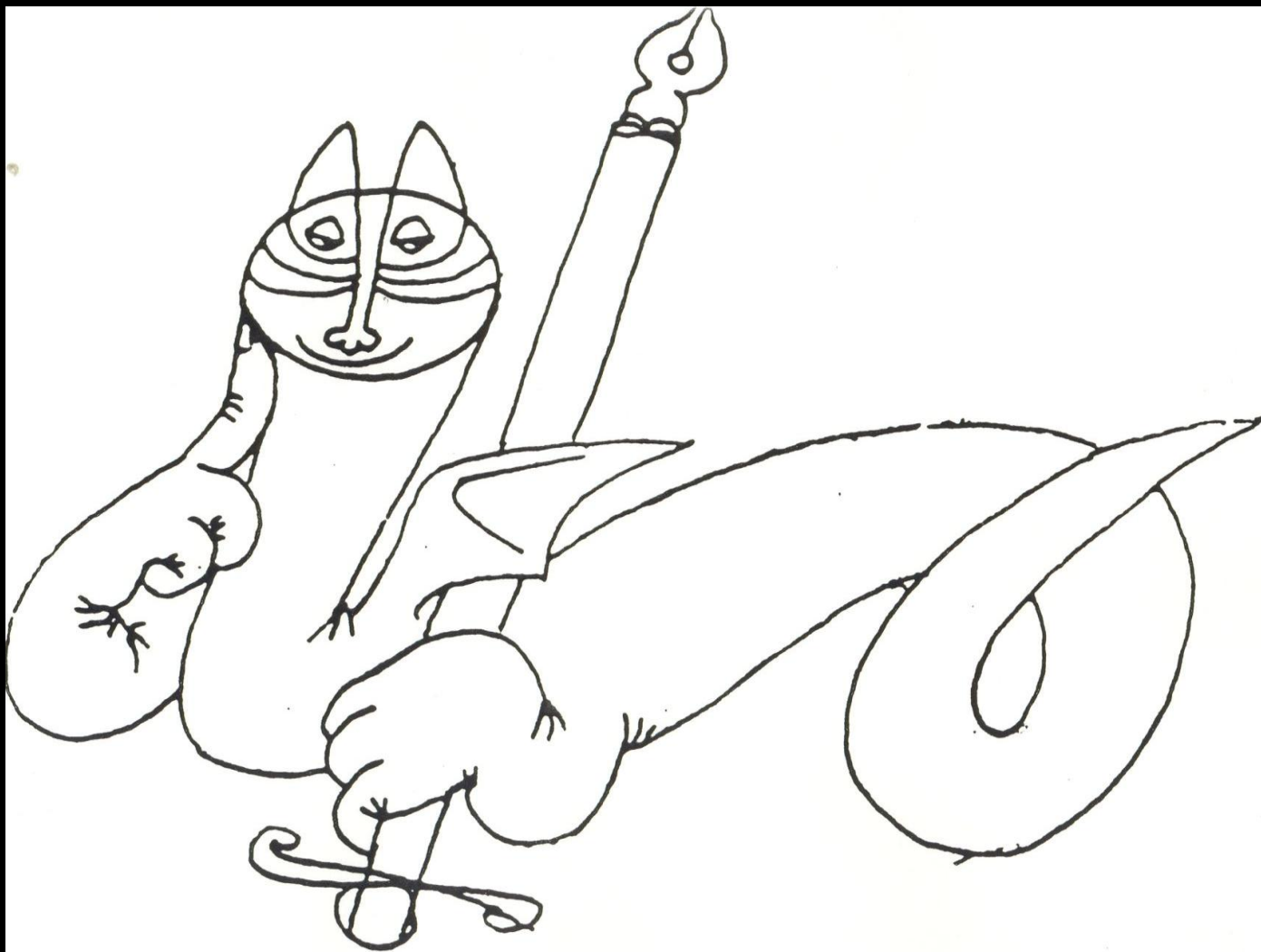


Gaberbocchus Press

Eksperyment wydawniczy

Londyn 1948-79

Gaberbocchus





Stefan Themerson

*Jankel Adler. Z wielu możliwych spojrzeń
na artystę –jedno, 1948*



Stefan Themerson, *Ezop, Orzeł & Lis & Lis & Orzeł*
(dwie semantycznie symetryczne wersje z
poprawionym zastosowaniem), 1949



EAGLE & THE FOX
FOX & THE EAGLE

Two
or semantically
criticism symmetrical
in many versions
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drawings by
anciuka Themerson

bus Press Limited, 1

ÆSOP

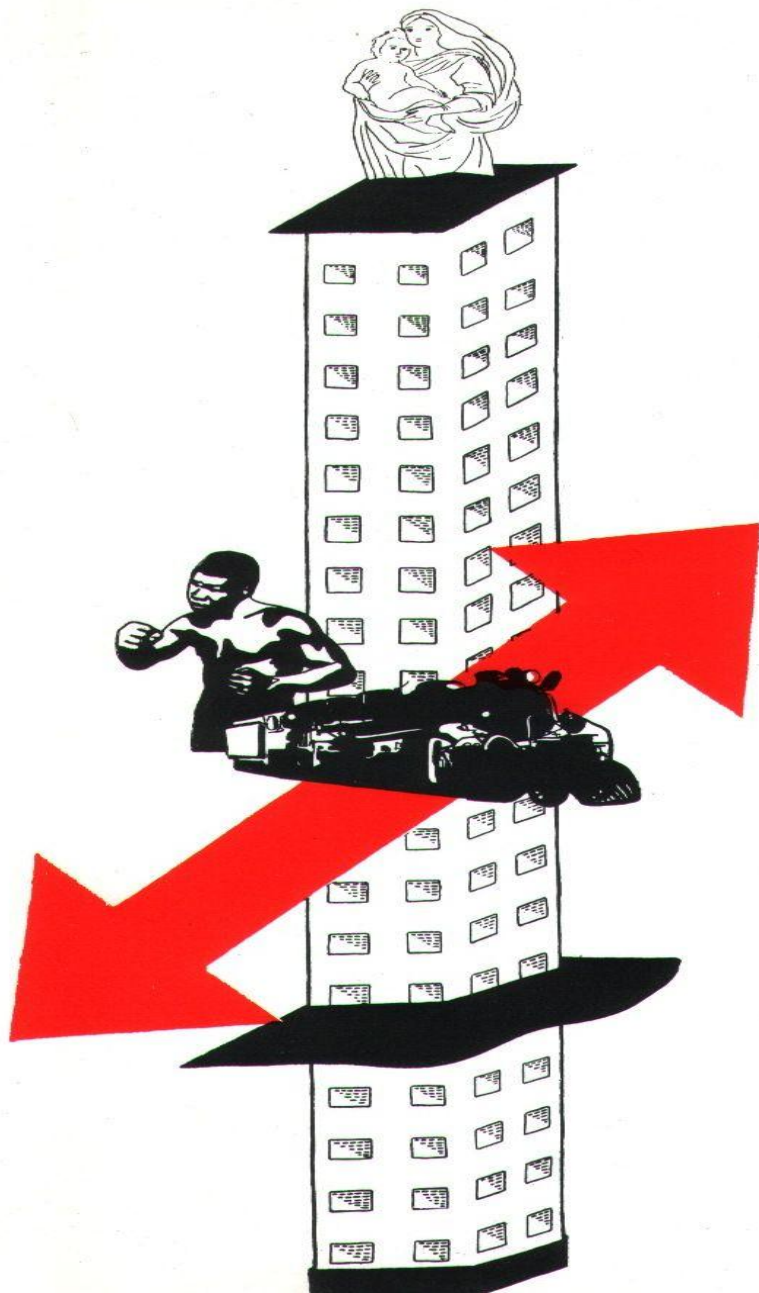


THESE TWO FABLES
are a warning to us not to
deal hardly or injuriously
by somebody who can
defend himself by dealing
hardly or injuriously by us.
There are many less subtle
and impetuous creatures
which eat in peace,
and to the glory of God.



A. Stern, M. Szczuka, *Europa*, 1962





what you need here are millions
of
steel tools

all the Timeses of the world
aren't enough for one line
you have to sing it by centuries
to register

all the explosions of
atoms to

lay bare the
seismograph of the
subconscious

the man made up of
match-sticks

and the other one 3000 years
old

from the magyar cave
are two separated brothers
the stone age
never mind which one

„Dwadzieścia lat temu spotkałem człowieka o trzech nogach, który poprosił mnie, abym przetłumaczył kilka wierszy, ale nie z jakiegoś języka na inny, ale z języka składającego się ze słów tak poetyckich, że utraciły swoje oddziaływanie, na coś, co nadałoby im nowe znaczenie i smak. Postanowiłem zastąpić słowa definicjami. Powinny być wyprane z aureol wytworzonych przez warunki rynku

Wiersz możemy czytać poziomo słowo po słowie i w ten sposób wydobyć jego melodię, możemy jednak także każde ze słów rozpisać na całą naszą intelektualną orkiestrę, możemy przeobrazić je w mięso dokładnych definicji, i zamiast pozwalać im, by wywoływały w naszych umysłach jakieś skojarzenia przypadkowe, możemy postarać się znaleźć w nich prawdziwą, tłustą rzeczywistość, i to jest właśnie to, co nazywam Poezją Semantyczną

Metoda niby prosta, zastąpić kluczowe słowa wiersza ich definicjami. Ale jak to zrobić w druku? Jak zastąpić jeden atom słowny długą wstęgą jego widma? Czyli jak wstawić 5,10,15 słów tam gdzie było jedno – i to tak, żeby stanowiły całość? Ale przecież Typograficzna Topografia stronicy jest dwuwymiarowa. Odcyfrować ją można nie tylko z lewa w prawo, ale i z góry w dół. Zatem jeśli mamy grupę słów, która tworzy całość, ów bukiet imion, którymi różę nazwać można, czemu nie miałbym ich drukować na wzór nut w akordzie, jedno słowo pod drugim zamiast za drugim? **Wewnętrzny Pionowy Justunek, WPJ, rozwiązuje sprawę drukowania Poezji Semantycznej.”**

Stefan Themerson *Bayamus, Editions Poetry*, London 1946

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x e
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a c s s u a n
l y y y m g l
e c do do s s e o a
n a l e ż ą c y c h do · do t h e x a g o n a l n e g o
e c do do s e e o a
l y y m m g l
a c s u u a n
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e g
h o

Their (the crystals') texture is like the fine
soft
plumage under a bird's feathers

Their (the crystals') appearance
is like light
fluffy
substance resembling
fine
soft
plumage under a white
bird's feathers

Hung at the necks of the three powerful
solid-hoofed
domesticated mammals

the small
hollow
cup-shaped vessels closed at the upper end
of open at the larger lower end
metal struck
by
strikers suspended inside them
from the top

emit periodic compressions and decompressions of air
periodic compressions and decompressions
which exist independently of whether
there is any ear to hear it
as a clear
vibrating
resonant sound . . .



the
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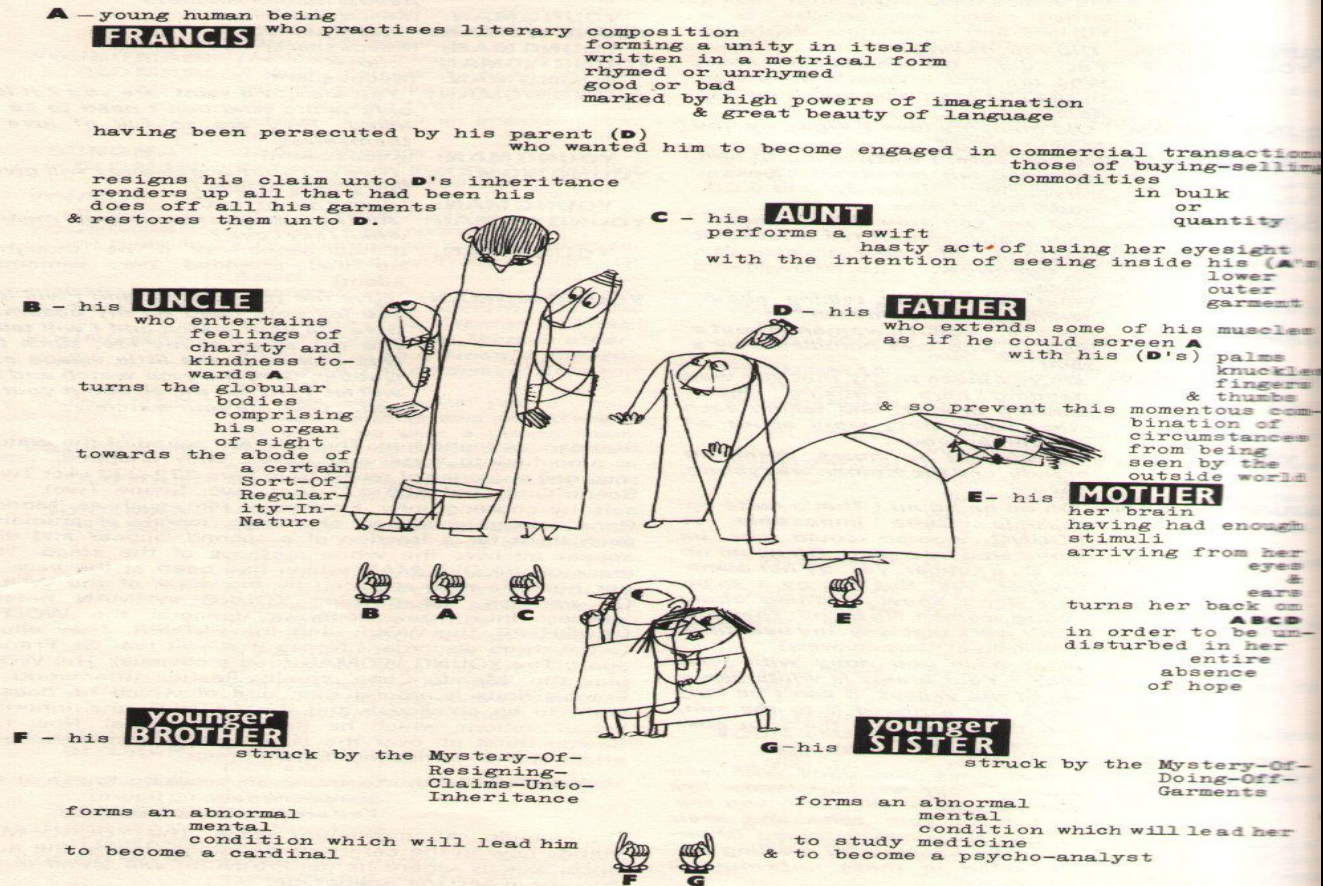
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Stefan Themerson, *Św. Franciszek i wilk z Gubbio*, 1954-60 (1972)



Stefan Themerson, *Semantic Divertissements*, 1946 (1962)



Thompson

SEMANTIC

DIVERTISSEMENTS

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[illegible][illegible]

small,
round, infla
ted object, th
e idea of which
will be hencefor
th associated in
A,B,C's mind w
ith the idea
of **D-E**

GABERBOCCHUS



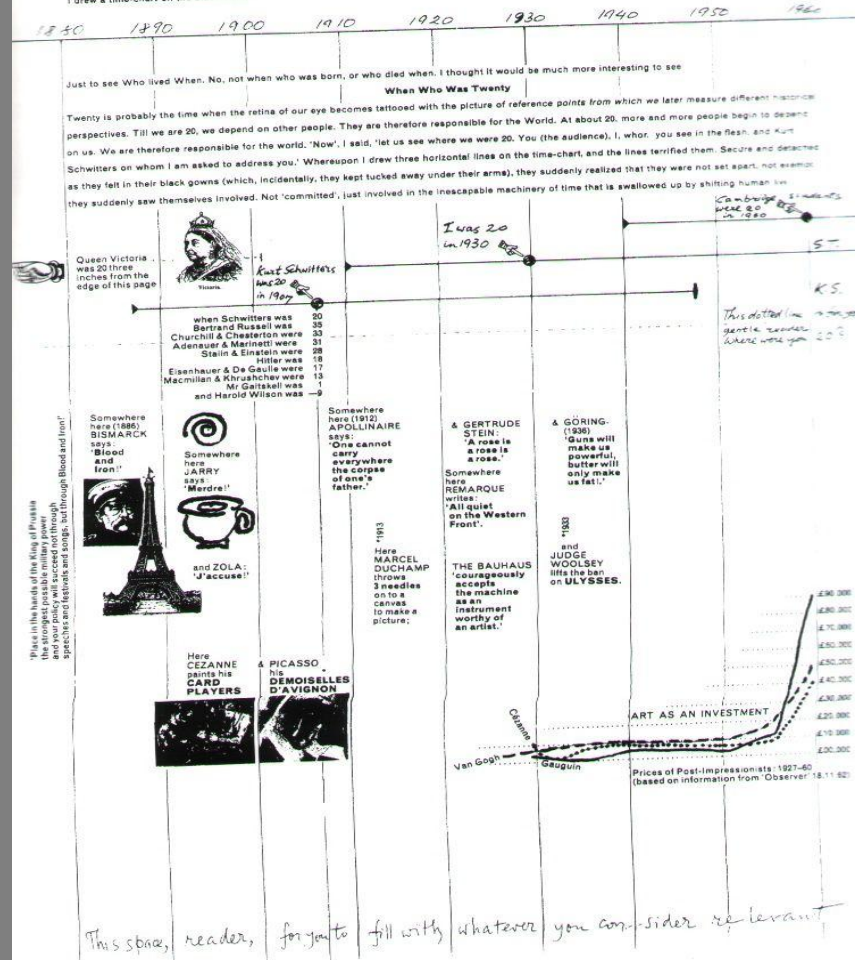
Stefan Themerson

Kurt Schwitters na wykresie czasu

„Typographica”
1967

I have just come back from Cambridge, where I was asked to address a Society of Arts on Kurt Schwitters in England. The average age of the audience was about 20. Consequently, I learnt more from them than they did from me. What I learnt I will tell you later. One of my tasks was to make those 20-year-old men and women see that the objects they liked or disliked (such objects as Schwitters' collages) were produced in a world quite larger than theirs. In a world in which clocks turn much more quickly than do those embedded in the old walls of the colleges. Their minds lived in the specially cultivated quietness of the university green lawns. The objects they wanted to know whether to like or dislike came to them from a different context. They were produced in a world which changes with each turn of its clocks.

I drew a time-chart on the blackboard:



Page from
Kurt Schwitters on a Time-chart
by Stefan Themerson,
Typographica 16, London, 1967

¹³ Stefan Themerson, Kurt Schwitters on a Time-chart. In: Typographica 16, London: December 1967; reprinted in: Blueprint for Counter Education, New York: Doubleday, 1970; and in: The Liberated Page, London: Lund Humphries, 1987; and San Francisco: Bedford Press, 1987.

stance 1920. The chart included definitions for from Marinetti's Futurist Manifesto, miniature on a Time-chart, and separate diagrams, for in Schwitters on a Time-chart can in retrospect contemporary concept of electronic books and

Stefan Themerson, *Kurt Schwitters in England* 1940-1948, 1958



Alfred Jarry, *Król Ubu*, 1951

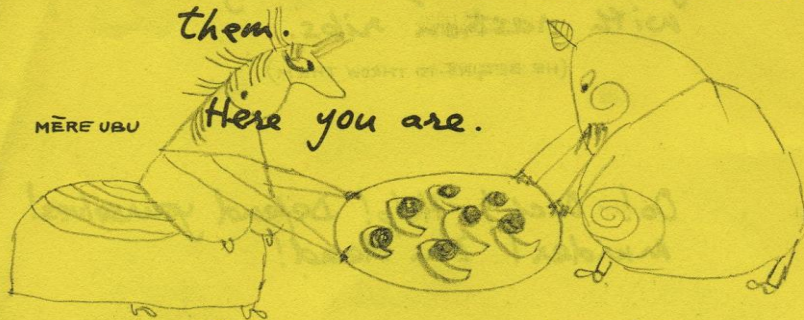


PÈRE UBU

Mère Ubu, pass me the raston
cutlets so that I can serve
them.

MÈRE UBU

Here you are.



PÈRE UBU

Outside, everyone! Captain
Bordure, I want to talk
to you.

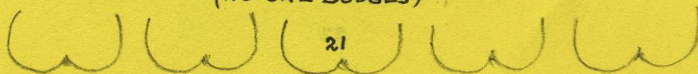
THE OTHERS

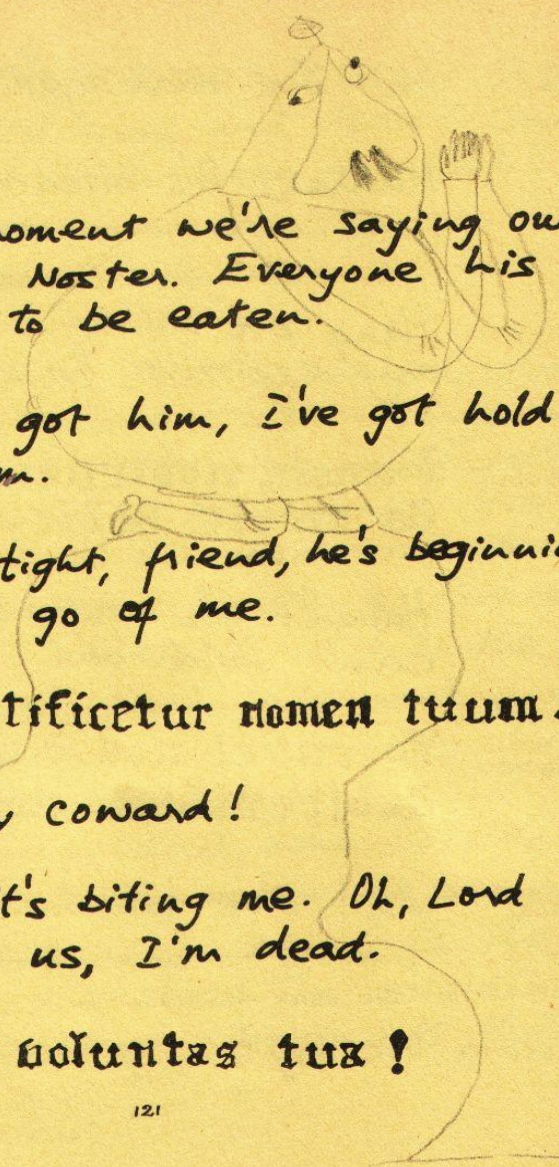
Hey, we haven't had anything
to eat.

PÈRE UBU

What d'you mean, you haven't
had anything to eat? Out
you go, everybody. Stay
here, Bordure.

(NO ONE BUDGES)





The moment we're saying our
Pater Noster. Everyone his
turn to be eaten.

PILE

I've got him, I've got hold
of him.

COTICE

Hold tight, friend, he's beginning
to let go of me.

PÈRE UBU

Sanctificetur nomen tuum.

COTICE

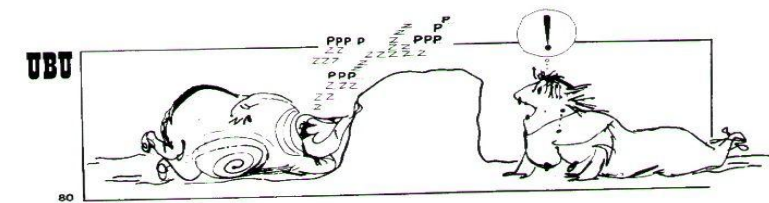
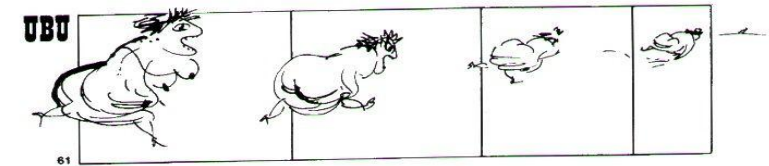
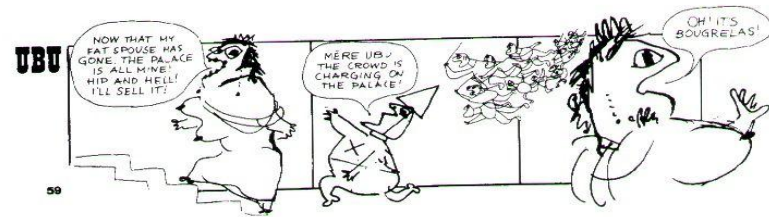
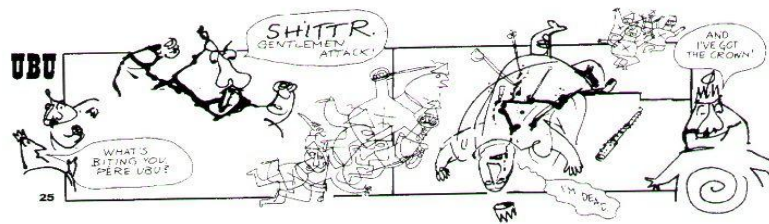
Bloody coward!

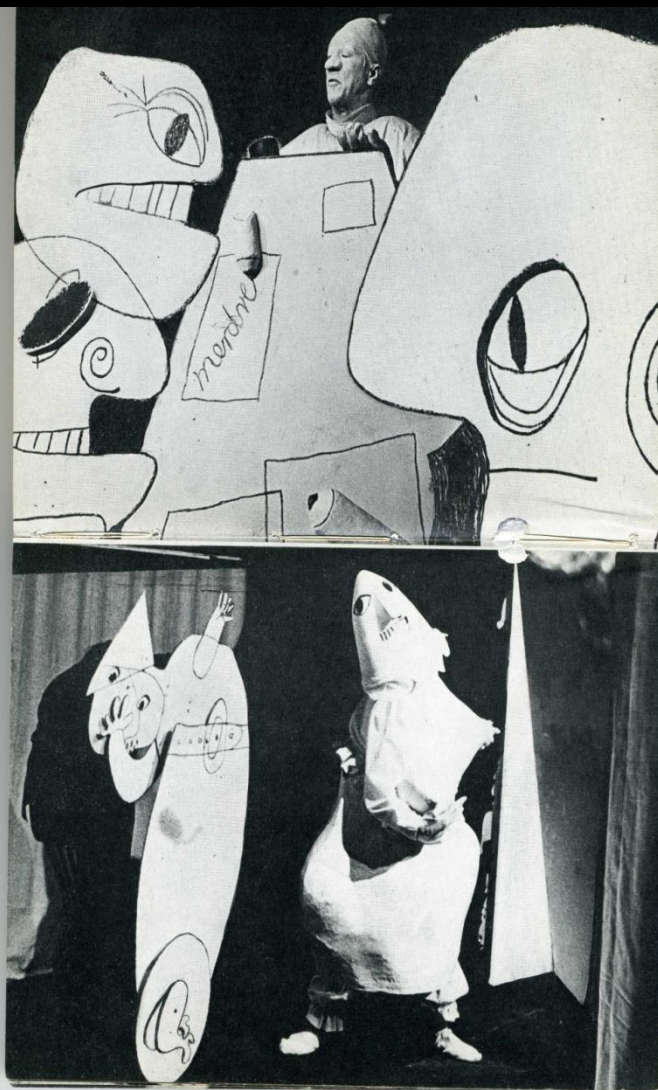
PILE

Oh! it's biting me. Oh, Lord
save us, I'm dead.

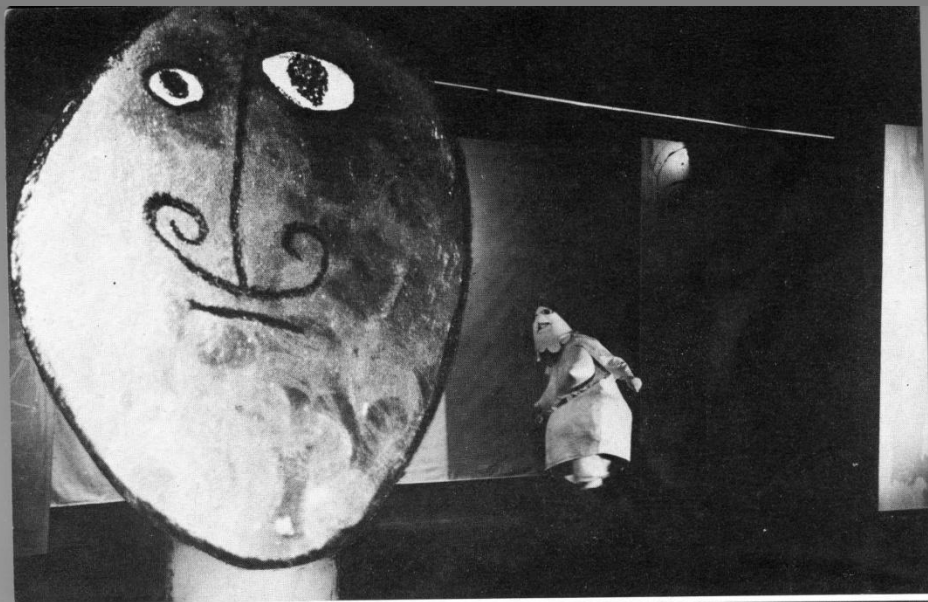
PÈRE UBU

Fiat voluntas tua!



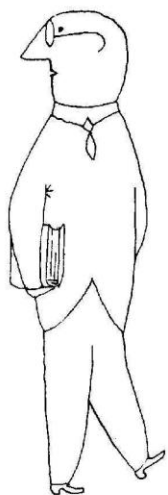


Król Ubu w
reżyserii Michaela
Meschke
Marionetteatern w
Sztokholmie, 1964



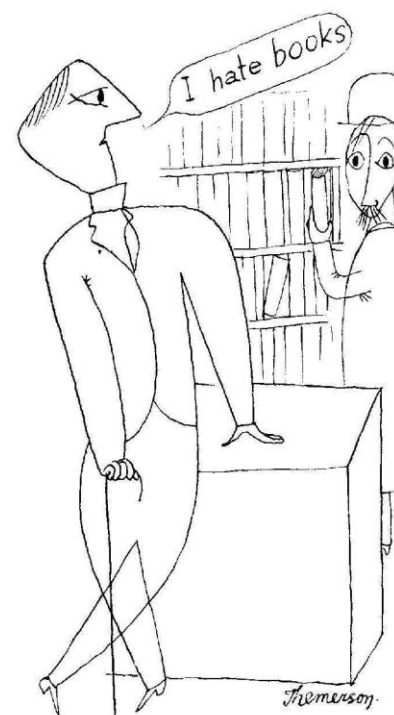
Common Room 1957-59

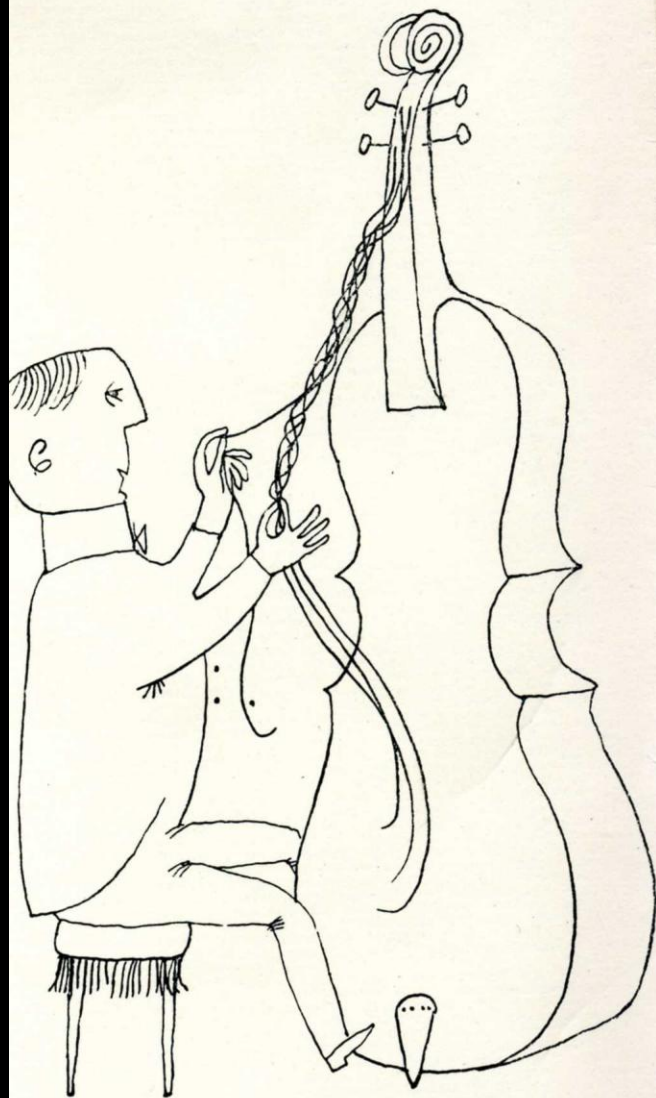




K5675

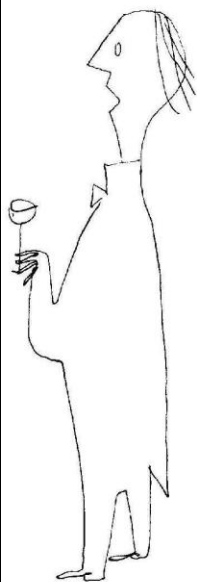
GABERBOCCHUS
MADE IN ENGLAND





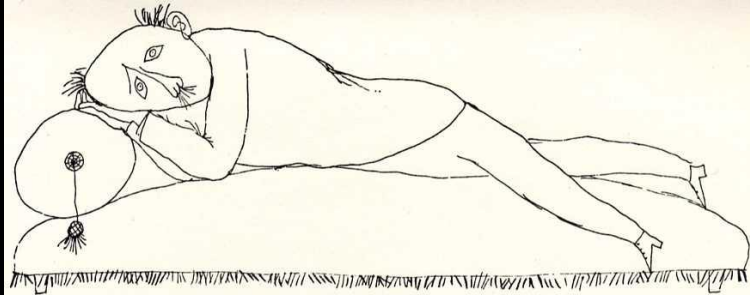
Svensk rätt:
Å. Palmstrand, Vällingby



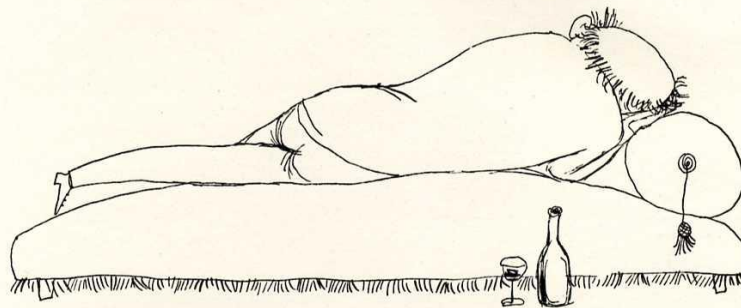
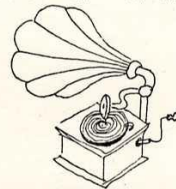


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GABERBOCHUS
MADE IN ENGLAND



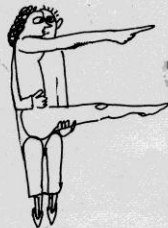
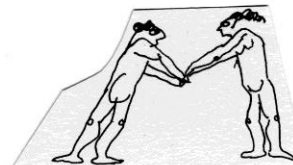
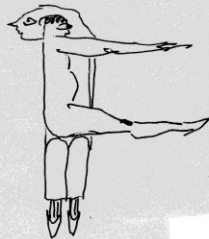
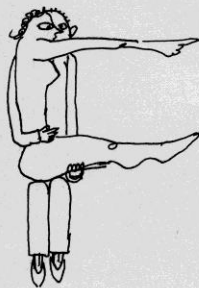
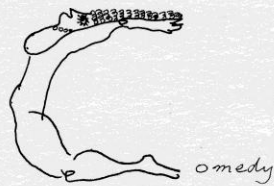


Thomson.



Raymond Queneau, *Exercises in Style*, 1958



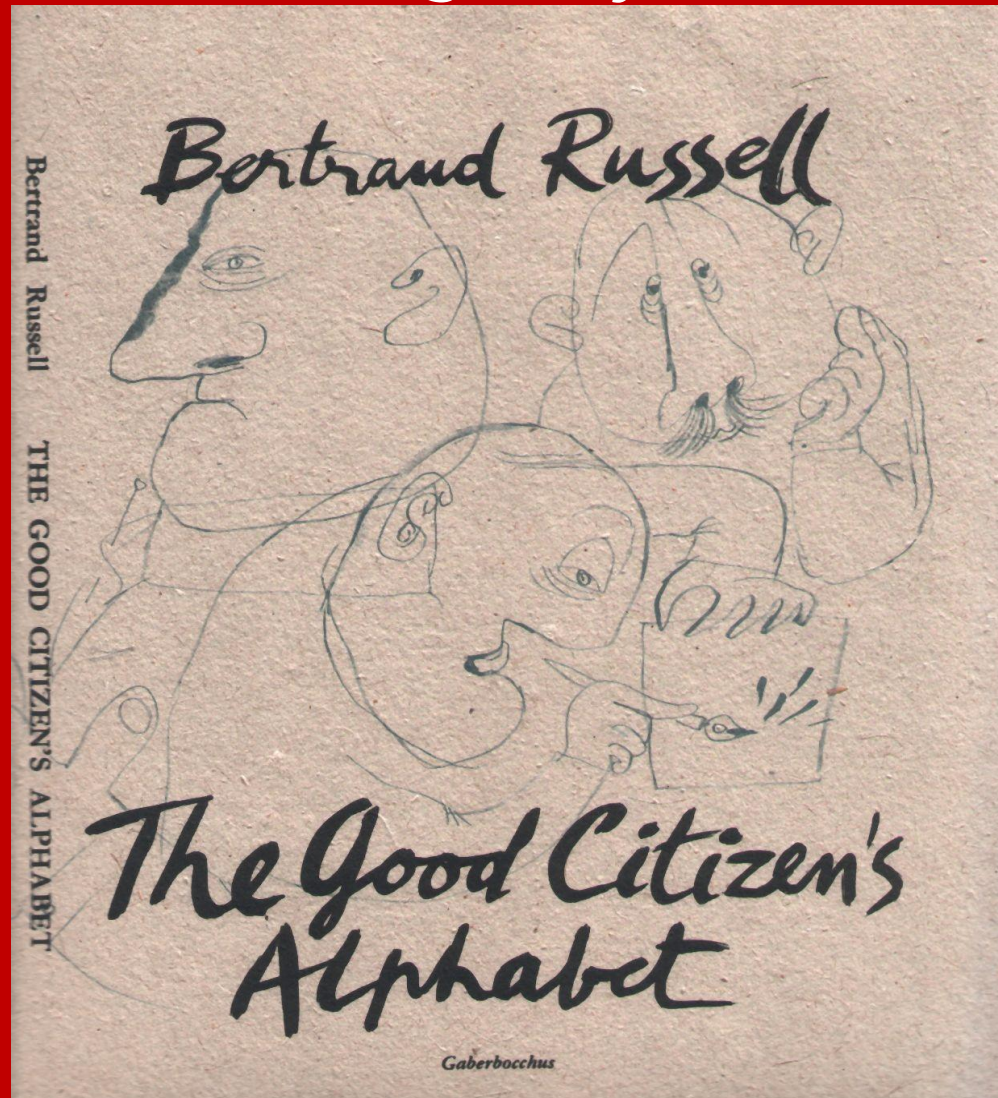


of latin



Bertrand Russell

Elementarz dobrego obywatela, 1953



Asinine
Bolshevik
Christian
Diabolic
Erroneous
Foolish
Greedy
Holy
Ignorant
Jolly
Knowledge
Liberty
Mystery
Nincompoop
Objective
Pedant
Queer
Rational
Sacrifice
True
Unfair
Virtue
Wisdom
Xenophobia
Youth
Zeal

Bertrand Russell

THE GOOD CITIZEN'S ALPHABET

Bertrand Russell



The Good Citizen's
Alphabet

Gaberbochus

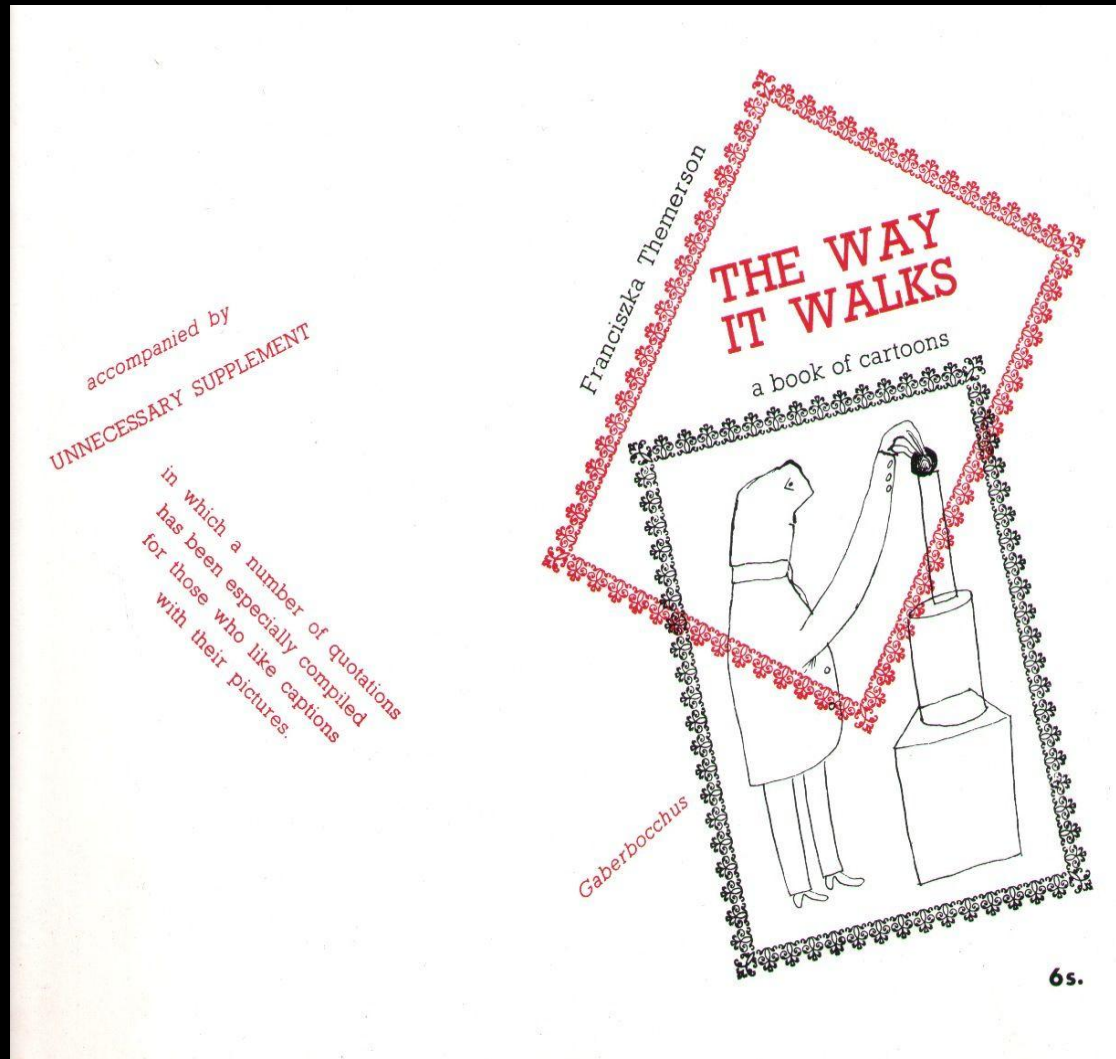
P is
for Pedant
who wrote
this book.

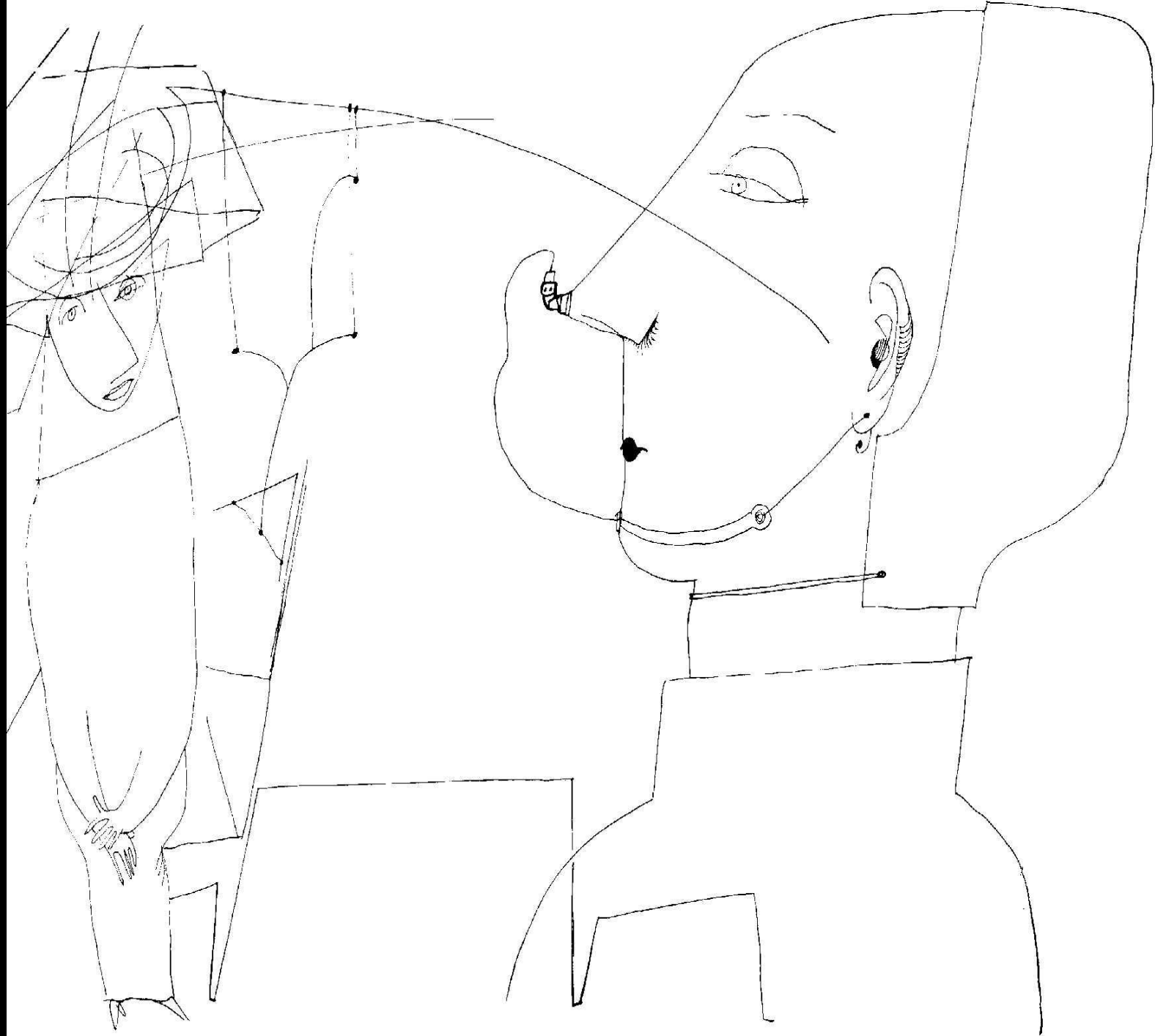


PEDANT - A man who likes his statements to be true

8s 6d net

Franciszka Themerson, *The Way It Walks*





Gabriel Bocanegra
Black Series
5-6

**THE SONG
OF BRIGHT
MISERY**

POL-DIVES



Pol-Dives

*The Song of Bright
Misery*

1955

Stefan Themerson, *Wykład Profesora Mmaa*, 1953



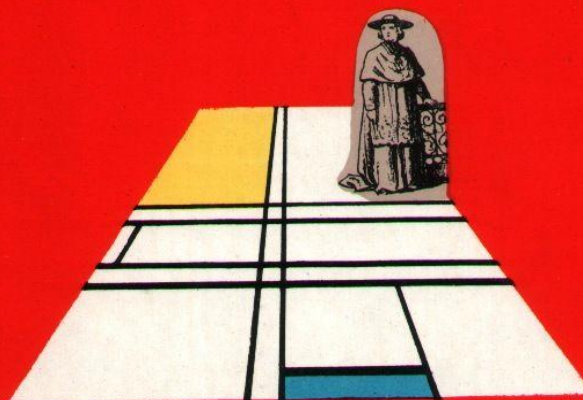
1961

Stefan Themerson

CARDINAL PÖLÄTÜO



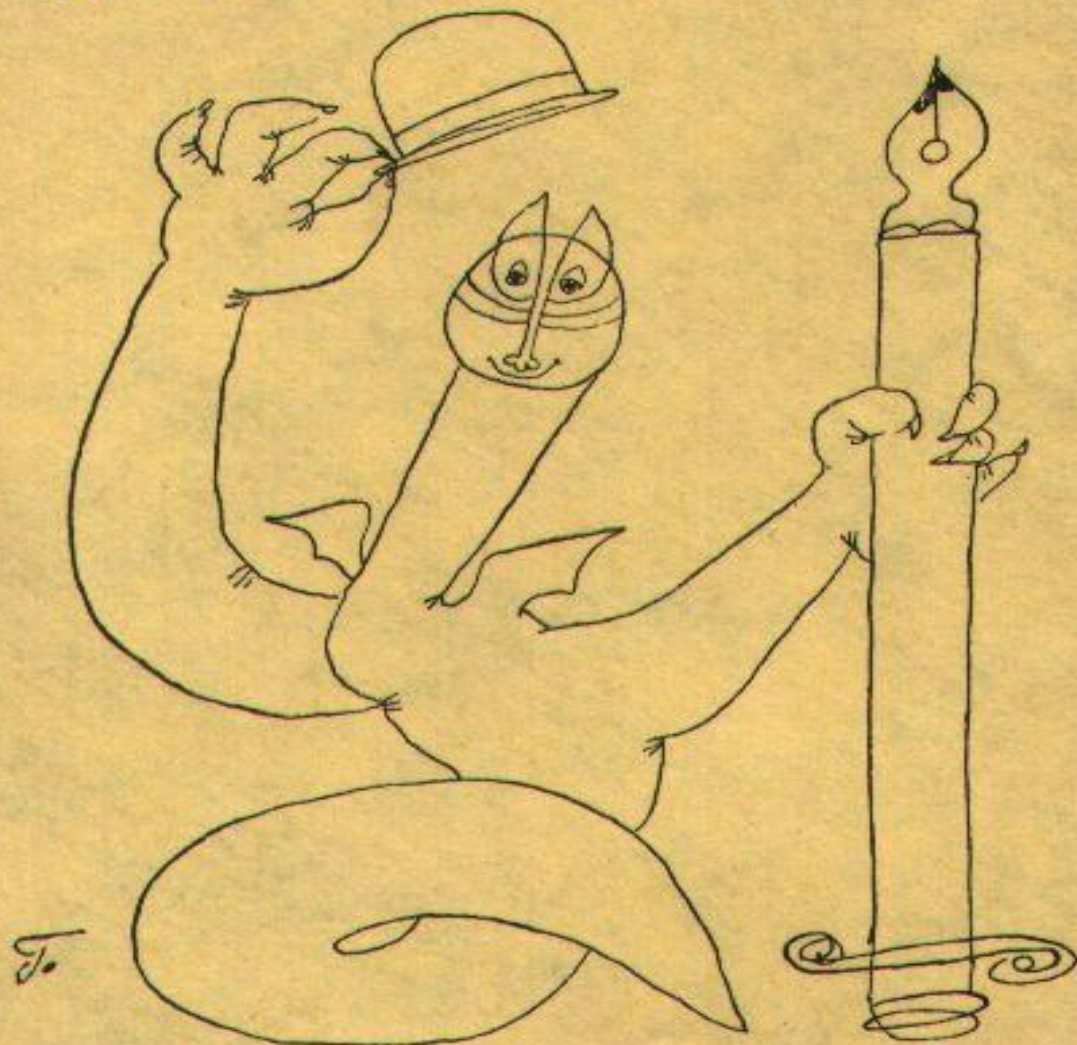
Cardinal Pölätüo



Hau! Hau!
Czyli kto zabił
Ryszarda
Wagnera?

[illegible]

*Ipse Gaberbocchus dumeta per horrida
sifflans
Ibat, et horrendum burbuliabat iens !*



Catalogue

