FLOWERS IN CONCRETE
BY MARY ELLEN SOLT

PORTFOLIO EDITION

FOR LEO

1. White Rose 1963

White	*eyes*	*say*
Heart	*taught*	*today*
Intricate	*expectation*	*no one*
Tight	*teach*	*hears*
Ends	*silent*	*tell*
Entering	*gesture*	*eternity*
Secret	*toward*	*displays*
Orders	*soon*	*no such*
Remove	*each*	*heart*

2. Geranium 1963

God's	*summer*
Exit	*times*
Resounds	*summer*
A capella	*answers*
No one	*each*
Interprets	*seen*
Umbellar	*red*
Measures	*silence*

3. Lilac 1963

4. Wild Crab 1963

   Wind Intrudes Lifting Day
   Cantabile, cantabile

5. Lobelia 1964

6. Zinnia 1964

7. Forsythia 1965

8. Marigolds 1965

9. Dogwood: Three Movements 1965
   For Robert F. Heimburger, M. D.

   According to legend the dogwood once grew as tall and strong as the oak. So to its great disgrace it was chosen as the tree most suitable for the Cross. Christ, though, pitied the tree in its shame and sorrow and performed the miracle of the dogwood. Henceforth, he said, it would grow short and crooked so that never again could it be used to such ignominious purpose. Each spring it would bear white flowers of four petals in the shape of the Cross with the crown of thorns at the center. And the tip of each petal would be notched and stained in memory of the nails and blood.
   "Dogwood: Three Movements" attempts to relate the visual properties of the word to the shape of the flower as the symbol of suffering and its redemptive power, and to the laws of its growth in ascending planes of white.

   Silk screen cut by Lloyd Olcott from a calligraphic original by the poet.

Flowers in Concrete was first published in book form in December, 1966, typographic interpretation, design and printing by John Dearstyne, in the Graduate Design Program, Fine Arts Department, Indiana University. This portfolio edition, designed by Timothy Mayer, contains new poster versions of the poems prepared by the poet in the Design Program, Fine Arts Department, Indiana University.The poems were printed by silk screen process by the C. J. Mitchell Company, Bloomington, Indiana.

We wish to thank the following periodicals for permission to reprint the poems: *Poetry* for "Marigolds" and "Dogwood: Three Movements"; *Poor Old Tired Horse* (Scotland) for "White Rose; *Labris* (Belgium) for "Geranium," "Lilac," "Wild Crab," "Lobelia," "Zinnia," and "Forsythia."

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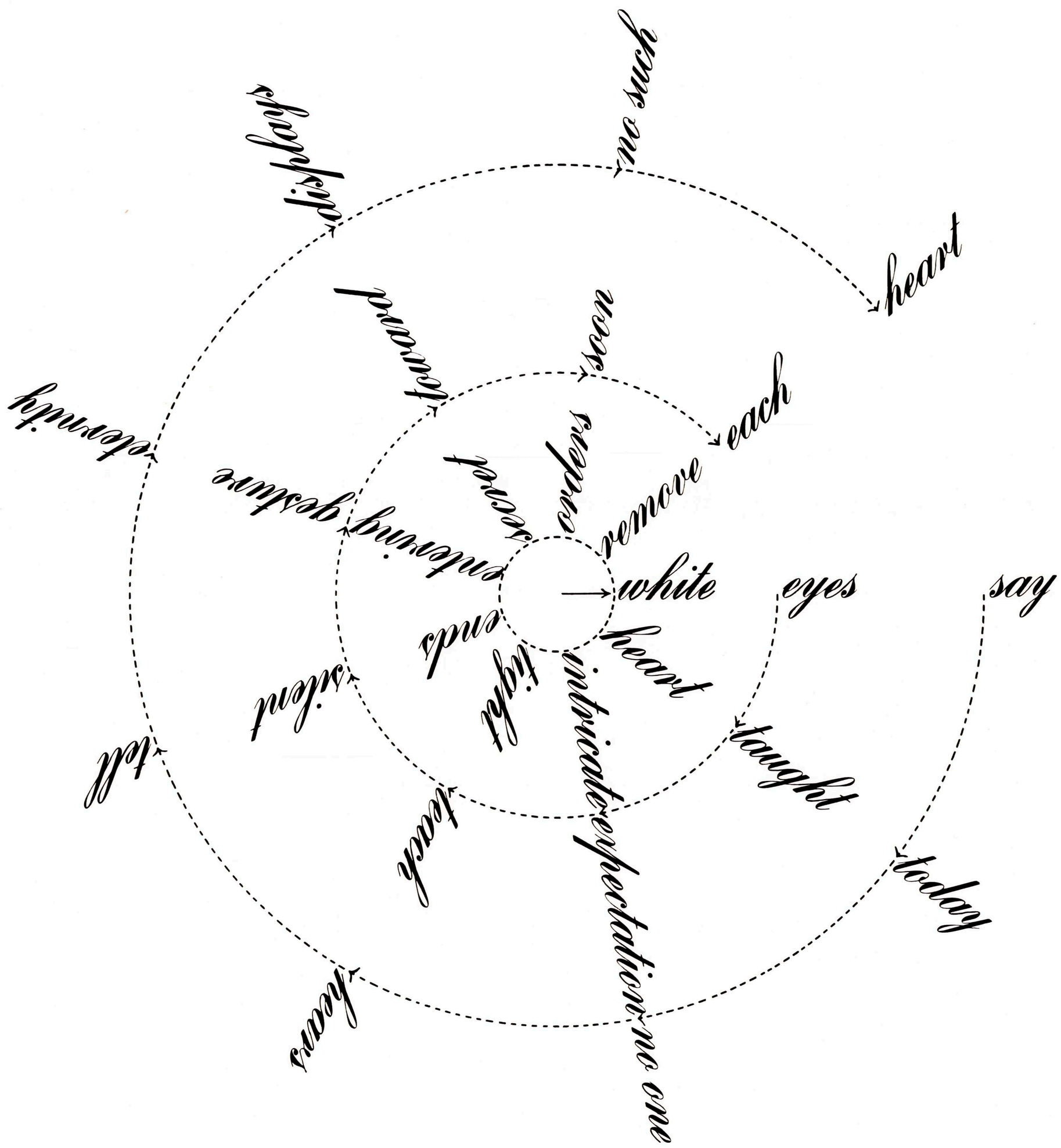
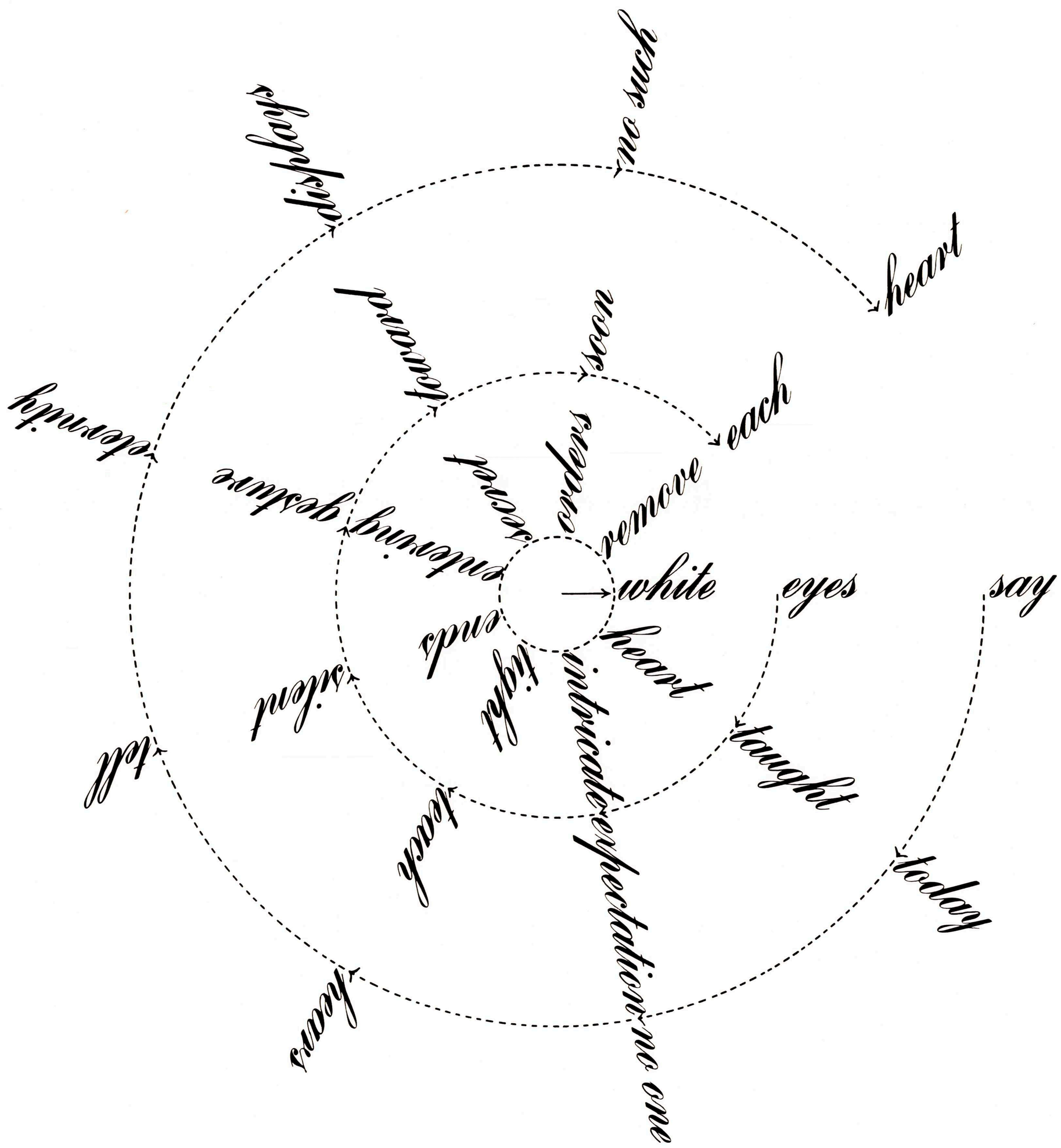
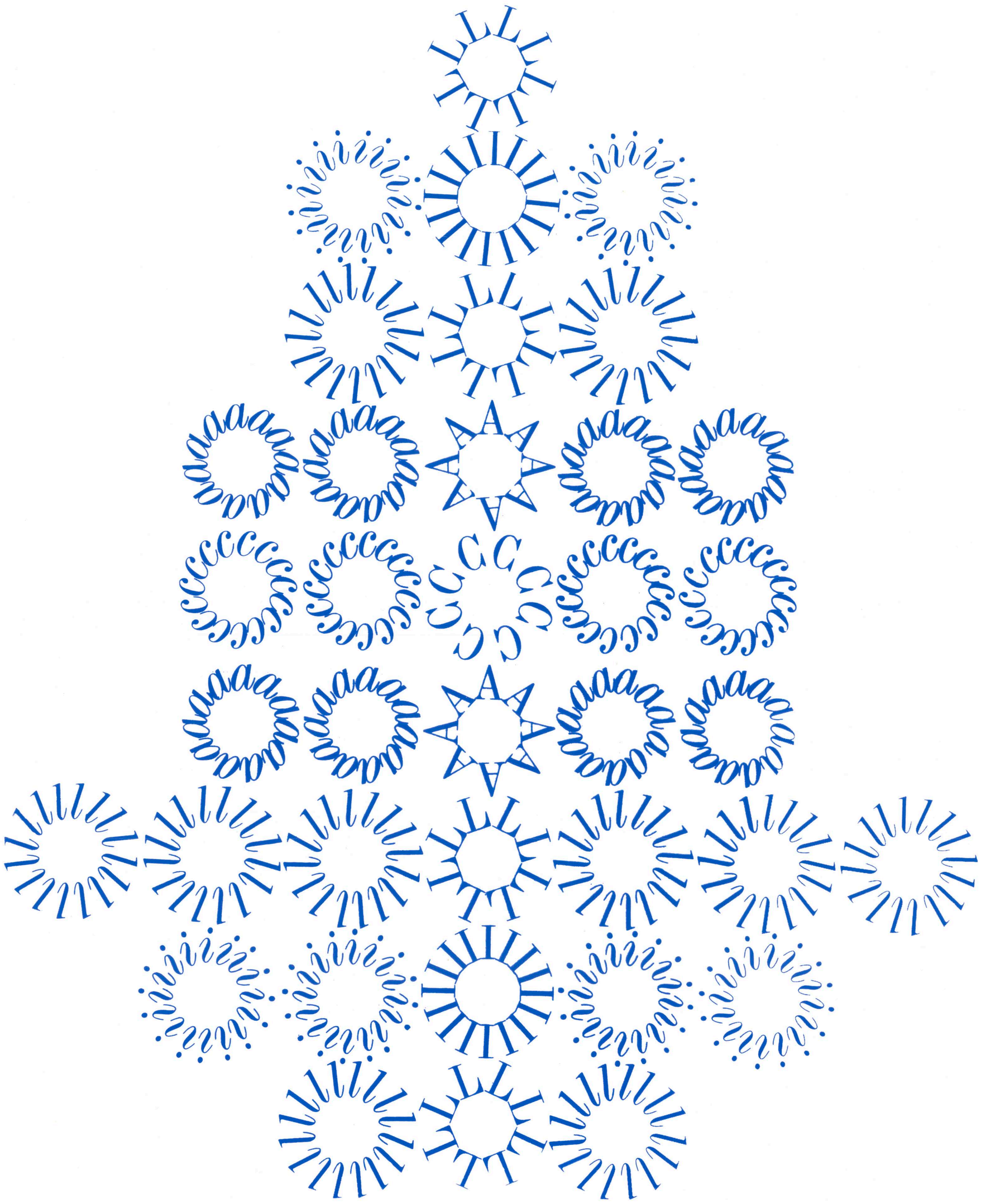
From an edition of 40 this is copy number 31



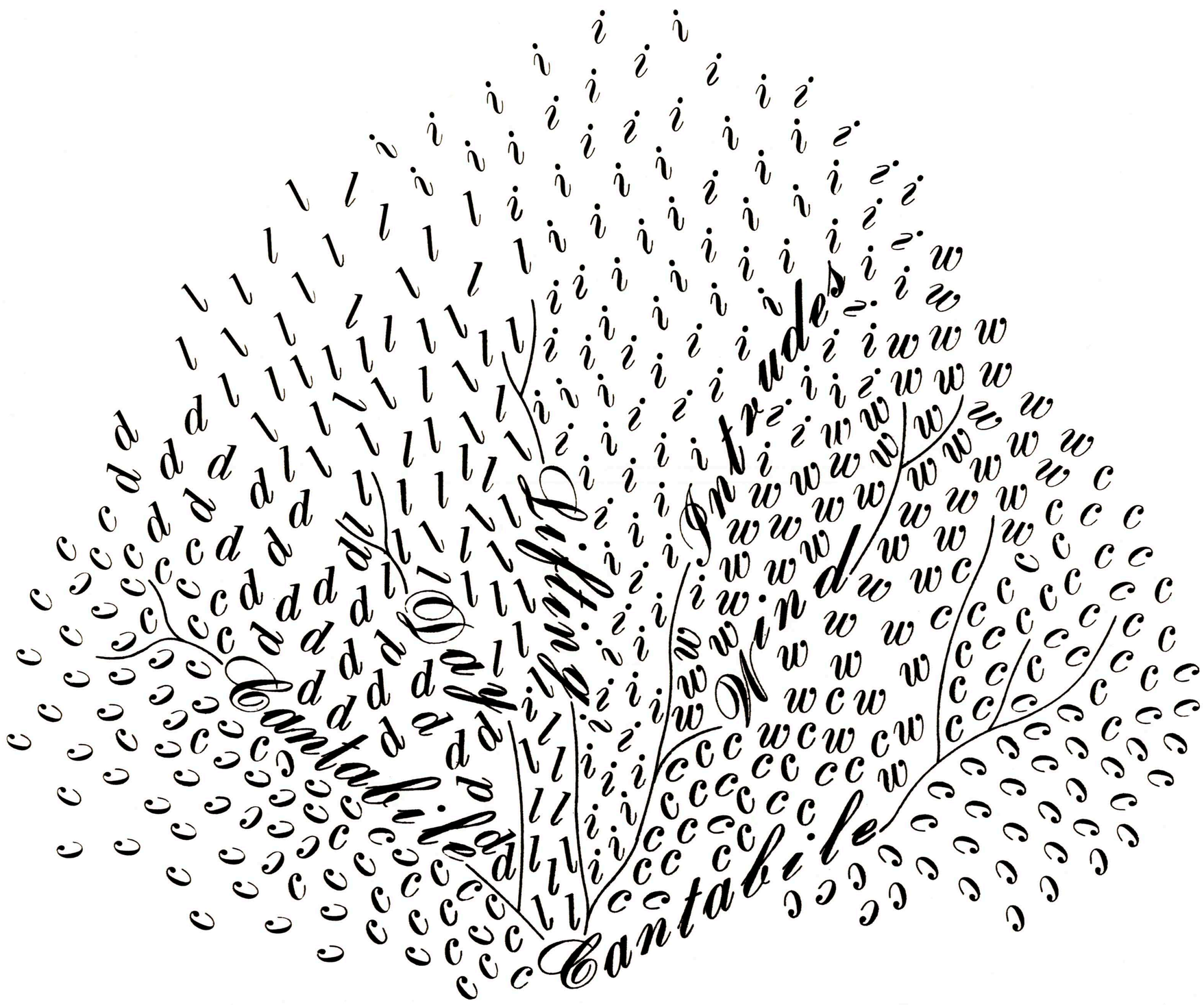
Mary Ellen Lott
White Rose



Mary Ellen Lott
White Rose



Mary Ellen Scott
Lilac

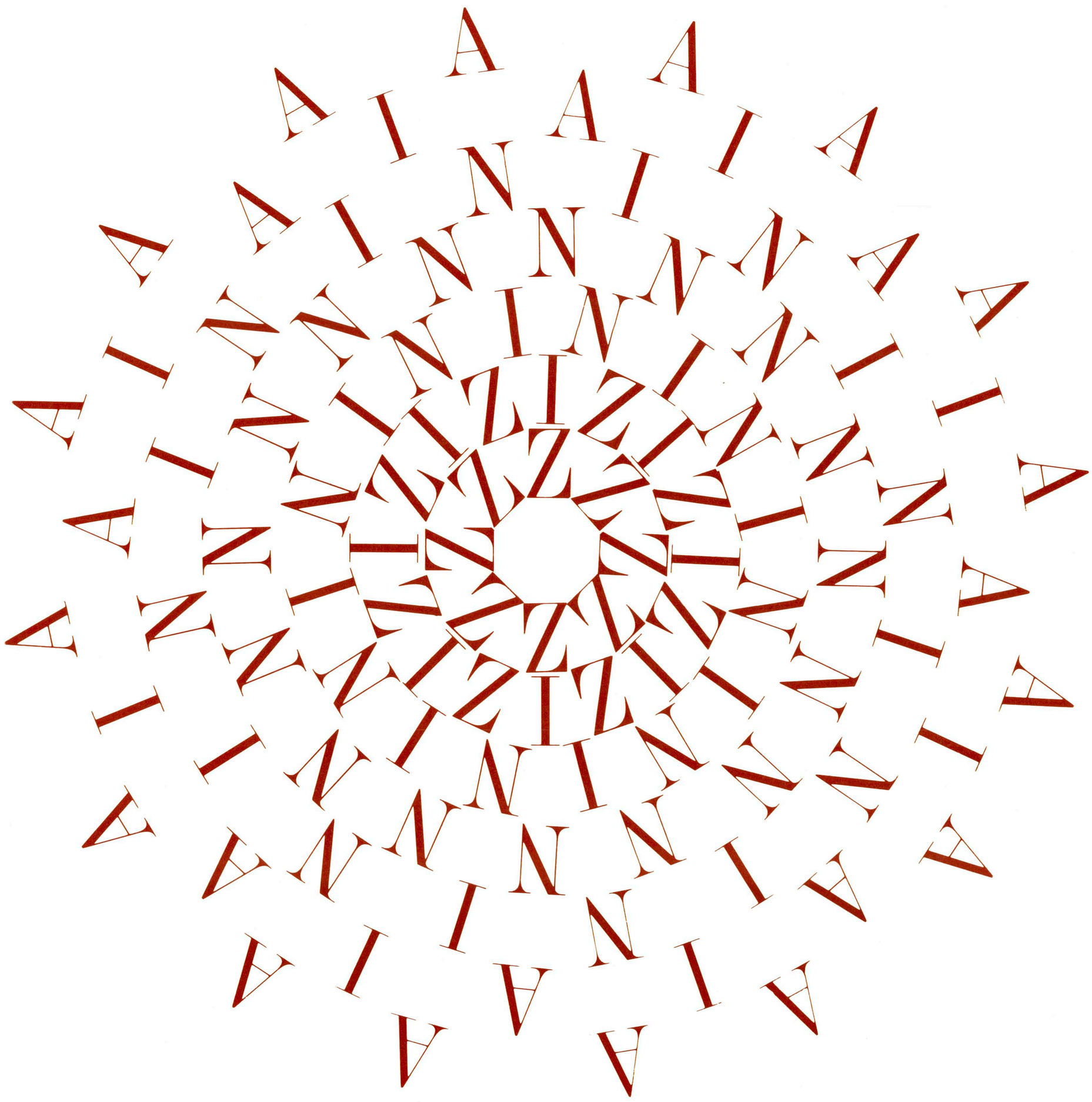


R
A
B

Mary Ellen Solt
Wild Oat

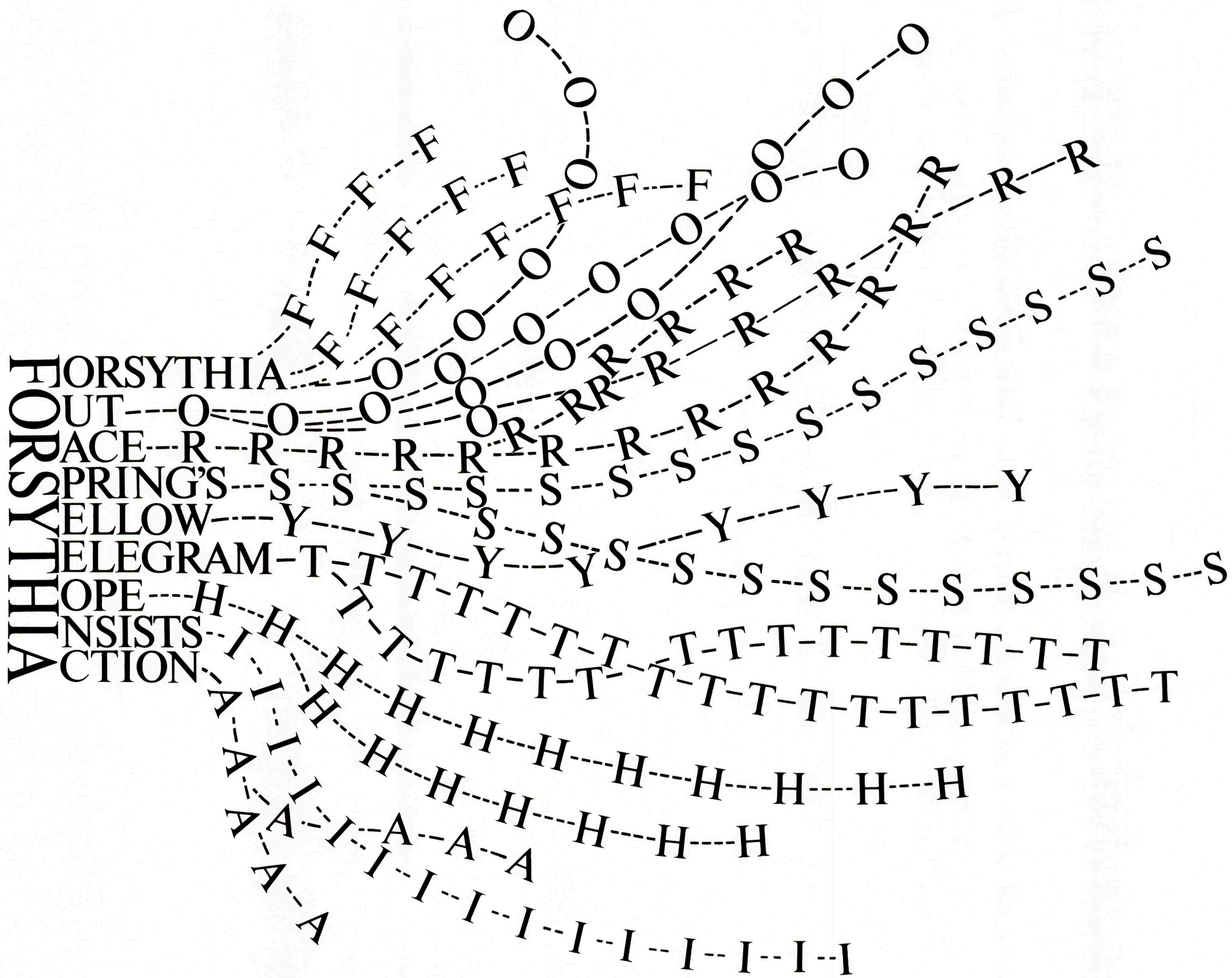
Lovers
Of
Blue
Elide
Loves
Instant
Annulment

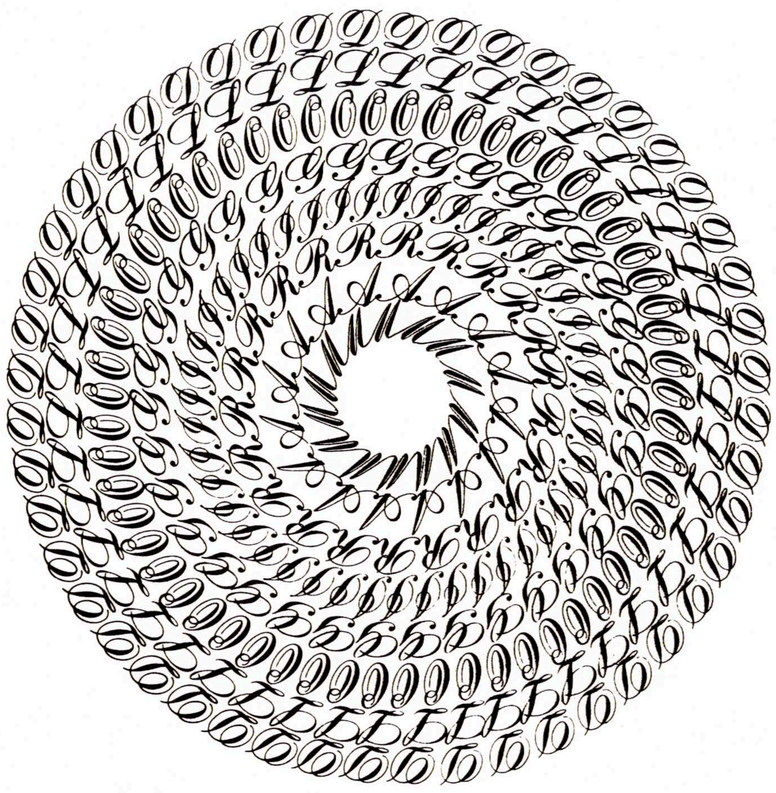
Mary Ellen Scott
Lobelia

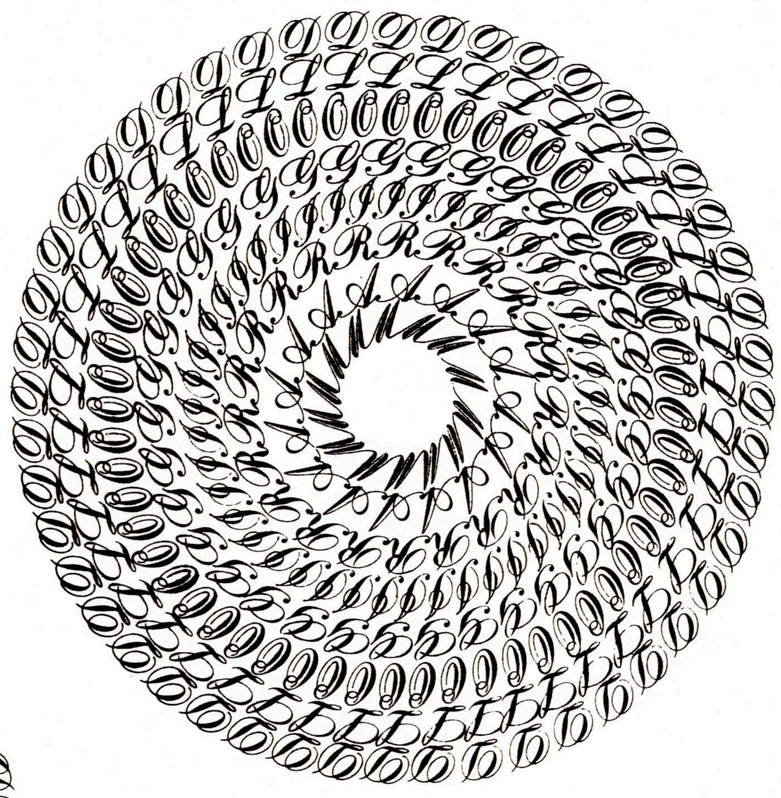


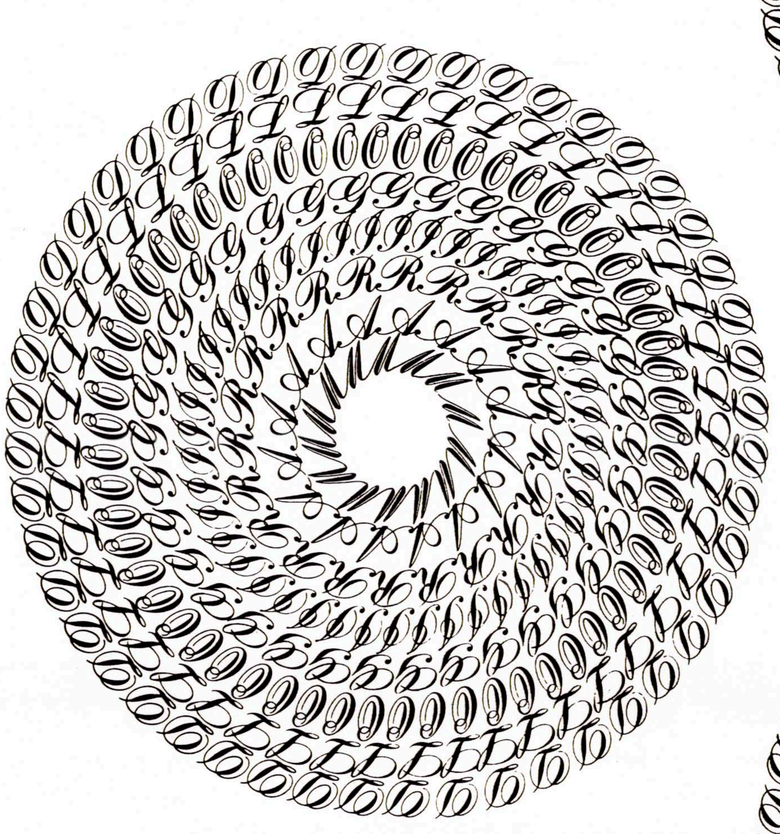
Mary Ellen Sell
Junior

FORSYTHIA

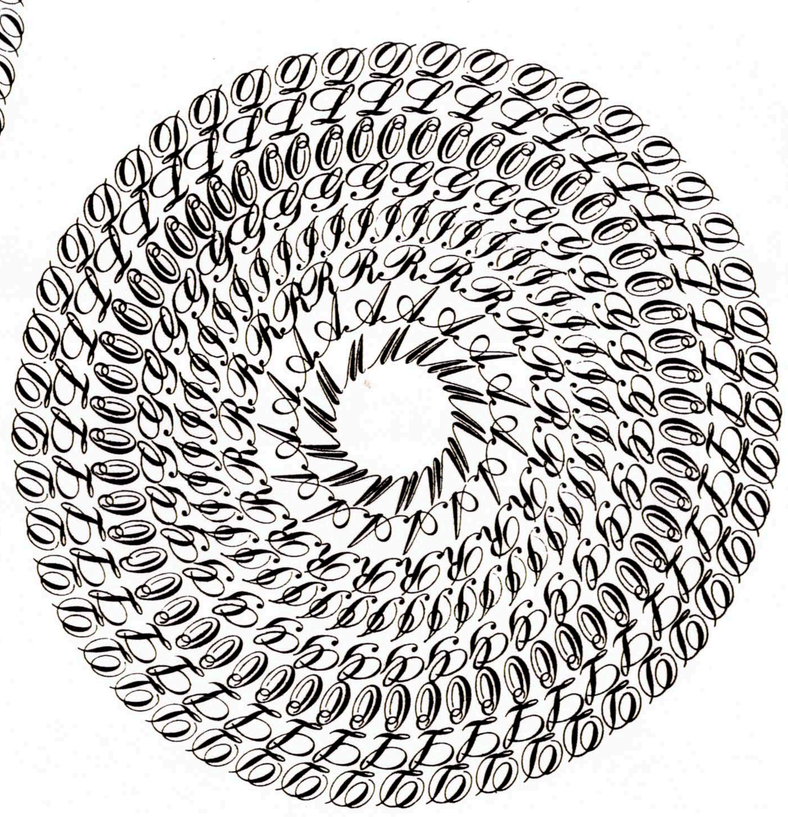

FORSYTHIA
FOUT
PACE
SPRING'S
YELLOW
TELEGRAM
HOPE
INSISTS
ACTION

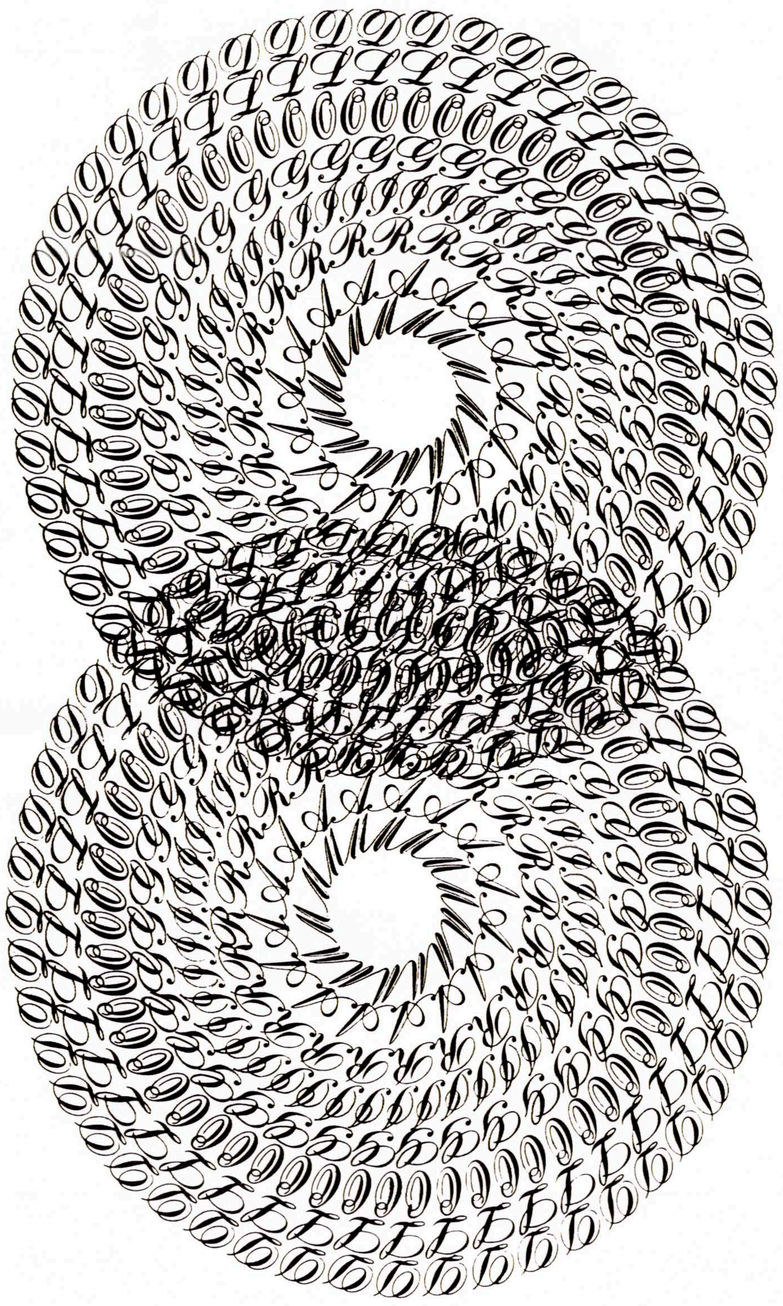


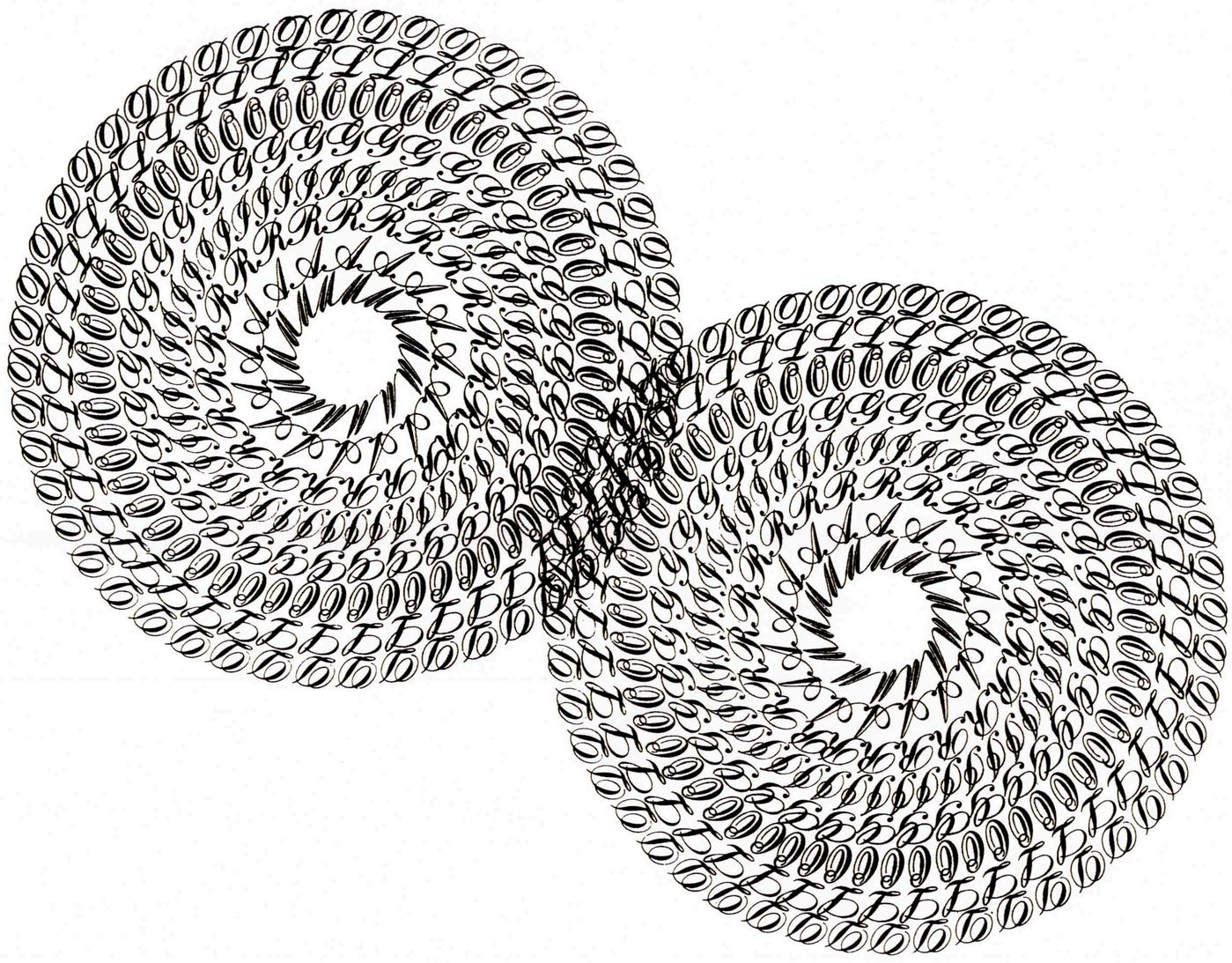




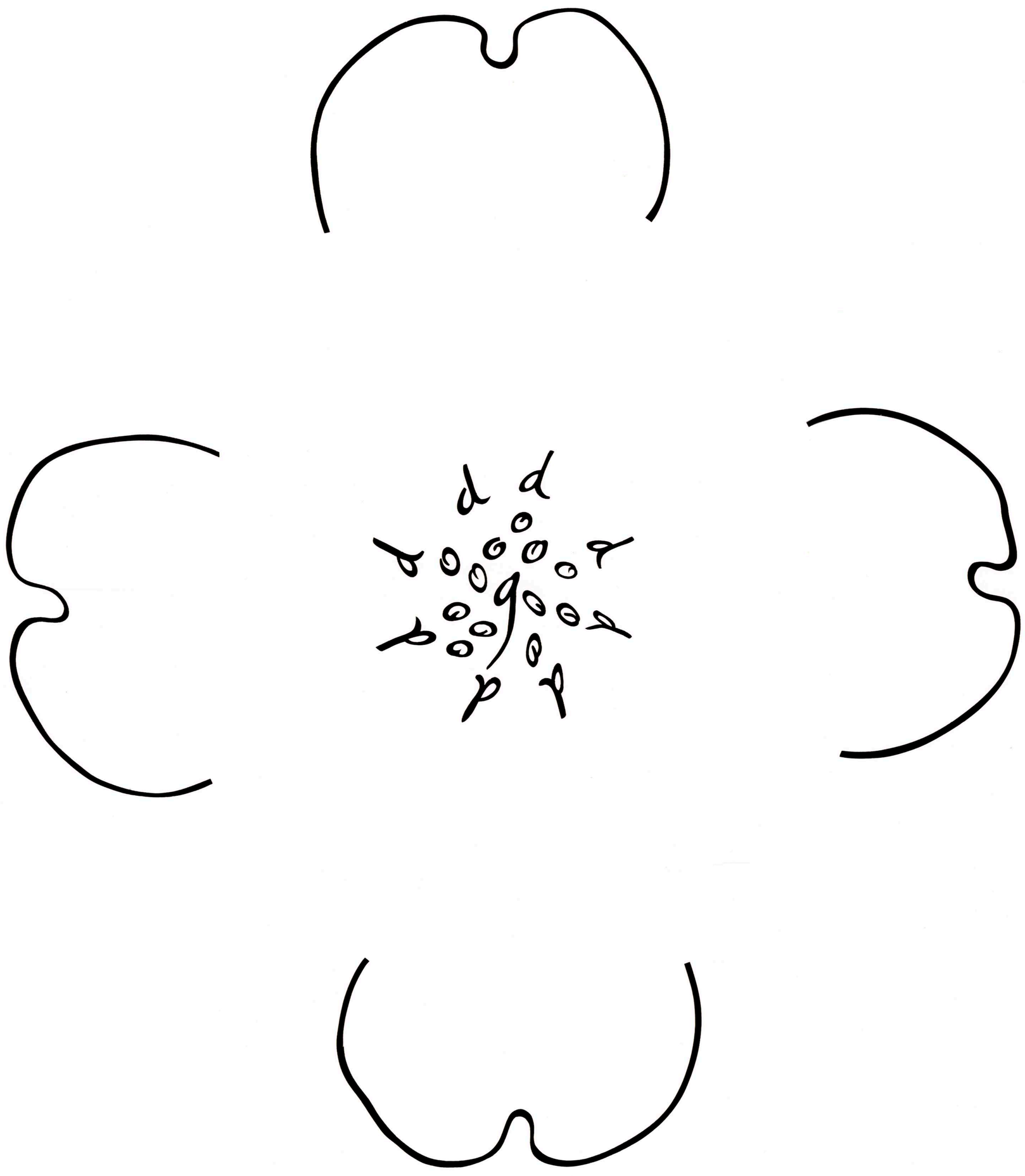
Magnificat
Aurioles
Rousing
Insensate
Grief
Oh
Long
Death
Suddenly



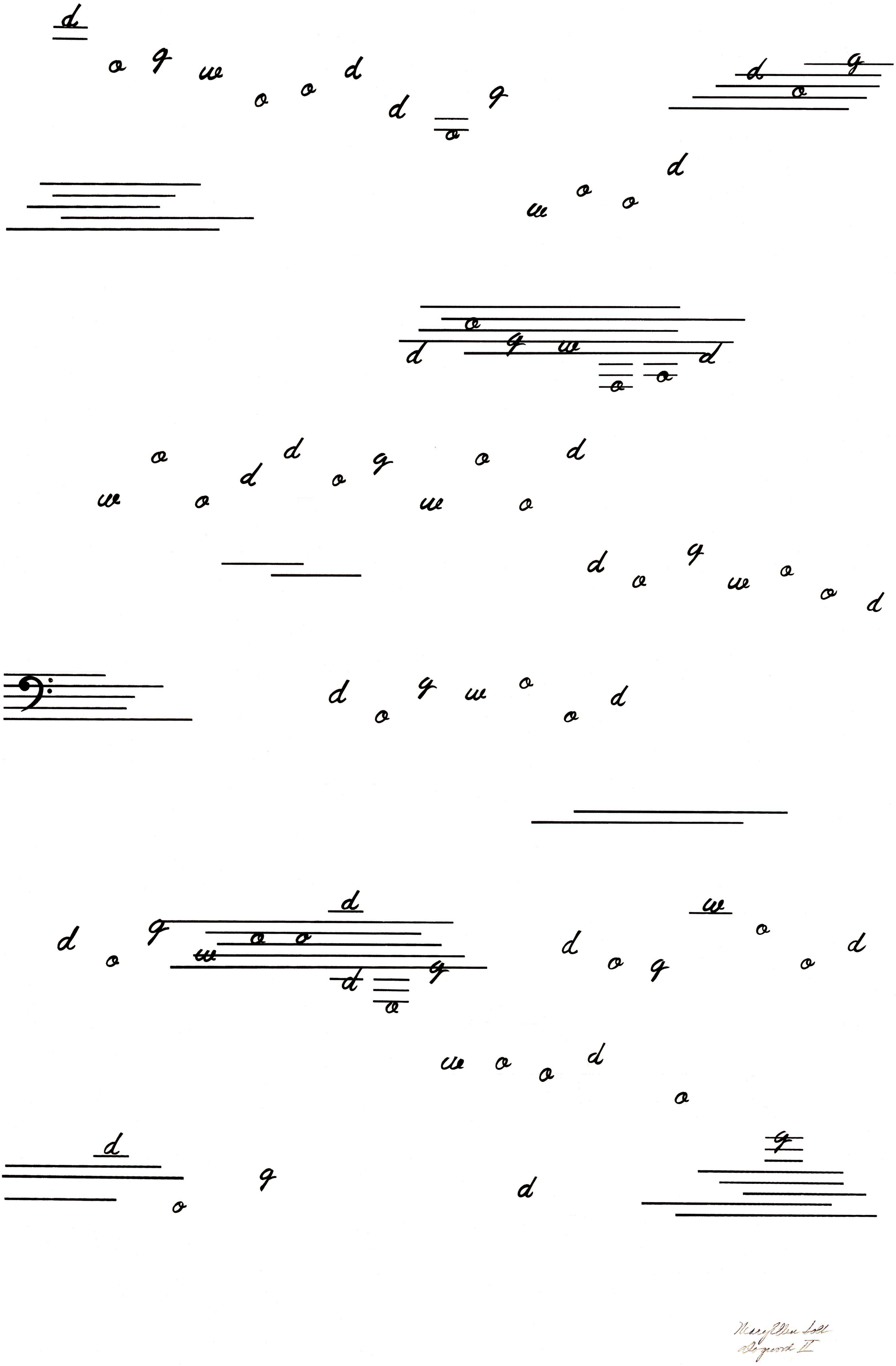
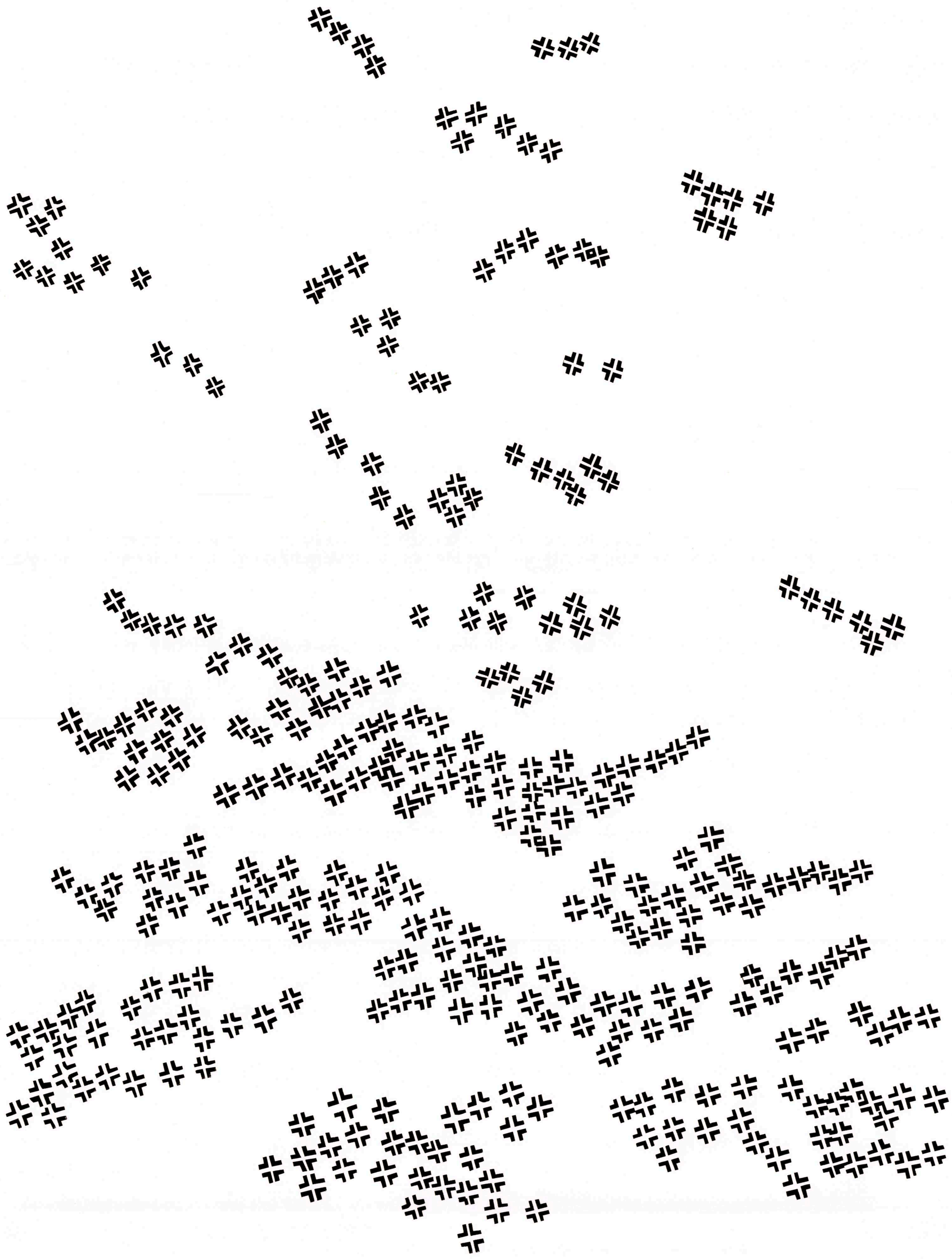




Mary Ellen Solt
Marigolds



Mary Ellen Scott
August I



Mary Ellen Lott
Elegant II