

## NON STA

### *Vorspruch*

Giordano Bruno, dell'Infinito, 3.Dialog

*CHOR:*

▼ (2. Akkord)

Non sta, si svolge e gira

Quanto nel ciel e sott' il ciel si mira. ▼ (3. Akkord)

Ogni cosa discorre, or alto or basso,

Benché si 'n lungo o 'n breve,

O sia grave o sia leve;

E forse tutto va al medesimo passo

Ed al medesimo punto. ▼ (4.Akkord)

## SUITE I – DELL' INFINITO

### *The sirens*

Stein, Wars, S. 125 (GS 20)

*CATHY:*

The siren that warns for the bombardments is not working any more, I suppose it was worn out as they say here they have succeeded in putting it out of order, but who they they are nobody knows and now the Germans are to warn us by trumpeting but after all that does not really wake one up if one is really asleep so everybody prefers it, that is all everybody talks about is bombardments and naturally nobody is pleased, and whether the aim is good or not is hotly discussed, they say they should not fly so high, though they do admit that the precision of hitting is very great, nevertheless they say if they flew lower there would be less destruction round and about and as the defence is practically non-existent why not fly lower, others say they should not bombard at all and everybody will hate them and they did love the Americans but I said you know how they are here the French forget the past and enjoy the present yes they answer but our towns and all the dead, oh dear they say to me can you not stop them, alas I say I hate to have lovely places all smashed up and French people killed but what can I do, well they say, anyhow it is going on so long so long, and sometimes we that were most optimistic are getting kind of pessimistic it is going on so long.

*CHOR:*

so long

*Ove è dunque*

Giordano Bruno, Dell' Infinito, 3.Dialog, S.100(dt.)

*CHOR:*

Ove è dunque quel bell'ordine,  
quell bella scala della natura,  
per cui si ascende dal corpo più denso  
quale è la terra,  
al lem crasso,  
quale è l'aqua

...

al chiaro  
al più chiaro  
al chiarissimo?  
Dal tenebroso  
Al lucidissimo?

...

dal gravissimo al grave  
da questo al lieve,  
dal lieve al levissimo,  
indi a quel che non è  
nè grave  
né lieve?

Dal mobile al mezzo,  
Al mobile dal mezzo

...

## II. A K T

### ET C'EST TOUJOURS

Michaux, Et c'est toujours, aus: "La vie dans les plies"

*DAVID:*

Et c'est toujours le percement par la lance  
l'essaim de guêpes qui fond sur l'oeil  
la lèpre  
et c'est toujours le flanc ouvert

et c'est toujours l'enseveli vivant  
et c'est toujours le tabernacle brisé  
le bras faible comme un cil qui lutte contre le  
fleuve  
et c'est toujours la nuit qui revient  
l'espace vide mais qui guette

et c'est toujours la vieille sangle  
et c'est toujours l'enseveli vivant  
et c'est toujours le balcon écroulé.  
Le nerf pincé au fond du coeur qui se souvient  
l'oiseau-baobab qui fouaille le cerveau  
le torrent où l'être se précipite

et c'est toujours la rencontre dans l'orage  
et c'est toujours le bord de l'éclipse  
et c'est toujours derrière la palissade des cellules  
l'horizon qui recule, qui recule...

### *In the 19th century*

Stein, Wars, S. 10 (GS3)

*CATHY*

There was nothing more interesting in the nineteenth century than little by little realising the detail of natural selection in insects flowers and birds and butterflies and comparing things and animals and noticing protective colouring nothing more interesting, and this made the nineteenth century what it is, the white man's burden, the gradual domination of the globe as piece by piece it became known and became all of a piece, and the hope of Esperanto or a universal language.

*SUE* Here we can see every night  
when the moon is bright

*EVA* In the nineteenth century, there was reading, there was evolution, there were war and anti-war which were the same thing, and there was eating. Even now I always resent when in a book they say they sat down to a hearty meal and they do not tell just what it was they ate.

*SUE* Here we can see every night  
when the moon is bright  
and even when it is not,  
we cannot see them but we hear them, they hum and then from time to time they drop a light and they give us all a very great deal of delight. And why.

Because they are going to drop bombs on the Italians. Anybody can like an Italian but just the same we can have a great deal of pleasure in hearing all these airplanes hum and see them drop lights on their way to bomb Italians. Why we all say do they not give in. Not so exciting perhaps but more useful, useful that is if you want to go on living in a country has not been overwhelmed by destruction.

***Last Night***

*SUE* Here we can see every night  
when the moon is bright

Last night just before the airplanes came there was a complete eclipse of the moon, the shadow of the earth fell on the moon,  
none too soon  
and then slowly it passed away, it was very nice, but none of the newspapers and none of the radios mentioned it. Eclipses are an amusement for peacetime and yet all the same said my neighbour, she is a country-woman, it makes one think of all those worlds touring around and around. Yes I said it is more terrifying even than war. Yes she said.  
And it was  
twelve o'clock at night  
and the moon was shining bright again

and we went to bed and a little after we heard the airplanes humming and we saw the lights dropping and then we shut out the moonlight and then we were sleeping. All this is an introduction to the nineteenth century feeling about science.

*CATHY*

Stars are not really more than just what they look like. If they are then are they really realer than war. It is just that that makes the twentieth century, know what science teaches and whether it is or whether it is not what science teaches, since war is really and therefore it is what it is, that is everybody gets to meet anybody friends and enemies we have then now enemies in the house and in the barn, and it does not make any difference about the stars and it does not make any difference about war, only really it does make a difference about war seeing the trains pass with the enemy on them yes it does, but the stars whether they are what they look like or what science teaches, does it make any difference and anybody can answer that it does not.

### **SUITE III – DERWISCHE / EMPLIE DE**

Michaux, Emplie de, aus: "La vie dans les plis"

*DAVID (CD):*

Emplie de moi  
Emplie de toi.  
Emplie des voiles sans fin de vouloirs obscurs.  
Emplie de plis.  
Emplie de nuit.  
Emplie des plis indéfinis, des plis de ma vigie.  
Emplie de pluie.  
Emplie de bris,  
de débris,  
de monceaux de débris.

De cris aussi,  
surtout de cris.

Emplie d'asphyxie.  
Trombe lente.

Coriolan

T.S.Eliot, *Triumphal march* I. Coriolan, aus: "The complete Poems and plays"

*TUTTI* Stone,  
bronze,  
stone  
steel,  
stone,  
oakleaves,  
horses` heels  
Over the paving.  
And the flags.  
And the trumpets.  
And so many eagles.

*DAVID:* How many?

*TUTTI* Count them.

*DAVID:* And such a press of people.

*TUTTI* We hardly knew ourselves that day,  
or  
knew the City.  
This is the way to the temple,  
and we  
so many crowding the way.  
So many waiting,  
*DAVID:* how many waiting?  
what did it matter, on such a day?  
Are they coming?

*TUTTI* No,  
not yet.  
You can see some eagles.  
And hear the trumpets.

*DAVID:* Is he coming?  
We can wait with our stools and our sausages.

*TUTTI* Here they come.  
What comes first?  
Can you see?  
Tell us,

*DAVID:* It is  
5,800,000 rifles and  
carbines,

	102,000	machine guns,
	28,000	trench mortars,
	53,000	field and heavy
		guns,
I cannot tell how many projectiles, mines and		
	fuses,	
	13,000	aeroplanes,
	24,000	aeroplane
	engines,	
	50,000	ammunition
	waggons,	
now	55,000	army waggons,
	11,000	field kitchens,
	1,150	field bakeries.

What a time that took.

Will it be he now?

No,

Those are the golf club Captains,

these the Scouts,

And now *société gymnastique de Poissy*

And now come the Mayor and the Liverymen.

Look

: There he is now,

look:

: There is no interrogation in his eyes

Or in the hands, quiet over the horse`s neck,

And the eyes

watchful,

waiting,

perceiving,

indifferent.

Now

they go up to the temple.

Then

the sacrifice.

Now

come the virgins bearing urns,

urns containing

Dust

Dust

Dust of dust,

and now

*CHOR/TUTTI:* Stone,  
 bronze,  
 stone,  
 steel,  
 stone,  
 oakleaves,  
 horses` heels  
 Over the paving.  
*TUTTI:* That is all we could see.  
 But how many eagles!  
 and how many trumpets!  
*CATHY* (And Easter Day, we didn` t get to the country,  
 So we took young Cyril to church. And they rang a bell  
 And he said right out loud, *crumpets*.)  
*SUE* Don` t throw away that sausage,  
*CATHY* It` ll come in handy.  
*SUE* He`s artful.  
 Please, will you  
 Give us a light?  
*DAVID:* Light  
*SUE* Light  
*DAVID:* *Et les soldats faisaient la haie?*  
*TUTTI* ILS LA FAISAIENT.

### *Homme-Bombe*

Michaux, homme-bombe, aus: Liberté d` action (1945)

....  
 Mais il est temps de me taire.  
 J` en ai trop dit.  
 A écrire on s` expose décidément à l` excès.  
 Un mot de plus, je culbutais dans la vérité.  
 D` ailleurs je ne tue plus. Tout lasse.  
 Encore une époque de ma vie de finie.  
 Maintenant, je vais peindre, c` est beau les couleurs,  
 quand ça sort du tube,  
 et parfois encore quelque temps après.  
 C` est comme du sang.

### SCHLACHTBESCHREIBUNG

Leonardo, A. 111 r. , Schriften, S.187ff.

*GEORG:* Wie eine Schlacht darzustellen Ist.



Zuerst wirst du den Rauch der Artillerie machen, der sich in der Luft mit dem von der Bewegung der Pferde und der Kämpfenden aufgewirbelten Staub vermischt; diese Mischung wird dann so aussehen:  
der Staub hat ja, da er zur Erde gehört, ein Gewicht, und obwohl er sich wegen seiner Feinheit leicht erhebt und mit der Luft vermengt, kehrt er doch immer wieder gern auf den Erdboden zurück,  
der Rauch wird eine bläuliche Farbe annehmen und der Staub wird zu seiner eigenen Farbe neigen.

Je tiefer die Kämpfenden in diesem Gewölk stecken, desto weniger wird man sie sehen und desto weniger werden sich ihre hellen und dunklen Stellen voneinander unterscheiden.  
Die Gesichter und die Gestalten und ihr Aussehen, wirst du rötlich malen.

Die Luft sei voller Pfeile, die in verschiedenen Richtungen fliegen: der eine aufwärts, der andere abwärts, der in gerader Linie, und hinter den Geschossen soll ein wenig Rauch fliegen.

Du wirst auch ein Pferd machen, das seinen Reiter tot hinter sich herschleift, und dahinter die Spur des durch Staub und Schlamm geschleiften Leichnams.

Zu Füßen der Kämpfer mache Waffen aller Arten: zerbrochene Schilde, Lanzen, Schwerter und ähnliches. Tote wirst du machen, einige halb mit Staub bedeckt, andere ganz.

Die Besiegten mache blaß mit hochgezogenen Augenbrauen, und die Haut darüber sei schmerzlich gekraust. Die hoch gewölbten Lippen sollen die oberen Zähne freigeben, die Zähne so verteilt sein, daß ein Wehgeschrei entsteht;  
Dann mache noch andere, die mit weit aufgerissenem Mund schreiend fliehen.

Andere sollen sterbend die Zähne zusammenbeißen, die Augen rollen, sich die Fäuste an den Leib drücken und die Beine verdrehen.

Man könnte auch viele Männer sehen, die alle  
zusammen über ein totes Pferd gefallen sind.  
Auch einige Sieger

Und mache keinen ebenen Ort außer den mit Blut  
gefüllten Fußstapfen.

*CHOR:* et ne faire aucun endroit plat, si ce n'est les traces des  
pas remplies de sang

*Did it really happen 1*

Stein, Wars, S. 10 (GS3)

*CATHY* well anyway the nineteenth century liked to cry  
liked to try  
liked to eat  
liked to pursue evolution  
and liked war,  
war and peace peace and war and no more.

*SUE & CHOR* When I was then I liked revolutions  
I liked to eat  
I liked to eat  
I liked to **cry**  
not in real life but in books  
and in real life there was nothing much to **cry** about  
but in books  
oh dear me,  
it was wonderful there was so much to **cry** about  
and then there was evolution.  
Evolution was **all** over my childhood,  
walks abroad with an evolutionist and the world was  
full of evolution,  
biological and botanical evolution,  
with **music** as a background for emotion  
and books as a reality,  
and a great deal of fresh air as a necessity,  
and a great deal of eating as an excitement  
and as an orgy,  
and now well just then there was **no** war  
**no** actual war  
anywhere.

Stein, Wars, S.110 (GS 18)

- CATHY*            **1.**    Did it really happen,  
                           oh yes  
                           she said,  
                           it does happen  
                           and it did happen.  
                           Well so  
                           life goes on,
- CATHY*            **2.**    we had just been reading Shakespeare Richard the  
                           Third,  
                           and  
                           and the things they say there do sound  
                           just like that,  
                           so why not,  
                           anything is so  
                           if the country makes it so,  
                           and a century makes it so  
                           when it is so,  
                           just like that.  
                           just like that.
- FRAUEN*  
*CATHY*
- FRAUEN*
- CATHY*            **3.**    Did it really happen ?  
                           oh yes  
                           she said,  
                           it does happen  
                           and  
                           and it did happen.  
                           Well  
                           so  
                           life goes on,
- FRAUEN*  
*FRAUEN*  
*CATHY*  
*FRAUEN*  
*CATHY*
- FRAUEN*
- FRAUEN*            **4.**    we had just been reading Shakespeare Richard the  
                           Third,  
                           and  
                           and the things they say there do sound  
                           just like that,  
                           so why not,  
                           anything is so  
                           if the country makes it so,  
                           and a century makes it so  
                           when it is so,  
                           just like that.  
                           Just like that.

*CATHY*            **5.**    history does repeat itself,  
I have often thought that that was the really  
soothing that history does.  
The one thing that is sure and  
certain is that history does not  
teach, that is to say,  
it always says let it be a lesson to you  
but is it ?

*FRAUEN*           **6.**    Not at all  
*CATHY*            Not at all  
because  
circumstances always alter  
cases and so  
although history does repeat itself  
it is only because the repetition  
is soothing that  
anyone believes it,

*FRAUEN*           **7.**    nobody  
*CATHY*            nobody wants to  
learn either by their own or anybody  
else's experience,

*FRAUEN*           nobody does,  
*CATHY*            no  
they say they do but no

*FRAUEN*           nobody does.  
*CATHY*            Yes  
*FRAUEN*           nobody does.

*FRAUEN*           **8.**    we had just been reading Shakespeare Richard the  
Third,  
and  
and the things they say there do sound  
just like that,  
so why not,  
anything is so  
if the country makes it so,  
and a century makes it so  
when it is so,  
just like that.  
Just like that.

## IL Y A DES JOURS

Michaux, aus: Tels des conseils..., in: "Qui je fus" 1927 (Celan, IV, S.631)

*GEORG & CHOR:*

Il y a des jours où je vois tout aplati  
comme sur une toile,  
et à distance,  
et qu'on me dise alors "viens",  
d'abord un personnage d'une toile parle-t-il?  
– et puis,  
attendez,  
attendez donc,  
mon l'âme est en quenouille autour de ma colonne  
vertébrale, et se dérouler ne peut se faire d'un coup. Il  
me faut plusieurs heures.

## LA FRONDE À HOMMES

Michaux, La Fronde à Hommes, aus: "Liberté d'action" (1945)

DAVID:

J'ai aussi ma fronde à hommes.

On peut les lancer loin,  
très loin.

Il faut savoir les prendre.

Cependant on les lance difficilement assez loin.

Pour dire vrai on ne les lance jamais assez loin.

Ils vous reviennent des quarante ans après parfois,  
quand on se croyait enfin tranquille tandis  
que c'est eux qui le sont,  
revenant du pas égal de celui qui ne se presse pas,  
qui se serait trouvé là encore il y a cinq minutes  
et pour revenir aussitôt après.

### ***Just like that***

Stein, Wars, S. 105 (GS 18)

CATHY

We spend our Friday afternoons with friends reading  
Shakespeare, we have read Julius Cæsar, and Macbeth  
and now Richard the Third and what is so terrifying is  
that it is all just like what is happening now. Macbeth  
seeing ghosts  
well don't they,  
is not Mussolini seeing the ghost of his son-in-law,  
of course he is  
you can see him seeing the ghost of his son-in-law, his  
last speech showed that he did, and any of them, take  
the kings in Shakespeare there is no reason why they  
all kill each other all the time, it is not like orderly wars  
when you meet and fight, but it is all just violence and  
there is no object to be attained, no glory to be won,  
just like Henry the Sixth and Richard the Third and  
Macbeth  
just like that,  
just like that,

very terrible  
very very terrible  
and just like that.  
just like that

---

**You disappear**

*STEIN, WARS, S. 16 (GS4)*

*SUE*

Mediaeval means, that life and place and the crops you  
plant and your wife and children, all are uncertain.  
They can be driven away or taken away, or burned  
away, or left behind, that is what it is to be mediaeval.  
And now and here 1943,  
it is just like that,

/you take a train,  
/you disappear,  
/you move away  
/your house is gone,  
/your children too,  
/your crops are taken away,  
/there is nothing to say.  
/you are on the road,  
/and where are they,  
/if you go  
/there is nobody to say so,  
/anything can come / and anything can go  
/everything is all the same  
/what can happen here  
/can happen there,  
/and what can happen there  
/can happen anywhere  
/and it does, - beside it does.

That was true in mediaeval times too.

**Ich leugne nicht**

*Bruno, Dell'infinito, Meiner, S.101ff*

*DAVID:*  
*+ CHOR*

Ich leuge nicht die Unterscheidung...  
aber ich leugne diese Rangfolge,  
diese Anordnung,

d.h. daß die Erde vom Wasser umgeben und bedeckt  
sei,  
das Wasser von der Luft,  
die Luft vom Feuer,  
das Feuer vom Himmel.

Denn ich behaupte:  
eins ist das Umfassende und Umfangende  
all dieser Weltkörper und großen Maschinen,  
die wir in diesem unermesslichen Gefilde zerstreut  
sehen,  
und jeder dieser Körper,  
jedes dieser Gestirne,  
jede dieser Welten ist aus dem,  
was man hier Erde, Wasser, Luft und Feuer nennt,  
zusammengesetzt;  
nur daß sie, sofern in der Art ihrer Zusammensetzung  
das Feuer überwiegt, Sonnen heißen  
und eigenes Licht ausstrahlen,  
sofern aber das Wasser vorwiegt,  
Erden, Monde oder ähnliche Gestirne sind,  
die von den Sonnen ihr Licht empfangen.  
Auf diesen Sternen also  
oder Weltkugeln,  
wie wir sie lieber nennen wollen,  
sind verschiedenartige Teile von mannigfacher  
Zusammensetzung nach Lage und Gestalt,  
Felsen, Seen, Flüsse, Quellen, Meere,  
Sandwüsten, Metalle, Höhlen, Berge, Ebenen usw.  
ebenso untereinander geordnet,  
wie bei den Tieren die heterogenen Teile mit den  
verschiedenen und mannigfaltigen Komplexionen  
von Knochen, Eingeweide, Venen, Arterien,  
Fleisch, Nerven, Lungen zu Organen und Gliedmaßen  
von dieser und jener Gestalt,  
die auch sozusagen ihre Berge und Täler,  
ihre Schluchten,  
ihre Gewässer,  
ihre besonderen Lebensgeister  
und ihre Wärme besitzen,  
mit ganz ähnlichen Vorkommnissen und  
Empfindungen  
für alle meteorologischen Einflüsse,  
als z.B. Katharrhe, Ausschlag, Steinbildungen,



Schwindel, Fieber, Entzündungen  
und unzählige Dispositionen und Empfindungen,  
die den Nebeln,  
dem Regen und Schnee,  
den Dürren, den Blitzen, Donnerwettern und Erdbeben  
im großen Körper entsprechen.

***On the road***

Stein, Wars, S. 69-70 (GS 10)

CATHY

On the road I met a woman an oldish woman and we were going the same way and we talked as we walked. She said a little farther along she had a house but she did not live there. She had had a sister paralysed for thirtyfive years who had lived there and she died two years ago. She now lived with her brother-in-law somewhere else, he was all she had but of course some one stayed in the paternal house to take care of the children. Oh yes I forgot I had Basket on a leash because on the road as there is a cement works there are many trucks, of course there are quite a number of automobiles, no German ones, French ones the French always keep going somehow, well anyway I said I had Basket on a leash because he having worms was a little nervous he almost was run down by an automobile, so I told her and I said a dog is so easily killed, yes she said we had one at the paternal house and he went blind and so we had to have him killed, and I said we had a little dog we loved very much and he had to be killed because he had diabetes, and is he dead she said and I said yes, and she said it is different with chickens, she said just the other day a camion came along and he ran over one of our chickens and he did not notice it he just went on but a little later another one came along and he noticed it and he stopped and got down and gathered in the chicken and went on, just then my nephew came out and saw him and as he went away he noticed the number so a little later when the camion came back again my nephew stopped him and said you have to pay me for that chicken that is to say

not money I do not want money I want the chicken, and the man said not at all I will pay you but I will not give you the chicken and my nephew said he did not want payment he wanted the chicken and the man said he did not have it which was probably a lie but still perhaps he had already eaten it, but anyway my nephew said well I will take the money, no said the other I am not paying you anything, why not said my nephew, because I am not said the driver and my nephew said well suppose you give it to the Red Cross to make a package for a prisoner not at all said the driver and he drove away and said I what did your nephew do, I have no nephew she said I only have a niece that is to say I only have a father-in-law, that is not my house where I live it belongs to my brother-in-law and just then our roads parted and we said good-bye.

*On the radio*

Stein, Wars, S. 79 (GS 12)

REFRAIN:

*SUE*

**A** Everything is dangerous and everybody casually meeting anybody talks to anybody and everybody tells everybody the history of their lives, they are always telling me and I am always telling them and so is everybody, that is the way it is when everything is dangerous.

*SWANTJE*

**A** Everything is dangerous and everybody casually meeting anybody talks to anybody and everybody tells everybody the history of their lives, they are always telling me and I am always telling them and so is everybody, that is the way it is when everything is dangerous.

*FRAUEN*

Life and death and death and life. Life and death and death and life. Life and death and death and life.

Stein, Wars, S. 105 (GS 18)

*EVA*

**B 1/2** That is what makes it so extraordinary, everybody listens to the radio, they listen all day long because almost everybody has one and if not there is their neighbour's and they listen to the voice from any country and yet what they really believe is not what they hear but the rumours in the town, by word of mouth is always the most convincing, they do not believe the newspapers nor the radio but they do believe what they tell each other and that is natural enough, all official news is so deceiving, so why not believe rumours, that is reasonable enough, and so they do, they believe all the rumours, and even when they know they are not true they believe them, at any rate they have a chance of being true rumours have but official news has no chance of being true none at all, of course not.

*BARBARA*

**A** Everything is dangerous...

Stein, Wars, S. 10 (GS 3)

*CATHY*

**B 3** Now they can do the radio in so many languages that nobody any longer dreams of a single language, and there should not any longer be dreams of conquest

because the globe is all one, anybody can hear everything and everybody can hear the same thing, so what is the use of conquering, and so the nineteenth century now in '43 is slowly coming to an end.

*SUE* (B3) So they go on, and all the radio stations interfere so that nobody can hear any one and in the midst of all the misery it is not childish but very small boyish. It is strange the world to-day is not adult it has the mental development of a seven-year-old boy just about that. Dear me.

*SOPRANSOLO* that is the way it is when everything is dangerous.

Stein, Wars, S.101-102 (GS 16)

*CATHY* and anyway it is evening and nearly midnight and I will be listening to the last news just before going to bed again. It is funny the different nations begin their broadcasting I wish I knew more languages so that I could know how each one of them does it. The English always begin with this is London, or the B.B.C. home service, or the overseas service. The Americans say with poetry and fire, this is the voice of America, one of the United Nations, speaking to you across the Atlantic. Then the Frenchmen, say Frenchmen speaking to Frenchmen, they always begin like that, and the Belgians are simple and direct, they just announce, radio Belge, and the national anthem, and the Swiss so politely say, the studio of Geneva, at the instant of the broadcasting station of Berne will give you the latest news, and Italy says live Mussolini live Italy, and they make a bird noise and then they start, and Germany starts like this, Germany calling, Germany calling, in the last war, I said that the camouflage was the distinctive characteristic of each country, each nation stamped itself upon its camouflage, but in this war it is the heading of the broadcast that makes national life so complete and determined. It is that a nation is even stronger than the personality of any one, it certainly is so nations must go on, they certainly must.

## SUITE VII - LAST SUPPER

### Out Where the West Begins

*ENSEMBLE:* Out where the world is in the making,  
Where fewer hearts in despair are breaking,  
That's where the West begins.  
Where's more of singing and less of sighing,  
Where's more of giving and less of buying,  
And a man makes friends without half trying--  
Out where the West begins.

Out where the handclasp's a little stronger,  
Out where the smile dwells a little longer,  
That's where the West begins;  
Out where the sun is a little brighter,  
Out where the snows are a trifle whiter,  
Where the bonds of home are a wee bit tighter,  
Out where the West begins.

Out where the skies are a trifle bluer,  
Out where the friendship's a little truer,  
That's where the West begins.  
Out where a fresher breeze is blowing,  
Out where there's laughter in streamlets flowing,  
Where there's more of reaping and less of sowing,  
Out where the West begins.

### Je ne voyage plus.

Michaux, Liberté d'action (1945)

*DAVID* Je ne voyage plus. Pourquoi que ça  
m'intéresserait les voyages?

### Train Travelling

G.Stein, War I have seen

*Sue* But to get back to train travelling more and more I like to  
take a train I understand why the French prefer it to  
automobiling, it is so much more sociable and of course  
these days so much more of an adventure, and the  
irregularity of its regularity is fascinating.

*DAVID* Ce n'est pas ça. Ce n'est jamais ça.

*CATHY* As I said we were going to Chambéry and we got ready and got to the station well ahead of time as is our custom and with all our papers in order as our custom. When we arrived at the station of course the train was not there it never is and we had a long conversation with our friend the gendarme who helps us get around and helps us get a goat, and helped us every way they help anybody every day often to get away, they do do that.

### **Freight train**

*ENSEMBLE:* Freight train, freight train goin' so fast.  
Freight train, freight train goin' so fast.  
Please, don't tell what train I'm on,  
so they won't know where I'm gone.

When I die, Lord, please bury me deep,  
Way down on old Chestnut Street,  
So I can hear old Number Nine  
As she comes a-rolling by.

Freight train, freight train ...

When I am dead and in my grave,  
No more good times here I'll crave,  
Place the stones at my head and feet  
And tell them all that I'm gone to sleep.

*DAVID* Je peux l'arranger moi-même leur pays.  
De la façon qu'ils s'y prennent, il y a toujours trop de choses qui ne portent pas. Ils se sont donné du mal inutilement, ces New-Yorkais avec leurs gratte-ciels, si faciles à survoler, ces Chinois avec leurs pagodes et leur civilisation de derrière les fagots. Moi, je mets la Chine dans ma cour. Je suis plus à l'aise pour l'observer. Et ils n'essayent pas de me tromper comme ils font chez eux, aidés par leur propagande xénophobe. Ils font chez moi tranquillement leur petit commerce. L'argent passe, et passe. Ça leur suffit, pourvu qu'il passe. Ce n'est pas moi non plus qui irais au Tyrol ou en Suisse, risquer au retour une grève des chemins de fer et des lignes aériennes et de me trouver coincé comme un cencrelat sous une semelle.

Freight train, freight train...

Freight train ...

Pas si fou!

Les montagnes, j'en mets quand ça me chante, où ça me chante, où le hasard et des complaisances secrètes m'ont rendu avide de montagnes, dans une capitale, encombrée de maisons, d'autos et de piétons préparés exclusivement à la marche horizontale et à l'air doucereux des plaines. Je les mets là (pas ailleurs), en pleine construction de briques et de moellons, et les bâtiments n'ont qu'à faire place.

D'ailleurs, ce sont des volcans, mes montagnes, et fin prêts à cracher une nouvelle hauteur en moins de deux. Ils s'élèvent donc entre les pâtés de maisons du reste affreuses qu'ils bousculent pour prendre place, la place qu'ils méritent. Ils sont là maintenant.

Sinon, est-ce que je continuerais d'habiter cette ville opaque? Est-ce que quelqu'un continuerait d'y habiter?

Non.

Sans cette invasion volcanique, la vie dans une grande ville serait bientôt tout à fait insupportable.

## **TEMPLE 2**

*DAVID:* Principes que tout homme capable de raison peut apprendre:  
Il ne se donne point de visible sans lumière.  
Il ne se donne point de visible sans moyen transparent.  
Il ne se donne point de visible sans terme.  
Il ne se donne point de visible sans couleur.  
Il ne se donne point de visible sans distance.  
Il ne se donne point de visible sans instrument.

Ce qui suit ne s'apprend point, ce sont parties du peintre.  
Il faut commencer par la disposition, puis par l'ornement, le decore, la beauté, la grâce, la vivacité, le costume, la vraisemblance et le jugement partout.

**FINIS OPERA**