

SHARP FACTS
SELECTIONS FROM TTA 26
BY B. P. NIC GO_

LAMINA

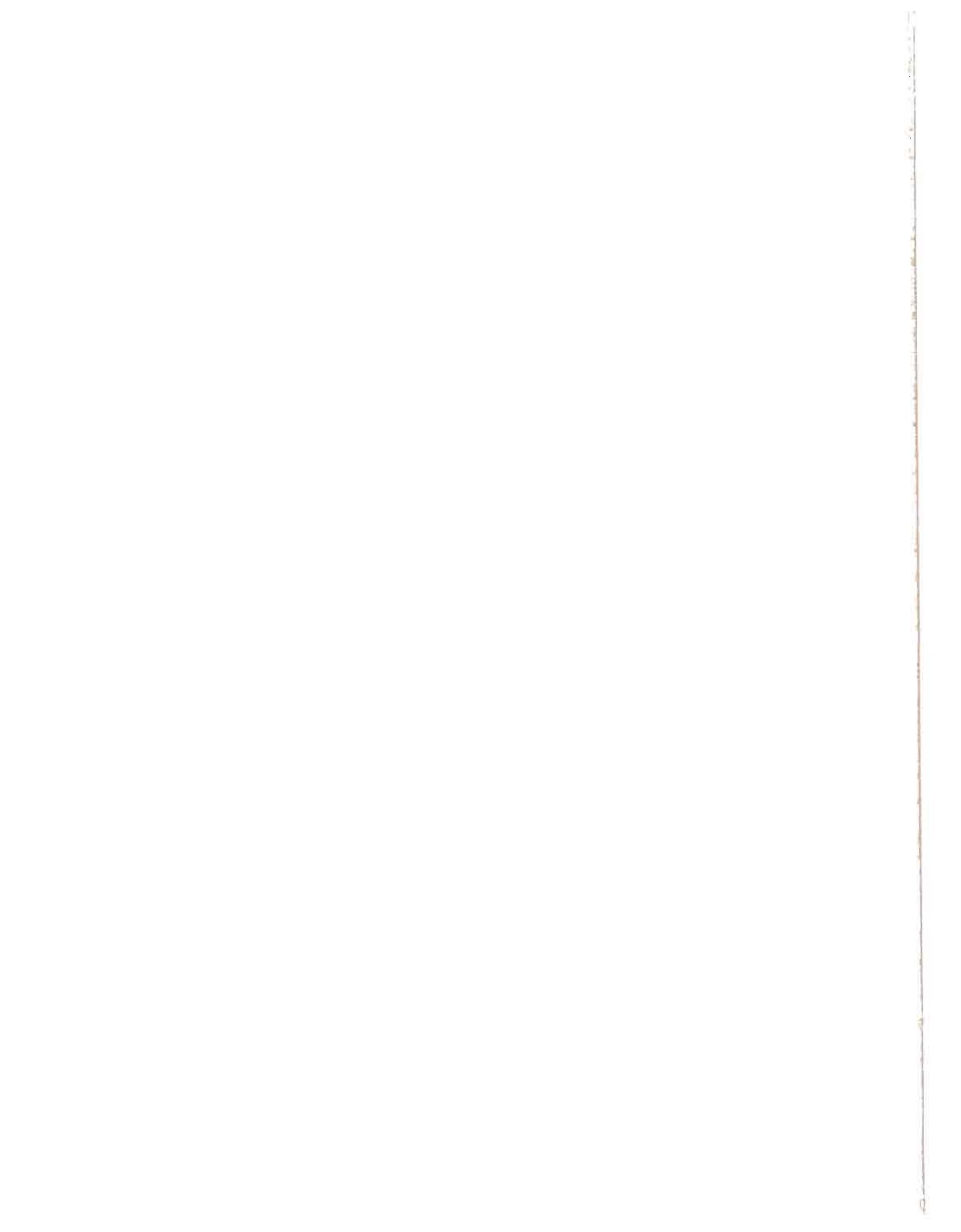
The word "LAMINA" is formed by a series of red and green lines. The letters are outlined in red, with some internal strokes also in red. Green lines are used to connect the red outlines, creating a layered effect. The 'L' has a green triangle on top and a red triangle below. The 'A' has a green circle on top and a red triangle below. The 'M' has a green square on top and a red V-shape below. The 'I' has a green circle on top and a red vertical line below. The 'N' has a green circle on top and a red V-shape below. The 'A' at the end has a green triangle on top and a red triangle below.

ISCHATION

The word "ISCHATION" is formed by a series of red and green lines. The letters are outlined in red, with some internal strokes also in red. Green lines are used to connect the red outlines, creating a layered effect. The 'I' has a green circle on top and a red vertical line below. The 'S' has a green circle on top and a red curve below. The 'C' has a green circle on top and a red curve below. The 'H' has a green horizontal bar on top and a red vertical line below. The 'A' has a green circle on top and a red vertical line below. The 'T' has a green horizontal bar on top and a red vertical line below. The 'O' has a green circle on top and a red vertical line below. The 'N' has a green vertical line on top and a red triangle below.

IAIAIRGE

The word "IAIAIRGE" is formed by a series of red and green lines. The letters are outlined in red, with some internal strokes also in red. Green lines are used to connect the red outlines, creating a layered effect. The 'I' has a green triangle on top and a red triangle below. The 'A' has a green triangle on top and a red triangle below. The 'I' has a green triangle on top and a red triangle below. The 'A' has a green triangle on top and a red triangle below. The 'I' has a green triangle on top and a red triangle below. The 'R' has a green square on top and a red V-shape below. The 'G' has a green circle on top and a red V-shape below.



SHARP FACTS
some selections from
TRANSLATING TRANSLATING APOLLINAIRE 26

by
B.P. NICHOL

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**Membrane Press
P.O. Box 11601—Shorewood
Milwaukee, Wisconsin 53211**

INTRODUCTION

The translative system involved here entails the use of (& at this point, despite the best efforts of a battery of high-priced copyright lawyers, my tendency is to say *xerox*, when of course what I mean is) copying machine disintegrative tendencies. Which is to say that an image fed through a copying machine over & over again (feeding the image of the image, & then the image of the image of the image, & so on) thru a great many generations, disintegrates. & it does this differently depending on which type of copying machine you're using.

The major example included here was generated on a Sharpfax Copier. Because of a machine error the long verticle lines were produced on the initial copy & became wedded to the text thru its various transformations. The poem was *illustrated*, the lines becoming variously the trees thru which the sun shone, in their drift part of the flicker on the glasses, analogous to scratch marks on film unreeling, & the frames of the window. Using the Sharpfax Copier the image begins to be pulled off the page even as it disintegrates, a double thrust of text into silence.

The second example included here is really from three different copying machines. The first sheet is a copy of the fifth generation image (making it a sixth generation image) done on an old style Xerox Copying Machine, one which Xerox has since taken off the market. The source text is reproduced from the issue of *BLEW OINTMENT* in which 'Translating Apollinaire' was originally published (circa 1964). The second sheet is a copy of a ninth generation image but is also the first one taken on a Canon Copier. I switched over to a Canon Copier in order to produce a fairly rapid fade-out. The Canon Copier copies get fainter with each passing generation as witness the third sheet a copy of the 12th generation image (the fourth on the Canon Copier). The fourth sheet is a 32nd generation image produced when the earlier 8 generations on the old Xerox were extended on a Xerox 7000.

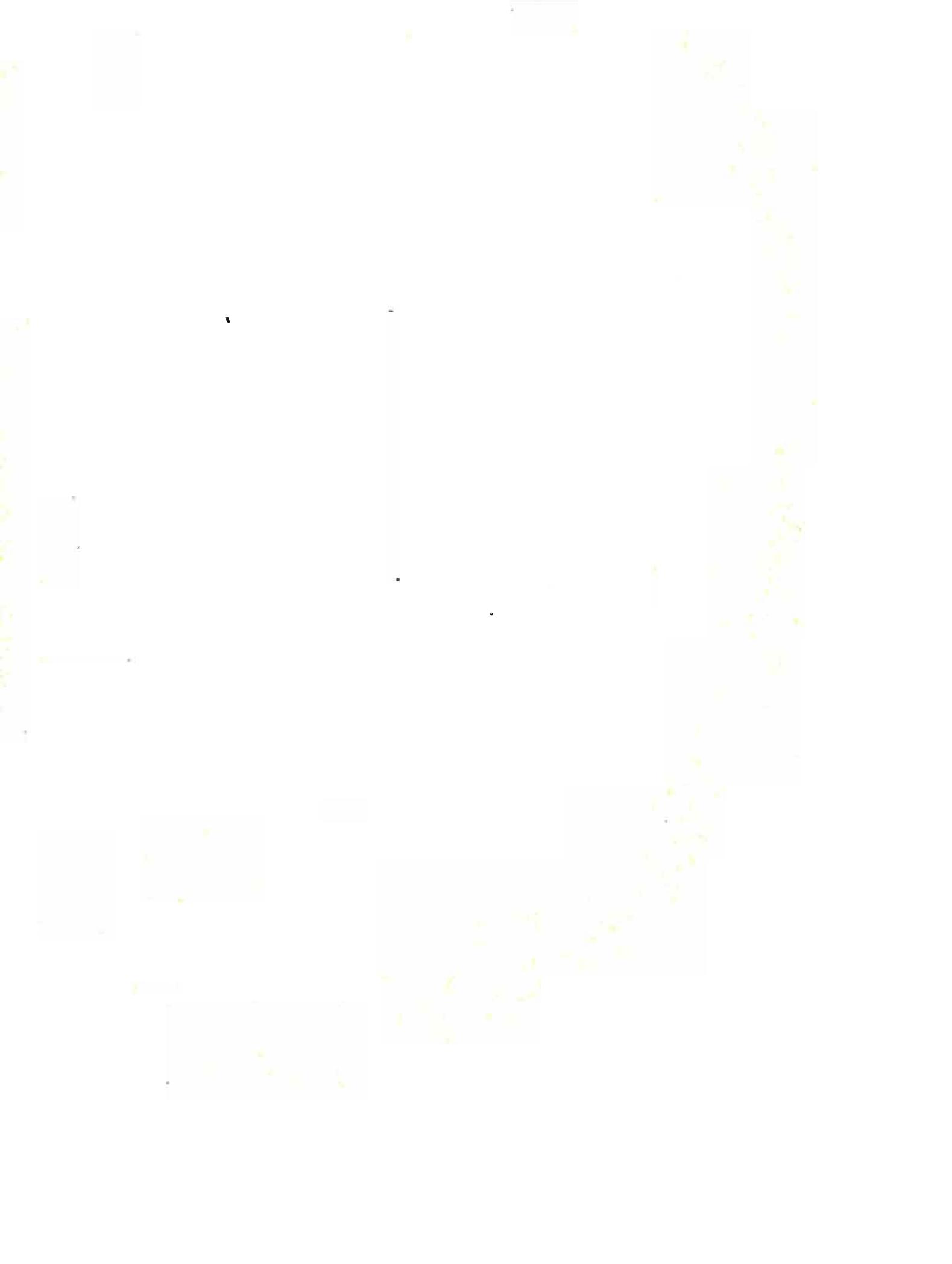
All of the sheets included in this book are Xerox 7000 copies of their stated generation which thus alters each image one generation more & in every case but one does so on a different copying system. The results are different again if you use a wet process copier as opposed to a dry one (cf Karl Young's *First Book of Omens*). The ultimate goal of TTA 26 is to produce generational disintegrations on all the different types of copying machines. The analogue is one of a transmission thru time, a speeding up of the breakdown process given information in a purely machine context. In this case the machine is the message. The text itself ultimately disappears.

bpNichol
Milwaukee
February 23, 1980

**for Li Po & Tu Fu
1200 years later**

I

Sharpfax Copier Sequence



Ichabodus winging up,
Simon the Magician from Judea high in a tree,
everyone reaching for the sun

great towers of stone
built by the Aztecs, tearing their hearts out
to offer them, wet and beating

mountains,
cold wind, Macchu Piccu hiding in the sun
unfound for centuries

cars whizzing by, sun
thru trees passing, a dozen
new wave films, flickering
on drivers' glasses

flat on their backs in the grass
a dozen bodies slowly turning brown

sun glares off the pages, "soleil
cou coupe", rolls in my window
flat on my back on the floor
becoming aware of it
for an instant

19. 1977-0003 03 23 1977

18261 Junta class

1965-1973
1973-1983
1983-1993
1993-2003

30% act as 30%

Icharrus winging up,
Simon the Magician from Judea high in a tree,
everyone reaching for the sun

great towers of stone
built by the Aztecs, tearing their hearts out
to offer them, wet and beating

mountains,
cold wind, Macchu Piccu hiding in the sun
unfound for centuries

cars whizzing by, sun
thru trees passing, a dozen
new wave films, flickering
on drivers' glasses

flat on their backs in the grass
a dozen bodies slowly turning brown

sun glares off the pagos, "soleil
cou coupé", rolls in my window
flat on my back on the floor
becoming aware of it
for an instant

12-1-1947 100012
MURKIN

1990-01-01

Digitized by srujanika@gmail.com

Entered no 367
about 8:30 A.M.

... the following
are the
main components
of the
presented model
as far as
possible.

Icharus winging up,
Simon the Magician from Judas high in a tree,
everyone reaching for the sun

grain toward of stone
bullet by the Aztecs, tearing their hearts with
to oppose them, wet and sweating

mountains,
cold wind, Macchi Picch riding in the sun
unbound for centuries

cars whizzing by, sun
thru trees passing, a dozen
new wave faces, flickering
in drivers' eyes

flat on their backs in the grass
a dozen bodies slowly turning, broken

sun glaring off the paper, "autost
few coupley", rolls in my window
flat on my back on the floor
becoming aware of it
for an instant

תְּמִימָה כְּבָשָׂר וְלַב
מִצְבֵּחַ וְלַבְּשָׂר
לְבָשָׂר וְלַבְּשָׂר

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לְבָשָׂר וְלַבְּשָׂר

Icharrus i winging up,
Simon the Magician from Judas high in a tree,
everyone i reaching for the sun

great towers of stone
built by the Aztecs, soaring there north with
to offer them, wet and weeping
mountains,
and wind, Macchu Picch flying in the sun
around for centuries

cars whizzing by, sun
thru trees passing, a dozen
new wave Friday, October 1968
in Arizona

set on those rocks in the sky
sunburst slowly turning below

an injury off the parapet, started
so quickly, rolls in my window
set on my back on the floor
healing aware of it

of an infant

TECHNIQUE : STYLING
SCHOOL : THE NEW YORK
MUSEUM

EXHIBITION : THE STYLING
OF THE NEW YORK MUSEUM

ARTISTS : PAUL REED
JOHN COOPER WHITNEY

EXHIBITION : THE STYLING
OF THE NEW YORK MUSEUM

ARTISTS : PAUL REED
JOHN COOPER WHITNEY

EXHIBITION : THE STYLING
OF THE NEW YORK MUSEUM

LEADER IN WINGING UP
SEEN THE MAGICK ON FROM JUDAS HIGH IN A CLOUD,
UNFORTUNATELY FELL OUT OF THE CLOUD

BUT BY THE RETURN, LEAVING THEIR FRIENDS WITH
THEIR FEET THEM, WENT AND HAD FUN

WIND WHISTLING,
WIND WHISTLING IN THE WIND
AROUND FOR SIGHTING

WIND WHISTLING, AND
THE CLOUD POSITION, A POSITION
WE WERE POSITIONED IN,
POSITIONED IN,

AT THE END OF THE POSITION
WIND WHISTLED DOWN, DOWN,

WHISTLED OFF THE POSITION, POSITION
A CLOUD, CLOUD IN MY WINDOW
UPON MY BACK UP THE FLAME
COMING AWAY UP IT
TO AN INFANT

sharpening wings up
from the migration from Africa high in a tree,
singing for the sun

still by the river, looking like a hawk
up the river was the water
in wing, wings still flying in the sun
around for control the

to whistling by, and
to trout for dinner, a dinner
was fresh off the fire
and ready.

at the time, the trout

was made, was a trout
starting off the river, looked
small, little to my surprise
was my back in the trout
water aware of it
an offering

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

in fact, what has been
done the majority from about 1940 to a time,
when I taught at the uni

and by the nature, today there would be
different things, and now would be
a new, modern piece of work in the uni
and for number two

a whole thing for me
to learn the other is
now done, so it's
done.

so the
one who
is doing
the work
and all
the work
and my
book on the floor
very good if it
is good

一、五九、三月八日、晴。春分，立春。
二、五九、三月八日、晴。

$$a_1 = \frac{1}{2} \left(-\frac{1}{2} + \sqrt{\frac{1}{4} + 2\sqrt{3}} \right)$$

卷之三

1996-1997

darkness, with the sun
over the plain, I can
see nothing but the sun. This is a time

when the shadow of the day is
overthrown with such fury that it may
and now, when the sun is rising in the east

shadows are cast
across the earth.

For you all the world
is dark, but my shadow
will be broken on the floor
by dawn up to
brighten

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but the situation
is not so simple, for the sun
is not the only source of heat.

The other factor is the
amount of water available
and the amount of water

available for evaporation.

Thus,

the amount of water
available for evaporation
depends on the amount
of water available.

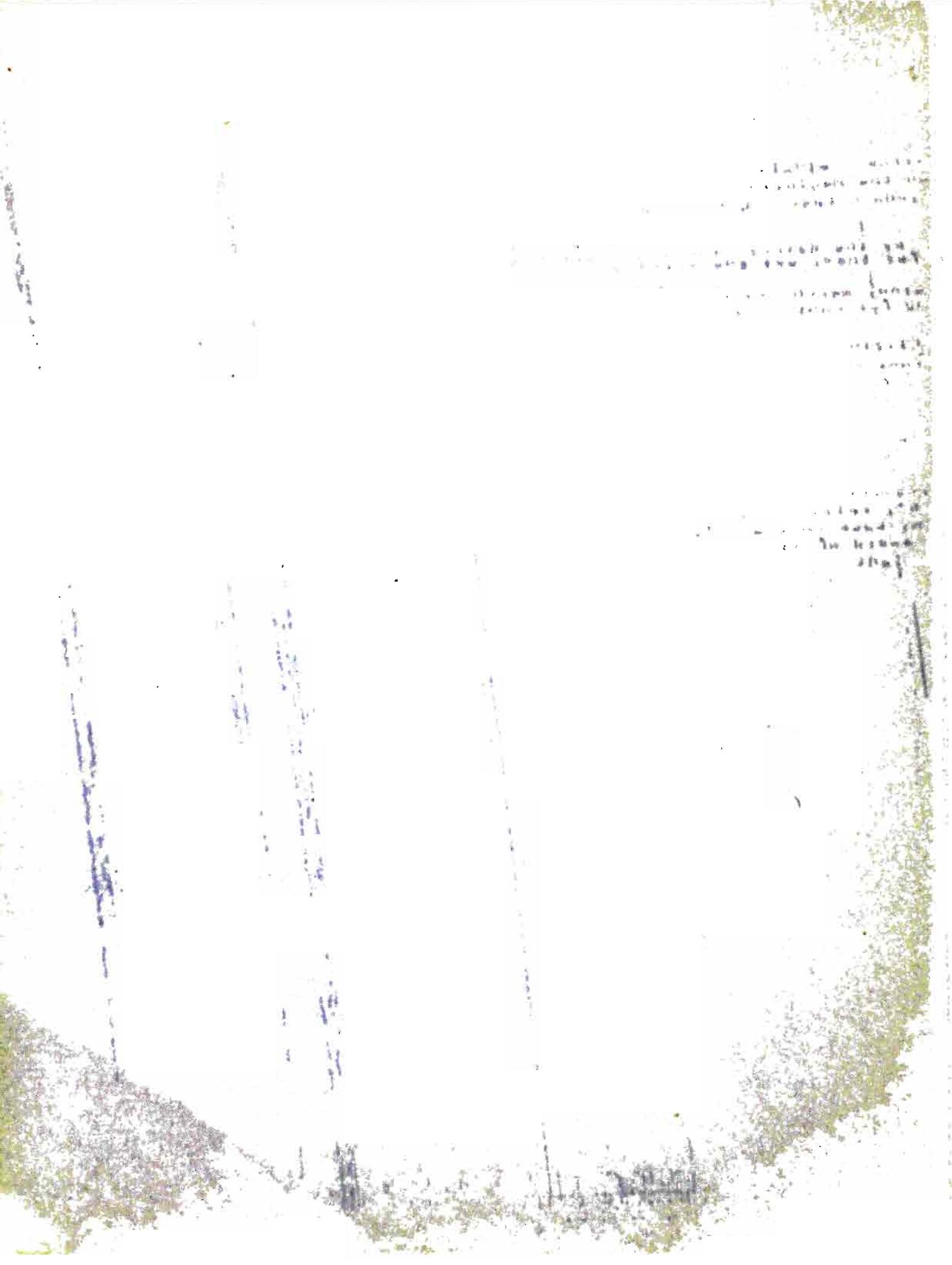


the following
of the institution
and the following
of the same

for the following
and the following
and the following
and the following

the following
the following
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the following
the following
the following



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the following, and
the following, for the same reason

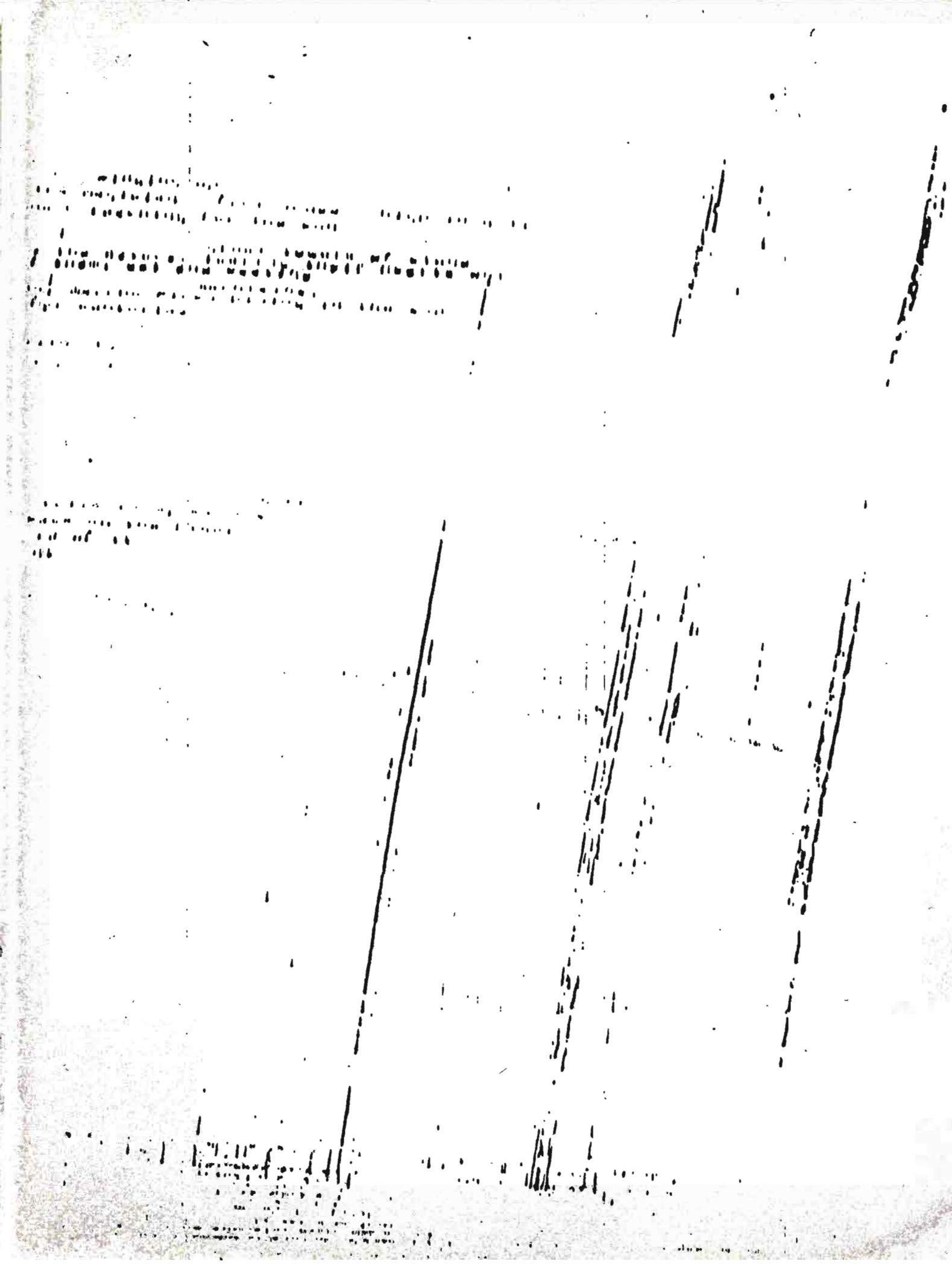
the following, and the following, and the following,
and the following, and the following, and the following,

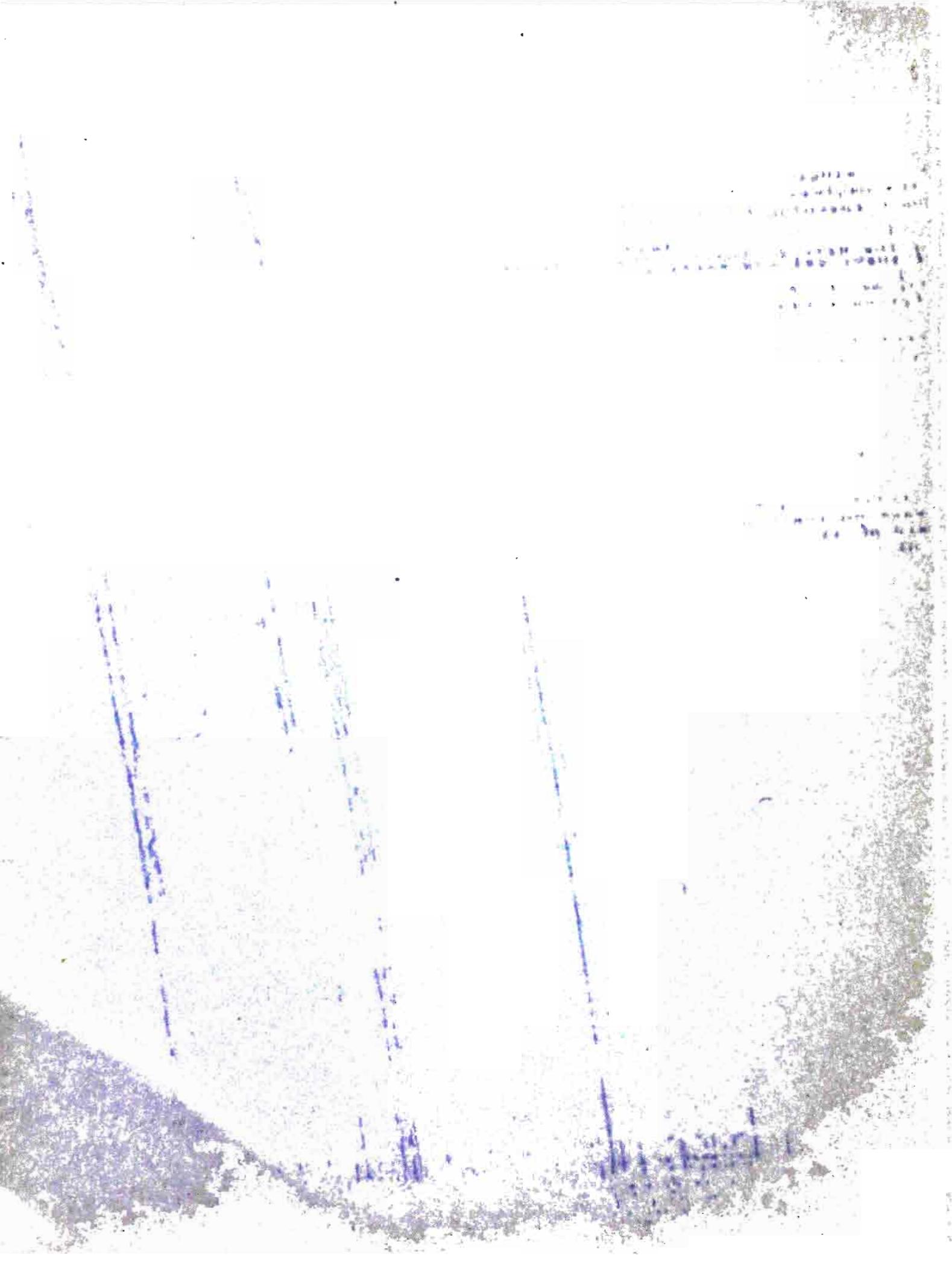
and the following,

the following, and the following,
and the following,
and the following.

and the following,







II

**some selections from
Xerox & Canon Copier Chaining Sequences**



pp Kichol

Translating Apollinaire

Icharius - winging up,
Simon the Magician - from Judea high in a tree,
everyone reaching for the sun

great towers of stone
built by the Aztecs, tearing their hearts out
to offer them, wet and beating

mountains,
cold wind, Macchu Picchu hiding in the sun
unfound for centuries

cars whizzing by, sun
thru trees passing, a dozen
new-wave films, flickering
on drivers' glasses

flat on their backs in the grass
a dozen bodies slowly turning brown

sun glares off the pages, "soleil
con-coupe", rolls in my window
flat on my back on the floor
becoming aware of it
for an instant

JACDO] Translating Brodolini

Heavens, wedging up, -
Simon the Magician - from Judea -
everyone - reaching for the sun

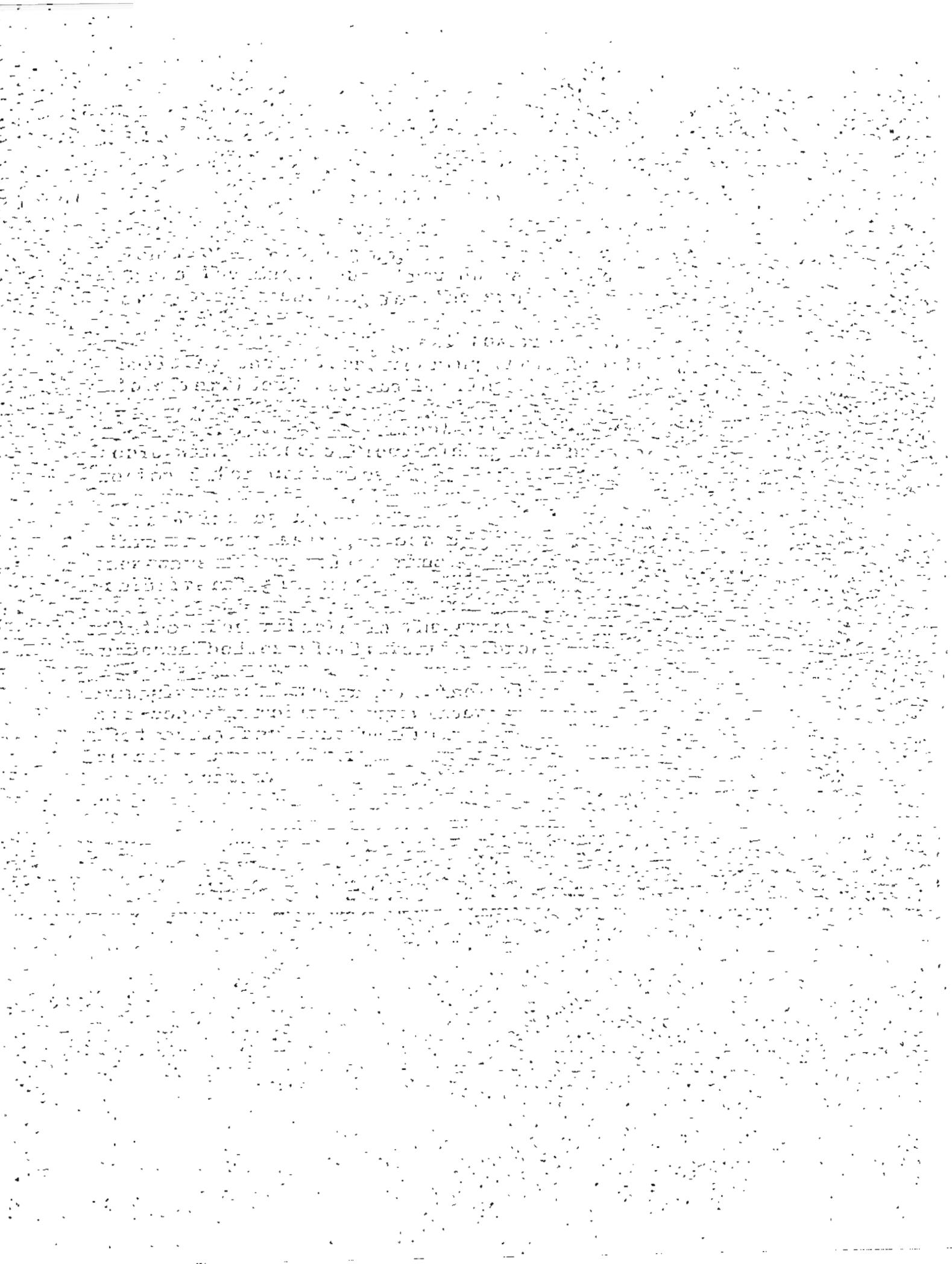
great towers of stone
built by the Nazis, tearing their hearts out
to cover them, - we - and breathing

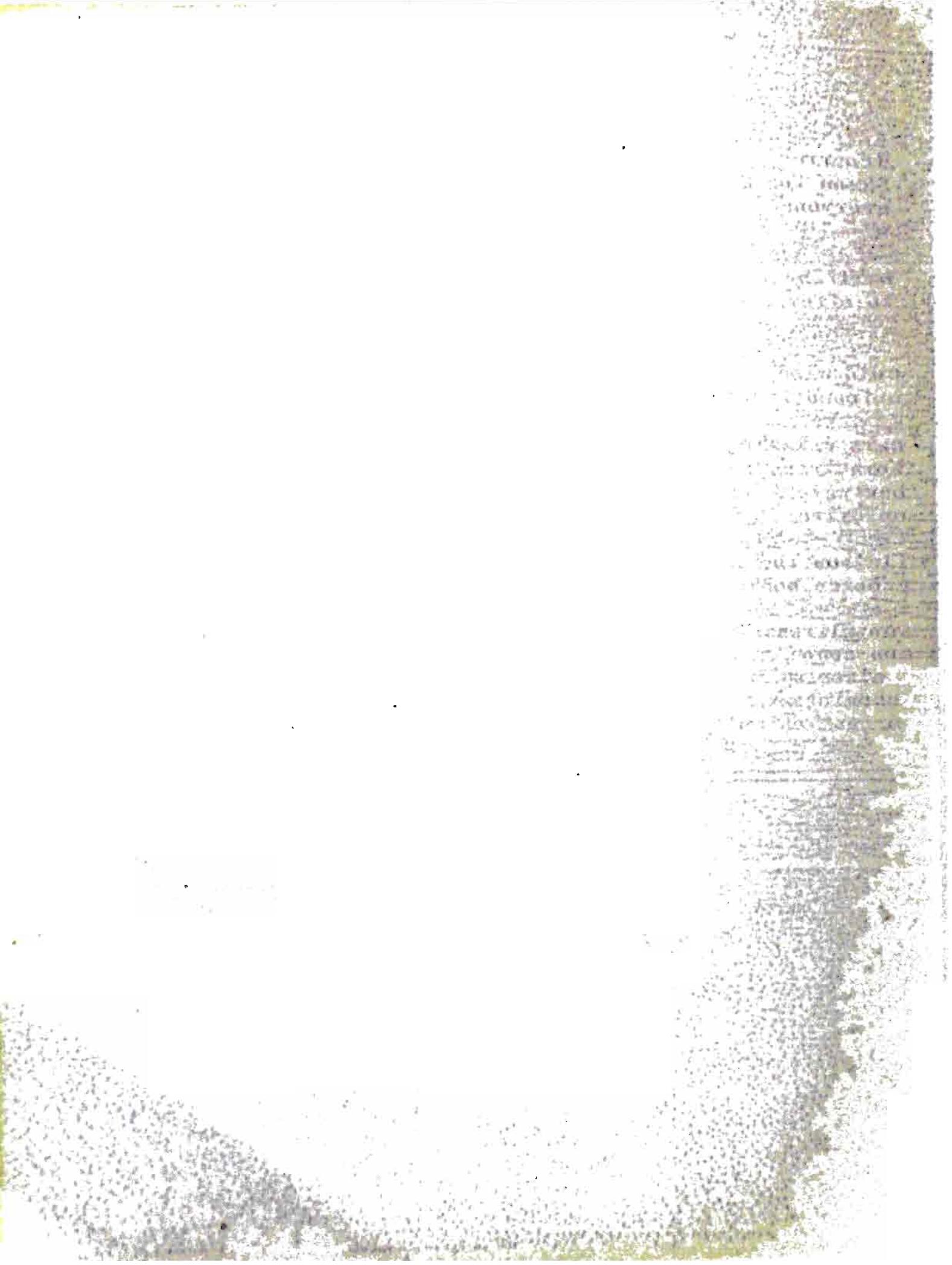
the mountains,
cold wind, Macchia Ticcanhing like a sand
of sand or - ventur es

car whizzing by, - sun
two trees passing, - a dozen
her-wave filters, flickering
on drivers' glasses

flat on their backs in the grass
a dozen bodies slowly turning brown

swallowing self - the page, - self
not - come, words in my window
had not - back road built out
decorating it were all that
for a moment





A R I S B

A N P I O A

S H A C T I N

A T T A N D R E G

