

CHICAGO REVIEW

anthology of concretism

THE CHICAGO REVIEW

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CHICAGO REVIEW

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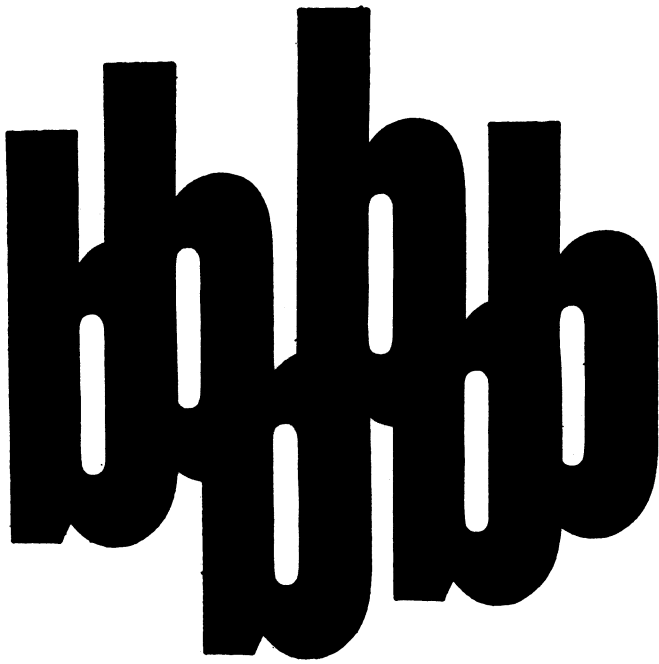
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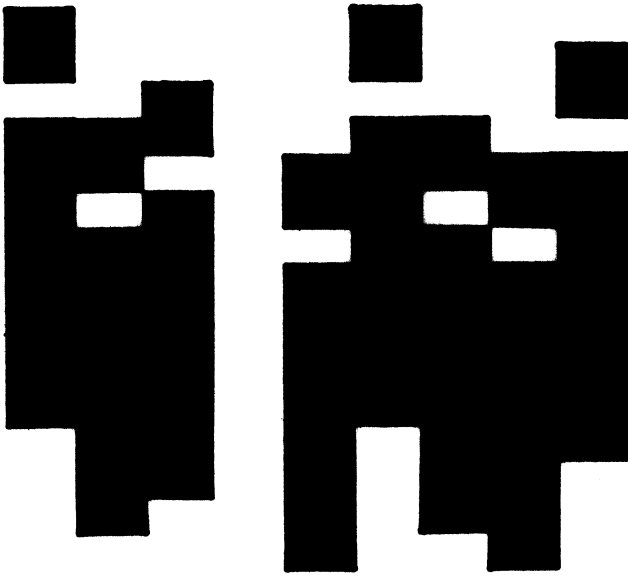
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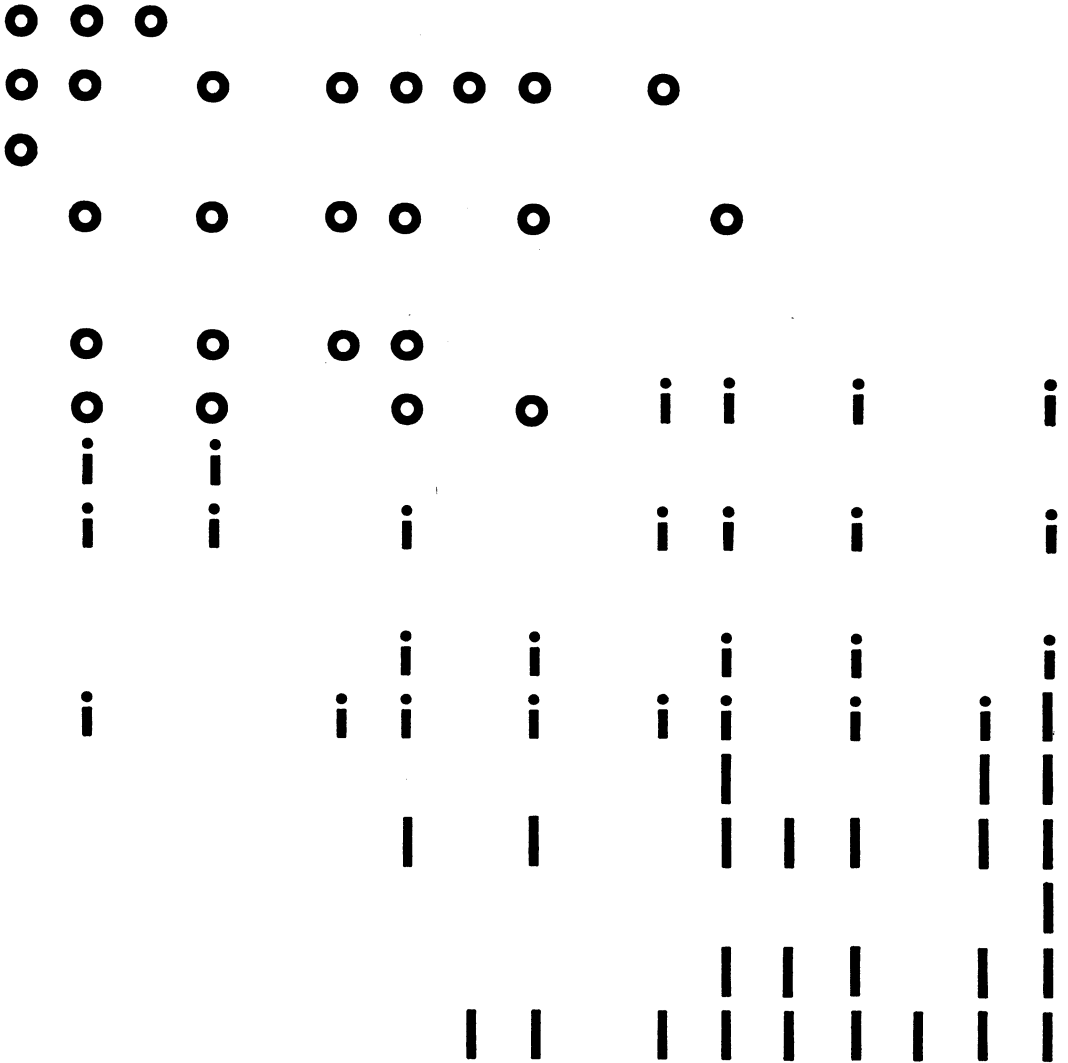
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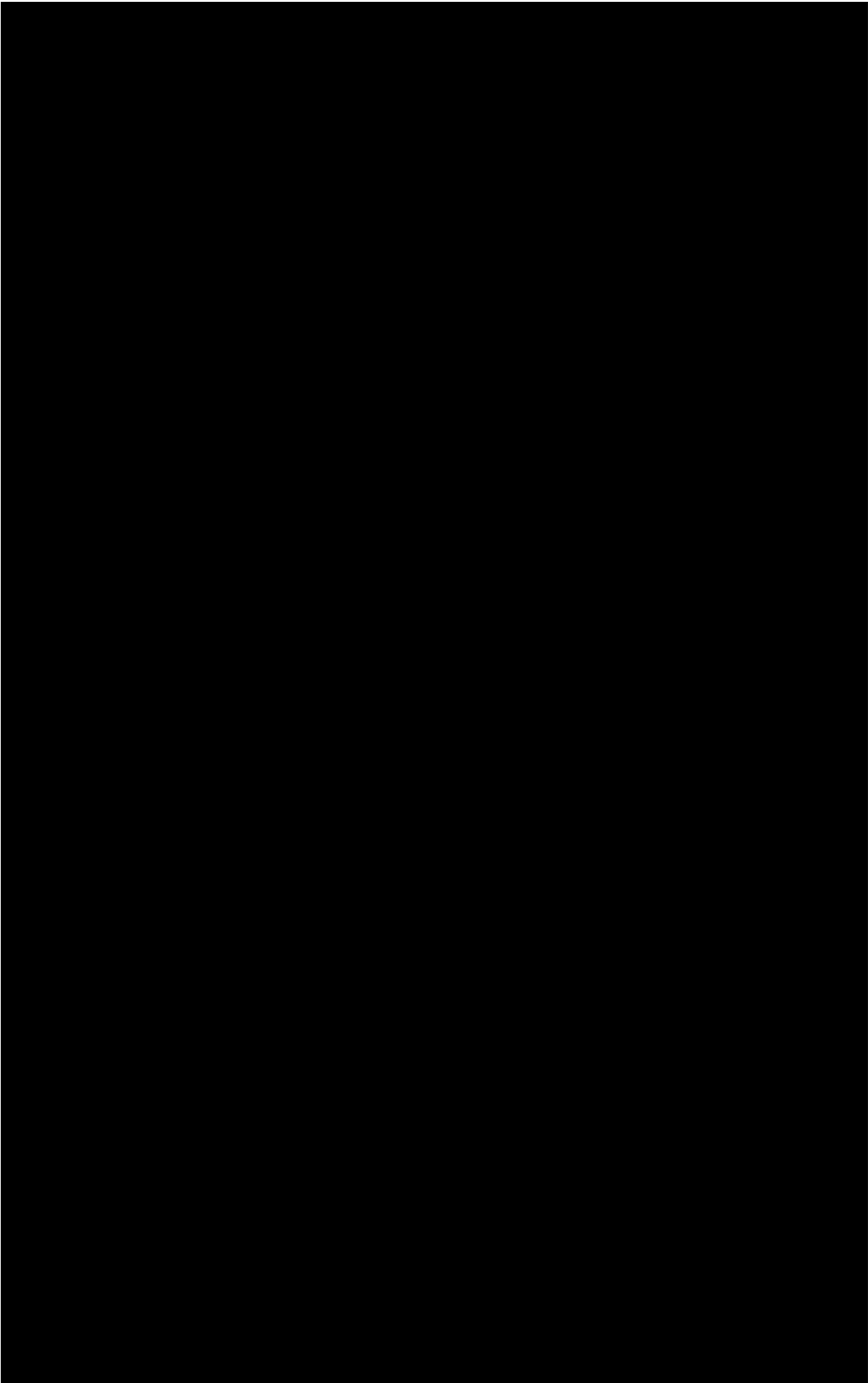
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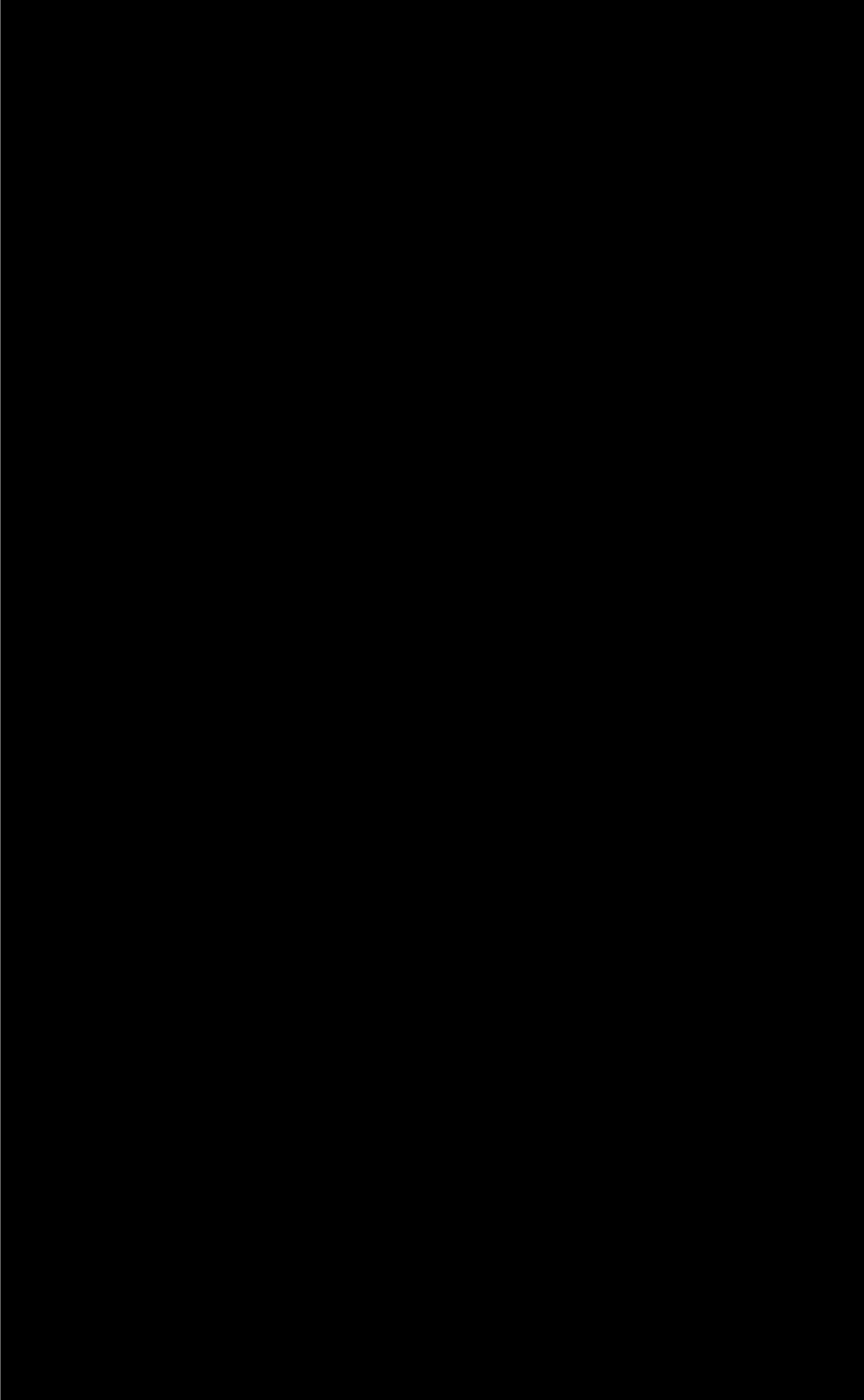






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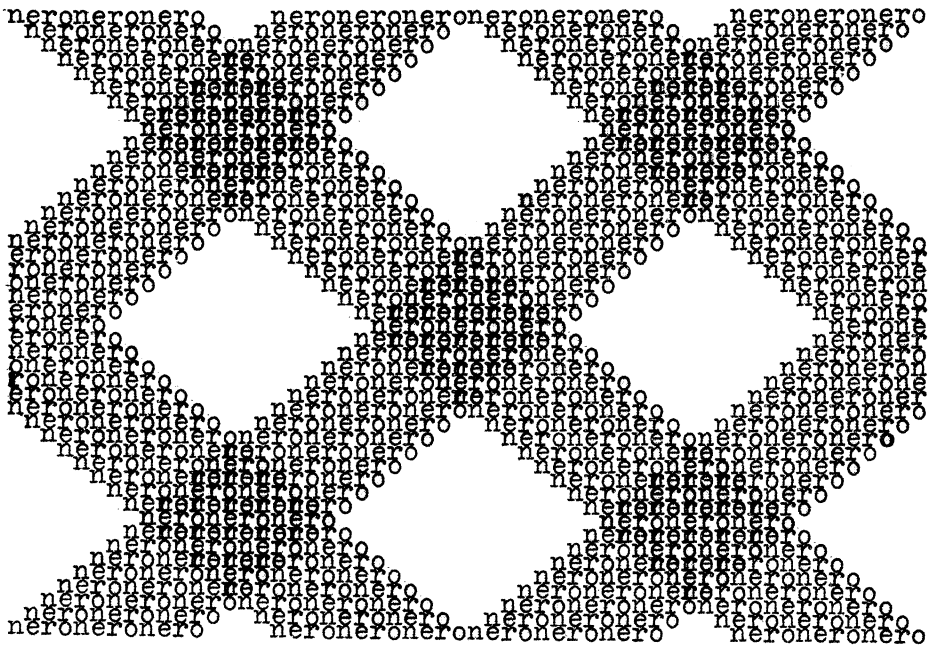
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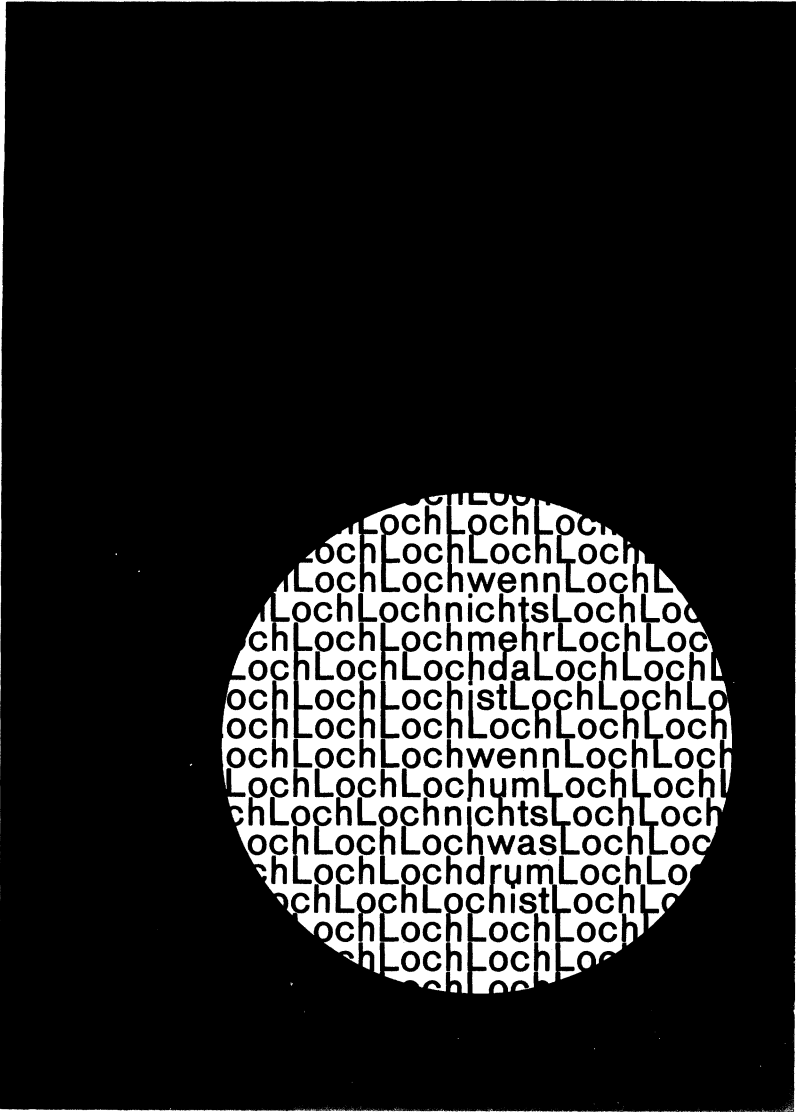
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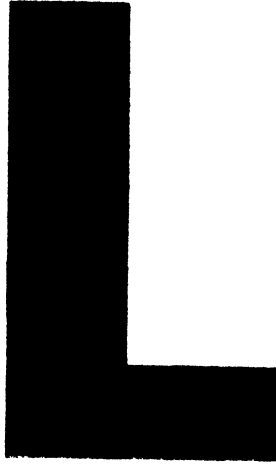
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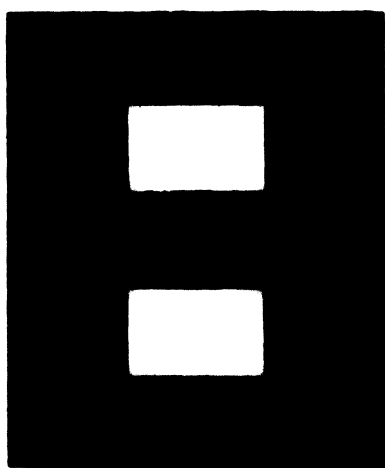




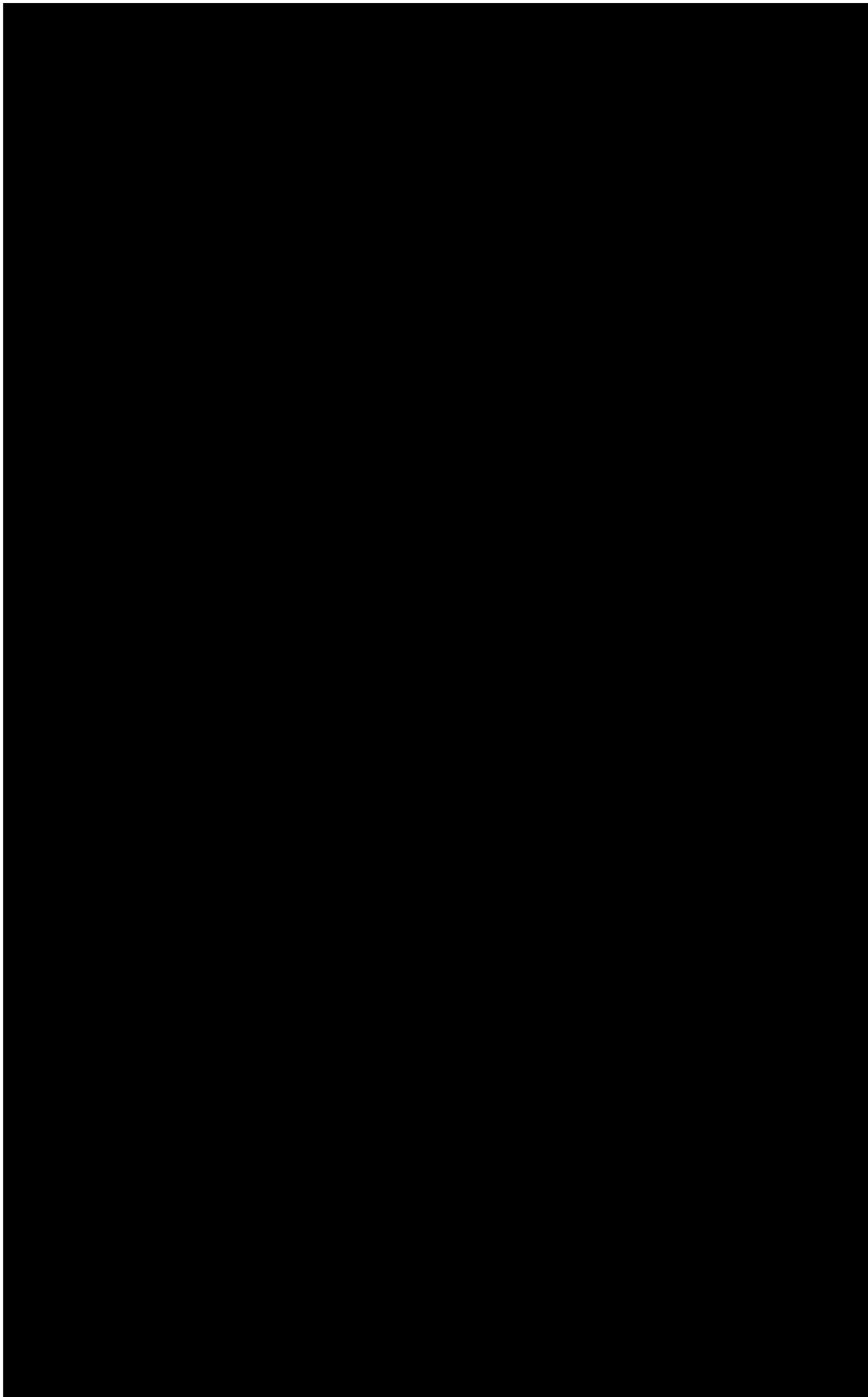


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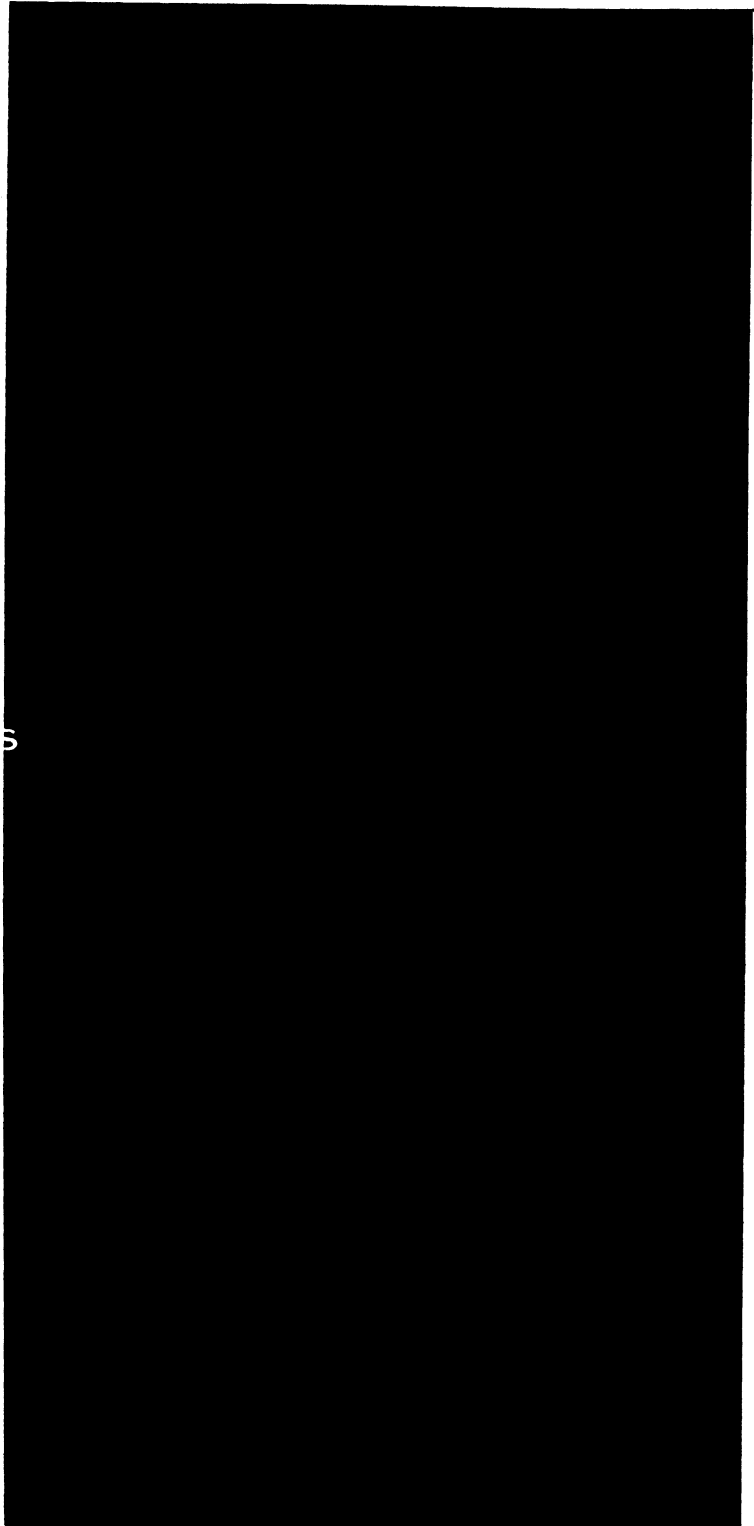
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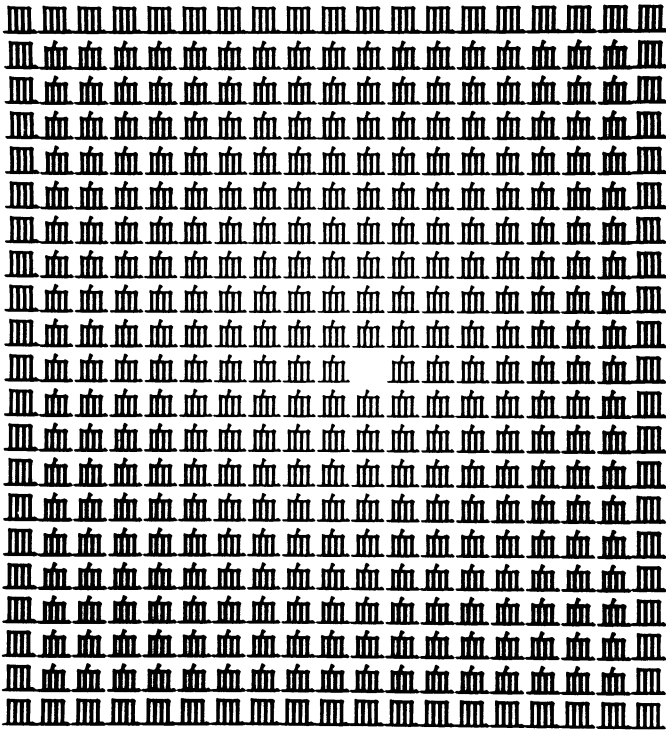


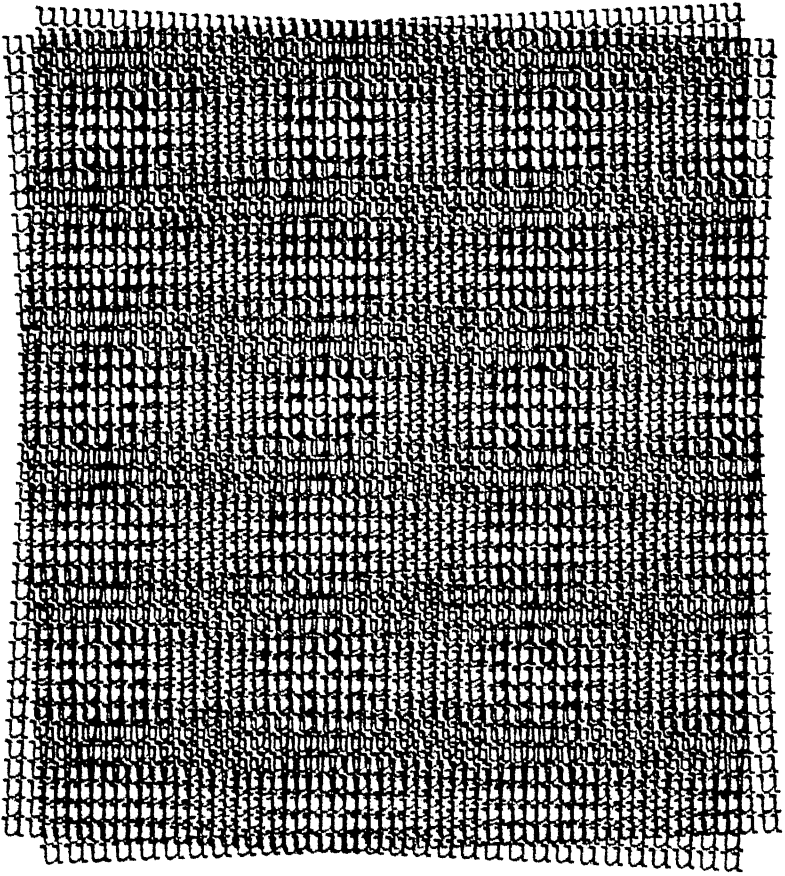
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INTOLERANCE THE

When a forward Marine patrol encountered a guerrilla, he threw two grenades and disappeared down a spider trap, a camouflaged hole in the ground. The Marines fired down the hole, and two wounded guerrillas and two women surrendered.

Almost immediately the Marines were fired on again from the spider trap. A demolition squad then set off charges of explosives in the hideout.

Four Marines later went down the trap into a 6 ft. by 260 ft. long and found the bodies of 60 guerrillas.

The spokesman of General Louis Walt

INTOLERANCE THE

FLOWER OF THE LAME

ANIMA

NAPALM TREE OF

NAPALM-FLUSHED CHILDREN

NAUGHTY DON'T

TOUCH IT'S HOT

IT'S HOT

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IT'S HOT

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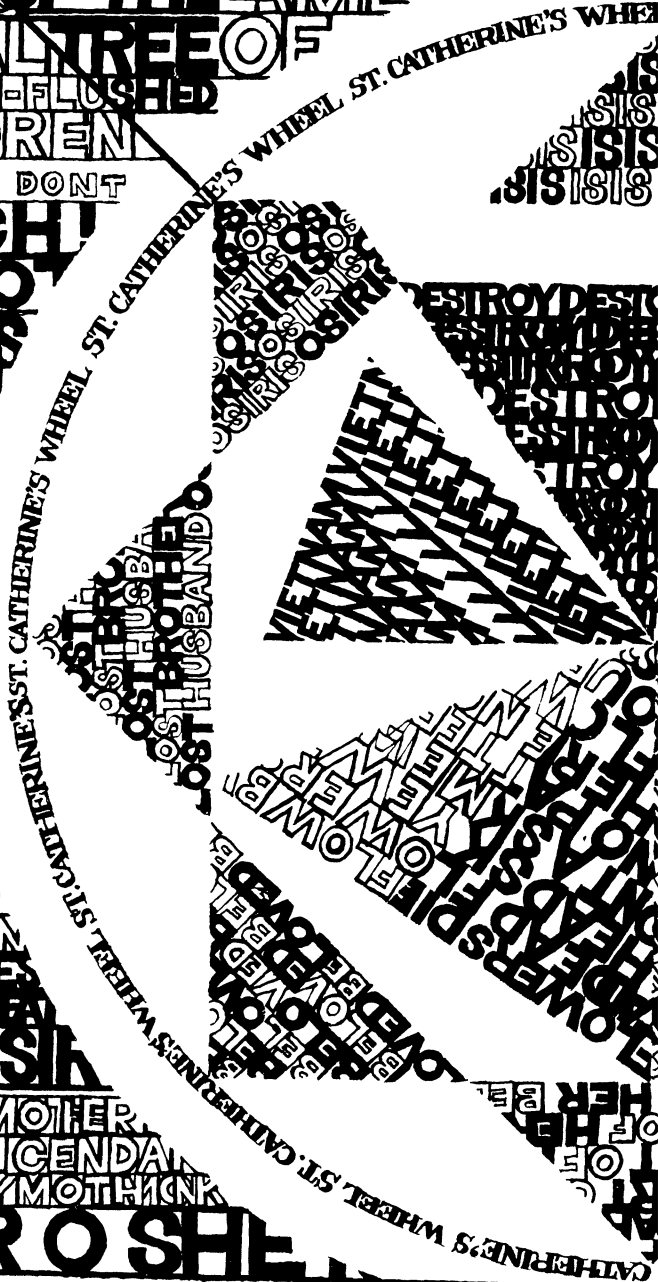
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IT'S HOT



Commander of the 3rd Marine Amphibious Division as saying:

"I was so proud of my Marines I could hardly talk"

— Reuters

RELIGION

VATICAN SHELVES 'NOT GUILT

ALL LINKS - FUTURE .
ALL LINKS PAST - BROKEN

INVISIBLE
FROM VISIBILITY
BEAUTIFUL
VISIBILITY
INVISIBILITY

FOR IT WILL MAKE THE FORMS
THE MOST LITERAL ARE TO BE
AND OF POEMS AND I WILL MAKE
FOR I THINK I SHALL MAKE
THEM SUPPLY MYSELF
WITH THE POEMS
OF MY SOUL AND OF IMMORTALITY

PAST MINUS FUTURE EQUALS

TA-TA GOLD
BYE BYE
GOLDEN
PASTE
SEE Y

PRESENT - A PLATEAU

BY ANSWERING A "DAILY MIRROR"
POLICY IN WHICH WAS THE
THE POINT OF VIEW WAS THE
AVOIDANCE OF COURTESY
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THE POLICY OF
ON THE POLICY OF
WHAT POLICY
WHAT POLICY

! I AM

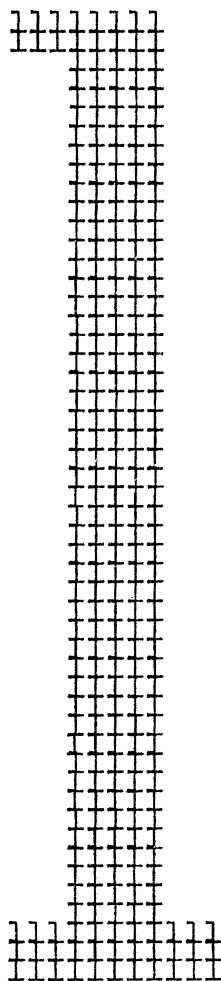
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bombN
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bombQ
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bombS
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bombX
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poem to be
read aloud

l as a language



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death poem #3

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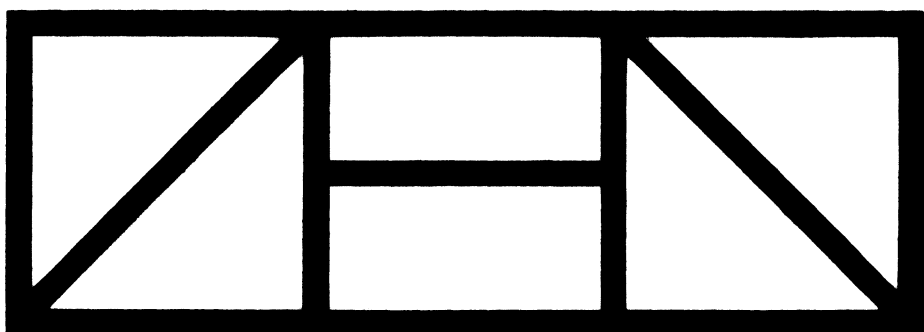
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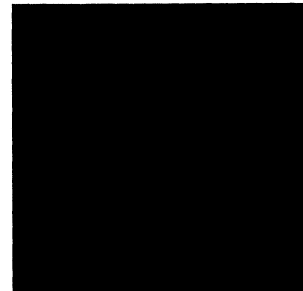
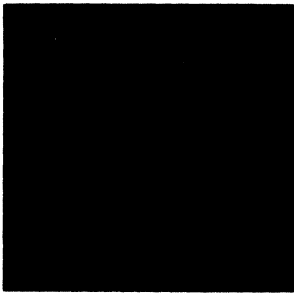
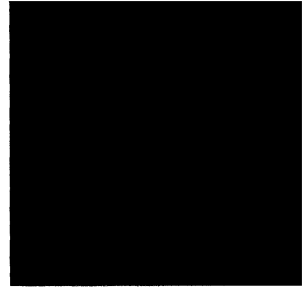
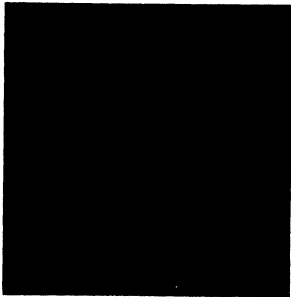
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ZEN





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thread rock a flower water rain face a child water clouds atmosphere goods
well echo a village water ice crystal an eskimo water sun leaves a
woman water boat silence a man water sky medusa moon water horizon
eye fish water ship water men water palm sun voices voices sun palm
water men water ship water fish eye horizon water moon medusa sky
water a man silence boat water a woman leaves sun water an eskimo
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child face rain water a flower rock water a house river plain water
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to keep silent in order not to hear oneself speak
to speak in order not to hear oneself keep silent

Instant jua, a description

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ASTRODOME

'As real grass withers in the Astrodome (at Houston, Texas), it has been replaced by Astrograss.'

(news item)

all is not grass that astrograss
that astrograss is not all grass
that grass is not all astrograss
astrograss is not all that grass
is that astrograss not all glass
not all astrograss is that glass
all that glass is not astrograss
that is not all astrograss glass
that glass is not all fibreglass
not all that fibreglass is glass
fibreglass is not all that glass
is that not all fibreglass glass
that fibreglass is not all grass
grass is not all that fibreglass
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all is not grass that fibreglass

ORIGINAL SIN AT THE WATER HOLE

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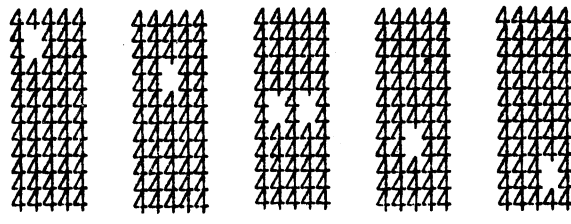
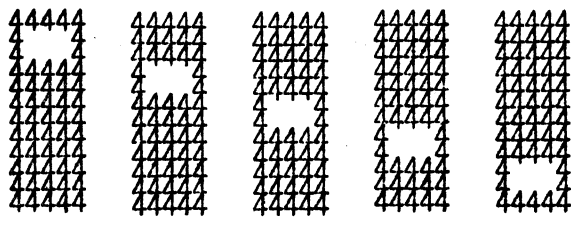
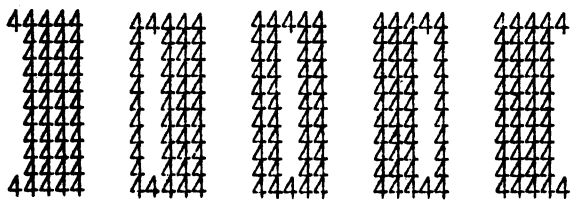
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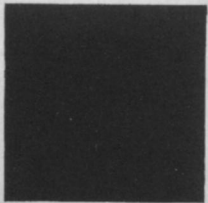
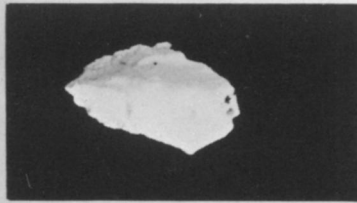
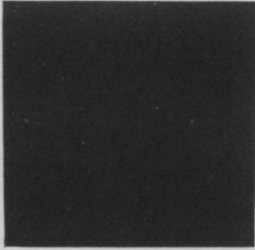
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plastic poem 1
plastic poem 2

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月 上



I come, and all the summer
 d brimming with life. There
 cheer in every face. The trees
 nce of the blossoms filled the
 walk with a bucket of white
He surveyed the fence, and the

STUVWXYZÆ&ABCD

MÉRIDIEN

Y morning had come, and all
 world was bright and fresh
 g with life. There was a song

she loves me

she loves me not

she loves

she loves me

she

she loves

she

light circle light circus
I seek light light I seek
I seek circus I seek circle
 light

cerchio
luce

luce
cercio

cercio
circio

luce

circio
luce

luce
cercio

cercio
cerchio

circle polar arctic circle polar antarctic circle ring circus

artico

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circolo

polare

circolo

polare

antartico



circolo

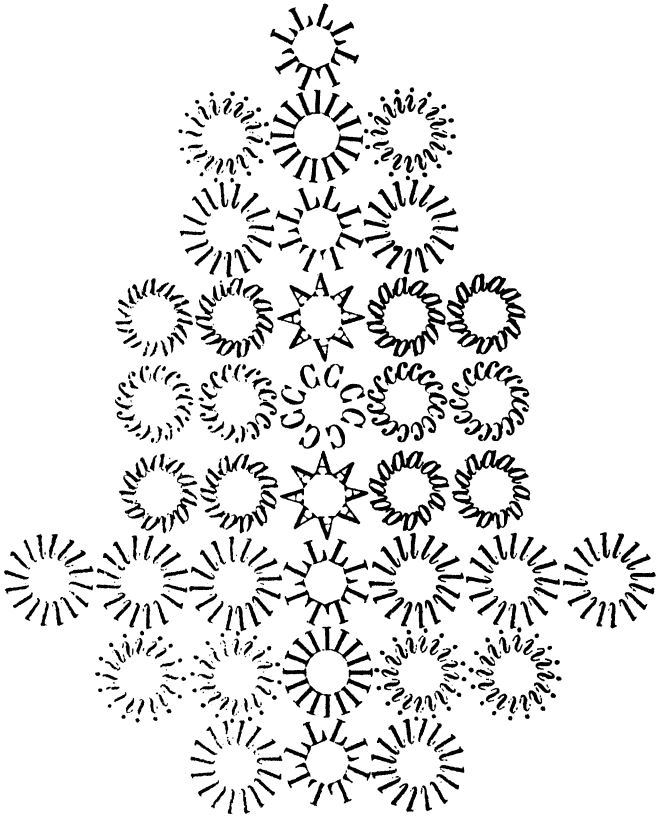


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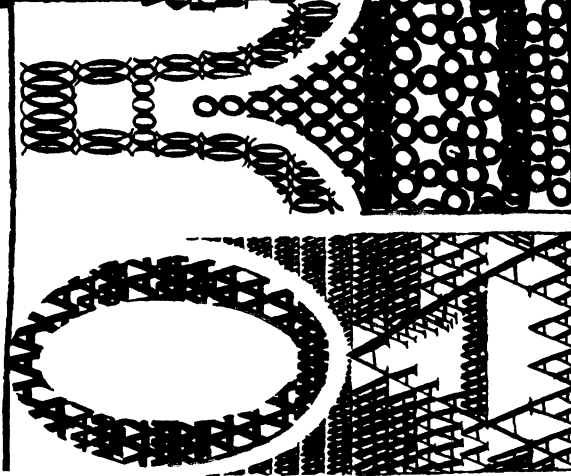
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lilac



DIRECTORIES HUNDREDS YEARS OLD
ALL NUMBERS OUT OF ORDER OR T



but mine own
tell me, O thou
where you feed
makest thy flock
why should I be
aside by the flocks
if thou know not
of the flock, and feed
perds, tents, I have com
to a company of horses
thy necks are com
my flock with chains
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of silver, while
at table, my
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night betwixt my breasts
cluster of camphire in the
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OTTER MANNNA AMAD HAITIA ANNA TANA
METHA AHMED MITA NOMAD ANNA TANA
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PAUSE FOR LAUGHS FOLKS' EMUTTER T
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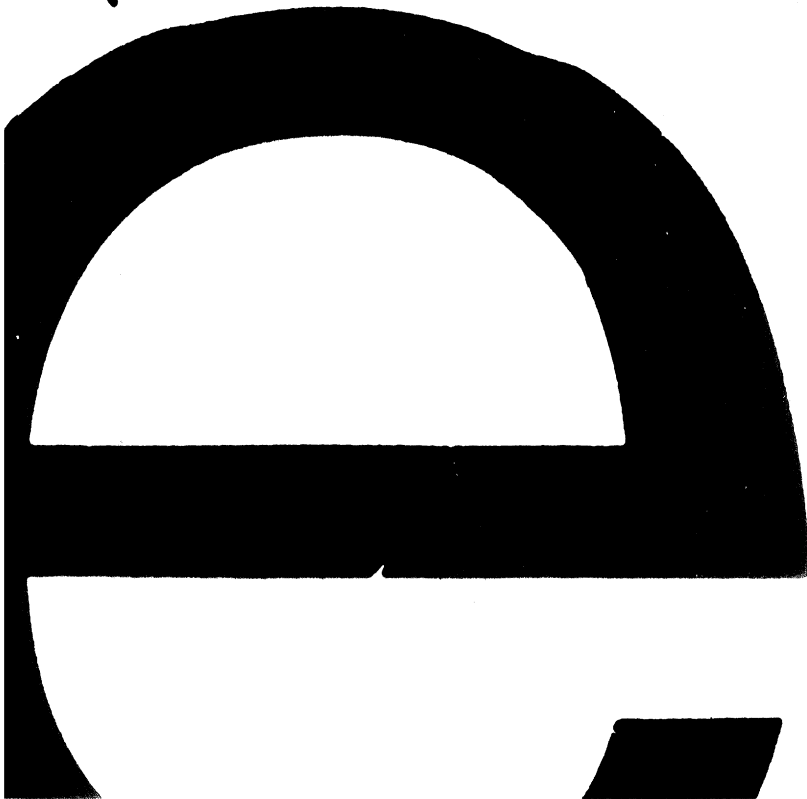
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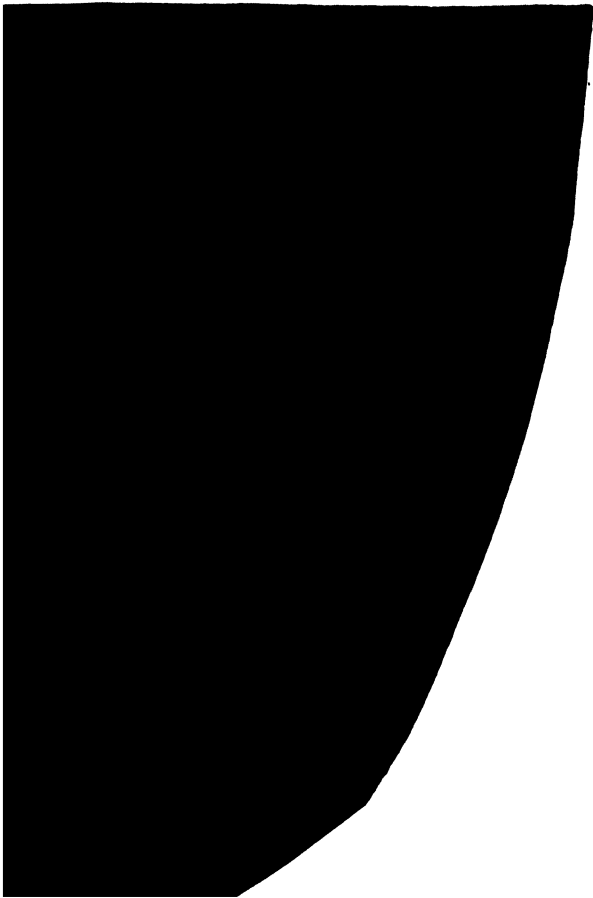
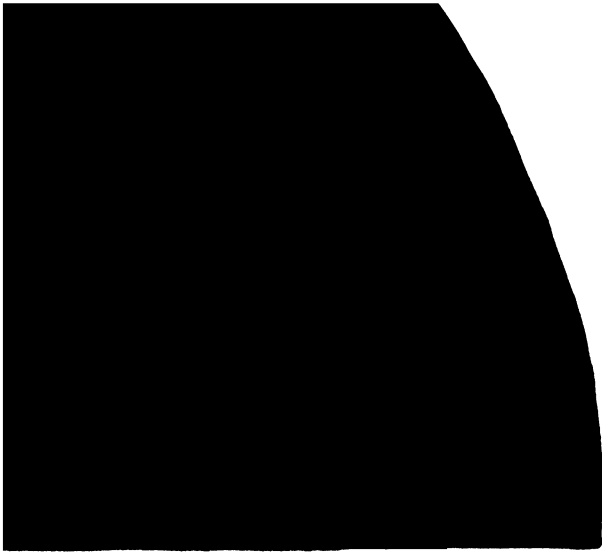
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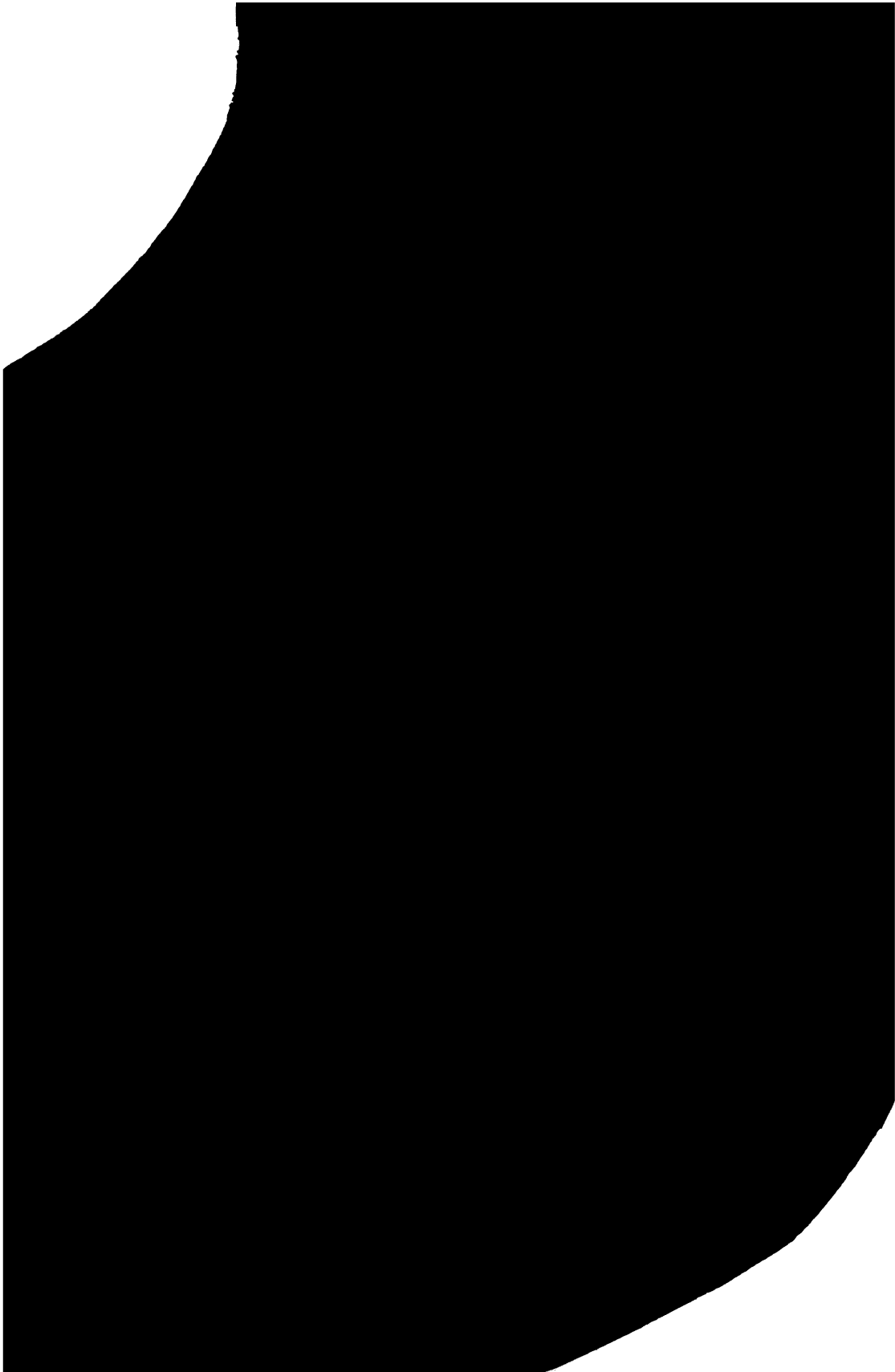
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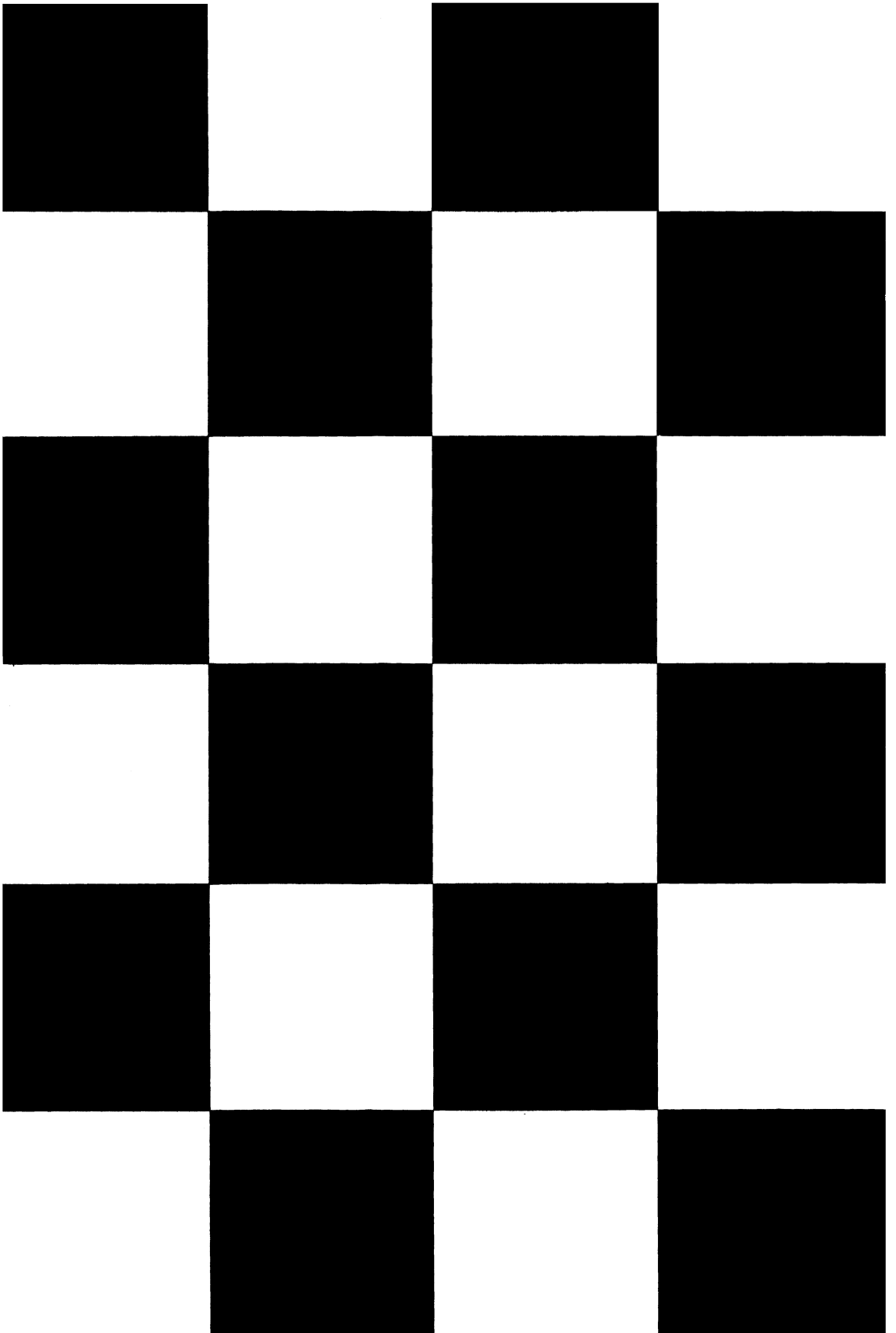
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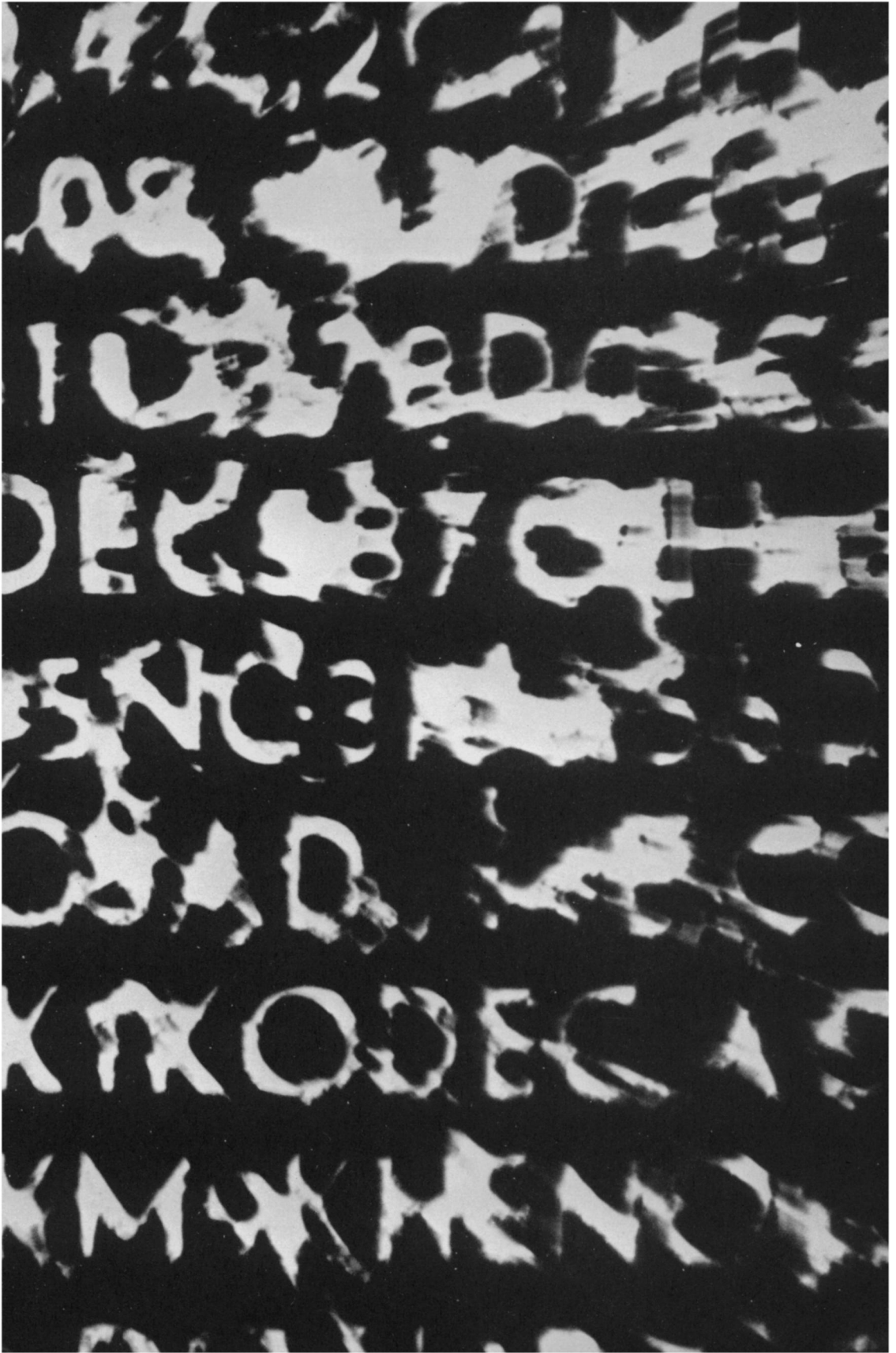




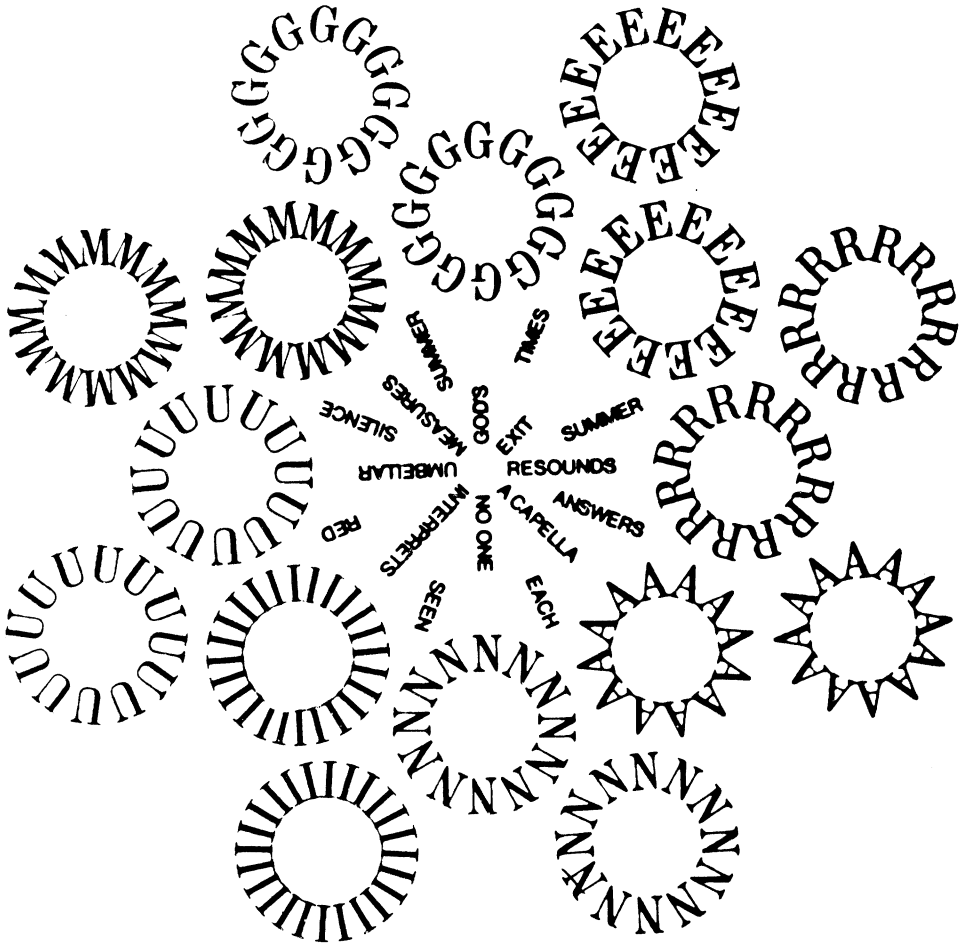


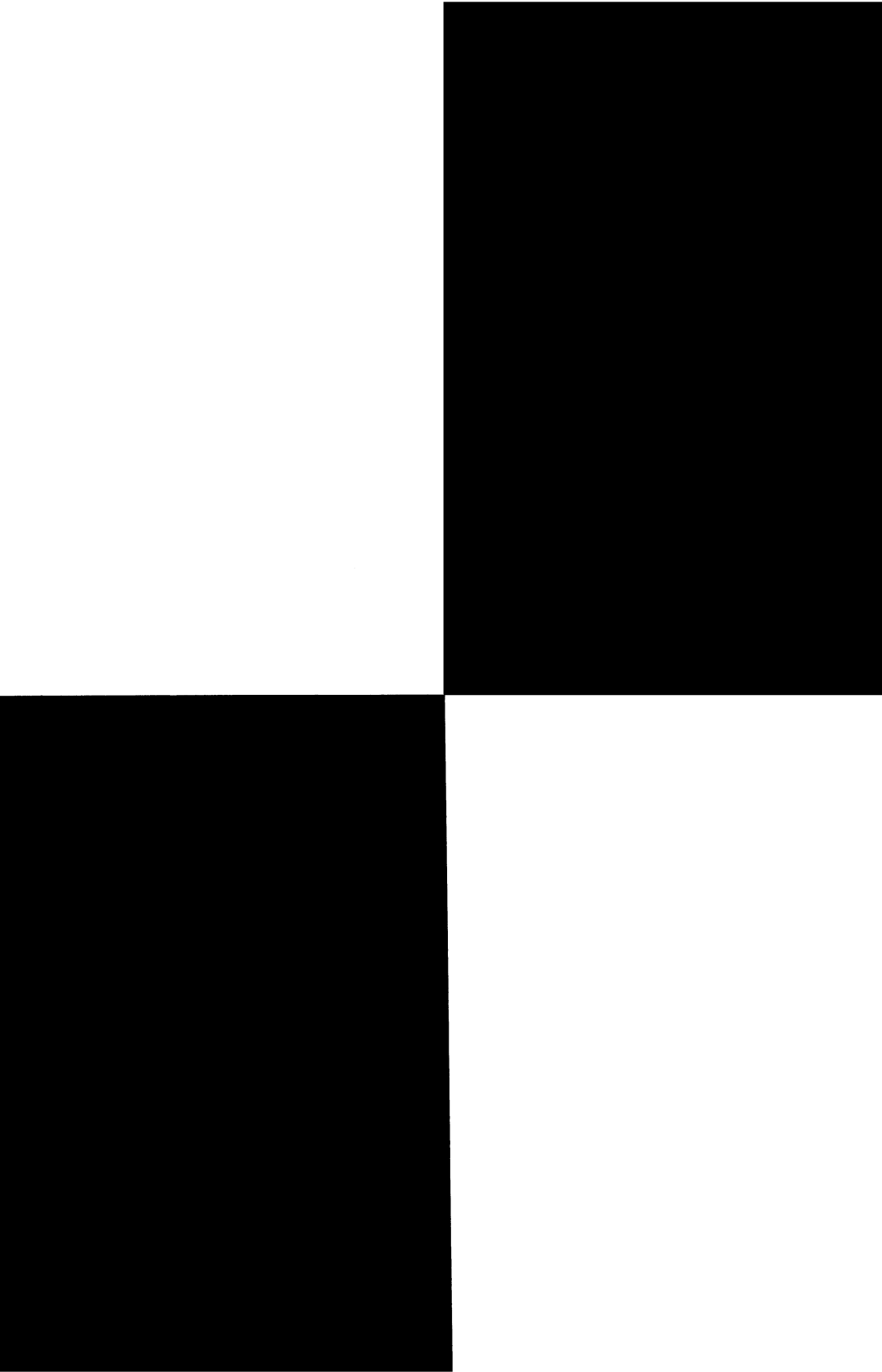
JAROSLAV MOLINA

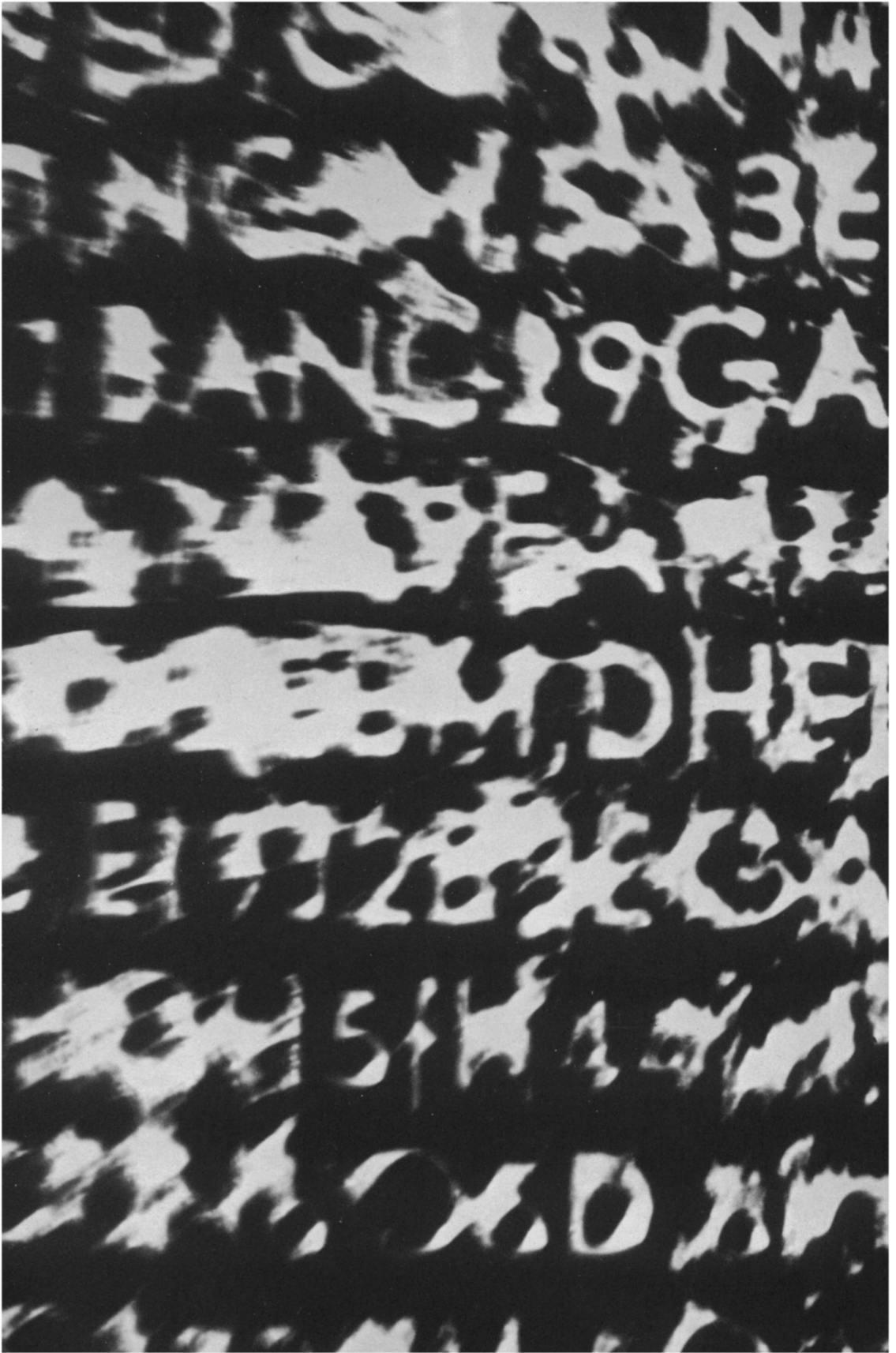
MARY ELLEN SOLT



<i>God's</i>	<i>summer</i>
<i>Exit</i>	<i>times</i>
<i>Resounds</i>	<i>summer</i>
<i>Acapella</i>	<i>answers</i>
<i>Noone</i>	<i>each</i>
<i>Interprets</i>	<i>seen</i>
<i>Umbellar</i>	<i>red</i>
<i>Measures</i>	<i>silence</i>







NOTE: The aim of this anthology has not been comprehensiveness, nor even (primarily) selectivity. Above all the objective was to illustrate some of the effects that could be produced by this new kind of poetry, to put together a concrete Book.

Book is an invention that is ideally suited for narrative material, therefore the problem was to make it work also for non-narrative material. The Book had to become an environment, had to be made transformable, out of its structure as a book, into a kinetic and generative art object.

None of this would have been possible without the help of Alain Arias-Misson, who undertook to contact poets in all parts of the world and who allowed himself to be used as a sort of postal clearing house. Leonard Shaykin, who has been travelling in Europe, helped set up the initial correspondence.

There has been a great deal of omission of extremely important poets. Some of this was due to production difficulties; other omissions resulted from the mystique which the organic concept eventually became. How much was due to editorial ignorance will be left to the judgment of those who are qualified.

Mr. Hiroaki Morino, the ceramicist at the University of Chicago's Midway Studios, was kind enough to do, with the five and dime brush made available to him, the calligraphy work accompanying the poems of Seiichi Niikuni and Kitasono Katué. The customary Notes on Contributors has been dispensed with for this issue because it was felt that its relevance for a primarily American audience would be even less than usual.

—EUGENE WILDMAN

anthology of concretism

\$1.00

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