” and “graphic explorations.”¹⁸ He therefore asked Arp for a contribution. Marguerite Arp replied: “The period of Letterist poetry has long since passed, as has that of ‘configurations,’ but we believe that this series of short, word-play poems might fit your bill and amuse you.”¹⁹ The following poem “*Motus motus*” (Hush, hush), which is from this series, likewise thematizes language.

*une morue
ne trouve plus sa rue
une morue humaine bien entendu
son intérieur lui monte à la tête
à la suite elle se travestit
en temple humain
et s’adonne à la morphose
à la morgue des morphoses ratées [...]*

*un hibou chante si longtemps hi
qu’il ne lui reste plus qu’un tout petit bou
du hi²⁰*

A cod
has lost its coddle
a human cod of course
its insides go to its head
afterwards it dresses up
as a human temple
and devotes itself to morphosis
at the morgue of unsuccessful morphoses [...]

An owl hoots owwww so long
for the l of it until he hoots
“so long”²¹

In these poems, Arp deconstructs words into individual parts or syllables and plays with the newly created meanings: “hibou” (owl) is transformed into “hi” (a scream) and “bout” (a piece, a fragment). The “morue” (a codfish) becomes “mot” (word) and “rue” (street), and “mot” (word) morphs into “mort” (death) and “morphose” (morphosis). Thus, Arp toys not only with the material aspects of language, but also with its semantic dimensions. In this manner, his late poetry takes on an almost childlike tone, which in part echoes his earlier work.

The second example stems from Arp’s collaboration with the journal *Spirale. Internationale Zeitschrift für junge Kunst* (*Spiral. International Journal for Contemporary Art*) and the dialogue that arose with one of the most important Concrete poets: Eugen Gomringer. This collaboration took place in the German-speaking realm, where Concrete poetry had evolved in the 1950s and 1960s. Arp’s contributions to these publications reflect this tendency, including the texts he published in *Spirale* from 1953–1954 and the piece he published on Josef Albers in 1958 in the Stuttgart journal *Augenblick. Tendenz und Experiment* (*Moment. Tendencies and Experiments*). The latter journal was edited by the Stuttgart group of Concrete poets, including Max Bense, Elisabeth Walther, and Reinhard Döhl, who would later pen the first dissertation on Arp’s poetry). Additional publications along these lines include a poem in the 1960 anthology *Movens. Dokumente und Analysen zur Dichtung, bildenden Kunst, Architektur* (*Movens. Documents and Analyses on Poetry, Art, Architecture*), which was conceived by the Frankfurt Concrete poet Franz Mon in collaboration with Manfred de la Motte and

Walter Höllerer, a contribution to a 1963 volume of the Graz journal *Manuskripte* (*Manuscripts*) that appeared alongside writings by Hausmann and the Concrete poets, and finally the poem “*im autonomobilen Reich*” (in the automobile empire) in *Reale Poesie* (*Real Poetry*), an edition of a journal based in Munich that also included works by Hausmann, Schwitters, and poets from the Vienna Group (an Austrian variant on Concrete poetry, the adherents of which included Gerhard Rühm, Friedrich Achleitner, Heinz Gappmayr, and others).

But back to *Spirale*, the little-known artists’ journal that was founded in Bern in 1953 by Marcel Wyss, Dieter Roth and Eugen Gomringer. Each of the nine volumes, which were published through 1964, included both literary contributions such as Concrete poetry as well as visual art (print-making and photography). It aimed to encompass everything that spanned the constructive, the concrete, and the kinetic. Arp contributed to three volumes alongside other members of the earlier generation, including Josef Albers, Barbara Hepworth, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, Piet Mondrian, Henry Moore, Sophie Taeuber, Georges Vantongerloo, and others. Max Bill and the Zürich Concrete poets as well as the Swiss group Allianz were also seen as forerunners. The foreword to the first volume in April 1953 reproduced one of Arp’s texts: “Die Schönheit versank nicht immer...” (Beauty has not always vanished), which appeared the same year in a volume entitled *Trunken von Gedichten* (*Drunk with Poetry*), published by Arche in Zürich. Two years later, Arp published it with the new title “Immer wandelt sich die Schönheit” (Beauty is constantly changing) in his volume *Unsern täglichen Traum... Erinnerungen, Dichtungen und Betrachtungen aus den Jahren 1914-1954* (*Our Daily Dream... Recollections, Poems and Observations from the Years 1914-1954*), also with the publisher Arche. The final lines may be understood as programmatic in the context of *Spirale*:

We weave her [beauty] a dress of our purest dreams, of color, lines, circles, triangles, squares, of the inner light of spheres and cubes, of love and harmony, of which Empedocles says: “There were no two arms extending from a trunk, nor were there feet or swift knees or organs of procreation; there was a sphairos the same in all its aspects.”²²

This passage was followed by “Sophie tanzte und träumte...” (Sophie danced and dreamed...) from the “Vierblättriger Stern” (Four-Sided Star) of 1953. The final verse is relevant to the present discussion:

<i>sie tanzte und träumte</i>	she danced and dreamed
<i>ein dreieck ein viereck</i>	a triangle a square
<i>ein viereck in einem kreis</i>	a square in a circle
<i>einen kreis in einem kreis</i>	a circle in a circle
<i>einen lichten kreis</i>	a bright circle
<i>einen lauten kreis</i>	a loud circle
<i>ein stilles viereck mit vielen</i>	a quiet square with many
<i>kleinen lauten kreisen</i>	small loud circles
<i>sie träumte tag und nacht</i>	she dreamed day and night
<i>von lebenden kreisen.²³</i>	of living circles

The attributes of Concrete poetry may be found in this passage by Arp, whom I argue is an important forerunner of this movement. Incorporating space is of great importance in Concrete poetry.²⁴ Here it is included not only as a theme, but also in terms of the placement of the words upon the page. The Concrete poets applied this principle with far greater emphasis, but in Arp’s work the same words appear in different “constellations,” a significant concept for both his visual art as well as his poetry.²⁵

In the second edition of *Spirale*, which was published in 1954, four of Arp’s poems that had been published in *Le Siège de l’Air*, the major French-language anthology of 1946, appeared in French. However, three of them had originally been published in different volumes: “point blanc” (white point) in *Rire de coquille (Sea-Shell Laughter)*, an homage to Sophie Taeuber (in collaboration with Vordemberge-Gildewart), “sur la pointe des pieds” (on tip toes) and “plus petit que le petit” (smaller than the smallest) in *Poèmes sans prénoms (Poems without First Names)* in 1941 (with three drawings by Sophie Taeuber). In addition to these three poems, “vert comme la mousse” (green as moss) was first printed in *Le Siège de l’air*, in a section entitled “Profil, fil et espace” (“Profile, File and Space”). It would be reductive to only analyze these poems in terms of word play, which also played a part in the structure and development of lyric poetry (“*des faits d’hiver*” (winter facts) instead of “*faits divers*” (short news items); “*un point c’est tout deux points c’est plus*” (one point, that’s all; two points, that’s more). Rather, these works

are characterized by a synthesis of visual associations that stem from Surrealism and that are grounded in linguistic play, and of an abstract thematization of space that is typical of Arp:

<i>plus petit que le plus petit</i>	smaller than smallest
<i>les yeux du vide</i>	the eyes of nothingness
<i>un quidam interstellaire</i>	an interstellar individual
[...]	[...]
<i>les virgules derrière la lune</i>	the commas behind the moon
<i>les éponges du ciel</i>	the sky's sponges
[...]	[...]
<i>nuage mécanisé</i>	mechanized cloud
<i>œuf dynamite</i>	dynamite egg
<i>jamais le vide ne sera nu</i> ²⁶	never will the void be nude

To conclude, a poem Eugen Gomringer wrote for Arp's seventy-fifth birthday bears the elder artist's influence. It was published in 1986 in the book *Zerstreuung des Alphabets. Hommage an Hans Arp (Scattering of the Alphabet. Homage to Hans Arp)*, in which Gomringer also recalled his meetings with Arp in Solduno.²⁷ At the same time, it marks the development of a new kind of poetry that stems from Arp's work:

<i>rund</i>	round
<i>beginnt rund</i>	begins round
<i>ründet sich groß</i>	rounds itself bigger
<i>ründet sich auswärts</i>	rounds itself outward
<i>ründet sich einwärts</i>	rounds itself inward
<i>ründet sich aus</i>	rounds itself out
<i>wendet sich</i>	turns itself
<i>ründet sich neu</i>	rounds itself anew
<i>ründet sich auswärts</i>	rounds itself outward
<i>ründet sich einwärts</i>	rounds itself inward
<i>ründet sich voll</i>	rounds itself full
<i>vollendet sich</i>	fulfills itself
<i>rund</i> ²⁸	round

1 “Si par impossible j’étais obligé de choisir entre l’œuvre plastique et la poésie écrite, si je devais abandonner, soit la sculpture, soit les poèmes, je choiserais d’écrire des poèmes.” Conversation with Marcel Jean, quoted after Jean Arp: *Jours effeuillés. Poèmes, essais, souvenirs 1920–1965* (Préface de Marcel Jean), Paris: Gallimard 1966, p. 25.

2 “De la poésie faite avec des moyens plastiques.” Colloque de Meudon entre Arp et Bryen, in: *XXe siècle*, 6 (1956): in: Arp 1966, p. 433.

3 “Mit sechzehn Jahren [...] vergällte mir das ewige Abzeichnen ausgestopfter Vögel und welker Blumen an der Straßburger Kunstgewerbeschule nicht nur das Zeichnen, sondern die bildende Kunst überhaupt. Ich suchte nun Zuflucht bei der Dichtung. Die Verehrung der deutschen Romantiker ist mir bis heute geblieben. Damals entdeckte ich auch in einer französischen Buchhandlung die ‘Illuminations’ von Rimbaud und die ‘Serres chaudes’ von Maeterlinck und bald umgaben mich Berge von Büchern.” Hans Arp: “Betrachten” (1958), in: Hans Arp, Sophie Taeuber-Arp, Zweiklang, (ed. by Ernst Scheidegger), Zürich: Arche 1960, p. 84.

4 “Ich lebte mit fünfzehn oder sechzehn Jahren in den Vogesen und sollte mich in der Einsamkeit auf ein Examen vorbereiten; stattdessen las und schrieb ich Gedichte. Ich hatte mit siebzehn Jahren ein Buch meiner Gedichte zusammengestellt.” Arp is referring to the poetry collection ‘Das Logbuch’, “which was supposed to be published by Seemann in Berlin. It had just been publicized in the latest Seemann catalogue when the publisher announced that it had lost the manuscript. I welcomed this tragedy, because it provided the occasion to travel to Berlin and become acquainted with the most bizarre cabaret on earth, the Wintergarten.” (“Das Logbuch,’ das bei Seemann in Berlin erscheinen sollte. Er war bereits in dem Neuen Magazin von Seemann angekündigt worden, als der Verlag das Manuskript verlor. Diese Tragödie war mir willkommen, da sie mir erlaubte, nach Berlin zu reisen und das unheimlichste Variété der Welt, den Wintergarten, kennenzulernen.”) Hans Arp: *Gesammelte Gedichte*, Vol. I, Zürich: Arche 1963, p. 14.

5 “Schon in jener Zeit bezauberte mich das Wort. Ich füllte Seiten um Seiten mit ungewöhnlichen Wortverbindungen und bildete ungebräuchliche Verben aus Substantiven. Ich gestaltete bekannte Verse um und deklamierte sie mit Hingebung und gehobenem Herzen ohne Unterlass, fort und fort, als sollte es kein Ende nehmen: Sterne sterne manchen Stern, dass zum Zwecke Sterne sternern, walde walde manchen Wald, dass zum Zwecke Wälder walden, zacke zacke manchen Zack, dass zum Zwecke Zacken zacken. Der Missbrauch der Unterlage ahndete sich oft grausam, und es erging mir wie dem Zauberlehrling in Goethes Gedicht.” Hans Arp: *Wegweiser*, in: id.: *Wortträume und schwarze Sterne. Auswahl aus den Gedichten der Jahre 1911–1952*, Wiesbaden: Limes Verlag 1953, p. 5.

6 “un volume plastique.” Jean Clay: *Jean Arp* (1960), in: id.: *Visages de l’art moderne*, Paris: Éditions Rencontre 1969, p. 31.

7 See: Aimée Bleikasten: *Arp Bibliographie*. Vol. 1, *Dichtung/Ecrits*, London: Grant & Cutler, 1981; see also: Aimée Bleikasten, *Palimpsestes, écriture et réécritures*, in: *Arp en ses ateliers d’art et d’écriture, exhibition catalogue* (ed. by Aimée Bleikasten and Maryse Staiber): *Musées de Strasbourg, Strasbourg*, 2011, pp. 72–95

8 The expression comes from a letter Flora Klee-Palyi wrote to Arp on November 22, 1952, *Archive Fondazione Marguerite Arp, Locarno*.

9 “Je ne sais rien de plus beau que ‘Le Siège de l’Air.’” Letter from André Breton to Hans Arp, January 12, 1947, *Archive Fondazione Marguerite Arp, Locarno*; “[p]rend place à côté de ceux—Novalis, Rimbaud—dont la parole nous a soulevés à vingt ans.”

Letter from André Breton to Hans Arp, April 3, 1947, Archive Fondazione Marguerite Arp, Locarno.

10 “Each of us can supply evidence of late works which crown a lifetime of aesthetic endeavour. Rembrandt and Matisse, Bach and Wagner. But what of artistic lateness not as harmony and resolution, but as intransigence, difficulty and contradiction?” Edward Said: *On Late Style: Music and Literature against the Grain*. New York: Pantheon Books 2006, p. 7.

11 It was published in the series *Die Quadrat-Bücher*, Vol. 32, 1963.

12 As professor at the Technical University in West-Berlin, Walter Höllerer initiated some of the most internationally engaged literary series, for which did something entirely new at a time when television was becoming popular: he held public interviews with the participating authors, creating the format of a moderated reading (*moderierte Lesung*) transforming literature into an event. Höllerer also founded the literary colloquium at Berlin-Wannsee, where writers and translators still work and interact with the public today in the context of a variety of events. Helmut Böttiger: *Elefantenrunden. Walter Höllerer und die Erfindung des Literaturbetriebs*, exhibition catalogue, Literaturhaus, Berlin, 2005.

13 “Destruction des MOTS pour les LETTRES.” Isidore Isou: *Le Manifeste de la poésie lettriste*: in: id.: *Introduction à une nouvelle poésie et à une nouvelle musique*, Paris: Gallimard 1947, p. 15.

14 Hans Arp: *Die gestiefelten Sterne*, rpt. in: id. 1963, und *L'étoile bottée*, rpt. in: id. 1966, p. 61–62. Eric Robertson has written extensively on this topic, and has for example analyzed Arp's play with and between languages using this poem as an example. See: Eric Robertson: *Arp Painter Poet Sculptor*, Yale University Press: New Haven and London 2006, p. 193 f.

15 Rpt. in: Arp 1966, p. 47.

16 English translation from: Jean Arp: *Arp on Arp. Poems, Essays, Memories* by Jean Arp (ed. by Marcel Jean, trans. by Joachim Neugroschel), New York 1972, p. 19.

17 “Quant à votre question ‘Lautgedichte,’ Arp n’en a pas écrit beaucoup, mais il se sert parfois dans ces poèmes de parties et ceci depuis le temps Dada jusqu’à nos jours. Cela mènerait trop loin de vous les énumérer. Mais il y a pourtant 3 ‘Lautgedichte’ dont ‘Maurulam katapult i lemm i lamm’ de 1924 et ‘Firi’ de 1927 reproduites dans ‘Poésie de mots inconnus’ d’Iliazd, et ‘quatre piraine’ 1949, qu’Arp a écrit pour des jeunes peintres italiens: Bozzolini et Righetti, pour leur album de 10 linogravures.” Letter from Marguerite Arp to Raoul Hausmann, November 27, 1964, Archive Stiftung Arp e.V., Berlin/Rolandswerth.

18 “Pour la revue [...], elle se dirige vers la poésie phonétique, musique verbale, et, d’autre part, les recherches graphiques.” Letter from Henri Chopin to Hans Arp, November 18, 1962, Archive Stiftung Arp e.V., Berlin/Rolandswerth.

19 “La période des poèmes lettristes est depuis longtemps passée et celle des ‘configurations’ également, mais nous croyons que cette série de petites poésies jouant sur le mot feront peut-être votre affaire et vous amuseront.” Letter from Marguerite Arp to Henri Chopin, August 6, 1963, Archive Stiftung Arp e.V., Berlin/Rolandswerth.

20 Rpt. in: Arp 1966, p. 563 f.

21 English translation of “Motus Motus” with a few minor changes is from: Arp 1972, p. 455 f.

22 “Wir weben ihr [der Schönheit] ein Kleid aus unseren reinsten Träumen, aus Farben, Linien, Kreisen, Dreiecken, Vierecken, aus dem inneren Licht der Kugeln und Würfel, aus der Liebe und der Harmonie, von der Empedokles sagt: ‘Da breiten sich nicht von einem Rücken zwei Arme aus, noch sind da Füße oder schnelle Kniee oder zeugende Glieder, sondern es war ein Sphairos, von allen Seiten sich selber gleich.’” Immer wandelt sich die Schönheit..., rpt. in: Hans Arp: *Unsern täglichen Traum... Erinnerungen, Dichtungen und Betrachtungen aus den Jahren 1914–1954*, Zürich: Arche 1955, p. 90. Quotation by Empedocles translated into English by Ralph Manheim in Hans Arp: *On My Way, Poetry and Essays 1912–1947* (ed. by Robert Motherwell), New York: Wittenborn Schultz, (Documents of Modern Art) 1948, p. 35.

23 Hans Arp, *Sophie tanzte und träumte...*, in: *Spirale 1* (1953), Bern, n.p., p.3.

24 Eugen Gomringer notes that a prominent characteristic of Concrete poetry is the way space is incorporated into letters, words, and sentences as an intermediary space and a space of containment that not only divides, but also unites individual elements. Eugen Gomringer: ‘konstellation’ definitionen zur visuellen poesie, in: id.: *konkrete poesie: deutschsprachige autoren. anthologie*, Stuttgart 1972, p. 163.

25 “After the death of my mother in 1930, I wrote the poems ‘Dreams of Death and Life.’ In these poems, I often use the same words. The unfathomable variations in the way nature arranges flowers in a field, or the sequence of endlessly different buildings a child creates with the same blocks from a set perhaps inspired me to try to do the same with words. I wrote poems with a limited amount of words that emerge in different constellations. I also published such poems in my book *Shells and Umbrellas*. The limited number of words does not impoverish the poems. In fact, it conveys the endless abundance to be found in arrangement, placement, order. At that time, typographical arrangement of the poem was also of great significance to me. Every day, we put together new pieces of poetry into a new image that is true for us. We experience the essential life of these things, events, in a different combination.” (Nach dem Tode meiner Mutter, im Jahre 1930, schrieb ich die Gedichte ‘Träume vom Tod und vom Leben.’ In diesen Gedichten verwende ich öfters die gleichen Wörter. Die unfassbare Vielfalt, mit der die Natur eine Blumenart in einem Felde anordnet, oder die Folge unendlich verschiedener Bauten, die ein Kind mit den gleichen Steinen eines Baukastens ausführt, haben mich wahrscheinlich angeregt, das gleiche mit Worten zu versuchen. Ich schrieb Gedichte mit einer beschränkten Anzahl Wörter, die in verschiedenen Konstellationen auftreten. In meinem Buch ‘Muscheln und Schirme’ habe ich ebenfalls einige solcher Gedichte veröffentlicht. Die Beschränkung in der Zahl der Wörter bedeutet keine Verarmung des Gedichtes, vielmehr wird durch die vereinfachte Darstellung der unendliche Reichtum in der Verteilung, Stellung, Anordnung sichtbar. Auch die typographische Anordnung des Gedichtes war in jener Zeit für mich von grosser Wichtigkeit. Wir fügen täglich Gedichtteile zusammen zu einem neuen, für uns wirklichen Bild. Das wesentliche Leben dieser Dinge, Geschehnisse, erleben wir in einer anderen Zusammenstellung.) Hans Arp: *Wegweiser*, in: id. 1953, p. 9 f.

26 Rpt. in: Hans Arp 1966, p. 169 f., p. 191, p. 264.

27 Gregor Laschen (ed.): *Zerstreuung des Alphabets: hommage à Arp: Hans/Jean Arp zum 100. Geburtstag*, Bremerhaven: Wirtschaftsverlag NW, 1986.

28 Eugen Gomringer: für hans arp, in: *Florilegium für Hans Arp*. Zum 16. September 1962, in: Hans Rudolf Hilty (ed.): *Hans Arp und die Worte der Dichter*, St. Gallen: Tschudy Verlag 1986, n.p.

The second volume of the Stiftung Arp e.V. Papers is dedicated to Hans Arp's artistic production after 1945, finally giving his substantial but to date little explored late work its due. This publication documents Arp's late artistic development and demonstrates that while he continued to rethink well-known works from the Dada period, he also conducted joyful new experiments with form, materials, and techniques. Arp reached his zenith with a great many prizes and prestigious exhibitions.

In nine lucid analyses, the multi-faceted oeuvre Arp created both as a visual artist and as a poet after the Second World War is explored through the interdisciplinary lenses of art history, literary criticism, and architecture. By bringing together studies on the genesis of specific works, Arp's relationship with other artists, and his influence on the architecture of his time, this volume opens up astounding new perspectives. Seen in this new light, the richness of Arp's late work is striking.

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