The book you are looking at is the largest **Anthology of Concrete Poetry** to appear to date, and the first major one to be published in the United States. **Edited by Emmett Williams**, one of the founders of the movement, and with the over-300 selections translated wherever possible from their original languages and glossed where translation would not be feasible, all supplemented by detailed biographies of the poets, the publishers of **Something Else Press, Inc.,** take great pride in presenting a cross-section of this most active of modern poetry movements and in introducing so many major writers from so many countries between these covers for the first time to the American reading public.

An Anthology of Concrete Poetry

An Anthology of

concrete

poetry

Edited by Emmett Williams

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Concrete Poetry

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Foreword and Acknowledgments

And what is Concrete poetry?

For those who make it, a modified version of the handy definition "poetry is what poets make" would be sufficient: Concrete poetry, then, is what the poets in this anthology make. But anthologies are not made for poets. They are made for the general reader. And the general reader, unfamiliar with the practices of the poets in this anthology, will not be put off so lightly. For him there must be at least the materials to help him formulate his own definition. To this end, there are comments by the poets on their poems, and biographies and bibliographies intended to lead him to the fuller body of material to which the present collection serves as an introduction. The editor's own definition—were he to attempt one—would place the emphasis on *poetry* rather than on *Concrete*. Concrete as opposed to what? Abstract? Analogies with the visual arts de-emphasize the poetic element in favor of the visual, which is but a single (though consequential) aspect of the new poetry. Yet it has been labeled (and the general reader will probably come to the book with some such preconception) a return to the poem as picture: to the *Calligrammes* of Apollinaire, the mouse's tail in *Alice*, the permutational poems of the cabalists, the anagrams of the early Christian monks, the *carmina figurata* of the Greek Bucolic poets, the pattern poems of the Babylonians, picture-writing itself. Indeed, the poem as picture is as old as the hills, or the men who once lived in them, scratching their histories and fantasies in preliterate strokes on the walls of caves.

But the makers of the new poetry in the early fifties were not antiquarians, nor were they specifically seeking the intermedium between poetry and painting, the apparent goal of so many of their followers. The visual element in their poetry tended to be structural, a consequence of the poem, a "picture" of the lines of force of the work itself, and not merely textural. It was a poetry far beyond paraphrase, a poetry that often asked to be completed or activated by the reader, a poetry of direct presentation—the *word*, not *words, words, words* or expressionistic squiggles—using the semantic, visual and phonetic elements of language as raw materials in a way seldom used by the poets of the past. It was a kind of game, perhaps, but so is life. It was born of the times, as a way of knowing and saying something about the world of *now*, with the techniques and insights of *now*.

The confused geography of its beginnings reflects the universality of its roots. Eugen Gomringer, a Bolivian-born Swiss, was the acknowledged father of Concrete poetry. He called his first poems in the new style, written in 1951, "constellations." The "constellations" were similar to, but uninfluenced by, the semantico-visual poster poems of Carlo Belloli, protégé of F. T. Marinetti, the founder of Futurism, published in 1948. When Gomringer and the Noigandres poets of São Paulo, Brazil, agreed upon the name "Concrete" to describe the new poetry in 1956, they were mutually unaware that Öyvind Fahlström (who spent the first three years of his life in São Paulo!) had published the first manifesto of Concrete poetry—*manifest for konkret poesi*—three years earlier in Stockholm. While Diter Rot, German-born and Swiss-bred, was publishing his "ideograms" in geographically remote Iceland, and Carlfriedrich Claus was experimenting with *Klang-gebilden* and *Phasen* in politically remote East Germany, in Vienna, Concrete poetry was developing out of the collaborative efforts of a composer, Gerhard Rühm, an architect, Friedrich Achleitner, a jazz musician, Oswald Wiener, and the poets H. C. Artmann and Konrad Bayer. In 1957, the year Haroldo de Campos of Brazil introduced Concrete poetry to Kitasono Katue of Japan, a Romanian-born artist, Daniel Spoerri, leader of the "Darmstadt Circle" of Concrete poets (which included a German dramaturgist, Claus Bremer, and an American expatriate, Emmett Williams), published the first international anthology of Concrete poetry.

A decade later, after the Concrete "renaissance" in England, Germany and Sweden during the early sixties, and the growing interest in the new poetry in such diverse social settings as Czechoslovakia, France, Spain and the United States, the poet Jonathan Williams could write, with apparent justification: "If there is such a thing as a worldwide movement in the art of poetry, Concrete is it."

The "international movement," however, is blessed with a disunity that unshackles it from the aims and aesthetic principles of the·many manifestos it has engendered; a mixed blessing, to be sure. Poets of a feather flock together, perhaps (at least during the exhibitions of "Concrete" and "visual" poetry that yoke them together with increasing frequency throughout the world); fortunately, however, they do not all sing the same song. Side by side are militant social reformers, religious mystics, lyricists of love, psychedelic visionaries, engaged philosophers, disinterested philologists and poetypographers. Such diversity, reflected in the pages of this anthology, may seem to rob the label "Concrete" of any concrete meaning whatsoever. On the other hand, it shows the extent to which the dynamic concepts of the new poetry have been accepted as a *Poetics* valid for our time.

*   *   *   *   *

The editor wishes to thank the poets in general for making the anthology possible. He feels compelled, however, to express particular gratitude to Haroldo de Campos, for bringing Portuguese—and Japanese—poems to life through his translations and notes prepared especially for this anthology; to Dick Higgins, the publisher, whose idea the book was in the first place; to Edwin Morgan, for the use of his English versions of the Noigandres poets; to Ian Hamilton Finlay, for transatlantic friendship and encouragement; and to Eugen Gomringer, The Noigandres poets, Hansjörg Mayer, Pierre Garnier and Henri Chopin for permitting the editor to pick and choose from the works they had the courage, and the wisdom, to publish in their periodicals and anthologies through the years.

Thanks are also due to the following poets and publishers for permission to reprint previously published poems and statements. Page numbers refer to the pages in this anthology.——

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MATTHIAS GOERITZ—*Edition Hansjörg Mayer*, for page 122, from *mensajes del oro* (futura 1), 1965; Kati Horner for the photograph on page 123.

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baum

bim

baum

bim

baum

bim

bim

An Anthology of Concrete Poetry

Friedrich Achleitner (1957)

[faded text]

baum

bim

baum

bim

baum

bim

bim

Friedrich Achleitner (195?)
"*baum-bim* is a confrontation of the words *baum* (tree) and *bim*, which is used in German with *bam*: *bim-bam* is for children a synonym for a bell or the ringing of a bell, a sound-painting word. In this constellation the word is used in two ways:
1) *baum = baum*
2) *baum = bam*
so that we get a tension between the two meanings." (F.A.)

ruh

und

ruh

und

ruh

und

ruh

und ruh und ruh und ruh und

ruh

und

ruh

und

ruh

und

ruh

Friedrich Achleitner (1959)

"In 'ruh und' there is a contrast between the meaning of 'ruh' (calm) and the movement of the rhythm, which speeds up in the horizontal part of the constellation." (F.A.)

Friedrich Achleitner (195?)

rot = red
anstatt = instead of

One of the classics of pure concrete. The plot thickens when the poem is printed with each *rot* in a different color.

rot
anstatt
rot
anstatt
rot
anstatt
rot
anstatt
rot
anstatt
rot

ge waida
ge waida
ge waida

ge ge waida
ge ge waida
ge ge waida

ge waida ge
ge waida ge
ge waida ge

ge ge waida ge
ge ge waida ge
ge ge waida ge

kim

Friedrich Achleitner (1959)
ge = gehe = walk, go
waida = weiter = further, farther
kim = komme = come
(Viennese dialect)

yo.

yo? o no!

yo, no, o no.

yo o yo no, o no no!

yo no. o no. o yo no, yo.

yo no o yo yo, o yo no o no.

yo no. o no o yo no, no, o yo no.

yo yo, o no no, o o o no yo o yo no no yo.

o yon o oy no o yon non o yono ooo noyo oyo on

noyo oyo ono, yonoy oy yoy ono yon no non noyo yon

óyonó nóyonó yon noy yoyo noyon onóyon noo oon onon noyon

yonnoy onóyonoy yoyóyno yoyóyono onoyóyonó yonno yonno oyónno yoyn

yoono oyóonoyoo oyonóonoyóyono yonnóyonóono oynnonóonoyo oyonnoyóononoy

oyóyoyóyo onóyonoyono noyónono onnóyonno oyyonnónonoyo yóyonoyónoyonono ono

yoyn nóynoyóyn óynonnóyonoyn oynoyn yóynoyoyóynonono oy yoyyóynonoyóynonoyo yóynyo

oyono oynyónono nyonoyónyo yónynyónyo yónyónyó o yónynyyónno nyónnonyny ynnyónón nyyónyó

oyn. yoo. ono. yoynyo. noy. noyyon. onnoy? o. yoyono. oon. y. o. o. no. nyo. ool y. o. nn.

Alain Arias-Misson (1966)
"egospeak," a bilingual sound poem.

Alain Arias-Misson (1966)
A "found" poem.

Sur la Beauté et la Variété des Erections

PINUS SYLVESTRIS

PINUS MITIS

PINUS CEMBRA

PINUS PUMILIO

PINUS BRUTIA

PINUS EXCELSA

PINUS SABIANA

PINUS TADEA

PINUS PONDEROSA

PINUS RESINOSA

PINUS HALEPENSIS

PINUS STROBIS

PINUS MONTEZUMAE

PINUS PINEA

PINUS PALUSTRIS

PINUS OCCIDENTALIS

PINUS PINASTER

PINUS MACROCARPA

PINUS LARICIO

PINUS LAMBERTIANA

PINUS STROBUS

PINUS AUSTRIACA

PINUS PYRENAICA

PINUS INSIGNIS

PINUS LONGIFOLIA

PINUS GERARDIANA

PINUS CANARIENSIS

skaglum
hackbraut
griffel
grootpot
potter
squint

kieloog
rjothe
lobb
burr
filburr
muuskarp
pillock

maugster
seekrey
benwahl
kilpo
duunkilp
rip

H. C. Artmann (1954)

"fische: katwijk an see" catalogues fish found in the waters off a resort in Holland.

in meinem garten verbluten
die drosseln des wahnsinns
aus geometrischen fontänen
die drosseln des wahnsinns
in meinem garten verbluten
aus geometrischen fontänen
aus geometrischen fontänen
verbluten in meinem garten
die drosseln des wahnsinns
in meinem garten verbluten
die fontänen des wahnsinns
aus geometrischen drosseln
die geometrischen drosseln
in meinem garten verbluten
aus fontänen des wahnsinns
aus geometrischem wahnsinn
verbluten in meinem garten
deine drosseln zu fontänen

H. C. Artmann (1954)
in meinem garten = in my garden
verbluten = bleed to death
die drosseln = thrushes, snowball trees
des wahnsinns = of madness
aus geometrischen fontänen = from geometrical fountains
deine = thy
zu = at
A gradual displacement of modifiers changes and expands the imagery.

a t é
i
c
e s t
a
c a
e s t
i
c a
e t c
a
c

VVVVVVVVVVVVV
VVVVVVVVVVVVE
VVVVVVVVVVVEL
VVVVVVVVVVELO
VVVVVVVVVELOC
VVVVVVVVELOCI
VVVVVVELOCID
VVVVELOCIDA
VVVELOCIDAD
VELOCIDADE

Ronaldo Azeredo (1957)

"The Futurists tried to paint motion. It was an iconic motion, imitative of reality, like, for example, Cesare Simonetti's 'Treno in corsa,' which has the shape of a projectile. Azeredo's poem has a different purpose: its dynamic structure moves— and by itself. We may only think of a kind of abstract iconography. The reiteration of VVV—a vertiginous *decrescendo*—gives on the visual level the same semantic information achieved by the final line of the poem." (Haroldo de Campos)

Ronaldo Azeredo (1957)
como o vento = like the wind
comovido = commoved
com o ouvido = with the ear
como o vivo = like the living
locomovido = locomoted
ou vindo = or coming

como   o   vento

comovido

com   o   ouvido

como   o   vivo

locomovido

ou vindo

ruaruaruasol

ruaruasolrua

ruasolruarua

solruaruarua

ruaruaruas

Ronaldo Azeredo (1957)
"The sun's rays disclosing themselves along the street. In the last line, the blank conveys the solar information, and the s, first letter of sol/sun, pluralizes ruas/ streets. The process becomes endless." (Haroldo de Campos)

corpo a pouco

pouco a corpo

corpo a pouco

pouco a corpo

Ronaldo Azeredo (1960)
corpo = body
a = to
pouco = little
corpo a corpo = body to body
pouco a pouco = little by little

```
i m m e r        m a n n        d o m i n i
m m e r        m a n n        d o m i n i
m e r        m a n n        d o m i n i        k
e r        m a n n        d o m i n i        k u
r        m a n n        d o m i n i        k u s
m a n n        d o m i n i        k u s
m a n n        d o m i n i        k u s        z
a n n        d o m i n i        k u s        z i
n n        d o m i n i        k u s        z i m
n        d o m i n i        k u s        z i m m e
d o m i n i        k u s        z i m m e r
d o m i n i        k u s        z i m m e r
d o m i n i        k u s        z i m m e r        m
o m i n i        k u s        z i m m e r        m a
m i n i        k u s        z i m m e r        m a n
i n i        k u s        z i m m e r        m a n n
n i        k u s        z i m m e r        m a n n
i        k u s        z i m m e r        m a n n        d
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Stephen Bann (1964)

" 'Dominikus Zimmermann' was inspired by the beautiful 18th century parish church of Steinhausen built by Zimmermann, and the inscription on the organ loft which contained the name followed by the description *architect, plasterer*. The separation of Zimmermann's functions of creating a structure and decorating its interior, which in this church were combined with such harmony, provided Bann with a model of artistic unity. . . . Within the conventions of concrete poetry Bann has explored the graphic and phonetic potentials in the name. The diagonal lines of each letter evolve into a pattern although there is no dominant formal structure. There are two messages divided by a central diagonal—*immer*

st. eeples

Stephen Bann, "Landscape of St. Ives, Huntingdonshire" (1966)
Compare this poem with Ian Hamilton Finlay's "Horizon of Holland" and Aram
Saroyan's "Ian Hamilton Finlay."

mann, *domini* and *zimmermann*. The first is a suggestion of the dedication of the
architect to a spiritual ideal of the eternal nature of his achievement; the second
celebrates the simple human function of his creation—*zimmer mann* (room man).
. . ." (Jasia Reichart, introduction to **concrete poetry britain canada united
states**, Edition Hansjörg Mayer, Stuttgart 1966)

```
troppo silenzio
nessuno spara
impossibile
attendere
immobili
ordini di postazione
così
a
  n
    c
      o
        r
         a
          per
             o
              r
               e
cantare
è un modo
di piangere
...avanti arditi
le fiamme nere
son come il simbolo
delle tue schiere...


carlo belloli futurista
fronte centrale, 1943
```

Carlo Belloli

A poster-poem from the collection **parole per la guerra**, first published by Edizioni di Futuristi in Armi, Milan 1943. On September 8th of that year, Italy surrendered unconditionally; on October 8th, she declared war on Germany, her former Axis partner.

treni

i treni

i

iiiiiiiiiiiii

umbria 1943

Carlo Belloli

Carlo Belloli (1943)
un sorriso = a smile

Carlo Belloli

Poster-poem 25 in the collection *parole per la guerra*. In January 1945, when the poem was written, the Allied beachhead forces came ashore at Anzio and began the fierce struggle against the Germans that lasted until the following May.

anzio

s
  b
    a
      r
        c
          a
            n
              o

anzio
lascia
l'italia
aperta
un pube di donna
spalancato
non per amore

carlo belloli futurista
23 gennaio 1944

uomini soli mistici

mistici uomini soli

soli mistici uomini

una donna

Carlo Belloli (1948)

The poems in *tavole visuali* are the earliest examples of the kind of semantico-visual constructions that were to be called "concrete" in the middle fifties.

T T T T T

tempo

primo tempo

secondo tempo

F

F

F

F

fine

Carlo Belloli (1948)

1 voce

2 voci mistici

1 dialogo

silenzio

sogno

sonno

amore

carlo belloli   milano 1951

Carlo Belloli (1951)

cielo   mare   cielo

mare   cielo   cielo

cielo   cielo   mare

albatros

Carlo Belloli (1951)

Carlo Belloli (1951)

cerchio cerchio cerchio cerchio

cerchio cerchio cerchio cerchio

cerchio cerchio cerchio cerchio

cerchio cer   chio

cerchio cerchio sfera   cerchio

cerchio cerchio cerchio cerchio

cerchio cerchio cerchio cerchio

circolo

polare

artico   (a)   circolo

polare

antartico

circolo

cerchio

circo

Carlo Belloli (1959)
An "audiovisual" text.

acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua
acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua
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acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua
acqua incolore colore trasparente **acqua** percorso voce e voce **acqua** mare goccia
sfera una mano **acqua** verticale cielo una bocca **acqua** piano fiume una casa **acqua**
filo roccia un fiore **acqua** pioggia volto un bimbo **acqua** nubi atmosfera dèi **acqua**
pozzo eco un villaggio **acqua** ghiaccio cristallo un esquimese **acqua** sole foglie una
donna **acqua** barca silenzio un uomo **acqua** cielo medusa luna **acqua** orizzonte
occhio pesce **acqua** nave acqua uomini **acqua** palma sole voci **voci sole palma**
acqua **uomini acqua nave** acqua **pesce occhio orizzonte** acqua **luna medusa cielo**
acqua **un uomo silenzio barca** acqua **una donna foglie sole** acqua un esquimese
cristallo ghiaccio acqua **un villaggio eco pozzo** acqua **dèi atmosfera nubi** acqua **un**
bimbo volto pioggia acqua **un fiore roccia filo** acqua **una casa fiume piano** acqua
una bocca cielo verticale acqua **una mano sfera goccia mare** acqua **voce e voce**
percorso acqua **trasparente colore incolore** acqua acqua acqua acqua acqua acqua
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Carlo Belloli (1961)

Final page of *texte poème poème texte*, one of the great achievements of con-
crete poetry.

```
solo:                              sale                        solo
  sole                             sole                        solo
    sono                           sale                        solo
      sole                         sale                        solo
        sono                       sul sole                    solo
          solo                     solo                        solo
            sole                   sale                        solo
              sale                 sole                        solo
                sale               ssss                        solo
                  sale             sss                         solo
                    sale           ss                          solo
                      sale         s                           solo
                                                               solo
                                                               solo
                  sale                                         solo
                    sale                                       solo
                                                               solo
                                                               solo
                                                               solo
                                                               solo
                                                               nel sole

                                   sole
                                   solo



                                                sole
                                                  scende
                                                    solo
                              sole                    sole
                              sole                      scende
                              sole                        scende
                              sole                          scende
                              sole                            scende
                              sole                              scende
                              s                                  scende
                              s                                    scende
                              s                                      scende
                              s
                              s
                              solo                                      solo
```

Carlo Belloli, *sole solo* (1967)

solo = alone
sole = sun
nel sole = in the sun
sul sole = over the sun
sale = ascends
scende = descends
sono = I am

nicht vergessen

zu vergessen

zu vergessen

dass ich war

Max Bense (1963)

nicht vergessen = not to forget
zu vergessen = to forget
dass ich war = that I was

The texts in **Vielleicht zunächst wirklich nur** are determined "aleatorially or topologically, darkly or cautiously, grammatically or visually, as they float in the gray haze of meanings that hovers over each surface, then vanish forever or remain there, as the case may be."

Max Bense (1963)

The text as a "set of words" (homage to mathematics) rather than a set of things, feelings, atmospheres, etc. "Since the words none the less bear meanings," says Bense, "it seems reasonable to say that in this kind of poetry words are not pretexts for objects so much as objects are pretexts for words. . . . It is poetry on a level of metalanguage, poetry in a world of its own."

sog   wand   jagd   sein

  fisch   strich   tang   nichts

tag   stroh

                    herbst

  haus   glanz   jod

    sand

        bild   jahr

              meer

spur   rost   krebs

       schritt   laut

tritt   last

                    mohn

   flut   wind

      schiff fall   netz

holz   rot   bar   knie

     ist   strand   duft

stein   hals   salz

      kiel

blick   gras   fuss

  halt   mund   ziel

               schlag

    rock   weg

  arm   scham

ohr   mond   see

    schlaf   glas

strumpf   traum

         nacht

  lid

    haut

ich

denke

ist

etwas

Max Bense (1966)
"Cartesian concrete." (M.B.)

Edgard Braga (1963)
sim = yes
não = no
um = a

sim	sim	não	não
não	não	sim	sim
um	sim	não	
um	sim	sim	
não	não	sim	
sim	não	não	
	um	sim	não
	um	não	sim
	um	sim	sim
		um	não
		sim	

um

　　pobre　　　　　　　joga

　　　　　　　　　　　　　um

jôgo　　　　　　　pobre

joga　　　um　　　jôgo

um pobre　　　joga

joga　　　joga　　　　joga

um　　　pobre　　　joga

　　jôgo　　　pobre

　　　　um

　　　　joga

Edgard Braga, "a poor play" (1963)

um = a
pobre = poor
joga = plays (verb)
jôgo = play (noun)

Edgard Braga (1963)
poema = poem
pó = dust
e = and
mó = millstone

poema

poema

poema

poema

poema

poema

pó

mó

e

LIMITE DO EU OLHO POEMA *(concrete poem — the words "LIMITE", "DO", "EU", "OLHO", "POEMA" repeated and scattered across the page)*
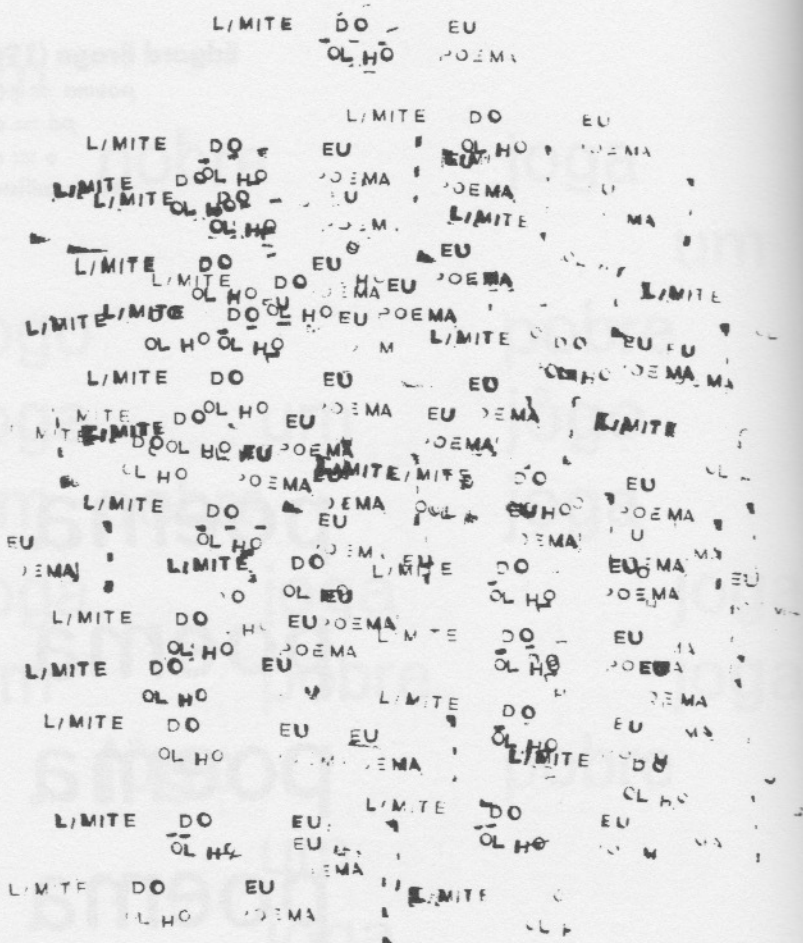
Edgard Braga (1965)

limite do ôlho = limit of the eye
limite do eu = limit of the I
limite do poema = limit of the poem

Edgard Braga (1966)
vocábulo = vocable

```
eeeee
                    eeeee
         eu i  uu
                    i  u u  iu
drf         d  rr       d  rr
sschf
                    ft
                    w
tt  tt
l
ch
drf              ch         df
ss  ss  ss
                 gf
                 tch
t  t  t
                 ch  dw
                          drsg
                 ru       fi
                 rufi
                 sseu
                          rufisseu
der ufi
sseu
                          glch
                 eutti
                 euss     fuudr
                 euss
                          gwltisch
der ufi
sseug
                          wdch
                 dru
                 fieu     eussg
                 weuttedcht
                          d  d  dd
                 de  d de d  de
                 ru  ru ru  ru
ruieu ruieu               drsg
                 eu  i  eu u
der ufieu

                 der  fuss  des  gewitters  leuchtet
```

Claus Bremer (1955)

"The base of the thunderstorm lights up." Compare Edwin Morgan's "Seven Headlines" on page 221.

rendering the legible illegible
rendering the il**legible**
rend***illegible***
re***ndeible***

Claus Bremer (1963)

The German original begins *lesbares in unlesbares übersetzen*. Translated by the editor.

Claus Bremer (1964)

The German original begins *ist der text der text der ausbleibt*. Translated by the editor.

```
is the text the text left out
is the tex  he text left out
is the te    e text left out
is the t       text left out
is the         text left out
is the         ext left out
is th           xt left out
is t             t left out
is                 left out
is                 left out
i                 eft out
                  ft out
t                  t out
th                   out
the                  out
the                  ut
the t                 t
the te
the tex                 t
the text               xt
the text              ext
the text l            text
the text le           text
the text lef        e text
the text left      he text
the text left      the text
the text left o      the text
the text left ou   s the text
the text left out is the text
```

```
participate
participatesults
confront results
confront results
participrather than confront results
participrather than confront results
participates rather than confront results
participate in a process rather than confront results
              participate in a process rather than confront
                    participate in a process rather than
                          participate in a process that
                                participate in a that
                                      participate that
                                        particip that
                                          part that
```

Claus Bremer (1964)

"In the first line, the text is written word over word. In the lines that follow, the last word is separated, word for word and line for line, until the text is legible. Then the process is reversed. This arrangement is intended to arouse curiosity, to reveal something, and then again to become obscure; to arouse the reader's curiosity, to reveal something to him, and then again confront him with himself. In a world in which one is constantly invited to leave one's own four walls and buy something that leads him away from himself, a world in which one is led astray from himself, concrete poetry invites the reader back to himself." (C.B.) The original German reads *keinem ergebnis gegenüberstellen sondern an einem prozess beteiligen*. Translated by Laura P. Williams.

```
                                        was ist das
                                        wasistdas
                                         wa s as
                                         w      s
                                          d    s
                                         da s as
                                        dasistwas
                                        das ist was
```

Claus Bremer (1964)

"This arrangement allows the reader to think about the relationship between question and answer in his own way. If I say that in this text the question 'what is that' changes into the answer 'that is what,' or that the fact of being asked makes something 'something,' or that the question is the key to things, those are my personal comments at the moment. Anyone else's comments could be quite different. Concrete poetry gives no results. It yields a process of discovery. It is motion. Its motion ends in different readers in different ways. Concrete poetry says formally what it means to say, or means to say what its form says. Its form is its meaning, its meaning its form." (C.B.)

Claus Bremer (1966)

nicht nur = not only
informieren = inform
haltungen = attitudes
provozieren = provoke

"nicht nur informieren haltungen provozieren is the word-material for this star-shaped construction. To understand its organization . . . . the reader must move either the poem or himself. The text reveals its word play only to those who examine the subject from the right, from above, and from the left, that is to say, from all sides. . . . . These are not engaging texts. They are engaged texts." (C.B.)

für
dich
und
für
mich

ccd
dffh
hii
mnr
ruüü

Claus Bremer (1966)
The letters of a simple text, "for you and for me," are rearranged in the last five
lines according to their alphabetical priority.

```
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
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immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
```

Claus Bremer (1966)

"I almost didn't succeed in keeping in line and writing a page of 'keep in line' line for line one under the other but my effort spares you that of reading. For just as one can hardly write a text in this form, one can hardly read one line for line. The keep-in-line of 'keep in line' causes one not to keep in line but, on the contrary, to get out of line. This kind of organization provokes an urge for freedom and reason. This text, as do all of my engaged texts, sets the reader free in the realm of his own possibilities, the realm in which we are brothers." (C.B.)

```
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
immer schön in der reihe bleiben
```

eis

os

amantes   sem   parentes

senão

os corpos

irmã*um*   gemeoutrem

cima*eu*   baixe*la*

ecoracambos

d u p l a *m p l* i n f a n t u n o (s) e m p r e

semen(t)emventre

estêsse   aquelêle

inhumenoutro

Augusto de Campos, "*eis os amantes*" (1953)
Translation by the author on facing page.

here
are
the
without
lovers   only   parents
the bodies
sisterone   moaningother
abovei   belowshe
andheartboth
d o u b l e w i d e i n f a n t o n e (a) l w a y s
semen(seed)inwomb
heshe   thisthat
inoneinhumeintother

Augusto de Campos, "here are the lovers" (1953)

"A literal translation. The original was printed in two colors, red and black. The colors were not symbolic, but were meant to provide a notation for two voice timbres, male and female. The score (the poem should be read aloud) follows Webern's *Klangfarbenmelodie* principle—a continuous melody, displaced from one instrument to another, constantly changing its color or timbre. A love ideogram." (Haroldo de Campos)

```
        o v o                              o
      n o v e l o                       p o n t o
    novo    no    velho              onde  se  esconde
    o  filho  em  folhos             lenda  ainda  antes
    na  jaula  dos  joelhos         e n t r e v e n t r e s
    infante    em    fonte           quando    queimando
     f e t o   f e i t o              os  seios  são
      d e n t r o   d o               peitos  nos
        centro                          dedos


        nu                               no
     des  do  nada                   turna  noite
    a t e   o   h u m              em  tôrno  em  treva
  a n o  m e r o  n u              turva   sem   contôrno
  m e r o   d o   z e r o          morte  negro  nó  cego
   crua   criança   incru          sono  do  morcego  nu
   stada  no  cerne  da             ma sombra que o pren
    carne  viva  en                 dia preta letra que
      fim  nada                        s e  t o r n a
                                          sol
```

Augusto de Campos (1955)

"A genesis poem—a child's generation and the generation of the poem. The egg and the uterus: elementary forms of birth in process. Greek *technopaegnis* revisited with a concrete sensibility for synthesis." (Haroldo de Campos)

Augusto de Campos (1957)

" 'terremoto' (earthquake) is another generative poem, this time with cosmic and existential hints. A kind of 'portable cosmogony' in cross-word form." (Haroldo de Campos)

ovo = egg
novelo = ball of thread
novo = new
sol = sun
letra = letter (of alphabet)
estrela = star
soletra = (it) spells
so = only
terremoto = earthquake
temor = fear
morte = death
metro = meter
termometro = thermometer

```
        o
n o v e l o
o v o                     s o l
a v o                     o
e                         l e t r a
l                         e
o                   e s t r e l a         t
                    s     r               e
        s o l e t r a     r               r
        o     e     r     e               r
        l     t     e     l               e
        r     r     l a   t e m o r        o
        a     a     a     o               t       t
                          t e   m o r t e  r
        t e r r e m o t o  o     o         r
                    e     o r     r       m e t r o
                    o     r t     t       o
                    r     t e r m o       m   m
                          e         m o t o r
                          t         m o t o r
                          r           t o r t o
                          o         m o r t o
                                    r       o
```

Augusto de Campos (1956)

com som = with sound
cantem = sing
contém = (it) contains
tensão = tension
também = also
tombem = tumble
sem som = without sound

" 'Concrete poetry: tension of things-words in space-time.' This phrase from one of Augusto de Campos' theoretical texts, later incorporated into the 'pilot plan for concrete poetry,' explains the process of this poem. Its reading is open: you may depart from wherever you wish." (Haroldo de Campos)

**com
som**

**can
tem**

**con
tém**

**ten
são**

**tam
bem**

**tom
bem**

**sem
som**

```
                    uma  v e z
                    uma  vala
                         uma  f o z
             uma  v e z       uma  bala
        uma  fala        uma  v o z
   uma  f o z       uma  vala
uma  bala       uma  v e z
uma  v o z
        uma  vala
        uma  v e z
```

Augusto de Campos (1957)

uma vez = one time, once upon a time
uma fala = a speech, a talk
uma foz = a river-mouth
uma bala = a bullet
uma voz = a voice
uma vala = a ditch

"The reduction of a plot (love? murder?—'once upon a time . . .') to a dynamic iterative endless process." (Haroldo de Campos)
English version by Edwin Morgan.

```
          once    was
          one     ditch
                  one     beach
          once    was     one     whiz
     one  speech          one     voice
one  beach          one   ditch
one  whiz           once  was
one  voice
     one  ditch
     once was
```

Augusto de Campos (1957)

"The act of vision. Its ideogram. Eye as a pivot." (Haroldo de Campos)

eixo = axis
ôlho = eye
polo = pole
fixo = fixed
flor = flower
pêso = weight
solo = soil
English version by Edwin Morgan.

eixoôlho
polofixo
eixoflor
pêsofixo
eixosolo
ôlhofixo

fixteyes
poleaxis
fixtrose
hungaxis
fixtsoil
eyesaxis

Augusto de Campos (1960)

"The masking and unmasking of the poem's process. Like a snail slowly unfolding its going." (Haroldo de Campos)

colocar a máscara = to put on the mask
mascara = mask, (it) masks
mas = but
cara = face
caracol = snail

c o l o c a r a m a s

c a r a c o l o c a r

a m a s **c a r a c o l**

o c a r a m a s **c a r**

a c o l o c a r a m a

s **c a r a c o l** o c a

r a m a s **c a r a c o**

l o c a r a m a s **c a**

r a c o l o c a r a m

a s **c a r a c o l** o c

a r a m a s **c a r a c**

o l o c a r a m a s **c**

a r a c o l o c a r a

m a s **c a r a c o l** o

c a r a m a s **c a r a**
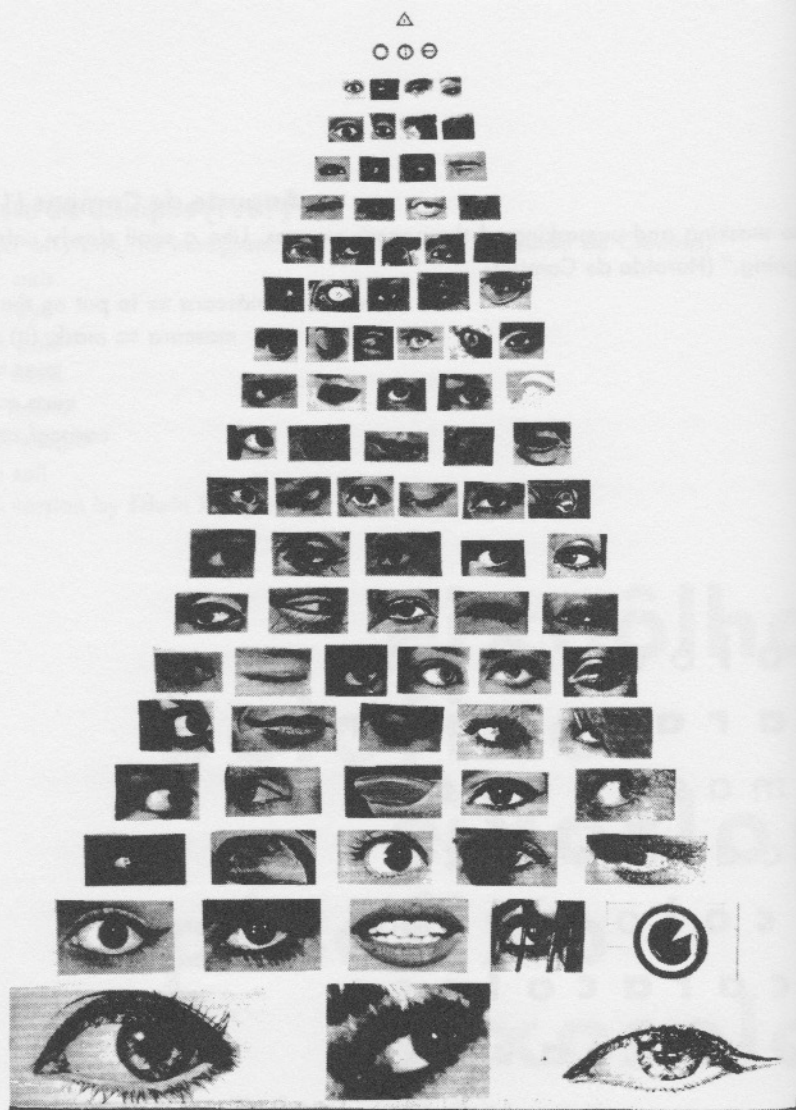
Augusto de Campos (1964)

"ôlho por ôlho" (eye for eye) is a "popcrete" poem. The original, in color, collaged from magazines, is 50 cm by 70 cm.

branco   branco   branco   branco

vermelho

estanco   vermelho

     espelho   vermelho

           estanco   branco

white   white   white   white
red
midnight

     red

     mirrored   red

           midnight .   white

Haroldo de Campos (1957)

branco = white
vermelho = red
estanco = I stanch
espelho = mirror, I mirror
English version by Edwin Morgan.

"A progression with the word *branco* (white). In counterpoint, the word *vermelho* (red). The internal rhymes provide the skeleton (*branco / estanco, vermelho / espelho*). The maximum opening of the poem coincides with the maximum blank of the page: a coinformation, at visual level, with the effect of white color over a white surface in painting, or the word white written with white ink on white paper." (H. de C.)

SI

```
          marsupialamor   mam
          ilos de lam
          préias prêsas   can
          ino   am
          or
          turris  de  talis
          man
          gu      ( LEN )
          tural   aman
          te em  te
          nebras febras
          de      febr
          vário   fe
          mural  mor
          tálamo t'
          aurifer
          oz : e
                    foz
          paz
                    ps
```

                                    CIO

Haroldo de Campos, "si len cio" (1955)

"This poem opens the series **o âmago do ômega ou fenomenologia da composição** (the heart of the omega or phenomenology of composition). Printed white on black. The poem is cyclical: *SI* (if) *LEN* (first syllable of *LENto*, slow) CIO (sexual union). A phenomenology of the sexual act. The poem is to be read aloud, as a quasi-litany in a pseudo-Latin. The words are fragmented and transformed kaleidoscopically, like particles floating in seminal fluid. The final *silence* disembogues into the black page—the original night, the nothingness of language, where all ceases to be." (H. de C.)

This is an example of the author's first concrete phase, very much connected with musical and aural problems. Readers who have access to Hans G. Helms' **Fa:m'**

SI

marsupialamour mam
elle de lam
proie   prise   can
in   am
our
tour de talis
man
gu   (L E N T) †
tural aman
†   en   té
nèbres   fièvre
de   fevr
ier   fem
oral   mor
thalamus   t'
auriféroce
noces : et
          bout
chut
      paix

                              CE
            ss
              e

**Haroldo de Campos, "silence ou phénoménologie de l'amour"
(1955)**
Translation by the author of poem on the facing page.

Ahniesgwow (DuMont-Schauberg, Cologne 1959) should compare this poem with
Helms' "Fragment II, 8."

```
o  pavilhão  da  orelha    ourela

o  ávido  pavilhão

auréola

aura
                em cornu cópia

                caramujo  do  ouvido

                munge a teta

                do ar

                a tur

                gida tôrre

                de vento

                                labora  em  labirinto

                                o som   o   filisom

                                dos palpos  dos  nenh'

                                ures  ubres
```

Haroldo de Campos, "o pavilhão da orelha" (1956)
"This poem belongs to the series **the heart of the omega or phenomenology of composition**. Here, the poet tries to arrive at the *eidos* of the sound, of the sonorous texture of words. The ear is seen as a snail (*caramujo*) milking (*mungindo*) airy milk of sound from nipples of nowhere." (H. de C.)

Haroldo de Campos, "the ear's pavilion" (1956)
Translation by the author of poem on facing page.

the ear's   pavilion   edging
   eager   pavilion
    aureola
    aura

      in cornu copia   ear
       snail milks
       teat of
       air
       win
       dy tower
       tur
       gid

             manages in maze
             sound fili
             sound
                from palps
                from nothing
                   ness nipples

Haroldo de Campos (1958)
cristal = crystal
fome = hunger
forma = form
de = of
"An essay of poetic crystallography. The metaphorical hunger of form and form
as a kind of hunger. Crystal as the ideogram of the process." (H. de C.)

cristal

    cristal

        fome

cristal

    cristal

        fome de forma

                cristal

            cristal

      forma de fome

                cristal

            cristal

        forma

```
          se
          nasce
          morre nasce
          morre nasce morre
                              renasce remorre renasce
                                       remorre renasce
                                               remorre
                re                                    re
          desnasce
       desmorre desnasce
desmorre desnasce desmorre
                nascemorrenasce
                morrenasce
                morre
                se
```

Haroldo de Campos (1958)

se $=$ if
nasce $=$ (a human being) is born
morre $=$ (a human being) dies
re $=$ again
denasce $=$ (a human being) is unborn
desmorre $=$ (a human being) undies

"Hans Arp once made the following comparison between the poetry of the painter-poet Kandinsky and the poetry of Goethe: 'A poem by Goethe teaches the reader, in a poetical way, that death and transformation are the inclusive condition of man. Kandinsky, on the contrary, places the reader before an image of dying and transforming words, before a series of dying and transforming words . . . ' This poem wants to be an exact *presentification* of that proposition. The vital cycle (or the Joycean 'vicocycle')." (H. de C.)

PROEM

môsca ouro?	fly of gold?
môsca fôsca.	fly gone dry.
môsca prata?	fly of silver?
môsca preta.	fly of cinders.
môsca íris?	fly of rainbows?
môsca reles.	fly of rags.
môsca anil?	fly of indigo?
môsca vil.	fly of indigence.
môsca azul?	fly of blue?
môsca môsca.	fly of flies.
môsca branca?	fly of white?
poesia pouca.	poetry no-poetry.

.

o azul é puro?	blue's pure?
o azul é pus	blue's pus
de barriga vazia	to empty belly
o verde é vivo?	green's vivid?
o verde é virus	green's virus
de barriga vazia	to empty belly
o amarelo é belo	yellow's vaunted?
o amarelo é bile	yellow's vomit
de barriga vazia	to empty belly
o vermelho é fúcsia?	red's fuchsia?
o vermelho é fúria	red's frenzy
de barriga vazia	to empty belly
a poesia é pura?	poetry's pure?
a poesia é para	poetry's purpose
de barriga vazia	to empty belly

.

poesia em tempo de fome	poetry in time of hunger
fome em tempo de poesia	hunger in time of poetry
poesia em lugar do homem	poetry in place of humanity
pronome em lugar do nome	pronoun in place of nouns
homem em lugar de poesia	humanity in place of poetry
nome em lugar do pronome	noun in place of pronoun
poesia de dar o nome	poetry of giving the name
nomear é dar o nome	naming is giving the noun
nomeio o nome	i name the noun
nomeio o homem	i name humanity
no meio a fome	in mid-naming is hunger
nomeio a fome	i name it hunger

Haroldo de Campos, *Servidão de passagem* (1961)

POEM

de sol a sol	from sun to solar
soldado	solder
de sal a sal	from salt to salty
salgado	saline
de sova a sova	from stick to stone
sovado	stunned
de suco a suco	from sap to sugar
sugado	sucked
de sono a sono	from sleep to slip
sonado	slumped
sangrado	sanguined
de sangue a sangue	from seep to spurt
•	•
onde mói esta moagem	where does this grinding grind
onde engrena esta engrenagem	where does this gear engage
moenda homem moagem	grindstone man's grinding
moagem homem moenda	grinding man's grindstone
engrenagem	gearchanged
gangrenagem	gangrengaged

•

de lucro a lucro	from profit to profit
logrado	pinched
de lôgro a lôgro	from pinch to pinch
lucrado	profited
de lado a lado	from pole to pole
lanhado	parted
de lôdo a lôdo	from puddle to puddle
largado	poleaxed

sol a sal	sun to salt
sal a sova	salt to stun
sova a suco	stun to sap
suco a sono	sap to sleeping
sono a sangue	sleeping to bleeding

•

onde homem		with man	
	essa moagem		this bonegrind
onde carne		with flesh	
	essa carnagem		this bloodgut
onde osso		with bone	
	essa engrenagem		this baregear

•

homem forrado	bland man
homem forrado	branded man
homem rapina	pillage man
homem rapado	peeled man
homem surra	cudgel man
homem surrado	cudgelled man
homem buraco	sieve man
homem burra	steel-safe man

•

homem senhor	sir man
homem servo	serving man
homem sôbre	super man
homem sob	sub man

Haroldo de Campos, *Servidão de passagem* (continued from preceding page)

homem saciado	stacked man
homem saqueado	sacked man
homem servido	served man
homem sôrvo	swallowed man
.	.
homem come	trencher man
homem fome	empty man
homem fala	yakkity man
homem cala	yes man
homem sôco	socko man
homem saco	sick man
homem mó	graft man
homem pó	chaff man
.	.
quem baraço	who's lord
quem vassalo	who's lout
quem cavalo	who's the horse
quem cavalga	who's on horseback
quem explora	who's the exploiter
quem espólio	who's the spoil
.	.
quem carrasco	who's hangman
quem carcassa	who's hanged man
quem usura	who's usury
quem usado	who's used
quem pilhado	who's plundered
quem pilhagem	who's plundering
.	.
quem uisque	who's whisky
quem urina	who's piss
quem feriado	who's feast-day
quem faxina	who's fatigue-duty
quem volúpia	who's lust
quem vermina	who's lice

Haroldo de Campos, *Servidão de passagem* (continued from facing page)

•

| carne carniça carnagem | flesh filth fury |
| sangragem sangria sangue | bloodbath bleeding blood |

•

homemmoendahomemmoagem	grindstonemangrindingman
açúar	sugar
nesse bagaço?	in these husks?
almíscar	musk
nesse sovaco?	in this armpit?
petunia	petunia
nesse melaço?	in these molasses?

•

| indigo nesse buraco? | indigo in this snakepit? |

•

ocre	ochre
acre	acrid
osga	lizard
asco	lazar

•

canga cangalho cagaço	halter harness hot-seat
cansaço cachaço canga	heaviness head-hot halter
carcassa cachaça gana	hangdog half-tot anger

•

de mingua a mingua	from dearth to dearth
de magro a magro	from drouth to drouth
de morgue a morgue	from deadhouse to deadhouse
de morte a morte	from death to death

•

| só moagem | only grindinghood |
| ossomoagem | bone-grindinghood |

Haroldo de Campos, *Servidão de passagem* (continued from preceding page)

"The book **transient servitude** is composed of two parts: 'proem' and 'poem.' 'Proem' contains three pieces, which develop, in a dialectical way, the linguistic and existential play between *poesia pura* (pure poetry) and *poesia para* (committed poetry, poetry with a social purpose, poetry for). The first one is the fly of blue; the second, the fly of flies. Hoelderlin: *'Und wozu Dichter in dürftiger Zeit?'* (and what is poetry for in a time of scarcity?). And Heidigger about Hoelderlin: 'Poetry is the foundation of *being* through the word.' These somewhat metaphysical statements are transformed by the poem into a physical matter of facts: hun-

sem miragem
selvaselvagem

•

servidão de passagem

no mirage to brood
through savage wood

•

transient servitude

ger in Brazilian underdeveloped regions, as a counterweight in the poet's mind, in the very act of compounding his poem: *nomeio o nome* (I name the noun), *nomeio o homem* (I name humanity), *no meio a fome* (in mid-naming is hunger); in Portuguese, by the mere cutting of the word *nomeio* is obtained non-discursively *no meio* (in the middle) which introduces 'hunger' in the very act of nominating. Feuerbach: *'Der Mensch ist was er isst'* (man is what he eats) and Brecht: *'Erst kommt das Fressen denn kommt die Moral'* (first comes grub, then comes the moral). In a circumstance of scarcity, the poet tries to give *'un sens plus POUR aux mots de la tribu.'* A committed poetry, without giving up the devices and technical achievements of concrete poetry." (H. de C.)
English version by Edwin Morgan.

viande salée	viande fraiche
viande féminine	viande masculine
viande infantile	viande ferme
viande 1° choix	viande 2° choix
viande 3° choix	viande 4° choix
viande en frigo	viande en confession
viande médicale	viande expérimentale
viande pustuleuse	viande saine
viande de prêtre	viande de notaire
viande de poète	viande ingénieuse
viande de vierge	viande appateuse
viande commerçante	viande alcoolisée

chut chut chut sauve garde culture bien-être soleil
puberté   dans   tout ça

Henri Chopin (1953)

"A pre-concrete poem written Nov. 10, 1953, after the perforation of my stomach. It is like a library for meat only." (H.C.)

d
a
n
s

l
e

s
i
l
e
n
c
e

l
a
n
c
e

l'
a
i
r

lance l' rrrrrrrrrr

dans le silence lance l'air

dans le silence

d
a
n
s

l
e

s
i
l
e
n
c
e

Henri Chopin (1962)

moudur moudur moudur moudur
quiqui quiqui quiqui quiqui
??????? ??????? ???????
durmou durmou durmou durmou
durmou durmou durmou durmou
quiqui quiqui quiqui quiqui
!!!!! !!!!! !!!!! !!!!! !!!
murdou murdou murdou murdou
doumur doumur doumur doumur
??? ??? ??? ??? ??? ??? ???
gloriaàlapoésieconcrètedoux
moudur moudur moudur moudur
durmou durmou durmou durmou
??????????? ????????????
gloriaauxgouvernements?mous
etauxhommesdursettoujoursmm
durmou durmou durmou durmou
ceciestleplanquinquenal?dur
?? ?? ?? ?? ?? ?? ?? ?? ???
rourud roudur roudur roudur
poudud moudud moudud poudud
gloria gloria gloria gloria
????   ???? ????   ????
!!!!! !!!!! !!!!! !!!!! !!!!!
durmou moudur durmou moudur

Henri Chopin (1965)

"A tribute to Mondrian? No, to de Gaulle. The poem is intended to be concretized
on a skyscraper to replace the Elysée Palace. The letters are windows." (H.C.)

aaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaa aaaaaaaaaaaaaaaaaaaaa aaaaaa
bbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb
cccccccccccccccccccccccccccccccccccc ccccccccccccc cccccc
ddddddddddddddddddddddddd dddddddddddddddddddddddd
eeeeeeeee eeeeeeeeeeeeeeeeeeeee eeeeeeee eeeee eeeeeeee eeeeeee
ffffffffffff ffffffffffffffffffffffffff ffffffffffffffffffff ffffffffffffff
ggggggg ggggggggggggggggggggg ggggggggggg ggggggggg
hhhhhh hhhhhhh hhhhhhhhhhhhh hhhhhhhh hhhhhhhhhh
iiiiiiiii iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii iiiiiiiiii iiiiiiiiiiiiiiiiiii
jjjjjjjjj jjjjjjjjjjjjjjjjjjjjjjjjjjjjjjjjjjjj jjjjjjj jjjjjjjjjjjjjjjjjj
kkkkk kkkkkkkkkkkkkkkkkkkkkkkk kk kkkkkkkkkkkk
lllllllll llllllllllllllllllllllllllllllll lllllll lllllllllllllllll
mmmmmmmmmmmmmmmmmmmmmmm mmmmmmmmmm
nnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnn nnnnnnnnnnnnnn
ooooo ooooooooo ooooooooooooooooooo ooooooooooooo
oooo ooooooooo ooooooooooooooooooo ooooooooooooo
ppp ppppppppppp pppppppppppppppppppp ppppppppppp
qqqqqqqqqqqqqqqqqqq qqqqqqqqqqqqqqqqqqq qqqqqqqqqq
rrrrrrrrrrrrrr rrrrrrrrrrrr rrrrrrrrrrrr
SSSSSSSSSSSSSSSSSS ssssssssssssssssssssssss *SSSSSSS*
tttttttttttttttttttttttttttt ttttttttt tttttttttttttttttt ttttttttt
UUUUUUUUUUUUUU UUU UUUUUUUUUU uuuuu
vvvvvvvv vvvvvvvvvvvvv vvv vvvvvvvvvvvvvv vvvvv
wwwwwwwwwwwwwwww ww wwwwwwwwwwww www
xxxxxxxxxxxxxxxxxxxxxxxxx x xxxxxxxxxxxxxxxxxx xxxx
zzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzzz zzzzz

ABCDEFGHIJKLMNOPQRSTUVWXZ
il manque toujours l'y
yyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy
q u e l l e   i m p o r t a n c e

Henri Chopin (1965)

First published in the *Between Poetry and Painting* catalogue of the Institute of Contemporary Arts in London in 1965, this poem has since been mounted on a gigantic canvas. It was conceived as a monument to be erected on a white wall. The original was executed in three colors.

In the French review *Approches*, the poem was printed with the title *"le dernier poème concret."*

```
                    r
                   rrr
                  règle
                 rrègler
                rrrèglerr
               rrrrèglerrr
              rrrrrèglerrrr
             rrrrrrèglerrrrr
            rrrrrrrèglerrrrrr
           rrrrrrrrèglerrrrrrr
          rrrrrrrrrèglerrrrrrrr
         rrrrr rrrrèglerrr rrrrr
        rrrrr rrrrrèglerrrr rrrrr
       rrrrr rrrrrrèglerrrrr rrrrr
      rrrrr rrrrrrrèglerrrrrr rrrrr
     rrrrr rrrrrrrrèglerrrrrrr rrrrr
    rrrrr rrrrrrrrrèglerrrrrrrr rrrrr
   rrrrrrrrrrrrrrrrèglerrrrrrrrrrrrrrrr
  rrrrrrrrrrrrrrrrrèglerrrrrrrrrrrrrrrrr
   rrrrr rrrrrrrrrèglerrrrrrrr rrrrr
    rrrrr rrrrrrrrèglerrrrrrr rrrrr
     rrrrr rrrrrrrèglerrrrrr rrrrr
      rrrrr rrrrrrèglerrrrr rrrrr
       rrrrr rrrrrèglerrrr rrrrr
        rrrrr rrrrèglerrr rrrrr
         rrrrr rrrèglerr rrrrr
          rrrrr rrrègler rrrrr
           rrrrrrrèglerrrrr
            rrrrrrèglerrrr
             rrrrrèglerrr
              rrrrèglerr
               rrrègler
                règle
                 rrr
                  r
```

le vrai **poème-concret**

Henri Chopin, "la règle et les règles de ma femme" (1966)

la règle = the rule

les règles = menstrual periods

In the original, the bottom half of the poem was printed in red.

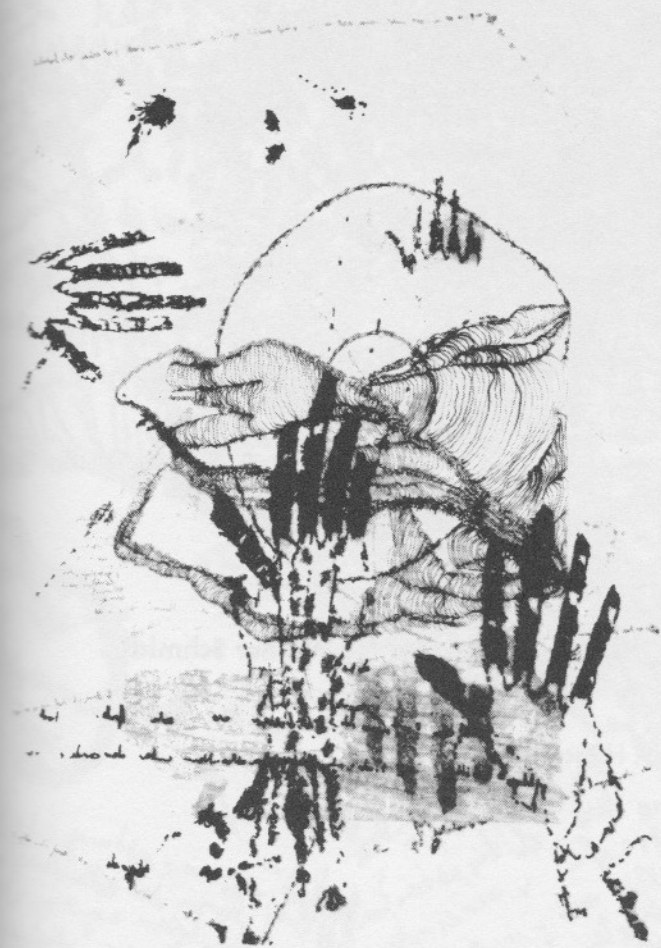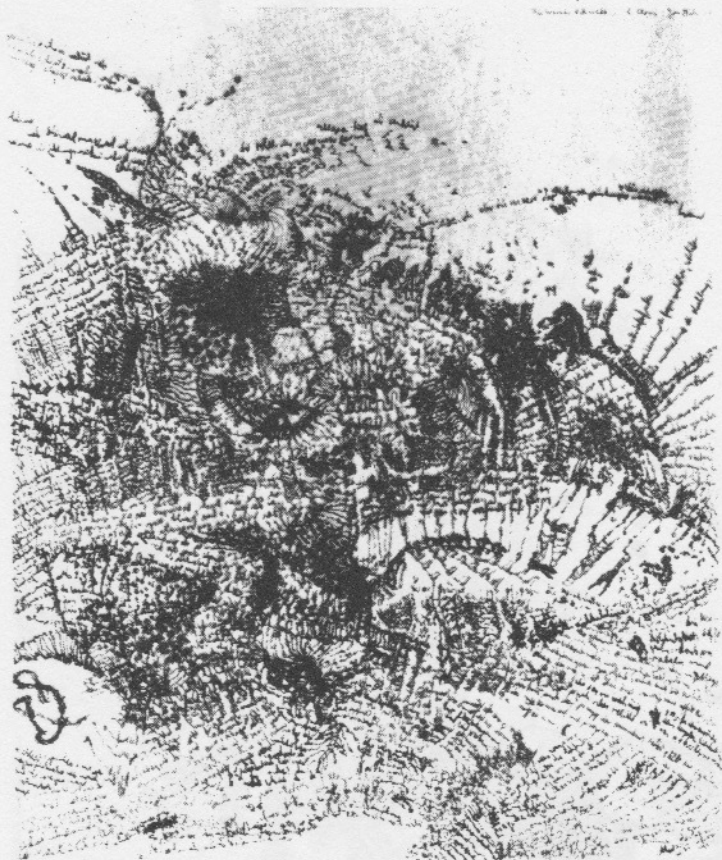Carlfriedrich Claus, "Poetic Syntax in Relation to Prose" (1959)

Carlfriedrich Claus, "Verbal Daydream on the Higher Threshold" (1962–63)

This reproduction shows a phase of the original, which consists of three transparent sheets, worked on front and back, and a fourth with the "nucleus" of the poem. On facing page, another phase.

Carlfriedrich Claus, "Allegorical Essay: for Werner Schmidt" (1965)
Front-side view.
On facing page, a detail, full scale.

grin
grin
grin
grin
grim
gay green
grey green
gangrene
ganglia
grin
grin
grin

Bob Cobbing (1965)

"Bob Cobbing's poem was originally conceived in a column with all the g's justi-
fied on the left-hand side, and the bow shape was adopted later to fit the square
format. The crucial point in this particular poem is the contrast in meaning between
vaguely similar sounding words starting with g—grin grim, gay gray—which sug-
gests associations with black humour. It is one of a series of poems for each letter
of the alphabet, and Cobbing refers to it basically as a sound poem of which this
interpretation is a visual variant." (Jasia Reichart, in introduction to **concrete po-
etry britain canada united states**)

```
wordrow    worn row
wombat tab mow
womb mow    wort row
weser re-sew
wolf flow
wolf-dog god flow
won't now
wonder red now
wordrow


drown word    drawn ward
ward draw    prawn warp
beware era web
ebor draw wardrobe
yawn way    yaws sway
yawl way    trawl wart
west india aid nit sew
wollaston not sallow
drownword


wordrow    wad daw
walhalla allah law
waler re law    waster fretsaw
war raw    warsaw was raw
wayward draw yaw    warder red raw
wordrow


drownword    wordrow
wasp saw    way yaw
walnut tun law    walton not law
west sew    wend new    wed dew
weft few    won now    wen new
wordrow    drownword
```

Bob Cobbing (1966)

The poem consists of four palindromes or anacyclics—"probably the 1st ever to alliterate," according to Dom Sylvester Houédard, who hails Cobbing as the major sound poet in England.

Bob Cobbing (1966)

Like the more complex poems in this genre, a deceptively simple series keeps becoming something else. Sound poets, however, are not punsters. Punsters work from the outside, imposing a touch of chaos on workaday words. The sound poet works from inside, with a stick of dynamite, and lets the pieces fall where they may, without the slightest regard for the discipline of story-telling.

wan
do
tree
fear
fife
seeks
siphon
eat
neighing
den
elephan'
twirl

W OW R OM WRO RMM

Bob Cobbing (1966)

"eyear or 'oreil' was title i used for 1st talk (rca) in britain on concrete 1964—
poetry tending to appeal between eye-ear—& cobbing's WORM (cf apollinaire's
rain?) is a classic—a passion for bonamors & capuchin boneyards helps—but the
converging movement down of the 6 lines already gives the inverted-delta sense
of wobble—the off-register of each letter—the inweave of WOWROMWRORMM—
white invading black like lumps pushed peristaltically thru—tensions between its
jadelike pureform & baroque deathcult—this is one cobbing poem merits lavish
production." (Dom Sylvester Houédard, in introduction to **Extra Verse No. 17**)

Reinhard Döhl (1962)

In German, *Nil* = Nile. "Nile colors," however, cannot render the *nil*/*nihil* relationship of the original. A rough translation, column by column: blue sea, white sea, black sea, yellow sea, red sea, dead sea; blue Nile, white Nile; blue man, white man, black man, yellow man, red man, dead man; blue skin, white skin, black skin, yellow skin, red skin, dead (flayed) skin; bluebeard, paleface, blackass, japs, redskin.

<table>
<tr><td></td><td>nilfarben</td><td></td><td></td><td></td></tr>
<tr><td>blaues meer</td><td>blauer nil</td><td>blauer mann</td><td>blaue haut</td><td>blaubart</td></tr>
<tr><td>weisses meer</td><td>weisser nil</td><td>weisser mann</td><td>weisse haut</td><td>bleichgesicht</td></tr>
<tr><td>schwarzes meer</td><td></td><td>schwarzer mann</td><td>schwarze haut</td><td>blackarsch</td></tr>
<tr><td>gelbes meer</td><td></td><td>gelber mann</td><td>gelbe haut</td><td>japs</td></tr>
<tr><td>rotes meer</td><td></td><td>roter mann</td><td>rote haut</td><td>rothaut</td></tr>
<tr><td>totes meer</td><td></td><td>toter mann</td><td>totgehaut</td><td></td></tr>
<tr><td></td><td>nihil</td><td></td><td></td><td></td></tr>
</table>

ApfelApfelApfelApfel
pfelApfelApfelApfelApfelA
felApfelApfelApfelApfelApfe
ApfelApfelApfelApfelApfelApf
pfelApfelApfelApfelApfelApfelA
ApfelApfelApfelApfelApfelApfe
pfelApfelApfelApfelApfelApfelA
ApfelApfelApfelApfelApfelApfe
pfelApfelApfelApfelApfelApfel
ApfelApfelApfelApfelApfelApf
elApfelApfelApfelWurmApf
felApfelApfelApfelApfel
pfelApfelApfelApfel
pfelApfelApfelA
pfelApfelA

Reinhard Döhl (1965)
Pattern poem with an elusive intruder.

ɥƃnɐl lɐnƃu

s ɹǝʌol ɹǝʌol s

ɒ si ǝʌol ǝʌol si ɒ

ʇid ɒ si ǝʌol ǝʌol si ɒ bit

ɹǝʇʇid ɒ si ǝʌol ǝʌol si ɒ bitter

ʇsim ɹǝʇʇid ɒ si ǝʌol ǝʌol si ɒ bitter mist

ʎɹǝʇsʎm ɹǝʇʇid ɒ si ǝʌol love is a bitter mystery

ʇsim ɹǝʇʇid ɒ si ǝʌol love is a bitter mist

ɹǝʇʇid ɒ si ǝʌol love is a bitter

ʇid ɒ si ǝʌol love is a bit

ɒ si ǝʌol love is a

s ɹǝʌol lover s

ɥƃnɐl laugh

Reinhard Döhl (1965)
Typographically rendered by Hansjörg Mayer.
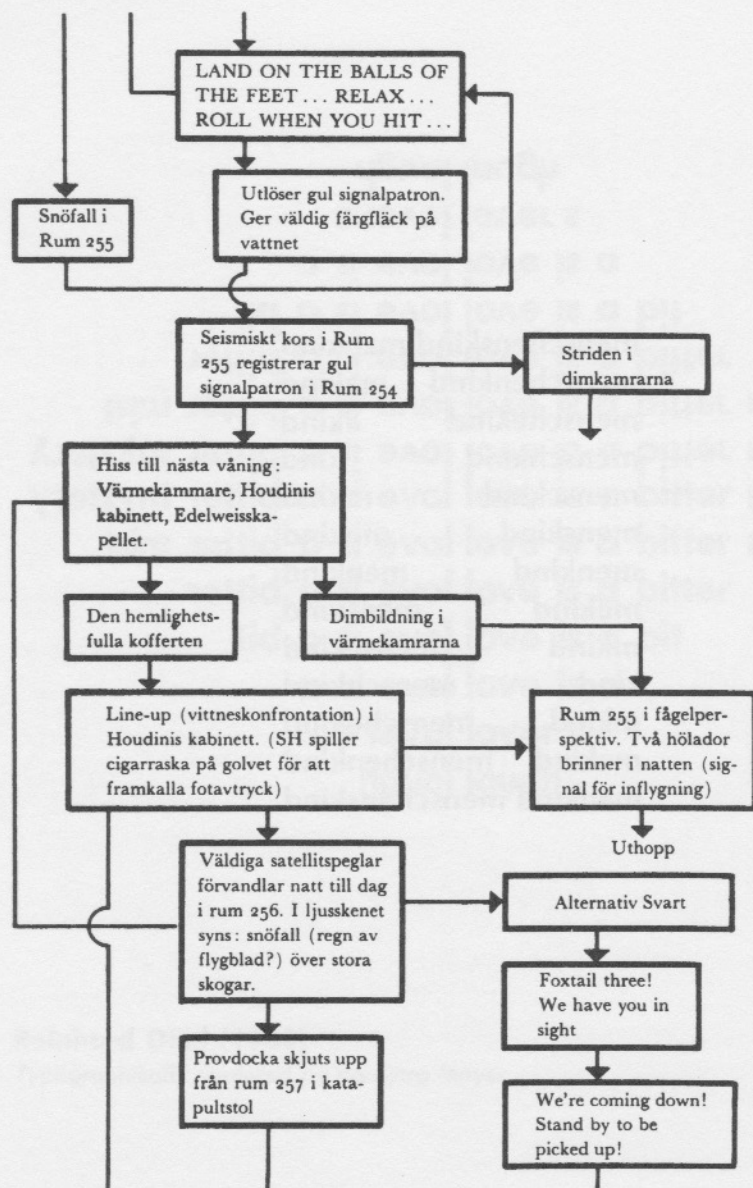
```
menschenskind mankind
menschenkind   makind
menschekind     akind
menschkind       kind
mensckind        mkind
menskind         mekind
menkind         menkind
mekind         menskind
mkind         mensckind
kind         menschkind
mkind         menschekind
makind     menschenkind
mankind menschenskind
```

Reinhard Döhl (1966)
menschenskind = man alive!
menschenkind = mankind

LAND ON THE BALLS OF
THE FEET ... RELAX ...
ROLL WHEN YOU HIT ...

Snöfall i
Rum 255

Utlöser gul signalpatron.
Ger väldig färgfläck på
vattnet

Seismiskt kors i Rum
255 registrerar gul
signalpatron i Rum 254

Striden i
dimkamrarna

Hiss till nästa våning:
Värmekammare, Houdinis
kabinett, Edelweisskapellet.

Den hemlighetsfulla kofferten

Dimbildning i
värmekamrarna

Line-up (vittneskonfrontation) i
Houdinis kabinett. (SH spiller
cigarraska på golvet för att
framkalla fotavtryck)

Rum 255 i fågelperspektiv. Två hölador
brinner i natten (signal för inflygning)

Uthopp

Väldiga satellitspeglar
förvandlar natt till dag
i rum 256. I ljusskenet
syns: snöfall (regn av
flygblad?) över stora
skogar.

Alternativ Svart

Foxtail three!
We have you in
sight

Provdocka skjuts upp
från rum 257 i katapultstol

We're coming down!
Stand by to be
picked up!

Torsten Ekbom (1966)

Ekbom, whose last novel was structured with fifteen game matrices elaborated by
computers for two opposing powers, uses flow diagrams and other concepts borrowed from cybernetics in his work in progress, a page of which is reproduced
above.

mera
mera saker
mera saker av marginalen
mera saker av marginalen som ja
mera saker av marginalen som ja och
mera saker av marginalen som ja och skallskinande
mera saker av marginalen som ja och skallskinande
mera saker av marginalen som ja och skallskinande gröda
mera saker av marginalen som ja och skallskinande gröda på
mera saker av marginalen som ja och skallskinande gröda på livsföreståndare

Öyvind Fahlström, from *Morgon* (1952)

					is- o. tå-		
			ring		pallen	u-	urr
		vilt	nära	jumper	ändar		aska
	skriv		ovana			yra	
ring	glöd	ovan				bollar	
	bollar				ovan	*nypa*	hopp
		i is-					
		o. tape-				pekoral-	
		hallen	eter	ovan		finger	
					pekoral-		
ön			bo	löst	finger		
ur	åker	askar		famnar			
	löst			ovana	BO	ändar	
närande		askar			ring		yra
	ö			*åker*		ringen	buren
		pekfing-		*vakna*	åskådare		ovana
		rets slunga		slunga			
ovana		ur					
bo	ringa	ur				askar	
					applåd-		
eter		famnar			åska		lös
	eter	buren		om		nära	

Öyvind Fahlström, from *Nyarsklockorna* (1954)
Fragment of a permutational poem.

arithmetical poem

and three variations

                                        meinteufel
                                        fuego
                                        druck
                                        wenn
                                        seesaw
                                        hush
                                        tap
                                        hugo
                                        notit
                                        hug
                                        oroscopo
                                        the
                                        coccodrillo

         +

_____

cmoeciocnrotsodefdensruurwehhocifeuesututhotlegcnasagiuphlloknwhpotgoeo

        CMO ! ECI OCN ROT SOD? EF DENSRU URWEH. HOC IF EU ESUTUT
        HOT LEG. CNA ! SAG IUPHL LOKN WH POT, GO EO !

        C MOE ? CIOC N ROTS. ODE F DEN SRU. UR WEH HOC IF! EU ES
        U TUT HO T LEG. C...NA SAG I? UPHL LOKN WHP OT. GO! E. O...

        C! MO E. CIO CN ROT. SOD EFD EN SRU. URW EH? HO CIF. E.
        UES UT UT HOT L EG. CNAS A GI ? UP. HL. LOK N WHP.
        OT GO E. O?

                              Carl Fernbach-Flarsheim (1966)

s   s

r   r

a   a

e   e

l   l

l   l

s s s

r r

a a

s s

t h e h o r i z o n

Öyvind Fahlström, from Nyverklockorna (1953?)
Fragment of a permutational poem.

Carl Fernbach-Florsheim (1966)

```
          s   s
          r       r
          a       a
          e       e
          l       l
          l       l
 o f h o l l a n d
```

Ian Hamilton Finlay, "The Horizon of Holland" (1963)
"The horizon of Holland 'is all ears.' Ears, or the upthrust arms of the windmills. The poem was first constructed—fifteen feet long and six high—in a garden in Easter Ross, Scotland. It had a yellowish framework, blue letters—and the air of a giraffe." (I.H.F.)

Green Waters
Blue Spray
Grayfish

# Anna T
Karen B
Netta Croan

Constant Star
Daystar
Starwood

Starlit Waters
Moonlit Waters
Drift

Ian Hamilton Finlay (1963)

"The collage uses 'real' elements in an artificial art-context. Here, the poem is made entirely from the names of actual trawlers, registered at the fishing-ports of Aberdeen, Lowestoft, Milford Haven, etc. The tension is not only between the printed poem and the 'real' names but between it and the conventional sea-lyric which it almost suggests." (I.H.F.)
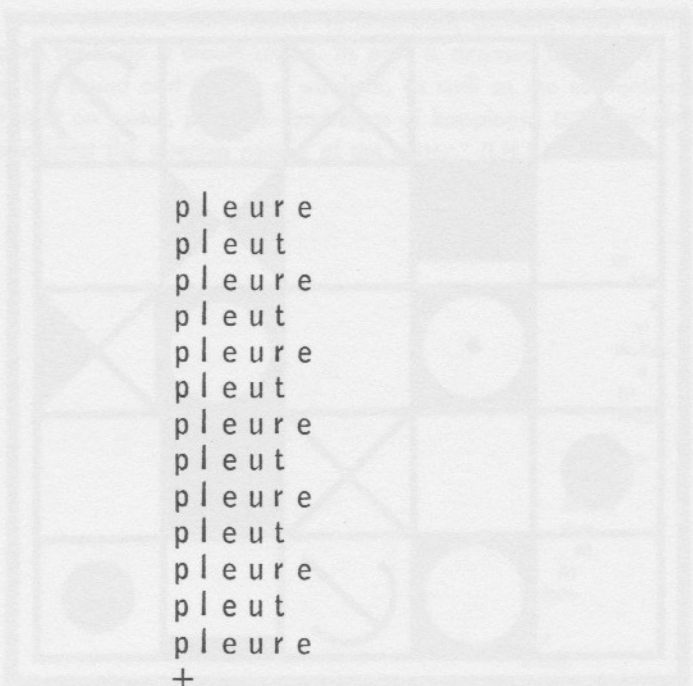
```
p l e u r e
p l e u t
p l e u r e
p l e u t
p l e u r e
p l e u t
p l e u r e
p l e u t
p l e u r e
p l e u t
p l e u r e
p l e u t
p l e u r e
        +
p a r a -
p l u i e
```

Ian Hamilton Finlay (1963)

"It is raining, he is crying. Why? 'Ce *deuil est sans raison . . .* ' as in Verlaine's *Ariettes Oubliées.*' " (I.H.F.)
The poem splashes so audibly the poet has supplied the reader with an umbrella.

Lexical Key

◯ = buttonhole and flower

✕ = windmill and cancel

⌣ = anchor and umbrella

● = funnel and cloud

Ian Hamilton Finlay, "Semi-idiotic poem"

A semi-idiotic contribution to the semiotic or code-poem genre invented by Décio
Pignatari and Luiz Angelo Pinto. See page 254.

Ian Hamilton Finlay (1963)

"The 'XM poem' is less concrete than 'fauve.' A little burn (stream) flows with a sound which suggests tunes on a mouth-organ. Its path is denoted by the x's and m's, the m's being the sound and the x's a windmill, as well as the conventional sign for kisses—of light on water, perhaps—and signs of happiness. Different sizes and kinds of type suggest the altering nature of the water." (I.H.F.)

```
                                    m
                                  Mm
                                   x
                                   m
                                 mMm
                                   x
                                   m
                                   mm
                                 m
                                  mm
                                   x
                              MmM
                              mm
                                m
                               m
                               mm
                             m
                              x
                            mmm
                            m
                             m
                             mm
                             x
                            m
                               mmMm
                                 m
                                  x
                                  m
                                  mm
                              m
                                this
                                  is
                                  the
                                little
                                burn
                                that
                               plays
                                its
                                  mm
                             mMm
                              m
                             mmouth-
                                organ
                                   by
                                  the
                                  m
                                  mm
                                  mmm
                                mMm
                                mill
                                  x
                                  mm
                                 Mmm
```

Ian Hamilton Finlay (1964)

"A lullaby—'a little poem to put your eyes to sleep a little.' It ends where it begins, and it is not sheep that are being counted but boats." (I.H.F.)

A

... blue boat
a brown sail

LITTLE

a brown boat
a green sail

TO PUT

a green boat
a black sail

YOUR EYES

a black boat
a blue sail

TO SLEEP

a...

LITTLE...

a   a   a   a   a

c   c   c   c

r   r   r   r   r

o   o   o   o

b   b   b   b   b

a   a   a   a

t   t   t   t   t

s   s   s   s

t   t   t   t   t

a   a   a   a

b   b   b   b   b

o   o   o   o

r   r   r   r   r

c   c   c   c

a   a   a   a   a

Ian Hamilton Finlay (1964)

"Isolated, single letters are pattern but letters joined in words (as these are) are direction. Those in the 'acrobats' poem are both, behaving like the real circus acrobats who are now individual units, now—springing together—diagonals and towers. Properly, the poem should be constructed of cut-out letters, to occupy not a page but an entire wall above a children's playground." (I.H.F.)

Ian Hamilton Finlay (1964)

"The boat is at sea (ring of waves)—fishing (row of nets)—but in coastal waters (string of lights)—landing its catch from a seine-net (row of fish, ring of nets)—returning (row of roofs)—the crew taking home some fish threaded on string (string of fish). The 'ring of light' is the lamp, and culture, as opposed to nature's 'ring of waves' at the start of the poem. (A companion work, where the halos are explicit, is Marsden Hartley's 'Fishermen's Last Supper')." (I.H.F.)

ring *of* waves

row *of* nets

string *of* lights

row *of* fish

ring *of* nets

row *of* roofs

string *of* fish

ring *of* light

the little leaf *falls*
the little fish *leaps*

the little fish *falls*
the little leaf leaps

the little fish *leaps*
the little leaf falls

the little leaf falls
the little fish *leaps*

★

the little fish *falls*
the little fish *leaps*

the little fish *leaps*
the little leaf falls

the little leaf leaps
the little fish *falls*

the little leaf falls
the little fish *leaps*

★

the little fish *leaps*
the little leaf falls

the little fish *falls*
the little leaf leaps

the little leaf leaps
the little fish *falls*

the little leaf falls
the little fish *leaps*

Ian Hamilton Finlay, "3 Happenings" (1965)

"Are Happenings sometimes wearisome? This is a *plein air* or out-of-door one. A leaf falls, a fish rises. The breeze blows, the river ripples. It is all, as they say, happening—and not only once, but again and again." (I.H.F.)

star
   star
      star
  star
   star
    star
     star
      star
       star
      star
    star
   steer

Ian Hamilton Finlay (1966)

There are so many stars—which single star shall we choose to steer by? The poem presents in an undidactic way the ideas of clarity, resolution, and choice." (I.H.F.)

"The poem is one image in two parts—a mere list of nets, all but the first of which are fishing-nets; followed by the single word 'planet,' with its lonely seas, set in lonelier space." (I.H.F.)

stack net
ring net
seine net
salmon net
drift net
trawl net
herring net
planet

Ian Hamilton Finlay (1966)

"The repeated letters of 'wave' seem to move from left to right, where they meet massed letters of the word 'rock,' which emerge strongly and clearly. Where the letters meet and are superimposed they suggest the third word, 'wrack' (seaweed), and the thickened stems of the letters suggest, visually, seaweedy rocks. The poem is 'about' two opposing forces, but, being a poem, presents them in equipoise, resolved." (I.H.F.)

The poem was executed on glass. This photograph, by Patric Eager, was first published on the cover of *The Beloit Poetry Journal*, Volume 17, No. 1, Fall 1966.
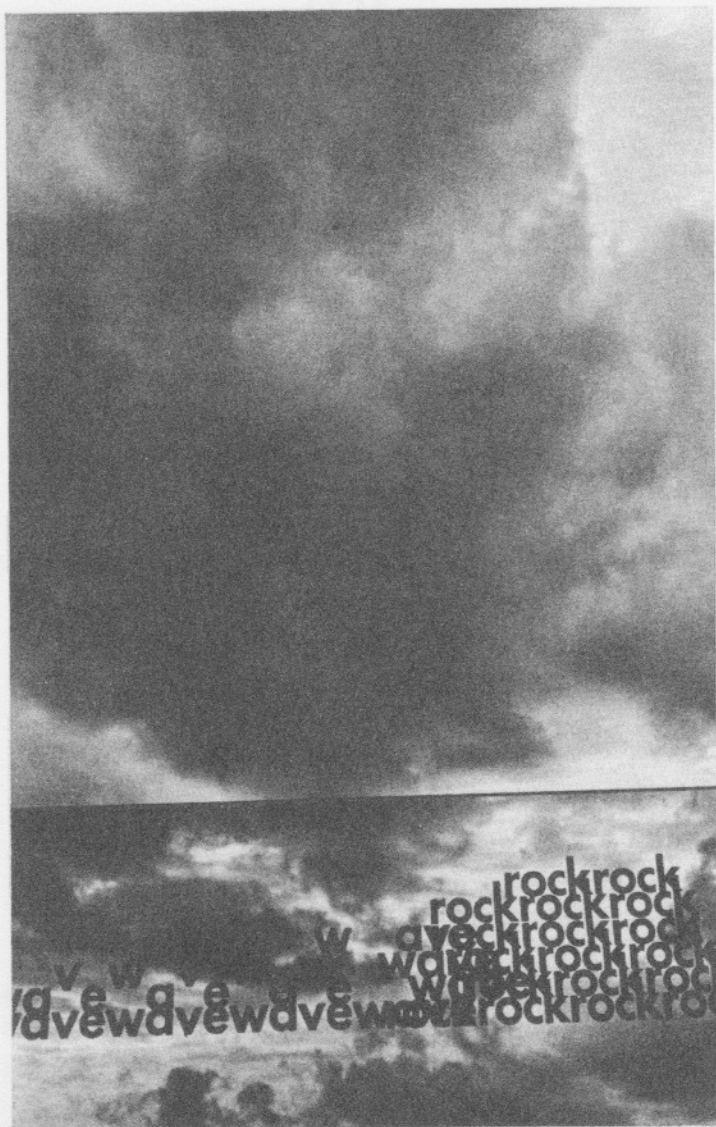
Sleep	like a log	lie	sleep	to sleep
fall	like a stone	fall	to fall	to sleep
lie	like a rug	sleep	to lie	to sleep
log		tree	chair	to sleep
stone		river	garden	to sleep
rug			walk	to sleep
body	immerse	sleep	sleep	to sleep
condition	motionless	sleep	sleep	to sleep
interval	inactive	sleep	sleep	to sleep

Larry Freifeld (1966)

God bless america I love you stars & stripes forever
and why not gloom not the devil knows despair and why
not remembering for a moment the stars & stripes forever

Retreaded	the	wheels of	the tanks
beheaded	the	knight of	the time
capitulated	the	throne of	the
decapitated	the		
delirious	the		
dismal	the		daring

alone she says he says alone you should live not alone but
alone you know not lonely neither but "come live with me
and be my love" now not with no time for me J. not early
with nowhere to go not Peter blew my cool but cool to the
end of my cool until the hot of her uncool holds me really
re digs him turns her on really knows where its at but not
hip like desperate hip who anyone fda fbi fears knowing not
whos hip nor cool
Don't hang me love I'm cool but not <u>that</u> cool

the	house			
the	house	in the house		
the	house	inthe house	is a place	in her house
the	castle		is a room	in his house
			all the rooms	in that house
the	house	in he lives	the place	in which house
			is a place	
		of his house	in the bedroom	in a house
the	house	where he lives	is a bed	

the	bed	in the bed		in her bed
the	bed	in the bed	he sleeps	in his bed
the	bed	in the bed	she sleeps	in his bed
the	bed	in the bed		

Larry Freifeld (1967)

PEACE FOR THE WORLD МИР ЗА МИРОМ
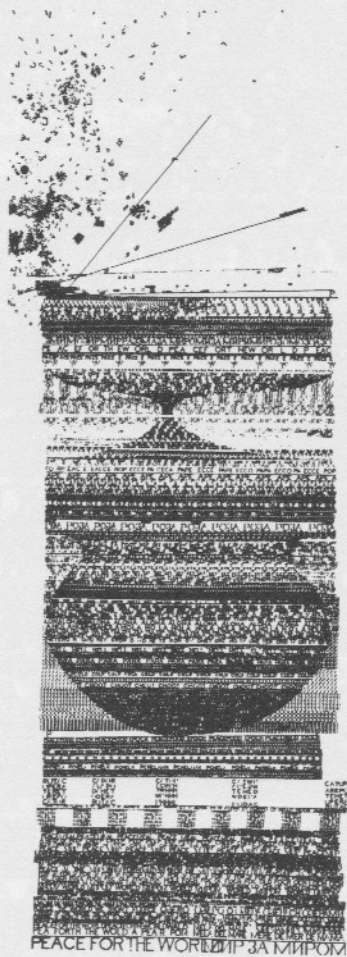
John Furnival, "The Fall of the Tower of Babel" (1964)

"The first few drawings that I did around the Babel theme were architectural: composed of a single house unit which was repeated almost ad infinitum until the city itself lost its form and became megalopolis. These drawings were in the form of plans. I then decided that after all it was the confusion of noises which made Babel significant, not the mammoth architecture, although the two are infinitely related, so I started doing elevation drawings, made up of layer upon layer of

John Furnival, "The Fall of the Tower of Babel" (continued from preceding page)
Close-up.

John Furnival, "The Fall of the Tower of Babel" (continued from facing page)
Detail.

visual noises. The first one that I did of this kind (**The Fall of the Tower of Babel**) was composed of the slogan 'Peace for the World' and its Russian equivalent 'Meer za Meerom,' both of which start out at the bottom of the tower pretty clearly, but as they progress up the tower become more and more intermingled, forming odd words in other languages, or just meaningless noises, until at the top even the different characters combine and, rather than fall into a heap on the ground, eventually evaporate into nothingness."

a   l   l   e   s

Heinz Gappmayr (1962)

alles = all

"The new poetry does not describe a situation outside of language, but refers to itself, to its concepts, and to the connection between these concepts and the signs necessary to its conveyance." (H.G.)

Heinz Gappmayr (1966)

ver = an inseparable prefix added to German verbs, and nouns and adjectives
derived from them, with the idea of removal, loss, untoward action, using up,
change, reversal, etc.
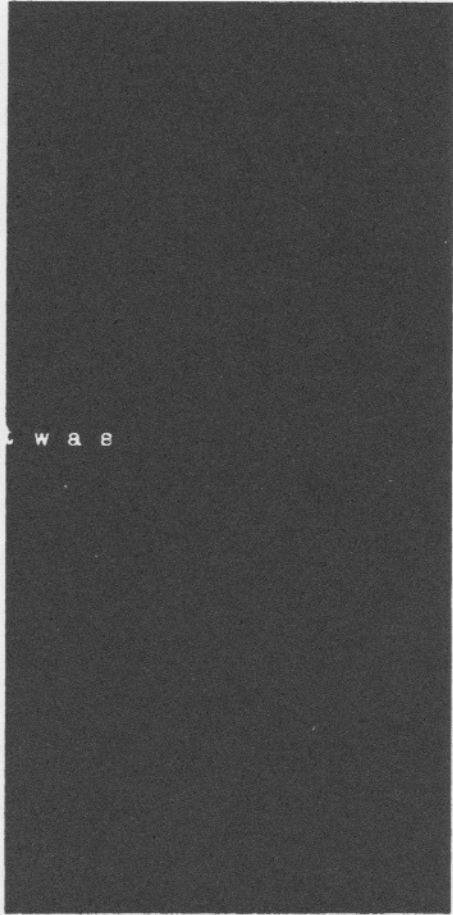
Heinz Gappmayr (1966)

etwas = something

```
sind          (sind)


                                                        s̶i̶n̶d̶

              "sind"
```

Heinz Gappmayr (1964)

sind = first and third person plural present indicative of *sein*, to be.
"The text is a fixed connection between thought and physical reality, a unity of
concept and sign, and each change of the sign (size, placement, etc.) and its
material condition (color, type face, paper) changes the concept." (H.G.)

Heinz Gappmayr (1964)

SOLEIL

                                              SOLEIL

                                                              SOLEIL

                              SOLEIL

SOLEIL

            SOLEIL   SOLEIL

        SOLEIL   SOLEIL

                      SOLEIL

Pierre Garnier, "Grains de Pollen" (1962)

In this poem by the founder of the internationalist Spatialist movement, the title,
"Grains de Pollen," pinpoints the activity of the sun (*soleil*).

sssssssssssssssssssssssssssssssssssss
sssssssssssssssssssssssssssssssssssss
sssssssssssssssssssssssssssssssssssss
sssssssssssssssssssssssssssssssssssss

ooooooooooooooooooooooooooo
ooooooooooooooooooooooooooo
ooooooooooooooooooooooooooo
ooooooooooooooooooooooooooo

llllllllllllllllllllllllllllllllllllll
llllllllllllllllllllllllllllllllllllll
llllllllllllllllllllllllllllllllllllll
llllllllllllllllllllllllllllllllllllll

eeeeeeeeeeeeeeeeeeeeeeeeeeeeeee
eeeeeeeeeeeeeeeeeeeeeeeeeeeeeee
eeeeeeeeeeeeeeeeeeeeeeeeeeeeeee
eeeeeeeeeeeeeeeeeeeeeeeeeeeeeee

iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii

llllllllllllllllllllllllllllllllllllll
llllllllllllllllllllllllllllllllllllll
llllllllllllllllllllllllllllllllllllll
llllllllllllllllllllllllllllllllllllll

e e e   e   e   e   e
e e e   e   e   e   e
e e e   e   e   e   e

a a a   a   a   a   a
a a a   a   a   a   a
a a a   a   a   a   a

u u u   u   u   u   u
u u u   u   u   u   u
u u u   u   u   u   u

Ilse and Pierre Garnier, "*Extension classique des mots 'soleil' et 'eau'*" (1964)

"*Wortverräumlichungen*: we habitually 'see' words as tradition hands them down to us; but if one spreads them out, or extends them, their elements are reanimated. If I write, for example, *sauleille* instead of *soleil* (sun), I shock the French reader, I take him out of his element, I force him to re-examine the language and, in this way, the world. Classical extension works in the spirit of the French language because it augments the tendency to abstraction which this language has developed strongly since the 16th century." (P.G.)

Ilse and Pierre Garnier, "Extension 2" (1964)

"The noun *soleil* is rich—it is one of the best for concrete poetry: the impact of its vowels, its consonants, its vibrations and scintillations, at the same time soft and violent. And from this noun spring up other nouns—*île, elle, aile, oeil, io, sol*, etc. —whence this progression radiates in space." (P.G.)

Ilse and Pierre Garnier (1965)

"Light and shadow, vertical and horizontal, the card game of creation; the *i* is the letter that stands out, rises up; the *e* is the gray letter, always turned in on itself. The two fields of letters confront one another across a breach, that of the 'nothingness' between existences." (P.G.)

```
iiiiiiiiiiiiiii eeeeeeeeeeeeeeeeeee
iiiiiiiiiiiiiiiiieeeeeeeeeeeeeeeeeee
iiiiiiiiiiiiiiiiieeeeeeeeeeeeeeeeeee
iiiiiiiiiiiiiiiii eeeeeeeeeeeeeeeeee
iiiiii iiiiiiiiiiieeeeeeeeeeeeeeeeee
iiiiiiiiiiiiiiiii eeeeeeeeeeeeeeeeee
iiiiiiiiiiiiiiii eeeeeeeeeeeeeeeeee
iiiiiiiiiiiiiiii eeeeeeeeeeeeeeeeee
iiiiiiiiiiiiiii eeeeeeeeeeeeeeeeeee
iiiiiiiiiiiiii eeeeeeeeeeeeeeeeeee
iiiiiiiiiiiii eeeeeeeeeeeeeeeeeeee
iiiiiiiiiiii eeeeeeeeeeeeeeeeeeee
iiiiiiiiiii eeeeeeeeeeeeeeeeeeeee
iiiiiiiiii eeeeeeeeeeeeeeeeeeeee
iiiiiiiii eeeeeeeeeeeeeeeeeeeeee
iiiiiiii eeeeeeeeeeeeeeeeeeeeee
iiiiiiii eeeeeeeeeeeeeeeeeeeeee
iiiiiii eeeeeeeeeeeeeeeeeeeeeee
iiiiii eeeeeeeeeeeeeeeeeeeeeee
iiiii eeeeeeeeeeeeeeeeeeeeeee
iiiii eeeeeeeeeeeeeeeeeeeeee
iiii eeeeeeeeeeeeeeeeeeeeee
iii eeeeeeeeeeeeeeeeeeeeee
iii eeeeeeeeeeeeeeeeeeeeee
ii eeeeeeeeeeeeeeeeeeeeee
ii eeeeeeeeeeeeeeeeeeeeee
i
```

Ilse and Pierre Garnier (1965)

"Combination of *i* and *e*. Vegetal sign. Musical sign. Concentration and spatialization. Concretions and void. Throughout, a rhythm is given to the white page." (P.G.)

```
cinemacinemacinemacinemacinemacinemacinem
acinemacinemacinemacinemacinemacinemacine
macinemacinemacinemacinemacinemacinemacin
emacinemacinemacinemacinemacinemacinemaci
nemacinemacinemacinemacinemacinemacinemac
inemacinemacinemacinemacinemacinemacinema
cinemacinemacinemacinemacinemacinemacinem
ocinemacinemacinemacinemacinemacinemacine
macinemacinemacinemacinemacinemacinemacin
emacinemacinemacinemacinemacinemacinemaci
nemacinemacinemacinemacinemacinemacinemac
inemacinemacinemacinemacinemacinemacinema
cinemacinemacinemacinemacinemacinemacinem
acinemacinemacinemacinemacinemacinemacine
macinemacinemacinemacinemacinemacinemacin
emacinemacinemacinemacinemacinemacinemaci
nemacinemacinemacinemacinemacinemacinemac
inemacinemacinemacinemacinemacinemacinema
```

Ilse and Pierre Garnier (1965)

"An attempt to render linguistically the cinematographic play of white (*cin*) and black (*ema*) and the vibration of light on the screen." (P.G.)

```
mariemariemariemariemariemarie
mariemariemarie     mariemariemarie
mariemariema        riemariemarie
mariemarie             mariemarie
mariema                  riemarie
marie                       marie
mariema                  riemarie
mariemarie             mariemarie
mariemariema        riemariemarie
mariemariemarie     mariemariemarie
mariemariemariemariemariemariemarie
```

Ilse and Pierre Garnier (1965)

"The name Marie here forms a religious 'ikon,' based on the softness and clarity of the syllables. The diamond shape represents femininity, and in its linguistic context evokes something soft and clear, yet solid in its permanence." (P.G.)

```
                    ik pik ɛpeke pik epe
                 ɔik bou pik bou pik bou pi
              ⌐ik bo pik  bo  pik  bo  pik  bo  ɔ
           pik epeke pik epeke pik epeke pik epek
        ⌐ik bo   pik  bo   pik  bo  pik  bo   pik
      ⌐ik    epeke   pik    epekɛ    pik  epeke pi
    ⌐ik   epeke    pik     epekɛ      pik   epeke  pi
   ⌐ik  arbe   pik   arbe    pik   arbe   pik  a
  bo   pik      bo        pik   bo    pik   bo
 ⌐ik       bo        arbe     pik    bo     pik   bo
⌐peke   epeke   pik        bo        epeke      pik  b
⌐ik               bo        pik        epeke    pik
⌐ikoutchu      pikoutchu      pikoutchu      pikoutchu  pik
⌐ik     bo          bo          bo          bo
⌐peke         bo          pik          pik      pik
      bo        arbe        bou    bou      arbe   bo
⌐ik      bo        bo        pik    bo      pik
⌐ik   bo       arbe        arbe       pikoutchu    bo b
 bo                 bou          piveur          piveur
⌐iveur    pik bo                            piveur
   bo           pik      pik        bo      pik      bo bo
   bo    pikoutchu         pik       piveur   bo    pik
   bo              arbe    pik       bo      arbe bo
⌐ik epeke    arbe         arbe           bo     pik pi
⌐ik                epeke                 pikoutchu   b
bo     bou   pik         bou   pik   epeke        epeke   en
⌐ik    pik   bo pik     pik      bo          epeke   pik b
⌐ik  epeke    pik epeke pik     epeke pik   bo  pik bo
⌐itver    pitver    pitver   epeke pik epeke pi
  piveur       piveur     pitver  pitver pitv
⌐ik bou    pik bo    pik bo     pibe  piveur bo
⌐ik   out chu   bou arbe    bou   bou  bou  bou
⌐ik epeke pik epeke pik epeke  piveur  pik bo pi⌐
⌐ik bo    pik bou   pik  bo  pik bou
 arbe     bo     bou   pik    piveur
  pikoutchu    arbe     bo  pik bo
     pik  bo   pik  bo
        pik bo pik arb
             pik
```

Pierre Garnier, "Pik Bou" (1966)

"In my Picard spatial poems I have used the dialect of my native province. In general, dialects, old languages which live despite bureaucratization, have retained important concrete reserves, while the so-called national languages have developed an abstract vocabulary. Concrete poetry is well suited to these idioms. The text above (pik bou = pivert = green woodpecker) shows the vast difference between the Picard dialect and modern French." (P.G.)

```
o     r     o          orororor          oooooooo
                       rorororo          orororor
                       orororor          oooooooo
r     o     r          rorororo          rorororo
                       orororor          oooooooo
                       rorororo          orororor
o     r     o          orororor          oooooooo
```

```
oro oro oro oro        oooooooooo        oro oro oro oro
oro oro oro oro        rrrrrrrrrr        oro oro oro oro
oro oro oro oro        oooooooooo        oro oro oro oro
oro oro oro oro        rrrrrrrrrr        oro oro oro oro
oro oro oro oro        oooooooooo        oro oro oro oro
oro oro oro oro        rrrrrrrrrr        oro oro oro oro
oro oro oro oro        oooooooooo        oro oro oro oro
```

```
ororororororro         oooooooo          ororororororor
ororororororro         rrrrrrrr          ororororororor
ororororororro         oooooooo          ororororororor
ororororororro         rrrrrrrr          ororororororor
ororororororro         oooooooo          ororororororor
ororororororro         rrrrrrrr          ororororororor
ororororororro         oooooooo          ororororororor
```

```
ororororororro         oooooooooooo      ooooooooooooo
ororororororro         rrrrrrrrrrrr      ororororororor
ororororororro         oooooooooooo      ooooooooooooo
ororororororro         rrrrrrrrrrrr      ororororororor
ororororororro         oooooooooooo      ooooooooooooo
ororororororro         rrrrrrrrrrrr      ororororororor
ororororororro         oooooooooooo      ooooooooooooo
ororororororro         rrrrrrrrrrrr      ororororororor
ororororororro         oooooooooooo      ooooooooooooo
ororororororro         rrrrrrrrrrrr      ororororororor
ororororororro         oooooooooooo      ooooooooooooo
```

Mathias Goeritz, from *Mensajes de Oro* (1960)

Mathias Goeritz, "el eco del oro" (1961)
A concrete poem in iron.
Photo: Kati Horna

avenidas
avenidas y flores

flores
flores y mujeres

avenidas
avenidas y mujeres

avenidas y flores y mujeres y
un admirador

Eugen Gomringer (1951–52)
The earliest constellation by the "father" of concrete poetry, although it was writ-
ten before the name concrete was applied to the new poetry.

baum
baum kind

kind
kind hund

hund
hund haus

haus
haus baum

baum kind hund haus

Eugen Gomringer (1952)

baum = tree
kind = child
hund = dog

"The constellation, the word-group, replaces the verse. Instead of syntax it is sufficient to allow two, three or more words to achieve their full effect. They seem on the surface without interrelation and sprinkled at random by a careless hand, but looked at more closely, they become the center of a field of force and define a certain scope. In finding, selecting and putting down these words (the poet) creates 'thought-objects' and leaves the task of association to the reader, who becomes a collaborator and, in a sense, the completer of the poem." (E.G.)

you blue
you red
you yellow
you black
you white
you

Eugen Gomringer (1953)

silencio silencio silencio
silencio silencio silencio
silencio   silencio
silencio silencio silencio
silencio silencio silencio

Eugen Gomringer (1954)

Eugen Gomringer (1954)

americans and apricots
american apricots
apricot americans
apricots and americans

Eugen Gomringer (1954)

```
                                    o
                                    bo
                                    blow
                                    blow blow
                                    blow blow blow
                                    blow blow
                                    blow
                                    bo
        o                           o
        go                          so
        grow                        show
        grow grow                   show show
        grow grow grow o show show show
        grow grow                   show show
        grow                        show
        go                          so
        o                           o
        lo
        flow
        flow flow
        flow flow flow
        flow flow
        flow
        lo
        o
```

Eugen Gomringer (1955)

mist
mountain
butterfly

mountain
butterfly
missed

butterfly
meets
mountain

Eugen Gomringer (1956)

worte = words
sind = are
schatten = shadows
werden = become
spiele = games

worte sind schatten
schatten werden worte

worte sind spiele
spiele werden worte

sind schatten worte
werden worte spiele

sind spiele worte
werden worte schatten

sind worte schatten
werden spiele worte

sind worte spiele
werden schatten worte

```
b           d       b           und         b           and         b               nid
        mw                  mw                      mw                          mw
        un
a           i       a           i       u           i           a               u

bau         d       bin         d       b               n           b               d
        mw                  mw                      mw                          mw

u           i       u           a       u           ida         nu              ai
b           du      baum        w       b           wind        band            w
        mw                  i                       a                           u

in          a       n           d       u           m           i               m


bm          wd




au          ni
```

Eugen Gomringer (1960)

An "analysis" of the words *baum* (tree) and *wind* yields a field of sixty-five one-, two-, three- and four-letter groups, which in turn yield many other words and associations.

mensch hcsnem mensch hcsnem
hcsnem mensch hcsnem mensch
ɥɔsuǝɯ ɯǝusɔɥ ɥɔsuǝɯ ɯǝusɔɥ
ɯǝusɔɥ ɥɔsuǝɯ ɯǝusɔɥ ɥɔsuǝɯ

Eugen Gomringer (1960)

mensch = human being, man, person

The mechanics of this constellation reflect something of the complexity of the subject matter. In line 1, *mensch* is printed backwards, forwards, backwards, forwards, so that the first word mirrors the second, the second the third, the third the fourth, and the first and second the third and fourth. The procedure is repeated in line 2, starting off with the backwards spelling. Then, lines 3 and 4 mirror lines 1 and 2.

Eugen Gomringer (1961)

snow is english
snow is international
snow is secret
snow is small
snow is literary
snow is translatable
snow is everywhere
snow is ridiculous
snow is difficult
snow is modern
snow is hindering
snow is senseless
snow is musical
snow is gorgeous
snow is sedimentary
snow is meaningless
snow is elemental
snow is fantastic
snow is curved
snow is unauthorized
snow is disgusting
snow is ignorant
snow is irresistible
snow is rare
snow is exhausting

snow is civil
snow is smooth
snow is amusing
snow is epidemic
snow is hereditary
snow is risky
snow is analysable
snow is satisfactory
snow is catholic
snow is tasteless
snow is elegant
snow is absolute
snow is experimental
snow is neurotic
snow is instructive
snow is selfish
snow is unique
snow is prepared
snow is expensive
snow is alphabetical
snow is unsocial
snow is sexless
snow is political
snow is provisional
snow is predominant

snow is reasonable
snow is violet
snow is distracting
snow is looking
snow is utopian
snow is evangelic
snow is inevitable
snow is cheap
snow is comprehensible
snow is delicious
snow is relative
snow is norwegian
snow is military
snow is comfortable
snow is light
snow is salutary
snow is harmful
snow is cold
snow is offensive
snow is brute
snow is scientific
snow is irregular
snow is indefensible
snow is independent
snow is annoying
snow is sad

snow is enormous
snow is pale
snow is bare-footed
snow is corrupt
snow is cordial
snow is converse
snow is libidinous
snow is permitted
snow is sublime
snow is tawdry
snow is imaginable
snow is abstinent
snow is exact
snow is etymological
snow is fragmentary
snow is honourable
snow is immortal
snow is ancient
snow is illustrative
snow is aristotelian
snow is outside
snow is abstract
snow is divine
snow is white
snow is contradictory

THIS   REMEMBER   ME   WHEN   M
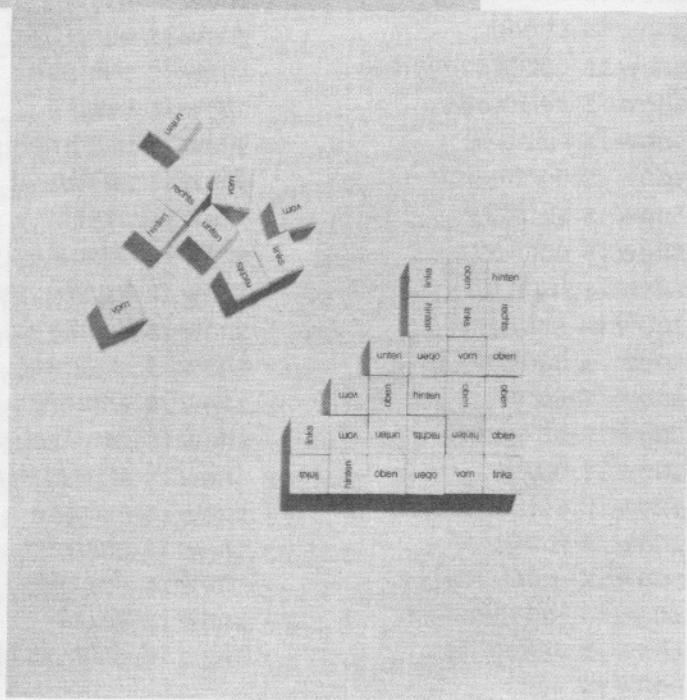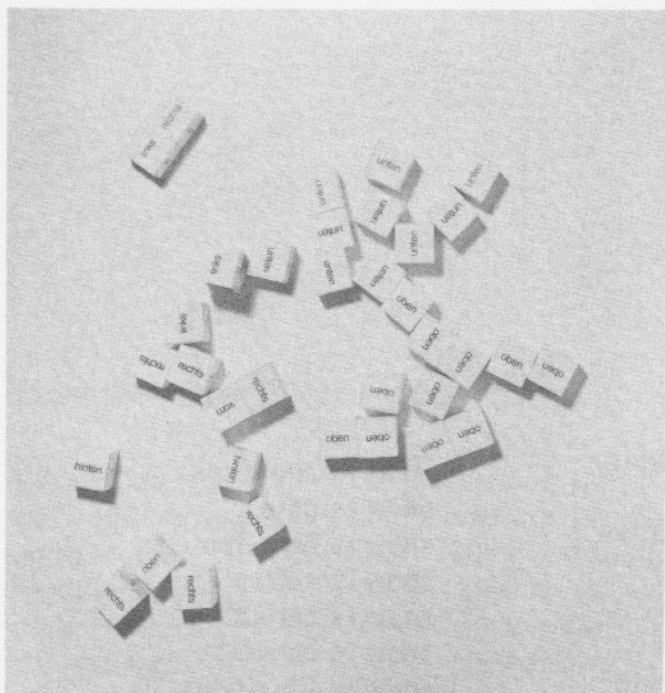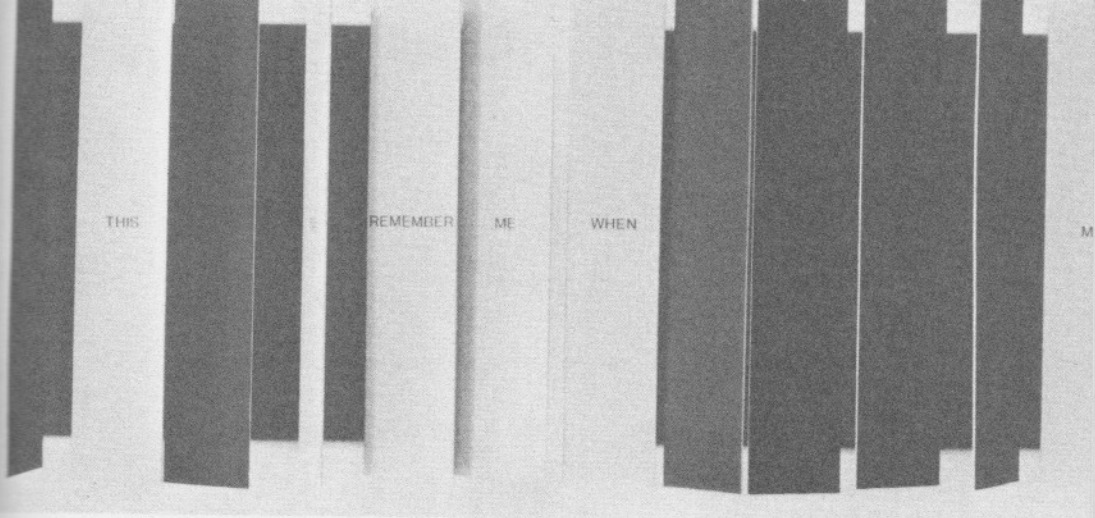
On facing page: Ludwig Gosewitz (1962-66)

The elements of this linguistic crap game are thirty-six 3cm cubes stamped on all sides. (*oben* = up, *unten* = down, *links* = left, *rechts* = right, *vorn* = in front, *hinten* = behind.)

Above: Ludwig Gosewitz (1966)

A text of Gertrude Stein, *when this you see remember me*, is constantly transformed as the elements turn.

Below: Ludwig Gosewitz (1966)

The method of the previous poem applied to single words, *ich* and *du*.
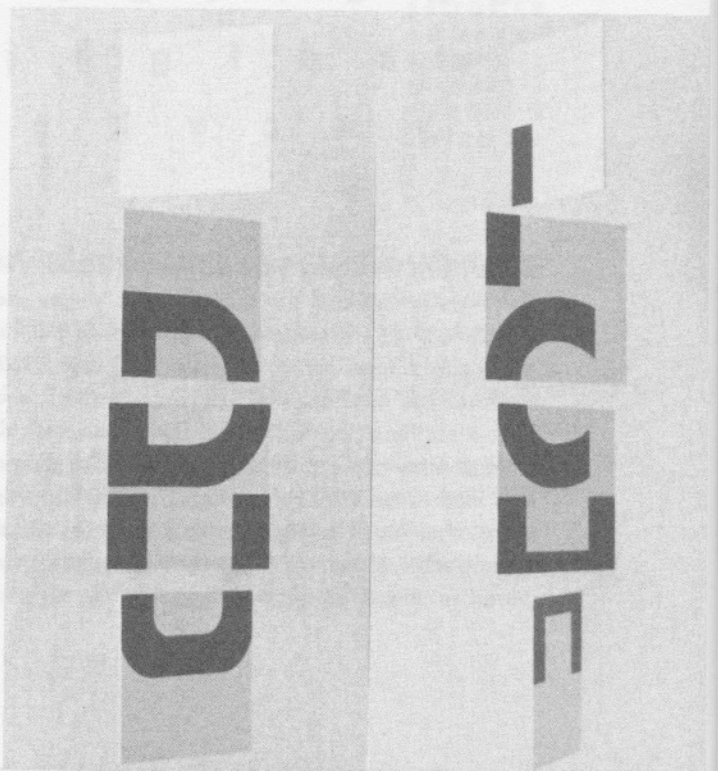
manifest

1 2 3 4 5 6 7 8 9 ; : !

q w e r t z u i o p ü

a s d f g h j k l ö ä

y x c v b n m , . - ?

Bohumila Grögerova and Josef Hiršal (1960–62)
The texts on this and the following two pages are samplings from **job boj**, a vast
"workshop" in experimental poetry created by the Czech writers Bohumila Grö-
gerova and Josef Hiršal between 1960 and 1962. This comprehensive manuscript
explores the mechanics of language through a body of experiments grouped in
twelve sections: the birth of a text; grammatical texts, or constellations evolved
from grammatical structures, and the exploration and exploitation of the emotional
and associative effect of grammatical endings; logical texts; stochastic texts, made
with fragments of foreign poems and prose; syngamic texts, the interpenetration of
the elements of literary works through semantics, esthetics or logic; intertexts, com-
posed in mixed languages; linguistic objects in their plastic representation; the

```
S V O B O D A
V O B O D A S
O B O D A S V
B O D A S V O
O D A S V O B
D A S V O B O
A S V O B O D
F V O B O D A
V O B O D A F
O B O D A F V
B O D A F V O
O D A F V O B
D A F V O B O
A F V O B O D
F R O B O D A
R O B O D A F
O B O D A F R
B O D A F R O
O D A F R O B
D A F R O B O
A F R O B O D
F R E B O D A
R E B O D A F
E B O D A F R
B O D A F R E
O D A F R E B
D A F R E B O
A F R E B O D
F R E E O D A
R E E O D A F
E E O D A F R
E O D A F R E
O D A F R E E
D A F R E E O
A F R E E D O
F R E E D O M
```

Bohumila Grögerova and Josef Hiršal (1960–62)

svoboda = freedom

An "osmotic" permutational experiment renders a Czech word into an English one.

destruction of proverbs and the construction of new ones with fragments; "scores" or phonetic constellations of certain words; portraits composed with letters and syllables from the names of famous personages; micrograms, or the visual expression of the emotional and semantic effects of words; and osmosis, phenomena observed between the different elements of a language.

```
on
ona
on
ona
on  a  ona
on a ona
onaona
onaona onaona
onaona onaona
onaonaonaonaonaon
aonaonaonaonaonaonaona
onaonaonaonaonaonaona
onaonaonaonaonaonaona
onaonaonaonaonaonaona
onaonaonaonaonaonaona
ono
```

Bohumila Grögerova and Josef Hiršal, "láska" (love), 1960—62

on = he
a = and
ona = she
ono = it

¿

ver

t i c e

de te ver

re ver te

de ti

a

mim

?

José Lino Grünewald (1956)

ver = to see
vertice = vertex
de te ver = from seeing you
rever-te = seeing you again
reverte = (it) reverts
de ti a mim = from you to me

```
                    p e d r a
        p ó         p e d r a         p ó
        s a l       p e d r a         s a l
        c h ã o     p e d r a         c h ã o
p e d r a           p e d r a         p e d r a
        g r ã o     p e d r a         g r ã o
        c a l       p e d r a         c a l
        s ó         p e d r a         s ó
                    p e d r a
```

José Lino Grünewald (1957)

pedra = stone
pó = dust
sal = salt
chão = soil, ground
grão = grain
cal = lime
só = only

```
preto
preto    um  jato
preto
preto    um  óleo
preto
preto    um  fato
preto
preto    petróleo      nosso
                        nosso
                        nosso
                        nosso
                        nosso
                        nosso
                        nosso
                        nosso    petróleo
```

José Lino Grünewald (1957)

petróleo = petroleum
preto = black
um jato = a jet
um óleo = an oil
um fato = a fact
nosso = our

"A placard-poem, with a political commitment: the campaign for maintaining Brazilian oil under Brazilian control. Recalls Mayakovsky's agit-plakat techniques."
(Haroldo de Campos)

forma
reforma
disforma
transforma
conforma
informa
forma

José Lino Grünewald (1959)

vai e vem

e

vem e vai

José Lino Grünewald (1959)
vai e vem = go and come

```
d u r a s s o l a d o      s o l u m a n o
  p e t r i f i n c a d o      c o r p u m a n o
    a m a r g a m a d o      f a r d u m a n o
    a g r u s u r a d o      s e r v u m a n o
c a p i t a l i e n a d o      g a d u m a n o
m a s s a m o r f a d o      d e s u m a n o


    a g e r a v a g e d      m a n s o i l
s t o n e s t i f f e n e d      m a n s f l e s h
  b i t t e r b e l o v e d      m a n s b u r d e n
    a n g r u s u r e r e d      m a n s b o n d a g e
c a p i t a l i e n a t e d      m a n c a t t l e
  m i s m a s s h a p e d      m a n l o s s
```

José Lino Grünewald (1961)

"Man under the 'usurocracy' of capitalism. The alienating power of money against man. All the words of this piece are grotesque portmanteau words, deformed words. The only non-deformed vocable in this wordlandscape of semantic monstrosities is—by a voluntary paradox—*desumano* (inhuman). A concrete 'usura' canto."
(Haroldo de Campos)
English version by Edwin Morgan.

b o i s

b o i s

d o i s

d o i s

d o i s

b o i s

d⃝b o i s

José Lino Grünewald, "*dois bois*" (two oxen), 1964
"From digit to ideogram. *d* and *b* like two yoked oxen." (Haroldo de Campos)

```
    I        AM      THAT     I       AM
    I        AM      I        THAT    AM
    I        AM      AM       I              THAT
    I        AM      THAT     AM      I
    I        AM      I        AM      THAT
    I        AM      AM       THAT
                                              I

    AM       THAT    I        AM             I
    AM       THAT    I        AM      I      I
    AM       THAT    I        I       AM
    AM       THAT    I        I              AM
    AM       THAT            AM       I      I
    AM       THAT            I        AM     I
```

Brion Gysin (1958)

"Writing is fifty years behind painting. I propose to apply the painters' techniques to writing; things as simple and immediate as collage or montage. Cut right through the pages of any book or newsprint—lengthwise, for example—and shuffle the text. Put them together at random and read the newly constituted message. Do it for yourself. Use any system which suggests itself to you. Take your own words or the words said to be 'the very own words' of anyone else living or dead. You'll soon see that words don't belong to anyone. Words have a vitality of their own and you or anybody can make them gush into action. The repetitive poems set the words spinning off on their own; echoing out as the words of a potent phrase are permutated into an expanding ripple of meaning which they did not seem to be capable of when they were struck and stuck into that phrase. The poets are supposed to liberate the words—not to chain them in phrases. Who told poets they were supposed to think? Poets are meant to sing and to make words sing. Poets have no words 'of their very own.' Writers don't own their words. Since when do words belong to anybody? 'Your very own words' indeed! And who are 'you'?" (B.G., "Statement on the cutup method and permuted poems" (1958), first published in **Fluxus I**, New York 1965.)

```
THAT   I        AM     I      AM
THAT   I        I      AM     AM
THAT   I        AM     I      AM
THAT   I        AM     AM     I
THAT   I        I      AM     AM
THAT   I        AM     AM     I

I      AM       I      AM     THAT
I      AM       AM     I      THAT
I      AM       THAT   AM     I
I      AM       THAT   I      AM
I      AM       AM     THAT   I
I      AM       I      AM     THAT

AM     I        I      THAT   AM
AM     I        THAT   AM     I
AM     I        AM     I      THAT
AM     I        I      AM     THAT
AM     I        THAT   I      AM
AM     I        AM     THAT   I

THAT   AM       I      AM     I
THAT   AM       AM     I      I
THAT   AM       I      I      AM
THAT   AM       I      I      AM
THAT   AM       AM     I      I
THAT   AM       I      AM     I

AM     AM       I      THAT   I
AM     AM       THAT   I      I
AM     AM       I      I      THAT
AM     AM       I      I      THAT
AM     AM       THAT   I      I
AM     AM       I      THAT   I

I      I        AM     THAT   AM
I      I        THAT   AM     AM
I      I        AM     THAT   AM
I      I        AM     THAT   AM
I      I        THAT   AM     AM
I      I        AM     AM     THAT
```

Al Hansen (1966)

Hansen's vocabulary and forms are limited to the words, numbers and lines (straight) on chocolate-and-silver Hershey Bar wrappers, which he transforms into dynamic visual poems.

das sagbare sagen
das erhältliche erhalten
das entscheidbare entscheiden
das erreichbare erreichen
das wiederholbare wiederholen
das beendbare beenden

das nicht sagbare
das nicht erhältliche
das nicht entscheidbare
das nicht erreichbare
das nicht wiederholbare
das nicht beendbare

das nicht beendbare nicht beenden

to say the sayable
to perceive the perceivable
to decide the decidable
to attain the attainable
to repeat the repeatable
to complete the completable

the non-sayable
the non-perceivable
the non-decidable
the non-attainable
the non-repeatable
the non-completable

not to complete the non-completable

Vaclav Havel, "estrangement"

ja = I

Helmut Heissenbüttel (195?)

Although Heissenbüttel does not consider himself a concrete poet, Daniel Spoerri included this poem and two others by Heissenbüttel in the first international anthology of concrete poetry in 1958.

das sagbare sagen
das erfahrbare erfahren
das entscheidbare entscheiden
das erreichbare erreichen
das wiederholbare wiederholen
das beendbare beenden

to say the sayable

das nicht sagbare
das nicht erfahrbare
das nicht entscheidbare
das nicht erreichbare
das nicht wiederholbare
das nicht beendbare

to perceive the perceivable
to decide the decidable
to attain the attainable
to repeat the repeatable
to complete the completable

das nicht beendbare nicht beenden

the non-sayable
the non-perceivable
the non-decidable
the non-attainable
the non-repeatable
the non-completable

not to complete the non-completable

Helmut Heissenbüttel (195?)

erste person singular

person singular
erste singular
singular

erste person
erste

person

singular

person

person singular
erste singular

person

singular

erste
erste

singular

Möwen　　　　　　und Tauben　　　auch
　　　　　Schwäne
kommen　　　　　　　　　　　　　　　　an Seen
　　　　vor　　　und Schwalben　　im Sommer
　　　　　　　　Tauben　　　　　im Sommer
　　　　　　　　　　　　　　　　an Seen
kommen　　　　Schwäne und
　　Möwen vor　　　　　Tauben
　　　　　　　　　　　und
　　　　　Schwäne und　　　　　auch
　　Möwen
kommen　　　　　　　　　　　　　im Sommer
　　　　vor

Helmut Heissenbüttel (1964)

Möwen = seagulls
Tauben = doves, pigeons
Schwäne = swans
Schwalben = swallows
an Seen = by lakes
im Sommer = in summer
und = and
auch = also
kommen = come
kommen + vor = are found

Helmut Heissenbüttel (1964)

kam nachts   es war kino und
                    kein Roman
                    es war Kino und Schnee fiel
      nachts von oben   und
                    kein Roman
          von oben   fiel etwas
                             Schnee
                        und
kam nachts   und   etwas
                             Schnee fiel
          von oben

Åke Hodell, from *General Bussig* (1964)
Hodell has recorded selections from this "picture-sound-poem."

DO-X-5000

ROLLERI

R–R

ITZI

IKKO

COOP

ITZI

UCCE

IKKO

itzi

iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
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iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
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iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiigevää
ää
ää
ää
ää
ää
ää
ää
ää
ää
ää
ää
ää

Åke Hodell, from *igevär* (1963)

igevär = shoulder arms

Page 13, the "crossover" point, of a long sound poem.

Dom Sylvester Houédard (1964)

"my own typestracts (so named by edwin morgan) are all produced on a portable olivetti lettera 22 (olivetti himself/themselves show sofar a total non interest in this fact) there are 86 typeunits available on my machine for use w/2-colour or no ribbon—or with carbons of various colours—the maximum size surface w/out folding is abt 10" diagonal—the ribbons may be of various ages—several ribbons may be used on a single typestract—inked-ribbon & manifold (carbon) can be combined on same typestract—pressures may be varied—overprints & semioverprints (½ back or ½ forward) are available—stencils may be cut & masks used—precise placing of the typestract units is possible thru spacebar & ratcheted-roller—or roller may be disengaged." (D.S.H.)

```
a   n u r o s a n u
ho   s a r o r o n
lum   u s a r o s
ahum   a n u s a
olola   n u r o
humolu   s a r
mahumah   on
olumolah   u
```

Dom Sylvester Houédard, "for raoul hausmann"

A "machine mantra"

"RAOULHAUSMANN RLHSMN aou

alphabetically HLM NRS AOU UOA

permute each 3-letter group into 4 columns of 6x3

infold cols 1/3 (A-O-U-A-O-. .)

    2/4 (-U-O-A-U-O. .)

order rhopallically each resulting column of 36 letters

    1/3—1-8

    2/4—8-1

read w/ caesura to mark tumescence/detumescence (anabasis/katabasis) kinetic-
ally: 1/3 can move in 8 steps thru 2/4 (left-right) . . . 2/4 can move in 8 steps thru
2/4 (downwards) . . . 2/4 can move in 8 steps thru 1/3 (diagonally)" (D.S.H.)

```
        eu          eu          eu
       reu         reu         reu
      kreu        kreu        kreu
        z           z           z
       reu         reu         reu
        z           z
       eu          eu          eu
        z
      kreu        kreu        kreu
        z           z           z
       reu         reu
        z           z           z
       eu
        z           z           z
      kreu        kreu        kreu
       reu         reu         reu
       eu          eu          eu
```
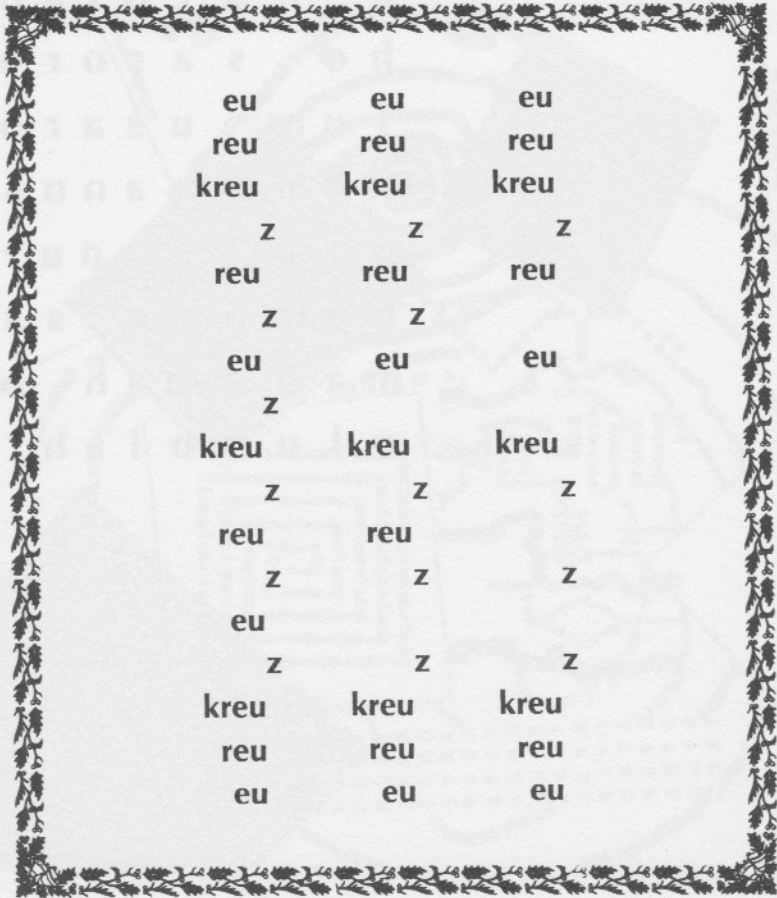
Ernst Jandl, "kreuz" (1957)

"A poem of interpenetrating triangular and quadrangular formations, a cross as a window through which the word *kreuz* (cross) can be seen in its parts: Greek *eu* (good), German *reu* (as in *Reue*, repentance) and *bereuen* (repent); Vienna dialect *kreu* (creep!, imperative; cp. German *zu Kreuz kriechen*, to humble oneself); *z*, suggesting the end, as well as a German interjection expressing a kind of sympathetic disapproval." (E.J.)

```
    g                o              tt


                     p


                     q


                     r

            adam s
          ripp e                       a
            dam
          ipp et
            am        a       d
          pp    e
            m  u
          p    e      a       d       a

            eva       d       a       m
```

Ernst Jandl, "erschaffung der eva" (1957)

" 'creation of eve' is a narrative poem based on the Bible, retelling the story of the creation of Eve in terms of visual poetry: God extended horizontally, above the creation, the central o forming God's mouth, from which vertically downward issues God's breath, alphabetically; a being the first letter moving matter, by forming the genitive of Adam, *adam s*; as the alphabet moves toward the letter v, essential to the creation of *eva*, *adams rippe* (Adam's rib) gradually dissolves, only the e of *rippe* being retained as the first letter of *eva*; Adam himself is changed by the process, disappearing in his smaller form as the man living alone, and built up in a bigger form, as the man joined to woman, through the letter *a*." (E.J.)

Ernst Jandl (1964)

"This poem is a film. There are two actors, *i* and *l*. The action starts in line 5 and ends in the 5th line from the bottom. *i* is alone, changes position 3 times, disappears, *l* appears disappears, *i* appears disappears, both appear together changing position, like dancing; then *i* disappears for a long time, which, after stunning *l*, makes *l* restless, then immobile, like resignation; when at last *i* reappears, the dancelike jumping about and out of the picture and back again is resumed for a longer stretch than the first time. This state is final. It is the happy ending of the film. (*flim*, if you like, is the weightier half of the German *flimmern*, to flicker.)" (E.J.)

```
film
film
film
film
fi m
f im
fi m
f im
fl m
f im
f m
film
film
flim
f lm
f lm
f lm
fl m
f m
f lm
fl m
f lm
f m
f lm
f m
flm
f m
f lm
fl m
fl m
fl m
fl m
fl m
flim
film
flim
film
film
film
film
f m
film
f m
flim
film
flim
film
film
film
film
film
```

```
                        e
                      e e
                    e e e
o o o o o o o o o o ö ö ö ö o o o o o o
o o o o o o o o o ö ö ö ö ö o o o o o o
o o o o o o o o ö ö ö ö ö ö o o o o o o
o o o o o o o ö ö ö ö ö ö ö o o o o o o
o o o o o o ö ö ö ö ö ö ö ö o o o o o o
o o o o o ö ö ö ö ö ö ö ö ö o o o o o o
o o o o ö ö ö ö ö ö ö ö ö ö o o o o o o
o o o ö ö ö ö ö ö ö ö ö ö ö o o o o o o
o o ö ö ö ö ö ö ö ö ö ö ö ö o o o o o o
o ö ö ö ö ö ö ö ö ö ö ö ö ö o o o o o o
e ö ö ö ö ö ö ö ö ö ö ö ö ö o o o o o o
e e ö ö ö ö ö ö ö ö ö ö ö ö ö o o o o o o
e e e e e e e e e e e e e e e
```

Ernst Jandl (1964)

"This is an altogether German poem, of which Norbert Lynton remarked in *Art International* (IX/9-10, 1965, page 24): 'A very nice visual-cum-linguistic joke is Ernst Jandl's filtering of a column of e's through a battalion of o's: where e and o meet they become, of course, ö.' Which is about all you could say about this poem." (E.J.)
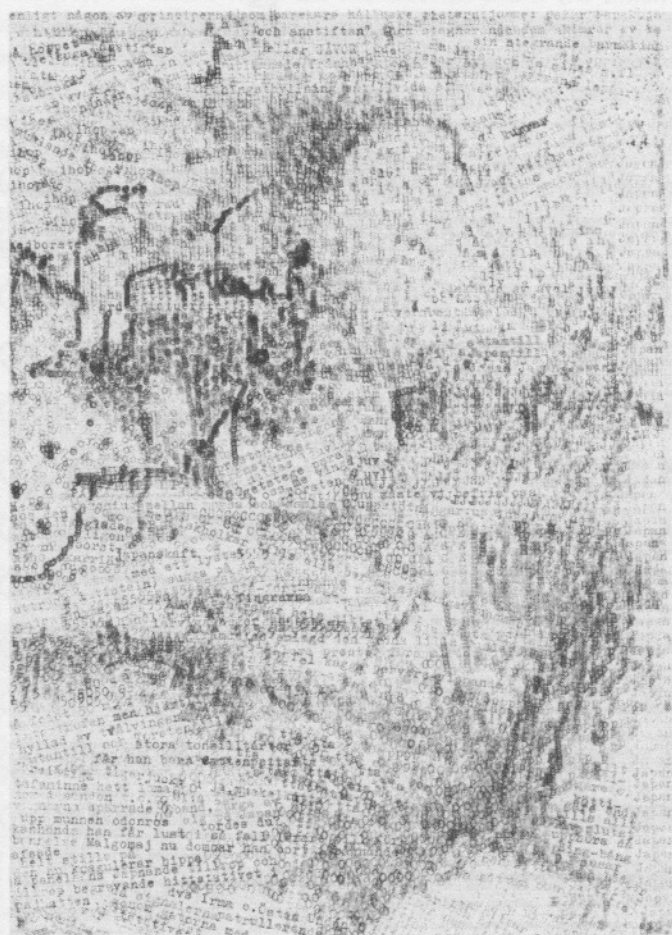
Bengt Emil Johnson, "Homage to John Cage" (1964)

Bengt Emil Johnson (1963)
One of a series of essays on *Bror Barsk* (untranslatable).

MOO

Ronald Johnson, Io and the Ox-Eye Daisy (1965)

Io was written in London in 1965. It was printed by the Wild Hawthorn Press as an issue of Poor.Old.Tired.Horse. (published by Ian Hamilton Finlay). The lettering was done by John Furnival.

"Io is a poem meant to be read by moonlight, a book of magical changes and transformations on the two letters 'I' and 'o.' 'I' is also eye and 'o' the real moon which can rise over the word moon. The first word is a phosphorescent moo into

MOON

the darkness, so it is apparent that Hera has already transformed Io into a white heifer. (One remembers also that the hundred-eyed Argus had been sent to watch over her which probably explains the excesses of moons, 'o's,' eyes in these skies.) The next is a moon rising over the horizon—or the word moon caught in the process of creating the actual thing. Next, Io and Ox—both ideograms which have been constructed so their 'o's' could be suspended (as in Io) or lifted aloft (as in

Io

Ronald Johnson, Io and the Ox-Eye Daisy (continued from preceding page)
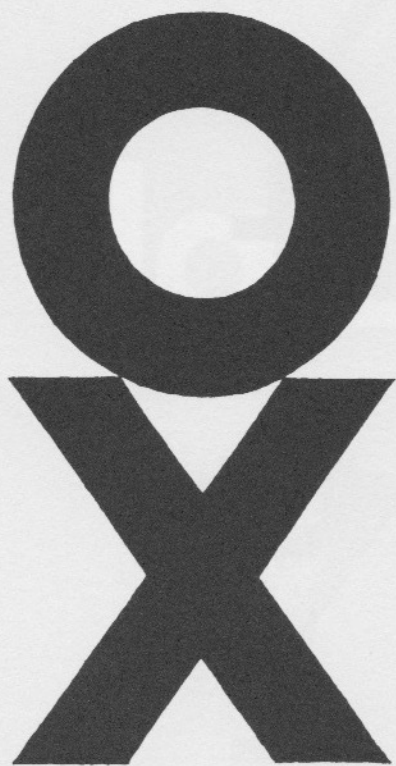
Ox). In the word eye the 'e' also imitates the rising of a moon so that it comes from below to above the 'V' to make the word. Daze is a pun on *dais*-y and is completed on the next page with (I). This is, I suppose, the confrontation of Io with the Ox-eye Daisy—the white heifer and glowing flower which floats in the night like one of Redon's giant eyes. The 'daze' or dazzle of the meeting is enforced by returning to white on black as if the moonlit world were suddenly

daze

reversed like a photographic negative. Then the 'I' in parenthesis which both completes the word daisy and begins the word Io with its 'o' following also in paren-
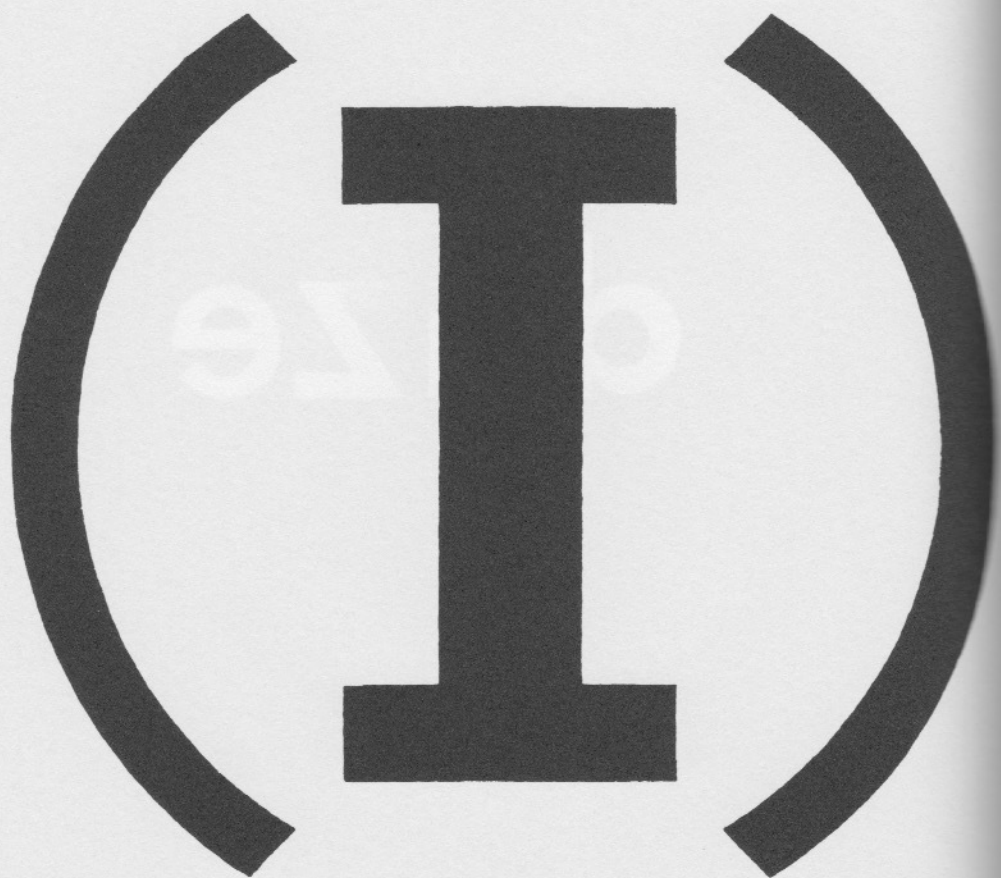
Ronald Johnson, Io and the Ox-Eye Daisy (continued from preceding page)
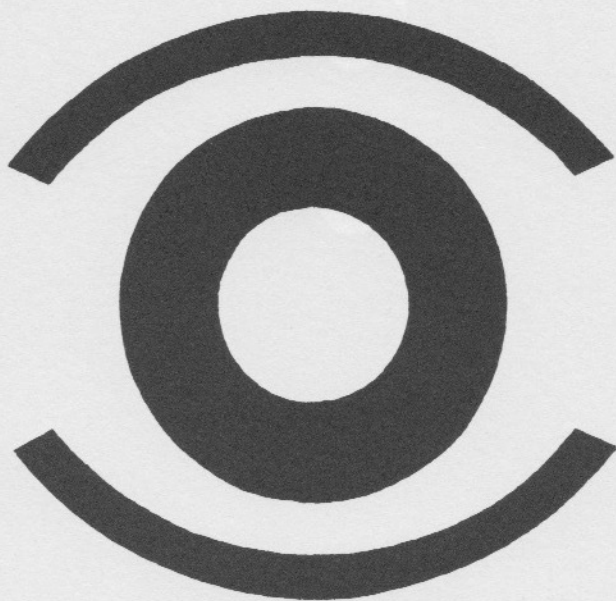
thesis. A freudian critic would point out that in this union, after all, Io, as a heifer, is meeting Ox-eye Daisy—but that is another story . . . The (I) is, again, an eye as in the ⊙ which transforms the pun even further by turning on its side to make a

moo

picture of an eye. Then moon and moons return again, and the darkness of night,
to bring the poem itself back to a circle: MOO/MOON   IO   OX-EYE DAISY   IO
MOO/MOON." (R.J.)

oons

Ronald Johnson, Io and the Ox-Eye Daisy (concluded)

Hiro Kamimura (1966)
Transliteration and translation on facing page.

あか

あかざわ
あかがま
あかだら
あかばな
あかばら
あかはだ
あかはた

ああ　あまたな
あか
あかが
あかあか

aka	red
akaza	red flower
akagawa	red leather
akadama	red ball
akabara	red rose
akabana	red nose
akahara	red belly
akahada	red skin
akahata	red flag
aa amatana	oh so much
aka	red
akaga	red is
akaaka	red red

Hiro Kamimura
translation of poem on facing page

単調な空間

北園克衛

白い四角	shiroi shikaku	white square
のなか	no naka	within
の白い四角	no shiroi shikaku	white square
のなか	no naka	within
の黒い四角	no kuroi shikaku	yellow square
のなか	no naka	within
の黒い四角	no kuroi shikaku	yellow square
のなか	no naka	within
の黄いろい四角	no kiiroi shikaku	black square
のなか	no naka	within
の黄いろい四角	no kiiroi shikaku	black square
のなか	no naka	within
の白い四角	no shiroi shikaku	white square
のなか	no naka	within
の白い四角	no shiroi shikaku	white square

Kitasono Katue, *tanchona kukan* — part 1 (1957)
tanchona kukan (monotony of void space) was the first Japanese concrete poem. (See K.K.'s biography.) Haroldo de Campos, who translated the poem for this anthology, comments: "Looking at this poem, I remember Malevich's 'White on White' painting and Albers' 'Homage to the Square' series. With some hints (part 3) of a very peculiar Japanese kind of visual surrealism. The Japanese text combines cleverly the typographic resources of Nippon (*hiragana, katakana*—phonetic alphabets—and *kanji*—ideogram). Its sound is also suited to its development; see part 2, for instance."

白	shiro	white
の中の白	nonaka no shiro	within the white
の中の黒	nonaka no kuro	within the yellow
の中の黒	nonaka no kuro	within the yellow
の中の黄	nonaka no kiiro	within the black
の中の黄	nonaka no kiiro	within the black
の中の白	nonaka no shiro	within the white
の中の白	nonaka no shiro	within the white

Kitasono Katue, *tanchona kukan*—part 2

青	ao	glass
の三角	no sankaku	of
の髭	no hige	beard of
の	no	blue
ガラス	garas	triangle
白	shiro	parasol
の三角	no sankaku	of
の馬	no uma	horse of
の	no	white
パラソル	parasoru	triangle
黒	kuro	building
の三角	no sankaku	of
の煙草	no tabako	smoke of
の	no	black
ビルディング	birudingu	triangle
黄	kiiro	scarf
の三角	no sankaku	of
の星	no hoshi	star of
の	no	yellow
ハンカチィフ	hankachiifu	triangle

白い四角	shiroi shikaku	white square
のなか	no naka	within
の白い四角	no shiroi shikaku	white square
のなか	no naka	within
の白い四角	no shiroi shikaku	white square
のなか	no naka	within
の白い四角	no shiroi shikaku	white square
のなか	no naka	within
の白い四角	no shiroi shikaku	white square

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aaa|+                                       +|aaa
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Jiří Kolář (1962)

" 'Evident poetry' is all poetry that eschews the written word as the mainstay of creation and communication. The word, according to Kolár, should remain within, instigating a monologue." (Introduction to **Signboard for Gersaint**, Artia, Prague 1966.)

Jiří Kolář (1962)

brancusi
brancusi
brancusi
brancusi
brancusi

TINGUELY

Jiří Kolář (1962)

Ferdinand Kriwet, "Type Is Honey" (1962)

Rundscheibe VI is constructed of 105 concentric circles—fifteen 20mm circles, thirty 10mm and sixty 5mm. The larger circles are read from left to right, the two smaller series from right to left and reverse. In his book *leserattenfaenge* Kriwet has written a circle-for-circle, word-for-word analysis of this and his other visual texts.

**Ferdinand Kriwet, "ZUVERSPAETCETERANDFIGURINNENNENS-
WERT OLLOS" (1962)**
The text *Rundscheibe* VII unfolds in 59 concentric circles, from the center out. These
59 circles are divided into six states—circles 1 to 12, 13 to 19, 20 to 28, 29 to 40,
41 to 51, and 52 to 59. On the facing page, a detail of this *Rundscheibe* is shown
full-size.

Ferdinand Kriwet, "ZUVERSPAETCETERANDFIGURINNENNENS-
WERT OLLOS" (1962)
A detail, full-scale.

Frans van der Linde (1964)

dall'implicito all'esplicito dall'esplicito all'implicito
dall'esplicito all'implicito dall'implicito all'esplicito

Arrigo Lora-Totino (1966)

Arrigo Lora-Totino (1966)

spazio **spazio** spazio spazio spazio spazio spazio spazio spazio spazio spazi
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spazio spazio **spazio** spazio spazio spazio spazio spazio spazio spazio **spazi**

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no no no no no no no no no no no no no    no
no                                          no
no      no no no no no no no no no          no
no      no                            no    no
no      no    no no no no no no       no    no
no      no    no               no     no    no
no      no    no    no no      no     no    no
no      no    no       no      no     no    no
no      no    no no no no      no     no    no
no      no                     no     no    no
no      no no no no no no no no       no    no
no                             no     no    no
no no no no no no no no no no no       no    no
                                            no
                                            si
      si  si  si  si  si  si  si  si  si  si    si
si                                        si    si
si      si  si  si  si  si  si  si        si    si
si      si                        si      si    si
si      si      si  si  si  si    si      si    si
si      si      si            si  si      si    si
si      si      si      si  si    si      si    si
si      si      si            si  si      si    si
si      si      si  si  si  si  si  si    si    si
si      si                        si      si    si
si      si  si  si  si  si  si  si  si    si    si
si                                        si    si
si  si  si  si  si  si  si  si  si  si  si    si
```

Arrigo Lora-Totino (1966)

5. 2. 3. 6. 5., THE 3RD BIBLICAL POEM

sustenance/_____/and/_____//_____/

/_____//_____/

/_____//_____/bullock,

of twenty/_____//_____//_____/children

hands,/_____/came and/_____/

/_____/weight threescore/_____/the

upon/_____/

Shechem/_____//_____/

/_____//_____/he/_____/his against

/_____//_____/Jephthah, cities/_____/

/_____//_____//_____/not children

/_____/thee?

ten the/_____/

/_____/said for eater But/_____/

/_____//_____/done to and

in pray/_____/sons,/_____/

they this

/_____/the Ephraim,

man/_____//_____/young/_____/unto

/_____/now up/_____/Israel

/_____/in men of/_____/

we/_____/

/_____//_____//_____/

/_____//_____/unto/_____//_____/man

prayed/_____//_____//_____//_____/

                    Judges 6:4—1st Samuel 1:10

                    January 1st, 1955

Jackson Mac Low, from 5 biblical poems (1955)

The **5 biblical poems** were the first works Mac Low composed by chance operations and the first to incorporate silences of appreciable duration and a significant degree of indeterminacy in performance. The unit is the "event" rather than the foot or syllable. These "events" are either single words or silences, each equal in duration to any word and thus indeterminate in length. The integers in the title indicate its verse structure: thus, 5.2.3.6.5. shows that the first line in each stanza contains 5 events; the second line, 2; the third line, 3, etc. Musical or other non-verbal sounds may be produced at the ends of lines and stanzas to make the verse structure audible.

printed: read:

                                        /new enjoy work.ins. K. one young/
new enjoy work.   new enjoy work./ns. K. one young/
                                        /new enjoy work.ins. K. one young/
                                        /new enjoy work.ins. K. one young/
enjoy not Jacobins.   enjoy not Jacobins./K. one young/
                                        /enjoy not Jacobins. K. one young/
                    one young   /enjoy not Jacobins. K./one young
                                        /enjoy not Jacobins. K. one young/
work.   work./not Jacobins. K. one young/
                                        /work. not Jacobins. K. one young/
          one re-   /work./ one re-/ins. K. one young/
                forms   /work.   one re/forms/ K. one young/
                    K.   /work.   one re-forms/K./ one young/

Jackson Mac Low, "Asymmetry 147" (1960)

Mac Low's **Asymmetries** are poems of which the words, punctuation, typography and spacing on the page are determined by chance operations. They may be performed by seven different methods (some employing tones), singly or several poems simultaneously. A basic method underlies the others and is followed when all or most of the others are ruled out by circumstances. Example of reading "Asymmetry 147" by basic method: In version at right, silent words are printed between "/" 's. Spoken words are underlined for clarity only, not to indicate loud speech. They are spoken as at left: all moderately, except "K.", which is loud or shouted. At right, some words are shifted a few spaces to the right to show how the poem is read.

Jackson Mac Low, from Letters for Iris Numbers for Silence (1961)

Letters and numbers are randomly placed and each card may be held in any position. Readers pronounce for each letter any phone (falling within any phoneme(s) of any language(s) which may be represented by the letter). Names of letters should not be pronounced unless they happen to be single phones represented by the letters. Letters may be pronounced shortly or for any duration up to that of a breath. For each integer, readers are to be silent that number of seconds or of slow counts. All letters on each card are to be pronounced, once each, in any order. Amplitude, pitch, timbre, tempo and changes in all parameters are free. However, regular rhythms, tonal melodies and the like should be avoided.

JAYBIRD POEM

BIRD

NEST

TREE

A BIRD

A NEST

A TREE

Jackson Mac Low
"This poem was found in my file at the office of the Something Else Press. I don't at all* remember writing it, but external evidence, including the particular kind of yellowed file card on which it is typed, the typing, & the irrelevant specificity of the 'Jaybird' in the title, makes me believe that this was one of several works that I copied onto such cards in the summer of 1962 or 1963 & sent to various friends & strangers (mostly composers and poets) all over the world." (Jackson Mac Low 3/28/67)

* Jap. zenzen
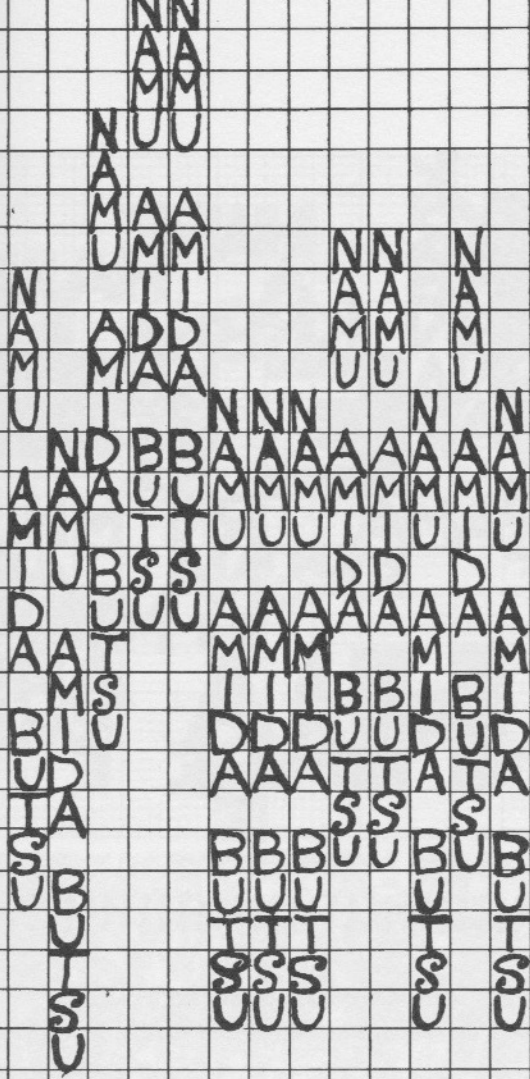
Jackson Mac Low, "2nd Gatha" (1961)

The reader begins at any square (empty squares are silences). He moves to any adjacent square horizontally, vertically or diagonally, and continues this process until the end of the piece. Letters are read as any sound they can stand for in any language. When letters are repeated in a number of adjacent squares their sound may be continued for the duration thought of as equivalent to that number of squares, or they may be reiterated the same number of times as of squares. Letters can be read occasionally as one-letter words denoting the letters (e.g., "D" as "Dee"). Groups of adjacent letters can be read as syllables, words, word-groups and complete sentences. The following six possibilities should be produced by each performer during the piece: silences, phones, syllables, words, word-groups, and sentences (e.g., *Namu Amida Butsu*).

Jackson Mac Low, "4th Hare Krsna Gatha" (1967)
To be performed in a manner similar to the *2nd Gatha*, but "flying."

Jackson Mac Low, *"7th Hare Krsna Gatha"* (1967)
See previous note, and underline *flying*.

JAIL BREAK   (for Emmett Williams & John Cage) September 1963, April & August 1966

Tear now jails down all.	All jails now down tear.	Jails tear down all now.
Tear all now down jails.	All now tear down jails.	Jails tear down now all.
Tear now all jails down.	All jails down tear now.	Jails down now all tear.
Tear jails now all down.	All now jails down tear.	Jails now tear down all.
Tear jails now down all.	All now down tear jails.	Jails now tear all down.
Tear now jails all down.	All jails now tear down.	Jails tear now down all.
Tear now down all jails.	All tear now jails down.	Jails tear now all down.
Tear all down jails now.	All jails down now tear.	Jails all tear now down.
Tear jails down all now.	All down now tear jails.	Jails tear all now down.
Tear jails all down now.	All tear down jails now.	Jails all tear down now.
Tear all jails down now.	All tear jails down now.	Jails all down tear now.
Tear jails all now down.	All now down jails tear.	Jails now down all tear.
Tear jails down now all.	All down tear now jails.	Jails tear all down now.
Tear down now all jails.	All down tear jails now.	Jails down all tear now.
Tear now all down jails.	All down now jails tear.	Jails down now tear all.
Tear down now jails all.	All down jails now tear.	Jails now all tear down.
Tear now down jails all.	All down jails tear now.	Jails down tear all now.
Tear down all jails now.	All tear jails now down.	Jails now all down tear.
Tear down jails all now.	All now tear jails down.	Jails down tear now all.
Tear all jails now down.	All tear down now jails.	Jails all now tear down.
Tear all now jails down.	all jails tear now down.	Jails down all now tear.
Tear all down now jails.	All now jails tear down.	Jails all now down tear.
Tear down jails now all.	All jails tear down now.	Jails now down tear all.
Tear down all now jails.	All tear now down jails.	Jails all down now tear.

Down tear now jails all.	the words as a connected sentence making good sense. Speed, loudness & voice coloration are free. He puts the card in the empty envelope & draws another, &c., until he's read each card once. It ends after last speaker finishes. Way 2: Lined up as above, speakers face conductor, who shuffles the 120 cards & draws one, pointing in turn, in the permutation's order, to each word's bearer, who says the word, connecting it with the others so the sentence makes sense the said by 5. Way 2 needs long intense rehearsal; ends when all 120 permutations are read. Way 2 performed (2nd Jail Poets' Reading, Living Theatre, 9 Sept. 1963) by Judith Malina, Tom Cornell, Paul Prensky, & 2 others, conducted by JML. Way 1 1st performed in rain (reading against USSR jailing of writers, 30 April 1966: WIN, II, 9: 6-7) by JML, Blackburn, Rothenberg, Antin, & the Rt. Revd. Michael F. Itkin.	Now all down tear jails.
Down now tear jails all.		Now down all tear jails.
Down tear all jails now.		Now tear down jails all.
Down all now tear jails.		Now jails all down tear.
Down jails tear all now.		Now jails all tear down.
Down jails all tear now.		Now jails tear down all.
Down now all jails tear.		Now down jails all tear.
Down all jails now tear.		Now all tear jails down.
Down all tear now jails.		Now all tear down jails.
Down jails now tear all.		Now down all jails tear.
Down now jails all tear.		Now jails down all tear.
Down jails now all tear.		Now tear down all jails.
Down tear jails now all.		Now tear all down jails.
Down tear all now jails.		Now all down jails tear.
Down now jails tear all.		Now tear jails down all.
Down now tear all jails.		Now jails down tear all.
Down jails tear now all.		Now down tear all jails.
Down all tear jails now.		Now tear all jails down.
Down tear jails all now.		Now all jails down tear.
Down all jails tear now.		Now tear jails all down.
Down tear now all jails.		Now jails tear all down.
Down all now jails tear.		Now down tear jails all.
Down jails all now tear.		Now down jails tear all.
Down now all tear jails.		Now all jails tear down.

Jackson Mac Low

Hansjörg Mayer, from *fortführungen* (1964)

s a u

a u s

u s a

Hansjörg Mayer (1965)

a

b
a c d

g h
f
e
d
a b c
a b

Hansjörg Mayer, from *alphabetenquadratbuch* 1 (1964–65)

plurblurplurblurplurblurplurblurol..
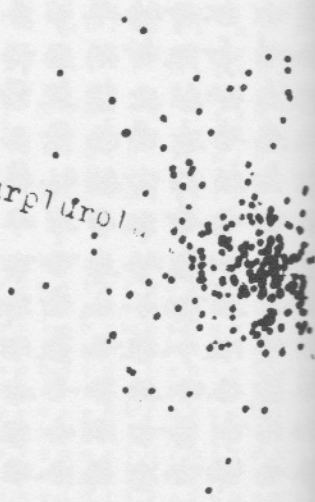
Cavan McCarthy (1965)

"These poems are an attempt to catch a situation and put it onto paper; especially so with 'Plurble Poem.' This developed into a tendency to take the label or name from something and to expand it, use it as a building block to express what I felt about the thing, or how the person felt-looked-reacted-was-is." (C.M.)

Cavan McCarthy "Poem for Deborah" (1965)

```
              s inks
              inks
              s ink
                 nks
              sin
                    ks
              s n
              s       s
l inkssekssinks sint sud sas sa s sol sols slos slost slos los lss l
                    sa
                 as
                    sak
                 kas
                    saks
                 kasa
                    akse
                 naks
                    kseno
                 okse
                 okt
                 kto
                 okto
                 kton
                 nokt
                 okton
                 nokto
                 okto
                 kto
                 tok
                 kot
```

Franz Mon (1959)

Through the process of what the author calls "articulative permutations," the words *sinks* and *links* (left) are transformed into a series of articulations with many semantic associations. The key words reflect the activity of the reader's eye on the page. When *links* is read, the eye is at the left. The eye *sinks* as it goes down the vertical column. Where the vertical and horizontal meet, only the *s* of the original two words remains. As the eye sinks further, new articulations suggest other words: *sak = sack* = dress; *kas = käse* = cheese; *akse = achse* = axis; *kseno = xenos* = stranger; *okto = acht* = eight; *nokt = nacht* = night, etc.

a u s d e n a u g e n a u s d e m r e g e n

a u s d e m r e g e n a u s d e m s i n n

aauussddeenmarueggeennaauussddeemmrseignenn

aauu   ee a ue ee aauu   ee   ei e

   ssdd nm r gg nn   ssdd mmrs gn nn

aa   n a   nnaa   n nn

  uu   ee   ue ee   uu   ee   e   e

   ss   gg   ss   s g

    dd   dd   i

  ss ee   ee   ss ee se   e

      n r   nn   r   n nn

        m   mmm

    dd   r   dd   r

  uu   u gg   uu   g

aa   a   aa   i

Franz Mon (1960)

Lines 1 and 2, "out of sight out of the rain / out of the rain out of mind," are added together. Line 3 is the sum of lines 1 and 2. In line 4 are the vowels, extracted from line 3; in line 5, the consonants, also extracted from line 3. Line 6 begins a construction made by extracting the first and last letters from lines 1 and 2, and all recurrences of these letters within the lines; line 7, the second and next to last letters, and their recurrences; line 8, the third and third from last, and their recurrences; and so on. For the mixing up of proverbs in the basic text, see note on page 213.
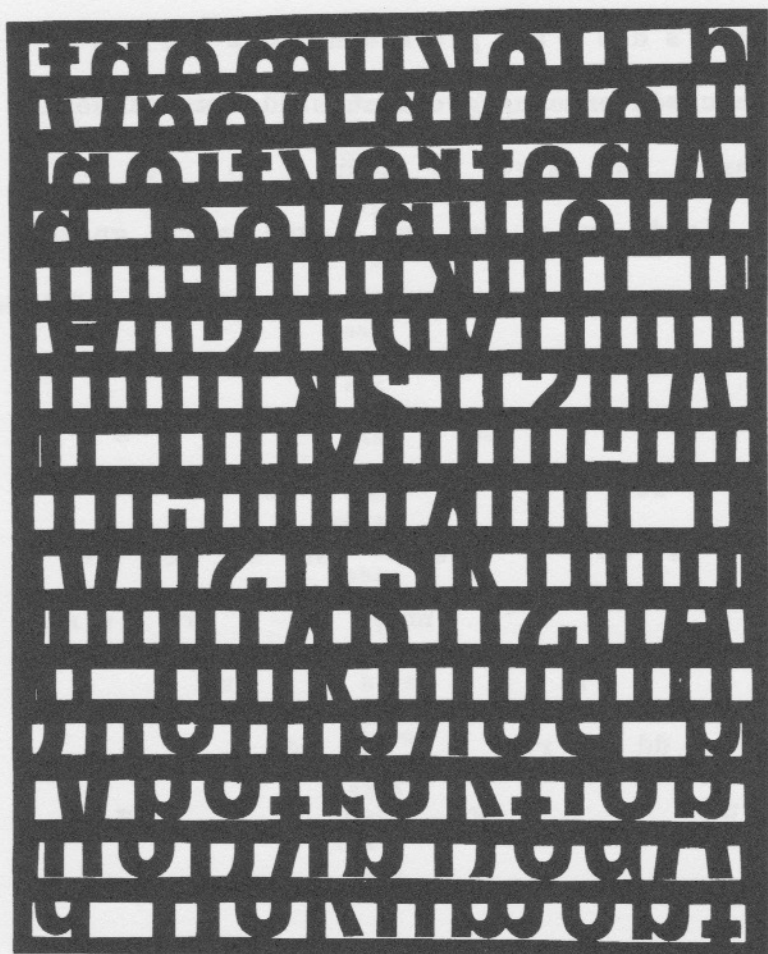
Franz Mon, "Schriftcollage" (1963)

```
aus den  augen  aus dem regen
aus dem  regen  aus der traum
aus der  traum  aus dem sinn
aus dem  sinn   aus den augen
aus den  augen  aus der traum
aus der  traum  aus dem regen
aus dem  regen  aus dem sinn
aus dem  sinn   aus der traum
aus der  traum  aus den augen
aus den  augen  aus dem sinn
aus dem  sinn   aus dem regen
aus dem  regen  aus den augen
```

Franz Mon (1966)

A permutation of four elements all introduced by the preposition *aus* (out of). The elements are part of German proverbs: 1 and 4 make *aus den augen, aus dem sinn*—out of sight, out of mind; the second belongs to *aus dem regen* (rain), *in die traufe* (gutter)—literally, "out of the rain, into the gutter," equivalent to the English "out of the frying pan into the fire." The third, *aus der traum* (dream) implies the end of an illusion. The elements are combined as follows: 1-2, 2-3, 3-4, 4-1, 1-3, 3-2, 2-4, 4-3, 3-1, 1-4, 4-2, 2-1.

Franz Mon (1966)

fallen = to fall
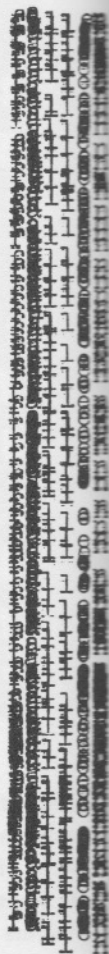
jollymerry
hollyberry
jollyberry
merryholly
happyjolly
jollyjelly
jellybelly
bellymerry
hollyheppy
jollyMolly
marryJerry
merryHarry
hoppyBarry
heppyJarry
boppyheppy
berryjorry
jorryjolly
moppyjelly
Mollymerry
Jerryjolly
bellyboppy
jorryhoppy
hollymoppy
Barrymerry
Jarryhappy
happyboppy
boppyjolly
jollymerry
merrymerry
merrymerry
merryChris
ammerryasa
Chrismerry
asMERRYCHR
YSANTHEMUM

Edwin Morgan (1963)

"Permutational. All words chosen to have similar *structure* of consonant/vowel/ double consonant/y, and to be working in similar *semantic* area of Christmas cheer, joy, parties, drinking, etc. The computer's final triumphant solution is relevant though wrong. 'Jerry' is a Scots word for a kind of earthenware marble used in children's games." (E.M.)

starryveldt
slave
southvenus
serve
SHARPEVILLE
shove
shriekvolley
swerve
shootvillage
save
spoorvengeance
stave
spadevoice
starve
strikevault
strive
subvert
starve
smashverwoerd
strive
scattervoortrekker
starve
spadevow
strive
sunvast
starve
survive
strive
so: VAEVICTIS

Edwin Morgan, *"Starryveldt"* (1964)
"The 'grid' pattern of S and V in alternating dissyllables and monosyllables is
meant to build up an atmosphere of pounding menace." (E.M.)

```
                    pomander
                 open pomander
              open poem and her
              open poem and him
            o p en poem and hymn
            hymn and hymen leander
             high man pen meander
            o pen poem me and h e r
            pen me poem me and him
              om mane padme hum
             pad me home panda hand
          o p en up o holy panhandler
         ample panda pen or bamboo pond
       ponder a bonny poem pomander opener
      open banned peon penman hum and banter
    open hymn and pompom band and panda hamper
         o i am a pen open man or happener
           i am open manner happener
              happy are we open
               poem a nd a p o m
             poem a nd a pan d a
              poem and aplomb
```

"It would take too long to expound all the references and associations here, but briefly, they are all meant to be in the area of 'opening up' something sweet and fresh like an old-fashioned pomander (I have in mind the sort that opened up in segments from the top, like the liths of an orange), whether it is the 'jewel in the lotus' (*Om Mane Padme Hum*) or a panda in a hamper, or a South American writer under the censors, or the whole conception of language in Spatialist poetry. It is both *visual* (in the shape of a pomander) and a *sound poem* in which I use a restricted range of letters and sounds to knit the wide variety of allusions together." (E.M.)

Blythsome the lovers. Brown the glove. Golden the jug. Sorrowful the bridal.
Brown the lovers. Blythsome the glove. Sorrowful the jug. Golden the bridal.
Golden the lovers. Sorrowful the glove. Brown the jug. Blythsome the bridal.
Sorrowful the lovers. Golden the glove. Blythsome the jug. Brown the bridal.

The glove lovers. The blythsome brown. The sorrowful golden. The bridal jug.
The jug lovers. The sorrowful brown. The blythsome golden. The bridal glove.
The glove jug. The brown blythsome. The golden brown. The bridal lovers.
The jug jug. The brown brown. The sorrowful sorrowful. The lovers lovers.

Sorrowful the brown glove lovers. Blythsome the golden bridal jug.

The sorrowful lovers. The brown jug. The golden glove. The blythsome bridal.

Edwin Morgan, "From an Old Scottish Chapbook" (1965)

"Permutations of the titles of four old Scottish songs, taken directly from a chapbook. The titles come clear in the last line. It's really a poem about 'chance': the chance juxtaposition of these titles seemed at once to be interesting and on the verge of meaningful. My permutations could be seen as one way of trying to find out why this should be so." (E.M.)

```
                    chaffinch
                chaffinchaffinch
            chaffinchaffinchaffinch
            chaffinchaffinchaffinch
                chaffinchaffinch
                    chaffinch
                chaffie      chye      chaffiechaffie
                chaffie      chye      chaffiechaffie
                             chye   chaffie
                chaffiechaffiechaffie
                chaffiechaffiechaffie
                        chaffiechaffie
                        chaffiechaffie
                        chaffiechaffie
                        chaffiechaffie

                           shillyshelly
            shelfyshilfyshellyshilly
                   shelfyshillyshilly
                   shilfyshellyshelly
            shilfyshelfyshelly
                        shellyfaw
                    shielyshellyfaw
        shilfy   shielyshiely
    shilfyshelfy        shielychaffie
shilfyshelfyshelfy      chaffiechaffie
        chaffiechaffie
        chaffiechaffie
shilfyshilfyshilfyshelfyshelfy
chaffieshilfyshilfyshelfyshelfyshelfyshelfy
chaffieshilfyshilfyshelfyshelfyshelfyshelfyshelfy
shilfyshilfyshilfyshelfy        shelfyshelfy
shilfy        shilfy
              shilfy
              shilfy
              shilfyshelfy

        brichtie
```

Edwin Morgan, "The Chaffinch Map of Scotland" (1965)

"All these words are local terms for 'chaffinch' in various parts of Scotland; I have simply built up my map from their actual geographical distribution. In the title there's a pun on chaffinch/half-inch—it works in Scots and American, though not in English!" (E.M.)

```
the golden flood          the weightless seat
the cabin song          the pitch black
the growing beard          the floating crumb
the shining rendezvous          the orbit wisecrack
the hot spacesuit          the smuggled mouth-organ
the imaginary somersault          the visionary sunrise
the turning continents          the space debris
the golden lifeline          the space walk
the crawling deltas          the camera moon
the pitch velvet          the rough sleep
the crackling headphone          the space silence
the turning earth          the lifeline continents
the cabin sunrise          the hot flood
the shining spacesuit          the growing moon
      the crackling somersault          the smuggled orbit
      the rough moon          the visionary rendezvous
      the weightless headphone          the cabin debris
      the floating lifeline          the pitch sleep
      the crawling camera          the turning silence
      the space crumb          the crackling beard
      the orbit mouth-organ          the floating song
```

Edwin Morgan, "Off Course" (1966)

"Movement from clear components to permutations of them is meant to bring out the developing theme of the rocket-ship off course, confusion, and disaster. This is one of a group of 'soundpoems' which I have had produced by the B.B.C. with radiophonic effects." (E.M.)

Edwin Morgan, "Seven Headlines" (1966)

"One of a group of 'emergent' poems, where everything comes out of, but at the same time mounts towards, the last line. The line in this poem is from Rimbaud's *Une Saison en Enfer*." (E.M.)

Compare with Claus Bremer's *"der fuss des gewitters leuchtet"* on page 38.

```
                        ol            d
                        sol   e    m    n
                        o             de
                        sol           d
            f           o                 r
            f    e             n    der
         i       r    o                n
                        b ol           d
                 tre          n    d
         i                    n
            l    et           t     er
                             t    o
                        sol          o
                 re a              der
         a     r    so    n
         i                              n
                        b ol    t
            f       r    o    m
                        b  lu  e
            a           bs    ent
            f           o        od
                        b   u        d
            f           ou   n    d
           ut  t e                      r
            f    e  r         ment
         i                    n
                 re a so    n
                 t e a     m
            f    e e                   d
            a  t                    modern
                        l          ode
                             n    o
            f    et              t     er
            f           o                 r
                 absolu     t    e
                        m    odern
                        men
         il faut être absolument moderne
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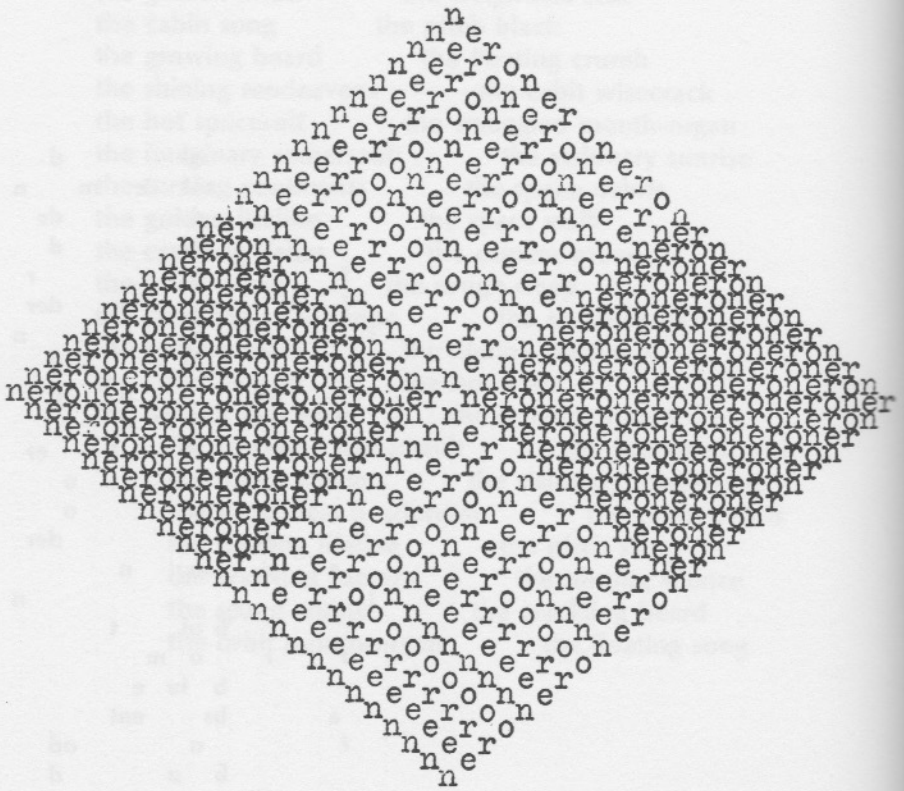
Maurizio Nannucci (1964)

nero = black

Maurizio Nannucci (1965)

nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
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nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero
nero ner ne n ne ner nero

bp Nichol, eyes (1967)

"tight imagistic things. intended for what they teach the eye on one looking tho some tend to be pleasing if looked at a few times. executed as a unit which has become my standard concrete composing form. seldom singly. not meant as pictures but as syllabic and sub-syllabic messages for who care to listen." (bp N.)
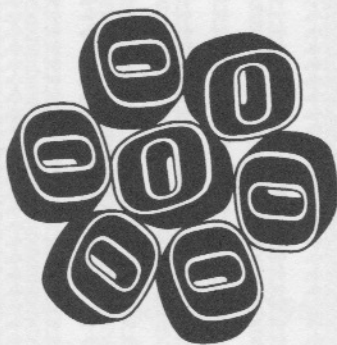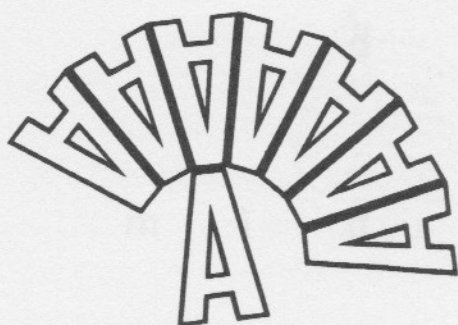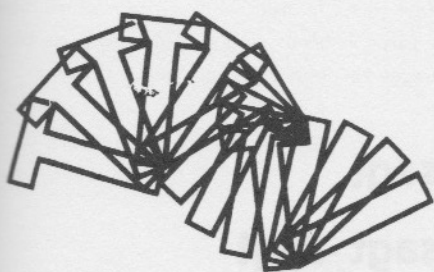
bp Nichol, eyes (continued)

" . . . i chose this unit **EYES**, which not too coincidentally is the most recent, as the best thing i've done . . . with CONCRETE i tend to think of only the most recent things as mine. all the rest go into a literary LIMBO." (bp N., in a letter to the editor.)
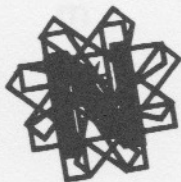
sagt

sagt som sagt

som sagt som sagt

som sagt sagt

sagt

Hans-Jørgen Nielsen (1965)
sagt = said
som = as

Hans-Jørgen Nielsen (1965)
midt = in the middle

```
m       i                       d       t

            m       i       d       t

m               i           d       t

m       i           d               t

m   i   d   t

m       i               d       t
```

穴

エ エ エ エ
エ エ エ
エ エ エ
エ エ エ
エ エ

穴 穴

空

鍬

Seiichi Niikuni

穴	*ana* = orifice
エ	*ko* = technique
空	*sora* = sky
穴+エ = 空 }	
鍬	*suki* = a spade

川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕川〕
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Seiichi Niikuni
kawa = river
sasu = sand-bank

Seiichi Niikuni

雨 = ame = rain
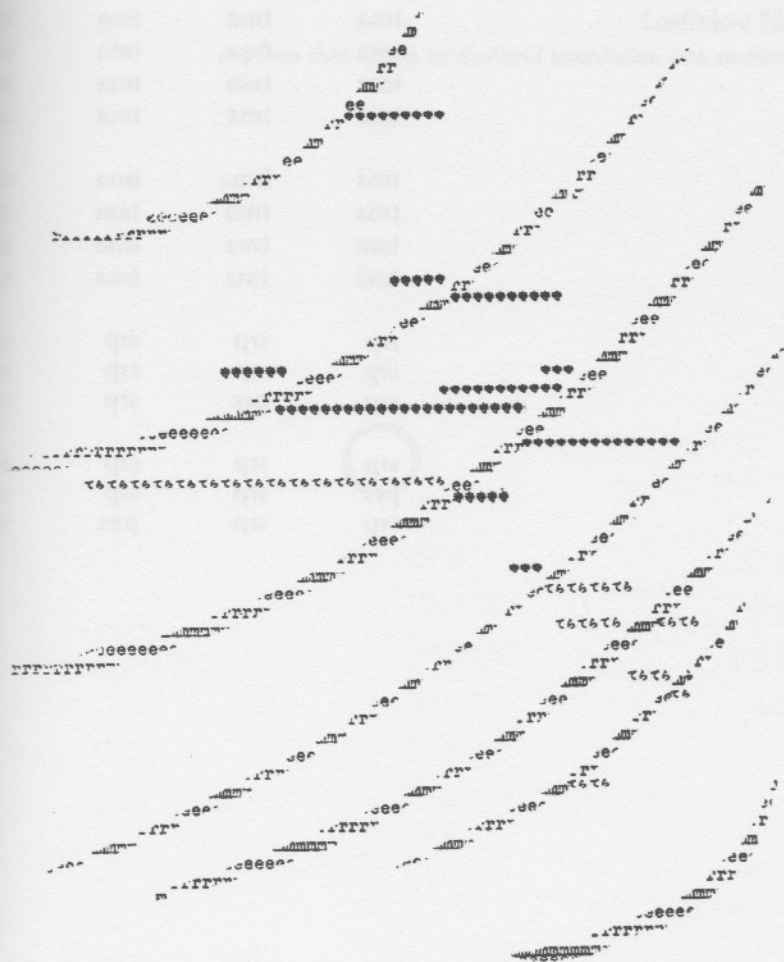
Seiichi Niikuni and Pierre Garnier, from *Poèmes franco-japonais* (1966)

"This text, done in collaboration with Seiichi Niikuni, is an attempt, in the perspective of concrete poetry, to join the French and Japanese languages together in a linguistic reality. To do this, we have had to 'file down,' as it were, the French vocabulary and letters to give them a plasticity approximating that of oriental characters, the same approach we used in our French-Japanese phonetic poems." (Pierre Garnier)

tma	tma	tma	tam
tma	tma	tma	tma
tma	tam	tma	tma
tma	tma	tma	tma
tma	hma	tma	tma
tma	tma	tám	tma
tam	tma	tma	tma
tma	tma	tma	tam
srp	srp	srp	srp
srp	srp	srp	prs
srp	prs	srp	srp
srp	srp	srp	srp
prs	srp	srp	srp
srp	srp	pes	srp

Ladislav Novák, from *sklenená laboratoř* (1959–63)

A poem about *"kouzlo letni noci"* (magic of a summer night).

tma = darkness
tam = there
hma-tám = I touch
srp = sickle
pes = dog

Ladislav Novák

A poem that seems to demand translation into architecture.

ay
yay
yay
yarım
hay
yor
ye

O

mir
mir
mıra
miray
mıra
mır
m
m

GL RIA

Ladislav Novák, from *sklenená laboratoř* (1959–63)

The poem "zakletá" (bewitched) is an incantation of *láska* (love) among the *skála* (rocks).

skálaskálaskálaskála

skálaskálaskálaskála

skálaskálaskálaskála

skálaskálaskaláskala

skálaskálaskálaskála

y	y	y
ya	ya	ya
yar	yar	yar
yari	yarı	yari
yarim	yarım	yarim
yari	yarı	yari
yar	yar	yar
ya	ya	ya
y	y	y
m	m	m
im	mı	im
rim	mır	rim
arim	mıra	arim
yarim	mıray	yarim
arim	mıra	arim
rim	mır	rim
im	mı	im
m	m	m

Yüksel Pazarkaya, "yarim yarim" (1964)

ya = affirmation
yar = beloved
yari = his sweetheart
yarı = middle
yarim = my beloved
yarım = unfinished
mir = master
mira = girl's name
my = moon
mirai = family name

der esel ist eine wurst
der esel ist einewurst
der esel isteinewurst
der eselisteinewurst
dereselisteinewurst

Yüksel Pazarkaya, *the donkey cycle*: 1

Pazarkaya's donkey cycle is based on a legend from eastern Turkey. There was a man whose only possession was an old donkey. He decided to sell it, and, to get as much as possible out of the sale, he painted it to make it look young. He found a buyer—his own father. The father was swindled, but, not stupid, made the best of the bargain and converted the old donkey into sausage. Since that time, says the legend, the city of Kayseri has been famous for its sausages.

In part 1 of the cycle, the sentence *der esel ist eine wurst* (the donkey is a sausage) is transformed sausage-fashion. Part 2, a formation composed of *farb* (color) and *esel* (donkey), suggests *farb* as a synonym for the uniform, which, like the fresh paint on the old donkey, makes the wearer *look* better than he really is. Part 3

```
              fa   esel   rb
              fa   esel   rb
farbesel      fa   esel   rb      eselfarb
farbese        eselfarb           eselfar
farbes         farbesel           eselfa
farbe    es farb el                eself
farb     es farb el                esel
far      es farb el                ese
fa                                 es
f                                  e
```

Yüksel Pazarkaya, *the donkey cycle: 2*

pits the German *esel* against the Turkish *esek*. In part 4, the proposition "anybody who wants to be a donkey can be one" is tempered by a construction of *nicht leicht* (not easy) which, with the systematic subtraction of letters, becomes *leicht* (easy), until the final *t* marches off to fill the space of the original proposition.

esek esel esek esel esek esel esek esel esek ese
esek esel esek esel esek esel esek esel esek ese
sek sek   sel sel   sek sek   sel sel   sek sek
ek ek   el el   ek ek   el el   ek ek
k k   l l   k k   l l   k k
e e   e e   e e   e e   e e
es es   es es   es es   es es   es es
ese ese   ese ese   ese ese   ese ese   ese ese
esek esel esek esel esek esel esek esel esek ese
esek esel esek esel esek esel esek esel esek ese
sel sel   sek sek   sel sel   sek sek   sel sel
el el   ek ek   el el   ek ek   el el
l l   k k   l l   k k   l l
e e   e e   e e   e e   e e
es es   es es   es es   es es   es es
ese ese   ese ese   ese ese   ese ese   ese ese
esek esel esek esel esek esel esek esel esek ese
esek esel esek esel esek esel esek esel esek ese
sek sek   sel sel   sek sek   sel sel   sek sek
ek ek   el el   ek ek   el el   ek ek
k k   l l   k k   l l   k k
e e   e e   e e   e e   e e
es es   es es   es es   es es   es es
ese ese   ese ese   ese ese   ese ese   ese ese
esek esel esek esel esek esel esek esel esek ese
esek esel esek esel esek esel esek esel esek ese

eselsein werwill
eselsein werwill
eselsein werwill
eselsein werwill
eselsein werwill
eselsein werwill
eselsein werwill

nichtleichtnichtle
ichtnichtleichtni
chtleichtnichtl
eichtnichtlei
chtnichtleic
htnichtlei
chtnichtl
eichtni
chtlei
chtn
icht
lei
ch
ㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐㅐ

Décio Pignatari (1956)

"Around the axial line of *mm*, words and segments of words constellate themselves, making a kind of verbal *mobile*." (Haroldo de Campos)

Word for word translation: a/move/ment/compounding/behind/the/cloud/a/ field/of/battle/mira/ge/ire/of/a/pure/horizon/at/a/live/mo/ment

```
        u m
          m o v i
          m e n t o
      c o m p o n d o
    a l é m
                  d a
  n u v e m
          u m
      c a m p o
              d e
      c o m b a t e
              m i r a
    g e m
              i r a
                  d e
          u m
              h o r i z o n t e
  p u r o
          n u m
                  m o
                  m e n t o
    v i v o
```

beba coca cola
babe cola
beba coca
babe cola caco
caco
cola

cloaca

Décio Pignatari (1957)

beba = to drink
babe = to slob
cola = glue
caco = pieces

"An early committed concrete poem. A kind of anti-advertisement. Against the re-ification of the mind through slogans, demistifying of the 'artificial paradise' prom-ised by mass-persuasion techniques. *Cloaca* is made out of the same letters as *Coca-Cola*." (Haroldo de Campos)

Décio Pignatari (1958)

"A cine-poem. The progression of the letters corresponds to the progression of their traces. The word is reorganized following the visual crescendo of its letters' features. With four traces we have a nucleus, where all letters are condensed and resumed. By a coincidence, this nucleus is also the Chinese ideogram for sun (jih, Japanese *hi*), the vital principle. After this, the nucleus explodes, producing the word LIFE. The poem develops the passage from the digital unit to the semantic corpus (word), and from the ideogram (analogical) to the phonetic word (digital), suggesting some unexpected links between both processes." (Haroldo de Campos)
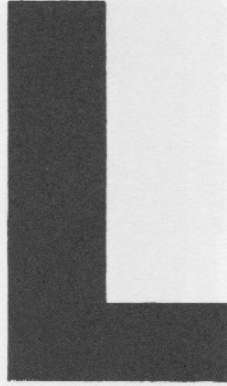
Décio Pignatari (continued from facing page)

F

E

Décio Pignatari (continued from facing page)
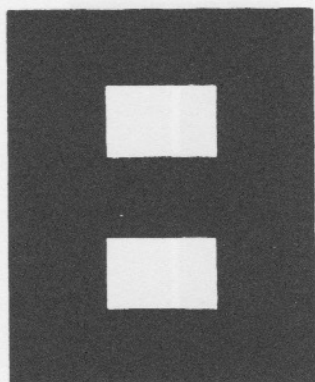
Décio Pignatari (continued from preceding page)

LIFE

Décio Pignatari (concluded)

```
ra terra ter
rat erra ter
rate rra ter
rater ra ter
raterr a ter
raterra terr
araterra ter
raraterra te
rraraterra t
erraraterra
terraraterra
```

Décio Pignatari (1956)

"This poem is a typical meta-poem or poem-about-the-poem. Its structure is based on the repetition of only one word—*terra* (earth)—as it occurs with letters of a newsreel on a luminous screen. This word is fragmented until the production (line 7) of a kind of 'error'—the duplication of the syllable *ra* (terr / ara). This self-correcting error feeds back the machine-poem (like in cybernetics), and gives it its semantical optimum level. By this process, the poem engenders phrases like *ara a terra* (ploughs the land) *ter rara terra* (to have a rare land), *errar a terra* (to be mistaken about the land), *terra ara terra* (land ploughs land) and, implicitly, *terra terra* (a plain thing). All these syntagmatic elements converge to the semantic matrix of the poem: the idea of a self-regulating poem, like a rare land which ploughs itself, and the creative 'error' (*errar* = to make a mistake and to roam). Visually, this concrete 'georgic' is reinforced by the blanks reproducing the furrows of the plough." (Haroldo de Campos)

```
hombre          hombre          hombre

hambre                          hembra

                hambre

hembra          hembra          hambre
```

Décio Pignatari (1957)

"Concrete lyricism: a love poem made out of a paronomasia. The topology of the words on the page conveys the message—when *hombre* (man) and *hembra* (female) are placed together, *hambre* (hunger), in its figurative meaning (appetite, desire), is removed." (Haroldo de Campos)

o organismo quer perdurar

o organismo quer repet

o organismo quer re

o organismo quer

o organism

Décio Pignatari, 'organismo' (1960)

" 'organismo' (organism): cine-poem first published as a booklet in 1960, a kind of erotic piece dealing with the transformation of a *sign* (the letter and Portuguese article O) into a biological signal." (Haroldo de Campos)

o *organismo quer perdurar* = the organism wants to endure
o *organismo quer repet (ir)* = the organism wants to repe (at)
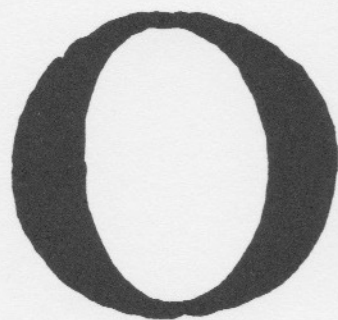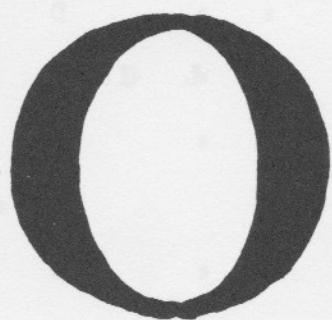
orgasm

```
S   O   L   I   D   A
S   O   L   I   D   A   0
S   0
        L   I   D   A
S   0   L
S                   A
            I   D
        0
                D   A
        L   I   D   A
                D
        0
                D
            I       A
```

Wlademir Dias Pino, from *solida* (1957)

solida = solid
solidão = solitude
so = only
lida = works (third person singular)
sol = sun
saido = gone out
da lido do dia = from the day's labor

S O L I D A

, , , , , ,   0

, ,

      , , , ,

, , ,

,   ,

           , ,

   ,

              , ,

      , , , ,

              ,

,

              ,

      ,   ,

Wlademir Dias Pino, from *solida* (1957)
Second phase of poem on facing page.
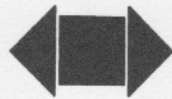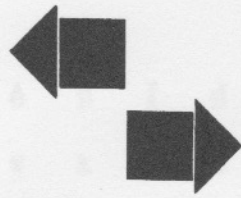
chave léxica
lexical key

sim
yes

não
no

Luiz Angelo Pinto (1964)

A semiotic or "code" poem.

" . . . the idea of a language in which the form of the signs might be designed so
as to determine the syntax, giving new communications possibilities. For this, it is
necessary that a set of signs (and the signs themselves) be dynamic, that is, man-
ageable, changeable, according to the needs of each text." (From the semiotic
poetry manifesto of Pinto and Décio Pignatari, *Invenção* No. ·4, 1965.)
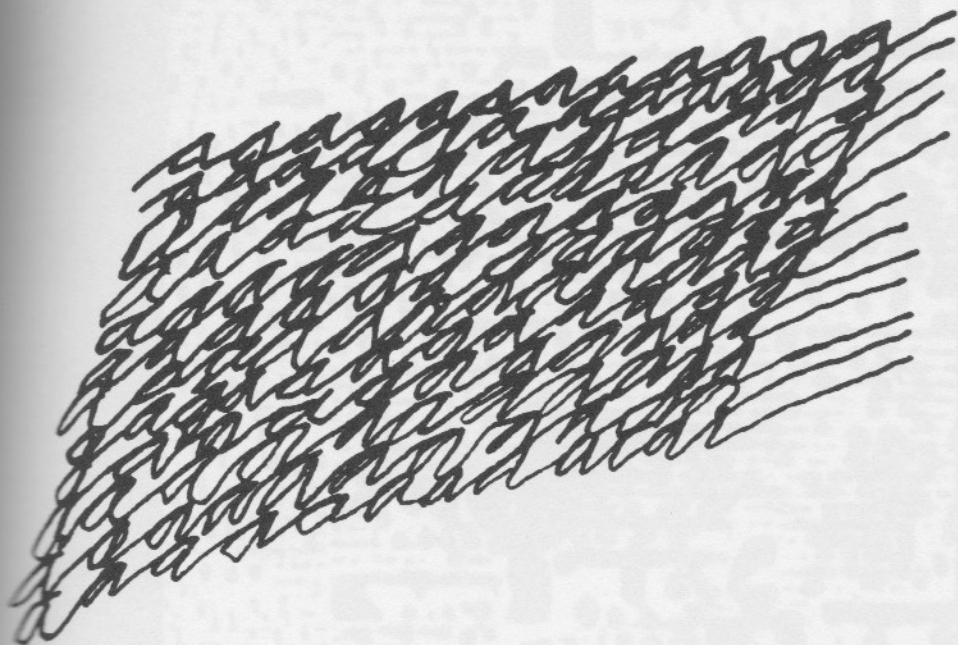
Carl Fredrik Reuterswärd, "The Poem A" (1954)
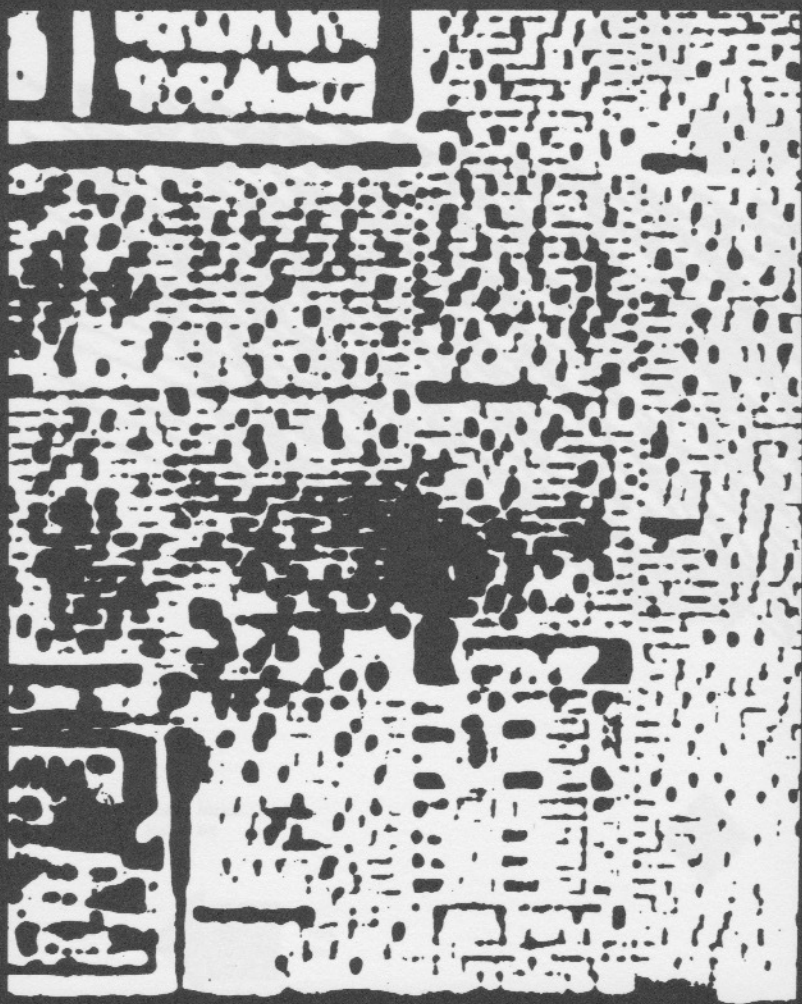
Carl Fredrik Reuterswärd (1955–56)
The **France-Soir Story** series are drawings of the spaces between words, punctuation and drawings on pages of *France-Soir*. There are 'chapters' on cuisine, murder, love, etc. This one is called "Politics."

Carl Fredrik Reuterswärd, from *Prix Nobel* (1960)
"The use of punctuation marks in a text forces them to a 'neutral value.' The word 'colon' does not correspond to any 'colon concepts.' Do you have any colon concepts? The text apparatus satisfies a demand of that kind. The position or placing

of a punctuation mark does not decide its *own* meaning. (An exclamation mark in the middle of a sentence does not distort the mark itself but does distort the emphasis of the sentence.) Nor is there any mutual order of rank; a period is not superior to a parenthesis. It is in such neutral and equal linguistic attributes that I see an interesting alternative: not to ignore a syntax but certainly to forego 'the preserved meanings of others.' The 'absence' that occurs is not mute. For want of 'governing concepts' punctuation marks lose their neutral value. They begin to speak an unuttered language out of that already expressed. This cannot help producing a 'colon concept' in you, a need of exclamation, of pauses, of periods, of parenthesis. But a state that has come about at the expense of the noble prize: out of its *own idea*. (C.F.R., introduction to **Prix Nobel**.)
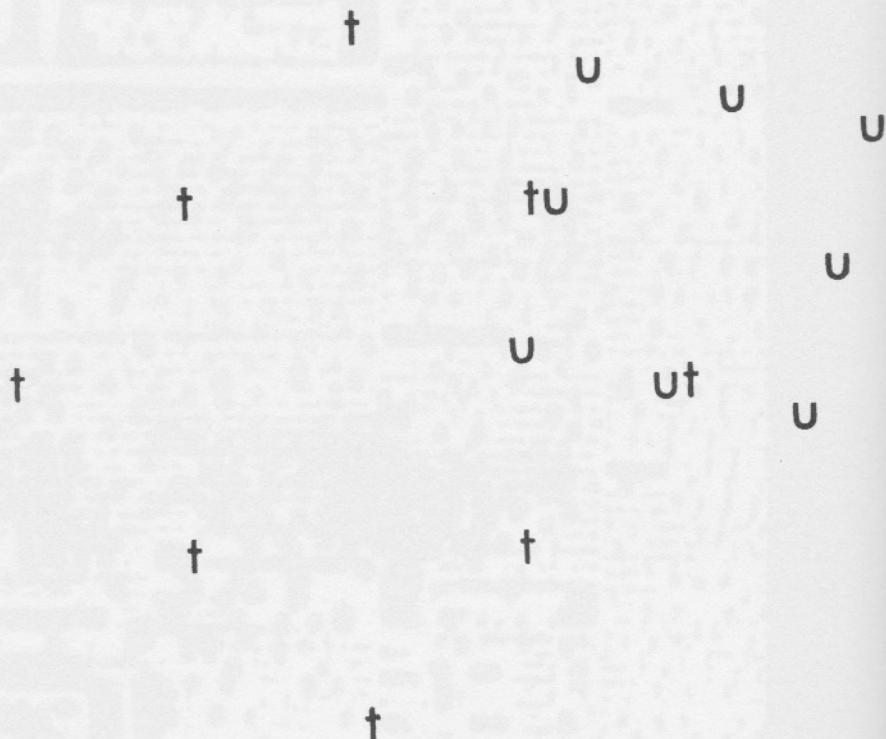
Diter Rot (1956)

"The review **material**, as its name implies, was intended to propagate concrete poetry, in which I myself was interested at the time. Its aim was to eliminate the subjective point of view of the author, and present poetic material that the reader could do with as he saw fit. Some of the texts, 'ideograms,' appealed to the optical sense by their typographic arrangement. Here is an example by Diter Rot, who composed the second number of the review. Two squares, interlocking, form at their intersection the two little words ut and tu. A possible interpretation would be that there is no meeting without reciprocal influences." (Daniel Spoerri, **An Anecdoted Topography of Chance**)

Diter Rot (1956)
"two as one, one as two." (D.R.)

Diter Rot (continued)

"I like your selection, but I thought we should add some of the pieces which are concerned with a relation of more than just one page—so I added the piece with the cross (a vertical line on the one side and a horizontal line on the other). . . . and a two-page piece where I have, so to speak, translated a grouping of lines into a grouping of words." (D.R.)
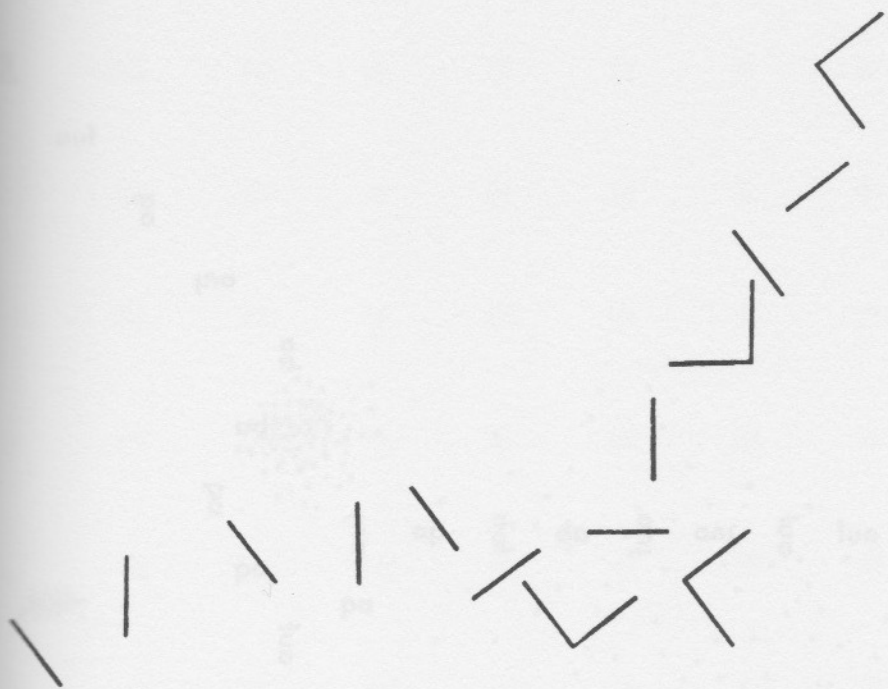
Diter Rot, "two-sided translation" (1957)
(See "translation" on next page.)

ba

fua

ba

fua

ba

ba

ba

auf　auf　auf　auf　ab　fua　ab　fua　ba　ba　ba　bua

ba

auf

Diter Rot (continued)
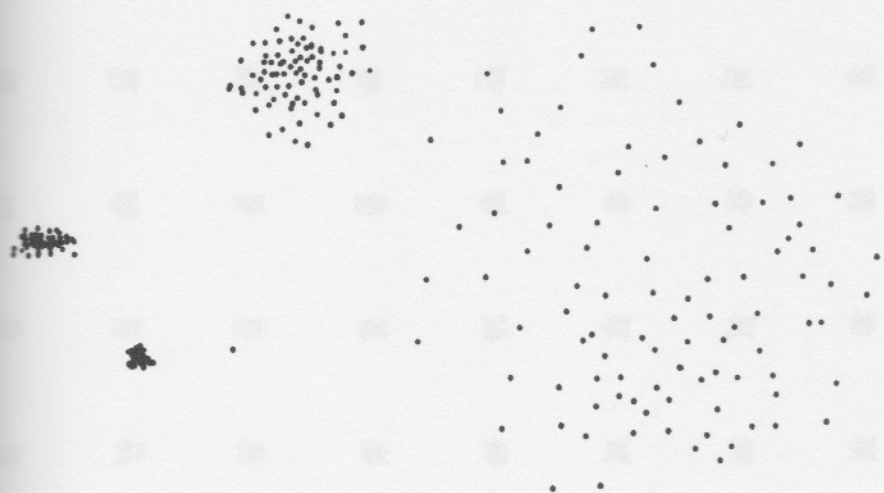
Diter Rot (1958)
"All as one? one as all?" (D.R.)
A prototype of non-semantic concretizing.

Diter Rot (1957)

"Some variations on 4⁴." (D.R.)

```
– – – nacht
– – die tochter der nacht
– die tochter der tochter der nacht
und die tochter der tochter der tochter der nacht
            to  to  to  –
            to  to  –   –
            to  –   –   –
der tag          mi  mi  mi  to
und der sohn des mi  mi  to  to
und der sohn des mi  to  to  to
und der sohn des tu  tu  tu  mi  des sohnes des tages
                 tu  tu  mi  mi
                 tu  mi  mi  mi
der sohn
und                  me  me  me  tu
die tochter          me  me  tu  tu
                     me  tu  tu  tu
und alle ihre verwandten die ta  ta  ta  me
                             ta  ta  me  me
                             ta  me  me  me
sie blicken auf das geschwister mu  mu  mu  ta
                                mu  mu  ta  ta
                                mu  ta  ta  ta
sie blicken auf den sohn und die te  te  te  mu
... des sohnes und der tochter   te  te  mu  mu
... des sohnes und der tochter   te  mu  mu  mu
                                     ma  ma  ma  te
und es wird tag                      ma  ma  te  te
und es wird nacht                    ma  te  te  te
```

Diter Rot (1957)
"A piece for voice and silence." (D.R.)

```
oáûveûû
ûlîŵáîl
ûliŵáîi
vŵîvûŵŷ
oâûveûû
ûîîŵûîî
ûlîŵáîi
```

Diter Rot (1958)
"Advertising my typewriter." (D.R.)

die nacht
und die tochter der nacht
und die tochter der tochter der nacht
und die tochter der tochter der tochter der nacht

der tag
und der sohn des tages
und der sohn des sohnes des tages
und der sohn des sohnes des sohnes des tages

der sohn
und
die tochter

und alle ihre verwandten alle verwandten

sie blicken auf das geschwisterpaar

sie blicken auf den sohn und die tochter
des sohnes und der tochter
des sohnes und der tochter

und es wird tag
und es wird nacht

Gerhard Rühm (1954)
the night / and the daughter of the night, etc.
the day / and the son of the day, etc.
and all their kindred all kindred
they look at the brother and sister, etc.
and day is breaking
and night is falling

```
blueinblueinblueinblue

manbymanbymanbyman

theblue

thebluemanbyman

blueman
```

Gerhard Rühm (1954)
Translated by the editor.

uuuuuuuuuuuuuuuuu
uuuuuuuuuuuuuuuuu
uuuuuuuuuuuuuuuuu
uuuuuuuuuuuuuuuuu
uuuuuuuuduuuuuuuu
uuuuuuuuuuuuuuuuu
uuuuuuuuuuuuuuuuu
uuuuuuuuuuuuuuuuu
uuuuuuuuuuuuuuuuu

Gerhard Rühm (1954)
The word imprisoned within itself.

```
sternsternsternsternst
stern    stern    stern
stern    stern
gestern
    stern
geste
```

Gerhard Rühm (1954)

stern = star, fate, stern (of a boat)
ernst = seriousness, seriously, serious
gestern = yesterday
geste = gesture

```
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib leib leib
leib leib  leibleib
```

Gerhard Rühm (1955)

leib = body
bleib = to stay

For the German reader there are several associations:
  jemandem vom Leibe bleiben (keep away from someone) and
  bleib mir damit vom Leibe (don't bother me with that).

Gerhard Rühm (1958)

jetzt = now

jetzt

jetzt

Jetzt

Jetzt

jetzt

jetzt

jetzt

jetzt

jetzt

Jetzt

nedn nedn
a nedn nedn
un nedn nedn
aun nedn
un
un daggn daggn
o daggn daggn
ein daggn daggn
un nedn
un
un nedn daggn
nedn duggn
nedn daggn duggn
o deggn deggn
aun daggn daggn
un nedn
un
nedn daggn duggn

Gerhard Rühm (1959)

Rühm calls this a "poem in the Viennese dialect," but the reader should not strain to make sense out of the sound. In Rühm's reading of the poem, the accents, in the first five lines, fall on *a*, *un*, *aun* and *un*. The poem is read very rapidly.

Lehrsätze über das Weltall

mit Beweis in Form
eines offenen Briefes
an Professor Einstein

Gerhard Rühm, *Lehrsätze über das Weltall* (1965)

A poetic reworking of a refutation of Einstein's theories. The text reads: "Now if I could intercept the maximal distance between two stars with a single infinitely great star . . ."

Lehrsätze

1
2
3
4
5
6
7

Beweis umstehend.

Herrn

Professor Einstein,

Berlin.

Betr. Weltall.

Wenn ich nun

Gerhard Rühm, *Lehrsätze über das Weltall* (continued from facing page)

dem größten Abstand

zwischen zwei Sternen

miteinander

einen einzigen unendlich großen Stern

Gerhard Rühm, *Lehrsätze über das Weltall* (continued from previous page)

könnten,

nach innen reißen

m

wwww
wwww
waww
wakw
wake

walw
walk
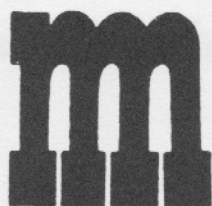
Aram Saroyan (1965–66)
A poster-poem.

ian hamilton finlay

Aram Saroyan (1965–66)

"I write on a typewriter, almost never in hand (I can hardly handwrite, I tend to draw words), and my machine—an obsolete red-top Royal Portable—is the biggest influence on my work. This red hood hold the mood, keeps my eye happy. The type-face is a standard pica; if it were another style I'd write (subtly) different poems. And when a ribbon gets dull my poems I'm sure change." (A.S.)

```
wwww

wwww

. . . .

waww

wakw

wake

. . . .

walw

walk
```

Aram Saroyan (1965—66)

eyeye

Aram Saroyan (1965–66)

WORD

OPEN
ROBE

shoe dead

vake

toes wait

John J. Sharkey, Stills from OPENWORDROBE (1964)

"The first part of the film was designed to create a definite mood; from the opening single letters of the title, to the different blocks of variations of the three words within it (stills 1,2,3). Thereafter the changes became more rapid and fluid with different letter-types and sizes; incorporating permutated blocks (I Ching hexagrams); moving dot and O motif; random design elements with irregular shaped cards with colour words, tossed in front of the camera lens; free association of words in a literal transcription of object and colours that a full wardrobe might contain. In still no. 4, I changed the w of wake into vake to diminish this association and create some discord. The first movement of the film is repeated at the end with an elaborate construction of the title words; the base line increasing with each dropping letter until **OPENWORDROBE** is reached at the bottom of the final frames." (J.J.S.)

s c h o · · · b · r g

s c h · · n b · r g

s c h o e n b · · r g

s c h o e · n b e r g

s c h o e n b e r · g

s c h o e n b e r g

s c h o e n b · r g

s c h o · · · b · r g

s c h · · n b e r g

John J. Sharkey (1963)

"John Sharkey is a Schoenberg addict, and despite the preconceptions about his theories, finds the music simple and pure. In deciding to make a concrete poem out of Schoenberg's name alone, he was commenting on these qualities. It was initially designed in both upper and lower case with the transition from one to the other assuming the form of a diagonal with the top line in lower case and the bottom in capitals. Here a permutation was evolved employing five different type sizes of which the relationship would be analogous to Schoenberg's twelve-tone theory, and which would retain the original diagonal. Despite a satisfactory formula Sharkey found that the printed version lacked the symmetry and tightness of the original conception." (Jasia Reichardt, introduction to **concrete poetry britain canada united states**, in which the above version, interpreted typographically by Simon Lord, first appeared.)

Sharkey's original conception of the poem opposite. The publisher of the other version, Hansjörg Mayer, could not go along with Sharkey's conception because Mayer does not use upper-case letters in his graphic production style.

```
s       c       h       o       e       n       b       e       r           g

s       c       h       o       e       n       b       e       r           g

s       C       h       o       e       n       b       e       r           g

s       C       H       o       e       n       b       e       r           g

s       C       H       O       e       n       b       e       r           g

s       C       H       O       E       n       b       e       r           g

s       C       H       O       E       N       b       e       r           g

s       C       H       O       E       N       B       e       r           g

s       C       H       O       E       N       B       E       r           g

s       C       H       O       E       N       B       E       R           g

s       C       H       O       E       N       B       E       R           G
```

at

as

st as is

statue

as

stet

you

Edward Lucie Smith (1966)

"Form determines meaning. Better still, form *is* meaning. The cart before the horse, or, rather, the cart becoming the horse. The poet, it seems to me, is a man who is listening to a voice holding a conversation with himself, and this continues whether he is actually writing or not. A concept is a kind of framework. It is a way of handling an object or a given piece of information. Objects singly. Facts singly. Nothing could be more mysterious. But put two objects or two facts together, or add an object to a fact, and already something starts to emerge. There are thousands, even millions, of possible concepts to choose from. Within each lies the possibility of organization, but each differs. To take a simple example. Pictorial logic is different from verbal logic. A sequence of images may be recognized as a sequence without narrative connections. It is essential to choose. It is also essential to explore what one has chosen to the full. One is driven on by the unknown element, the dark side of the planet. A new concept, properly filled, can reveal powers which the writer himself never knew he possessed." (E.L.S., notebooks)

Mary Ellen Solt (1966)

"The design of 'Forsythia' is made from the letters of the name of the flowering shrub and their equivalents in the Morse Code. The text is part of the design." (M.E.S.)

"Forsythia" and the next two poems by Mary Ellen Solt were typographically concretized by John Dearstyne. In the introduction to *Flowers in Concrete*, George Zadek writes: "Traditionally the typographer has given visual form and order to words, thus serving both the writer and the reader. His problem is mainly one of clarity of communication, literary meaning, and hopefully aesthetic contribution to the art of the printed page. When publishing concrete poetry, it is sometimes difficult to draw a line between the contributions, as well as final responsibilities, of the poet and the typographer. The literary and visual meaning of concrete poetry as conceived by the poet and interpreted by the typographer is somewhat analogous to a stage performance of a play."

Mary Ellen Solt, "Dogwood: First Movement" (1966)

"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." (M.E.S.)

Mary Ellen Solt, "Dogwood: Second Movement"

Mary Ellen Solt, "Dogwood: Third Movement"
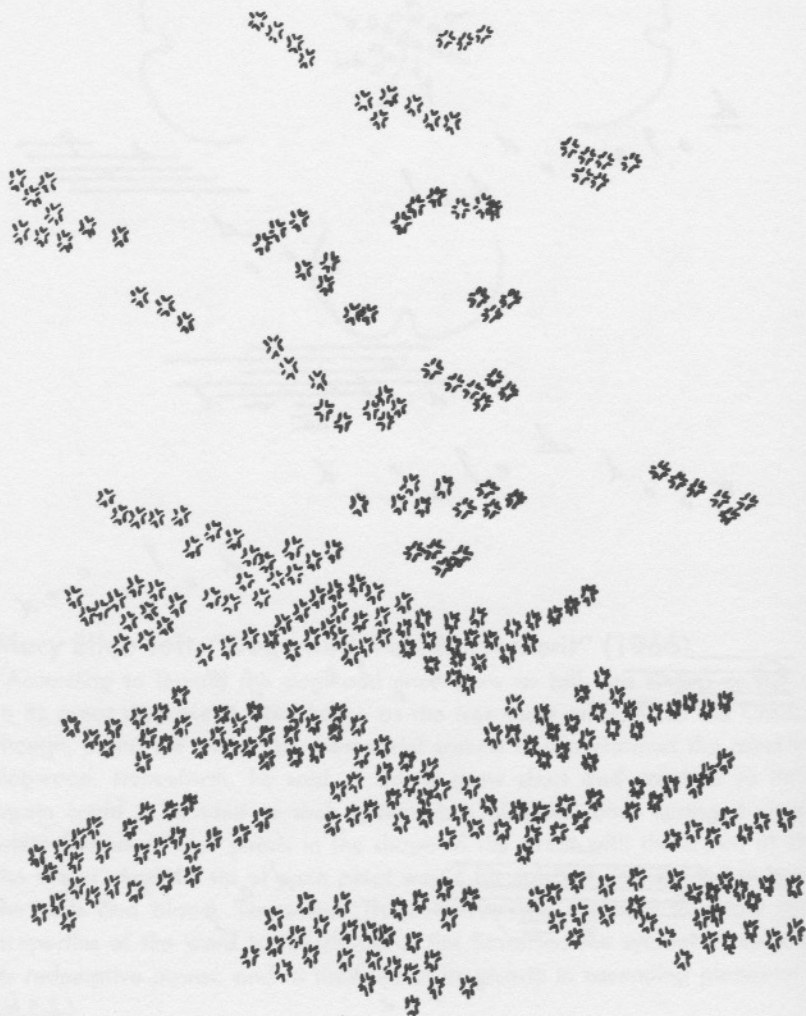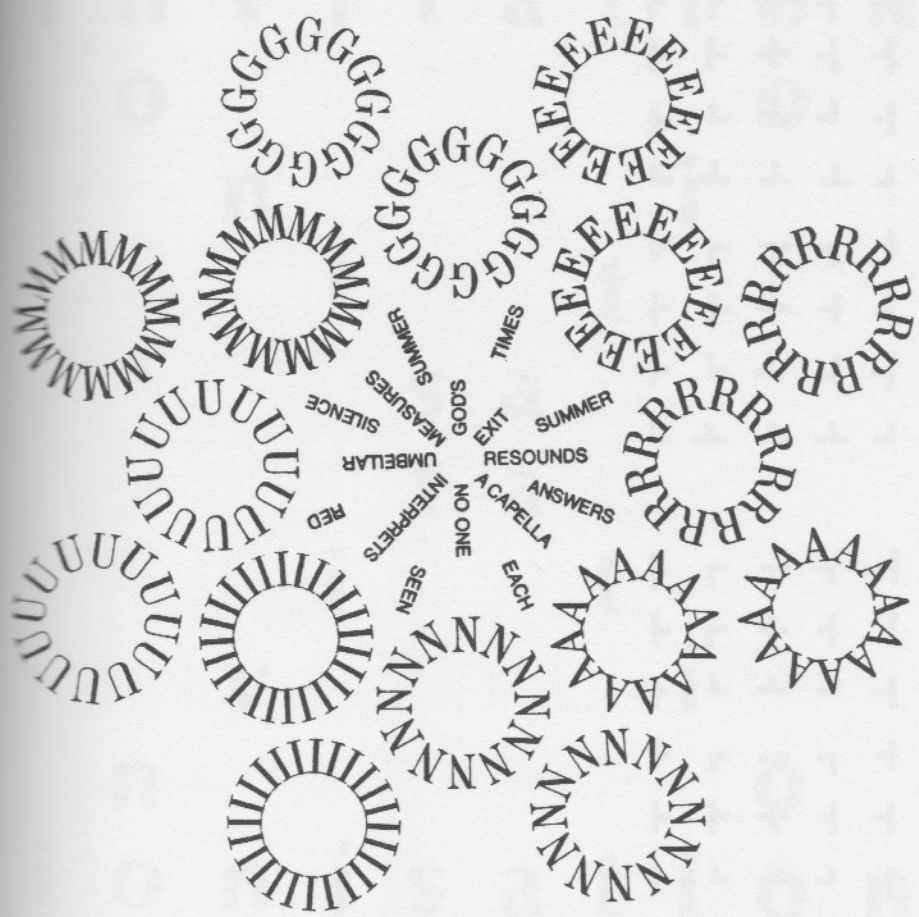
Mary Ellen Solt (1966)

"A kinetic-visual poem. The text is made from the letters of the word 'geranium' and the final letters of the first series of words. The flower is made from the letters of the word 'geranium.' " (M.E.S.)

Mary Ellen Solt, "Moon Shot Sonnet"

"It has not been possible since the Renaissance to write a convincing sonnet on the moon. Looking at the moon photographs in The New York Times, it occurred to me that since the scientist's symbols for marking off areas on the moon's surface were presented five to a line and the lines could be added up to fourteen, a visual sonnet could be made of them. The poem is intended as a spoof of an outmoded form of poetry and as a statement of the problem of the concrete poet's search for valid new forms." (M.E.S.)

Designed by John Furnival, first printed in Poor.Old.Tired.Horse.

invitation

Adriano Spatola (1966)

Adriano Spatola, from *Zeroglifico* (1966)
The cut-up method applied to a single word.

un p oint

das rezel kroitz wort

rezelt das wort kroiz

wort rezelt das kroiz

das kroiz wort rezel

kroizt das rezel wort

rezel kroizt das wort

Daniel Spoerri (1955)

das rezel = das Rätsel = puzzle, riddle, mystery
das kroiz = das Kreuz = cross
das wort = word
kroiz + wort = kroizwort = Kreuzwort = cross-word puzzle
rezelt = rätselt = guess a riddle (3rd person singular)
kroizt = kreuzt = crosses (3rd person singular)

"I wrote it in Berne in 1955. It was published in *Hortulus* about 1956 and then reprinted in a German anthology as an example of an aberration in poetry." (D.S.)
The poem later appeared in *material 1*. *material* was a periodical edited by Spoerri in Darmstadt, Germany, and Paris from 1957 to 1959. *material 1*, **kleine antologie konkreter dichtung**, was the first international anthology of concrete poetry.

Daniel Spoerri (1956)

imer = *immer* = always
maistens = *meistens* = usually
oft = often
manchmal = sometimes
selten = seldom
ni = *nie* = never

The strange spelling, without capitals, was part of a widespread battle (still raging) against traditional German orthography. Most of the early leaders of the revolt have returned to traditional spelling, but the fight against compulsory capitalization is gaining ground.

```
i m e r
i m e r
m a i s t e n s
i m e r
i m e r
m a i s t e n s
o f t
i m e r
i m e r
m a i s t e n s
i m e r
i m e r
m a i s t e n s
o f t
m a n c h m a l
i m e r
i m e r
m a i s t e n s
i m e r
i m e r
m a i s t e n s
o f t
i m e r
i m e r
m a i s t e n s
i m e r
i m e r
m a i s t e n s
o f t
m a n c h m a l
s e l t e n

n i
```

```
erst lezt das erste
lezt das erst lezte
das erst lezt lezte

lezt erst das lezte
erst das lezt erste
das lezt erst lezte

erst lezt das lezte
lezt das erst erste
das erst lezt lezte

lezt erst das erste
erst das lezt lezte
das lezt erst erste

erst erst das lezte
lezt das lezt erste
das erst erst lezte

lezt lezt das erste
erst das erst lezte
das lezt lezt erste

das erst erst erste
```

Vagn Steen (1965)

I

P

OI

OP

TOI

TOP

STOI

STOP

STOPI

STOPP

REGAL FORT SAGE ROTE MAT LOCH

ART LOT AN LIEGE SENSE MALE

WAS FUNK HAT MINDER LIST LAST

HOLE GRUBE TAG DOGMEN RING BORN

JE RATE HAUT AUGE BETE FANGE

SACHE EBENE TAGE ABREGE BUTTER BRUT

HOB SPIEL LAG LIEF WAND HELL

NUN GAB TOLL BALD AM STARK

LASS WAGE WO HEFT SAG KECK

BANG LUNGE GANG MUSS DING BELIEF

PASSE HIER REINE LACHE FASTE DORT

BRILLE PLAGE ARME BECHER GENE TOT

MESS KIND LOSE DURST WORT STERN

DIE TASTE BITTEN GLUT STILL GILT

LOG LINKS WERT FUND HART SUCH

TAT BLEND ALTER TRUNK NOT GUT

LASSE ALLER DONNER ELLE MAL BLINDE

BULLE MACHE FOLIE QUELLE BRIEF NEIGE

SIEGER SANG SONNE SEIN MANCHE VERSE

SOLANGE MONDE LESER GLAS BORNE NIE

André Thomkins (1955)

DOGMAT-MOT is a mobile composition of 120 words arranged on mobile discs which present the reader with ever-changing phrases. These 120 words are part of a larger body of words, taken from French-German and English-German dictionaries, all of which appear similar but have different meanings in two or three languages. This "game" for writing, speaking and reading several languages simultaneously—with all the attendant ambiguities—was published in 1965 by Galerie der Spiegel in Cologne.

André Thomkins (1960)

"A *Schlotterapfel* (French *calville*) is an apple whose German name makes one think of it as wobbling and trembling, and the word, rendered literally, produces just such an apple in movement." (A.T.) It is also the apple from which calvados is made.

```
p r o g r a m m e e n t w e r f e n
w o r t m e e r m e n g e r n a p f
p e r m a n e n t e r f o r m w e g
r e f o r m w e g p e r m a n e n t
f o r m p e r w a r t e m e n g e n
r a m m w e n n p f o r t e r e g e
e m p o r t r a g e n f e r n w e m
p e r m e e r w o g t m a n f e r n
m e n g e w a r m e r t r o p f e n
a m o r f p e r m e n g e n w e r t
m e n g e n a r m : o p f e r w e r t
a r m w e r m e n g e n o p f e r t
t e m p e r o f e n g e r n w a r m
a r g f r o m m e p e n n w e r t e
w e r n e r m e n g e r a m t o p f
w e r n e r m e n g t a m o p f e r
g a r n w e r f p e r m e m e n t o
p e r w e r f e n m e n g t a m o r
```

André Thomkins (1964)

"'Programme Entwerfen' (Designing Programmes) is the title of a book by Karl Gerstner. I made a square of the title, constructed of as many anagrams as there are letters in the two words. Some of these anagrams fall within the perspective of Gerstner's ideas." (A.T.)

z

q

heureux   minutieux est   u

e   v

s   i

s   e

a   t   s

André Thomkins (1966)
"Qui est assez minutieux est heureux: c'est ce que prouve la montre et de manière minutieuse, heureusement!" (A.T.)

me urge la muerte
                muerte
me urge la muerte
me urge la muerte
me urge nada
me urge la muerte
                la muerte
                la muerte
nada me urge
nada me urge
nada
me urge nada
me urge
nada me urge
                me urge
me urge la muerte
me urge la muerte
nada
nada me urge
nada
nada
nada me urge
                me urge
lamuertenadameurge

Enrique Uribe Valdivielso (1963)

Franco Verdi, from *tempo* (1966)

Verdi's rhythmical variations on a theme, with their often unutterable deviations from traditional orthography, invite comparison with the scores of those contemporary composers who have abandoned the "writing" of music in favor of the "drawing" of music. The 16 original variations are each 4½ x 6½ inches, drawn on numbered pages.

te mpo

te mp c

t emp●

tempo t

●

te mp

tempo

te m po

tempo

tempo

tempo

tempo

tempo

tempo

tem

po

e mop? t

f

B   i   k   i   n   i
u   u
s   s
   te   ge   h
H   a
a   l
l
        te

Paul de Vree (1963)

The author has provided the following key to this "intermetric topological poem":

B = symbol of the breasts

Bikini = the situation, the seduction, the temptation

$\frac{B}{H}$ = (in Flemish) *buste houder* = brassiere

bushalte = bus stop

kus halte = stop for kissing

buste halte = come to a standstill when seeing the breasts

kùsgehalte = the more beautiful the breasts, the more desire is provoked, the more excitement

te-ge(n) = close(ly)

te = on the spot

een kleine reus viel in de beek verloren
ee klein   reu   vie i d bee   verlore
e   klei   re   vi   be   verlor
     kle   r   v   b   verl
     kl   ver
     k   ve
                                   v
                    d
                                   v

Paul de Vree (1966)

The poet imitates the desperate gestures and sounds of a little giant who drowns in a brook.

Paul de Vree (1966)

"This kind of poem has a double use: it can be said as well as considered a graphic structure. It was composed with a kinetic intention: the question mark crosses the horizontal lines and causes a vibration (think of Soto). The question mark may also be taken as the staff of a bishop (= the church) with the implication of sacramental marriage. The suggestion: what to think about the rapport between man and woman. Are women happy? Are men honest?" (P. de V.)

QUEST
L'ERREUR

AU
BONHEUR
BONHEUR
BONHEUR
BONHEUR DES
DAMES
DAMES
DAMES
DAMES
L'HONNEUR DES HOMMES
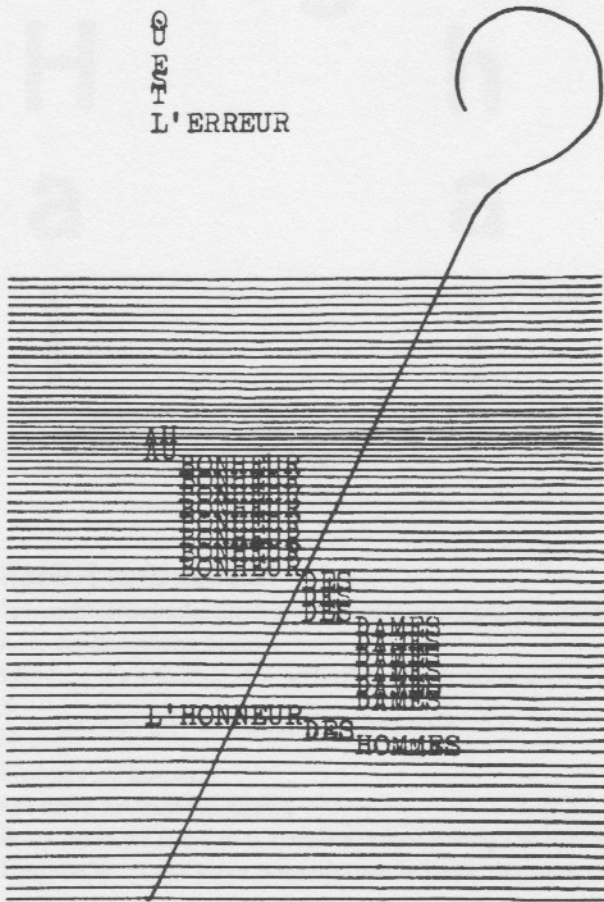
O

TI   VI

RAGE

CI   MI

GA

Paul de Vree (1966)

In this "verbivocovisual" structure the author has made a "clock of modernity" out of six French words all of which contain rage, the tone-setting center-piece. They are orage (storm), by which he intends to evoke "the political clouds"; cirage (waxing, polishing), "all will be brushed up, clean"; mirage, "all men are fond of building castles in the air (cosmonautic dreams)"; tirage (press run, lottery drawing), "the daily press for millions, inquisitiveness, curiosity"; virage (sharp turn of a car), "the speed"; and garage, "the need of shelter."

april in paris

Paul de Vree (1966)

De Vree calls this genre "mechanical poems." They are written with "psycho-physical impulsion." This particular one is intended to evoke April in Paris. The fly-ing parentheses represent the wings of birds.

SENSE SOUND

SONSE SEUND

SOUSE SENND

SOUNE SENSD

SOUND SENSE

Emmett Williams (1954—55)

"From an unpublished novel, **The Clouds**. The text above was part of an eye-and-ear test administered by Aristophanes to the hero of the novel, a deceased button-hole puncher who knows more about linguistics than his earthly vocation would seem to have prepared him for. The letters of each word are swapped back and forth until sense is sound and sound sense." (E.W.)

Emmett Williams (1958)

"Small (*klein*) and capital (*gross*) letters are on the same type bar. The expressive changeover from one to another is shown through the gradual engagement and disengagement of the shift key." (Claus Bremer and Daniel Spoerri, introduction to **konkretionen**.) Bremer and Spoerri also explain the odd position on the page of this and all the poems in **konkretionen**: "Since the concretions are systematic in themselves and related only to themselves, their position on the page has been left to chance."

like   attracts   like
like   attracts   like
like   attracts   like
like   attracts   like
like   attracts like
like attracts like
like attracts like
likeattractslike
likeattractlike
likeattraclike
liketraclike
literalike
liteliks

Emmett Williams (1958)

"Ernst Jandl, in a note on his own work, observes: 'There must be an infinite number of methods of writing experimental poems, but I think the most successful methods are those which can only be used once, for then the result is a poem identical with the method by which it is made. The method used again would turn out exactly the same poem.' This particular poem says what it does, and does what it says, and I can't think of three other words that would work as well in this construction." (E.W.)

Emmett Williams (1958)

"A rubber-stamp poem, from a genre I called 'universal poems,' probably because I furnished spectators with rubber stamps and let them construct the poems. The first of these public works was made at the Maiudstellingen in Copenhagen in 1960; the largest covered an entire wall of Gallery One in London in 1962." (E.W.)
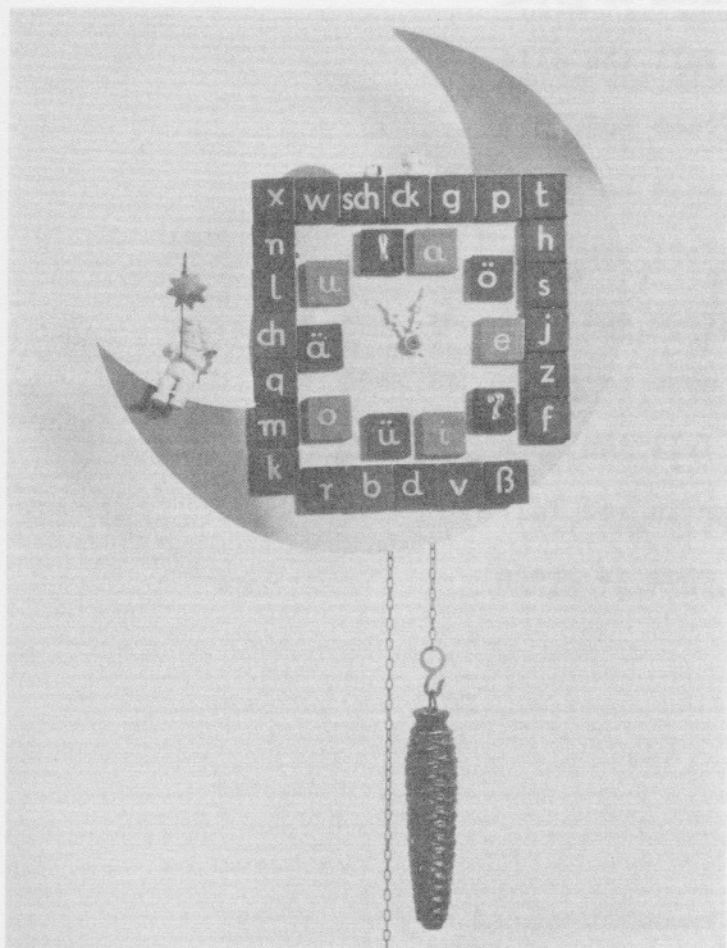
Emmett Williams, "Poetry Clock" (1959)

"The 'Poetry Clock,' along with a poem constructed by alphabetized live carp, was conceived for an *Hommage pour Anton Müller* by Jean Tinguely, Daniel Spoerri and myself at the Galerie 59 in Aschaffenburg. The show was first postponed, then cancelled, and the clock wasn't exhibited publicly until the Salon de Mai in Copenhagen in 1962. I have a collection of poems made by clock-watchers at the exhibition." (E.W.)

```
the moon is green

and full tho miin

es graan und fell

thi meen as gruun

end foll the maan

us green ond fill

tha muun es groon

ind fell thu meen

os griin and fall

the moon is green
```

Emmett Williams (1958)

"The vowels of der mond ist grün und voll are displaced progressively until the sentence is achieved a second time." (Bremer and Spoerri, loc. cit.) Translated by the editor.

```
she   loves   me
she   loves   me   not
she   loves
she   loves   me
she
she   loves

she
```

Emmett Williams (1965)

Extract from a letter answering questions posed by a critic: "Is it about chance? Well, yes, in the same sense that plucking petals off a daisy to the tune of 'she loves me, she loves me not' leaves the answer up to the number of petals on the particular daisy. Is 'she' likely to love herself? That could be a comment to the poem, a reflective post facto comment, because the poem was written while I was living with someone who did indeed love herself more than she loved me, and maybe the poem wouldn't have been written if things had been otherwise. But this information is hardly pertinent to poetic analysis, and my unluckiness in love has very little to do with the way the poem works out. I think it's important to say here that the poem has nine lines, the seventh and ninth of which are blank, but I haven't yet found a way to represent that fact in black and white on a flat sheet of paper. What did I start with, the visual idea or the words? Both: the poem is an attempt to render the daisy love divination ritual typographically and lyrically." (E.W.)

first voice:	somewhere
second voice:	bluebirds are flying
third voice:	high in the sky.
fourth voice:	in the cellar
fifth voice:	even blackbirds are extinct.

```
somewhere bluebirds are flying high in the sky. in the cellar even blackbirds are extinct.
somewhere bluebirds are flying high in the sky. even blackbirds are extinct. in the cellar
somewhere bluebirds are flying in the cellar high in the sky. even blackbirds are extinct.
somewhere bluebirds are flying in the cellar even blackbirds are extinct. high in the sky.
somewhere bluebirds are flying even blackbirds are extinct. high in the sky. in the cellar
somewhere bluebirds are flying even blackbirds are extinct. in the cellar high in the sky.
somewhere high in the sky. bluebirds are flying in the cellar even blackbirds are extinct.
somewhere high in the sky. bluebirds are flying even blackbirds are extinct. in the cellar
somewhere high in the sky. in the cellar bluebirds are flying even blackbirds are extinct.
somewhere high in the sky. in the cellar even blackbirds are extinct. bluebirds are flying
somewhere high in the sky. even blackbirds are extinct. bluebirds are flying in the cellar
somewhere high in the sky. even blackbirds are extinct. in the cellar bluebirds are flying
somewhere in the cellar bluebirds are flying high in the sky. even blackbirds are extinct.
somewhere in the cellar bluebirds are flying even blackbirds are extinct. high in the sky.
somewhere in the cellar high in the sky. bluebirds are flying even blackbirds are extinct.
somewhere in the cellar high in the sky. even blackbirds are extinct. bluebirds are flying
somewhere in the cellar even blackbirds are extinct. bluebirds are flying high in the sky.
somewhere in the cellar even blackbirds are extinct. high in the sky. bluebirds are flying
somewhere even blackbirds are extinct. bluebirds are flying high in the sky. in the cellar
somewhere even blackbirds are extinct. bluebirds are flying in the cellar high in the sky.
somewhere even blackbirds are extinct. high in the sky. bluebirds are flying in the cellar
somewhere even blackbirds are extinct. high in the sky. in the cellar bluebirds are flying
somewhere even blackbirds are extinct. in the cellar bluebirds are flying high in the sky.
somewhere even blackbirds are extinct. in the cellar high in the sky. bluebirds are flying
bluebirds are flying somewhere high in the sky. in the cellar even blackbirds are extinct.
bluebirds are flying somewhere high in the sky. even blackbirds are extinct. in the cellar
bluebirds are flying somewhere in the cellar high in the sky. even blackbirds are extinct.
bluebirds are flying somewhere in the cellar even blackbirds are extinct. high in the sky.
bluebirds are flying somewhere even blackbirds are extinct. high in the sky. in the cellar
bluebirds are flying somewhere even blackbirds are extinct. in the cellar high in the sky.
bluebirds are flying high in the sky. somewhere in the cellar even blackbirds are extinct.
bluebirds are flying high in the sky. somewhere even blackbirds are extinct. in the cellar
bluebirds are flying high in the sky. in the cellar somewhere even blackbirds are extinct.
bluebirds are flying high in the sky. in the cellar even blackbirds are extinct. somewhere
bluebirds are flying high in the sky. even blackbirds are extinct. somewhere in the cellar
bluebirds are flying high in the sky. even blackbirds are extinct. in the cellar somewhere
bluebirds are flying in the cellar somewhere high in the sky. even blackbirds are extinct.
bluebirds are flying in the cellar somewhere even blackbirds are extinct. high in the sky.
bluebirds are flying in the cellar high in the sky. somewhere even blackbirds are extinct.
bluebirds are flying in the cellar high in the sky. even blackbirds are extinct. somewhere
bluebirds are flying in the cellar even blackbirds are extinct. somewhere high in the sky.
bluebirds are flying in the cellar even blackbirds are extinct. high in the sky. somewhere
bluebirds are flying even blackbirds are extinct. somewhere high in the sky. in the cellar
bluebirds are flying even blackbirds are extinct. somewhere in the cellar high in the sky.
bluebirds are flying even blackbirds are extinct. high in the sky. somewhere in the cellar
bluebirds are flying even blackbirds are extinct. high in the sky. in the cellar somewhere
bluebirds are flying even blackbirds are extinct. in the cellar somewhere high in the sky.
bluebirds are flying even blackbirds are extinct. in the cellar high in the sky. somewhere
high in the sky. somewhere bluebirds are flying in the cellar even blackbirds are extinct.
high in the sky. somewhere bluebirds are flying even blackbirds are extinct. in the cellar
high in the sky. somewhere in the cellar bluebirds are flying even blackbirds are extinct.
high in the sky. somewhere in the cellar even blackbirds are extinct. bluebirds are flying
high in the sky. somewhere even blackbirds are extinct. bluebirds are flying in the cellar
high in the sky. somewhere even blackbirds are extinct. in the cellar bluebirds are flying
high in the sky. bluebirds are flying somewhere in the cellar even blackbirds are extinct.
high in the sky. bluebirds are flying somewhere even blackbirds are extinct. in the cellar
high in the sky. bluebirds are flying in the cellar somewhere even blackbirds are extinct.
high in the sky. bluebirds are flying in the cellar even blackbirds are extinct. somewhere
high in the sky. bluebirds are flying even blackbirds are extinct. somewhere in the cellar
high in the sky. bluebirds are flying even blackbirds are extinct. in the cellar somewhere
```

Emmett Williams, "cellar song for five voices" (196?)

" 'cellar song for five voices' was written to celebrate the fifth or somethingth anniversary of an artists' club in the cellar of the castle at Darmstadt, Germany. It is a moral allegory—or so insists a friend in Texas concerning the 120 permutations of five phrases during which the blackbirds and the bluebirds change places. As his authority for this interpretation he cites St. Bernard: *suo nobis descensu suavem ac salubrem dedicavit ascensum* (by his descent he established for us a joyful and wholesome ascent). Is this any more far-fetched than the Freudian interpretation of all the birds that fly in and out of so many of my poems? Be that as it may, it was first performed at the now defunct Living Theatre in New York in 1962, and directed by Jackson Mac Low. I have been told that the performers got all mixed up

half way along and started giggling, and that Jackson had to pull down the cur-
tain (metaphorically at least) and start them off all over again." (E.W., program
notes to Copenhagen performance.)

Emmett Williams (1966)

"The first of two number games. The second one, an obscenity aimed at Southern law-enforcement officers, was rejected by the Berlin publisher." (E.W.)

3o

6Y

5e

21

1i u8

9 !

7o

4V

```
       m                   m
      mi                im
      mis               sim
      miss             ssim
      missi           issim
      missis         sissim
      mississ       ssissim
      mississi     ississim
      mississip   pississim
      mississipp ppississim
      mississippippississim
        i             i
       is             si
       iss           ssi
       issi         issi
       issis       sissi
       ississ     ssissi
       ississi   ississi
       ississip pississi
       ississipp ppississi
       ississippippississi
         s             s
        ss           ss
        ssi         iss
        ssis       siss
        ssiss     ssiss
        ssissi   ississ
        ssissip pississ
        ssissipp ppississ
        ssissippippississ
          s           s
         si         is
         sis       sis
         siss     ssis
         sissi   issis
         sissip pissis
         sissipp ppissis
         sissippippissis
           i         i
          is       si
          iss     ssi
          issi   issi
          issip pissi
          issipp ppissi
          issippippissi
            s       s
           ss     ss
           ssi   iss
           ssip piss
           ssipp ppiss
           ssippippiss
             s     s
            si   is
            sip pis
            sipp ppis
            sippippis
              i   i
             ip pi
             ipp ppi
             ippippi
              p p
             pp pp
             ppipp
              p p
              pip
               i
```

do you remember

when i loved soft pink nights
and you hated hard blue valleys
and i kissed mellow red potatoes
and you loved livid green seagulls
and i hated soft yellow dewdrops
and you kissed hard pink oysters
and i loved mellow blue nights
and you hated livid red valleys
and i kissed soft green potatoes
and you loved hard yellow seagulls
and i hated mellow pink dewdrops
and you kissed livid blue oysters
and i loved soft red nights
and you hated hard green valleys
and i kissed mellow yellow potatoes
and you loved livid pink seagulls
and i hated soft blue dewdrops
and you kissed hard red oysters
and i loved mellow green nights
and you hated livid yellow valleys
and i kissed soft pink potatoes
and you loved hard blue seagulls
and i hated mellow red dewdrops
and you kissed livid green oysters
and i loved soft yellow nights
and you hated hard pink valleys
and i kissed mellow blue potatoes
and you loved livid red seagulls
and i hated soft green dewdrops

and you kissed hard yellow oysters
and i loved mellow pink nights
and you hated livid blue valleys
and i kissed soft red potatoes
and you loved hard green seagulls
and i hated mellow yellow dewdrops
and you kissed livid pink oysters
and i loved soft blue nights
and you hated hard red valleys
and i kissed mellow green potatoes
and you loved livid yellow seagulls
and i hated soft pink dewdrops
and you kissed hard blue oysters
and i loved mellow red nights
and you hated livid green valleys
and i kissed soft yellow potatoes
and you loved hard pink seagulls
and i hated mellow blue dewdrops
and you kissed livid red oysters
and i loved soft green nights
and you hated hard yellow valleys
and i kissed mellow pink potatoes
and you loved livid blue seagulls
and i hated soft red dewdrops
and you kissed hard green oysters
and i loved mellow yellow nights
and you hated livid pink valleys
and i kissed soft blue potatoes
and you loved hard red seagulls
and i hated mellow green dewdrops
and you kissed livid yellow oysters
and i loved soft pink nights?

Emmett Williams, "do you remember" (1966)

This poem, which first appeared in *Underground*, was 'translated' into a six-color, 24-foot-long graphic work silk-screened and collaged by Alison Knowles, to whom it was dedicated. It is structured by six vertical progressions:

and	i	love	soft	pink	nights
	you	hated	hard	blue	valleys
		kissed	mellow	red	potatoes
			livid	green	seagulls
				yellow	dewdrops
					oysters

white only white only white

black only black only black

white only white only white

black only black only black

white only white only white

black only black only black

white only white only white

black only black only black

white only white only white

black only black only black

white only white only white

black only black only **Jonathan Williams** black

"A Mnemonic Wallpaper Pattern for Southern Two-Seaters" is from Williams' forth-
coming **Blues & Roots/Rue & Bluets**, rustic applications of concrete. There are
100 poems, and 100 photographs by Nicholas Dean, with a prose introduction by
Williams telling of the "perils and delights of hiking 1,500 miles on the Appala-
chian Trail, etc."

white only white only white

black only black only black

white only white only white

black only black only black

white only white only white

black only black only black

OXEYE
DAISY
CHRYS
ANTHE
MUMLE
UCANT
HEMUM

Jonathan Williams
"A Blazon, Built
Of the Commonest of All Common Eurasian Weeds
Of the Fields and the Wayside"

wahuhu wahuhu wahuhu wahuhu wahuhu wahuhu wahuhu wahuhu

uguku uguku uguku uguku uguku uguku uguku uguku uguku uguku

huhu huhu huhu huhu huhu huhu huhu huhu huhu huhu huhu h

lalu lalu lalu lalu lalu lalu lalu lalu lalu lalu lalu lalu lalu l

talatu talatu talatu talatu talatu talatu talatu talatu talatu talatu

tsikilili tsikilili tsikilili tsikilili tsikilili tsikilili tsikilili tsikilil

tsikiki tsikiki tsikiki tsikiki tsikiki tsikiki tsikiki tsikiki tsiki

kagu kagu kagu kagu kagu kagu kagu kagu kagu kagu kagu ka

waya waya waya waya waya waya waya waya waya waya waya w

yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah

guna guna guna guna guna guna guna guna guna guna guna gu

sasa sasa sasa sasa sasa sasa sasa sasa sasa sasa sasa sas

kununu kununu kununu kununu kununu kununu kununu kununu ku

dustu dustu dustu dustu dustu dustu dustu dustu dustu dust

Jonathan Williams,
"A Chorale* of Cherokee Night Music
As Heard Through an Open Window in Summer Long ago"
*screech owl, hoot owl, yellow-breasted chat, jar-fly, cricket, carolina chicka-
dee, katydid, crow, wolf, beetle, turkey, goose, bullfrog, spring frog

cheio

vazio

cheio

cheio

vazio

cheio

cheio

cheio

Pedro Xisto (1960)
cheio = full
vazio = void
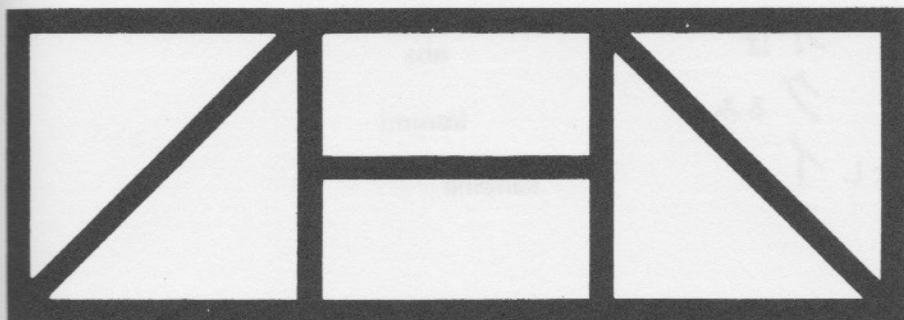
Pedro Xisto (1966)
a logogram: ZEN

ふラいばん　furaipan

ト　to

カン　kan

ひトト　hito

ト　hito

ト　to

うチわ　uchiwa

アり　ari

ト　to

オば　oba

クるみ　kurumi

かなしイ　kanashii

Yasuo Fujitomi, "Pan"

The exalted title, "Pan," is contained in the first line, fuRAipan, which turns out to be the humble fRYing-pan. The emphasized syllables, accented more for rhyme than for reason, one might say, give the poem a sound-sense (or non-sense) unrelated to the words in which these syllables occur. Exact equivalents for this word-play are impossible in English. TO, for example, might be rendered "with" or "and," but to the Japanese ear it also carries the weight of "door," "party," "shutter," etc. An English adaptation, substituting notes of the scale for the accented syllables, might go something like "frying PAN / DOugh / TIn can / DOe / FAmily / . . . LAment." This is, of course, a very rough approximation.

Biographies

Biographies

Friedrich ACHLEITNER: Born 1930 in Schalchen, Upper Austria. Studied at the Academy of Fine Arts in Vienna (1950–53). Graduate of the Clemens Holzmeister School of Architecture (1953). Has taught history of architecture at the Academy of Fine Arts since 1963. A co-producer, with H. C. Artmann, Konrad Bayer, Gerhard Rühm and Oswald Wiener, of the "literarisches cabaret" in Vienna (1958–59). His literary publications include hosn rosn baa (Wilhelm Frick Verlag, Vienna 1959), a volume of dialect poetry including works by Artmann and Rühm; fleckerlteppich, an Austro-Bavarian dialect book; schwer schwarz (Eugen Gomringer Press, Frauenfeld 1960), number 10 in the poesia concreta series; and the play super rekors extra 100 (Kapfenberg 1961), a collaboration with Gerhard Rühm.

Alain ARIAS-MISSON: Born in Brussels of an English mother and a Belgian father. Emigrated to the United States as a refugee at the age of 2. Raised in New York City and New England. Harvard graduate in Greek studies. Extensive travels in North Africa. Has worked for the United Nations and U.S. Department of State in information and cultural fields. He and his wife, the Asturian painter Nela Arias, live in Madrid. Arias-Misson has published extensively in French and Spanish reviews. He has given readings of his experiments in phonetic poetry in the United States, South America and Europe. His latest poem-objects are complex constructions in plastic.

H. C. (Hans Carl Bronislavius) ARTMANN: Born 1921 in Vienna. A founder of the "Wiener Gruppe" that dominated Viennese avant-garde activities from 1952 to 1959. His publications include med ana schwoazzn dintn (Otto Mueller Verlag, Salzburg 1958), Austrian dialect poems; Von denen Husaren und anderen Seil-Tänzern (Piper Verlag, Munich 1958); Der Schlüssel des heiligen Patrick (Otto Mueller Verlag, Munich 1959); hosn rosn baa (Wilhelm Frick Verlag, Vienna 1959), a volume of dialect poetry including works by Friedrich Achleitner and Gerhard Rühm; and many plays for the theater and television. He lives in Malmö, Sweden.

Ronaldo AZEREDO: Born 1937 in Rio de Janeiro. Since he joined the Noigandres Group in 1956 his concrete poems have appeared regularly in Noigandres anthologies and Invenção. According to Décio Pignatari, "Ronaldo Azeredo never wrote verses in his life: directly to concrete poetry. Owns an extraordinary form intuition. Now pursuing a sort of 'graphic prose'." He works in advertising.

Stephen BANN: Born 1942 in Manchester, England. Has lived in Cambridge since 1960, with frequent excursions to France, Germany and Austria. Met Ian Hamilton Finlay in August 1964, and helped to organize Mike Weaver's Cambridge exhibitions of concrete and kinetic poetry the end of the same year. Bann is co-author of Four Essays on Kinetic Art (Motion Books) and editor of an anthology of concrete poetry published by Alan Ross in London. He edited the concrete poetry number of the Beloit Poetry Journal in Fall 1966, co-edits the quarterly magazine Form, and has contributed to various anthologies.

Carlo BELLOLI: Born 1922 in Milan. Eldest son of the 14th Count of Seriate. Doctor of letters and philosophy, and professor of aesthetics. Poet, art historian and critic. An early innovator in the new poetry that during the 1950s came to be called concrete. His books and portfolios of poems include testi poemi murali, Edizioni Erre, Milan 1944; tavole visuali, Edizioni Gala, Rome 1948; corpi di poesia, Mediterranean Publishing Company, Rome & New York 1951; tavole visuali (second series), Edizioni Meps, Milan 1956; textes audiovisuels, Édition Matérial, Paris 1959; stenogrammi della geometria elementare, Scheiwiller, Milan 1960; texte poème poème texte, Eugen Gomringer Press, Frauenfeld 1961; sole solo, Edition Hansjörg Mayer, Stuttgart 1967. His books on aesthetics, art history and criticism include La

Vita nell'Era Feudale (1946), Il Senso del Colore nella Letteratura (1950); Arte Mediterranea (1951), Filologia Cibernetica e Linguaggio dell'Estetica (1953), Elementi Mediterranei nell'Architettura Brasiliana (1956), Cinema d'Avanguardia and Storia delle Tecniche e Critica delle Estetiche (1957); Brasilien Baut Brasilia / Brasil Constroi Brasilia (1958), Manifesto del Neomediterranismo and Arti Plastiche (1959), Lo Spettacolo Futurista and Teatro, Cinema, Radio, Danza (1962), La Integrazione delle Arti nell'Estetica Neomediterranea (1962), Nuove Direzioni della Cinevisualitá Plastica Totale (1962), Tensioni Lineari di Paul Mansouroff (1963) and Il Contributo Russo alle Avanguardie Plastiche (1964).

Max BENSE: Born 1910 in Strasbourg. Studied mathematics, physics and philosophy at the universities of Bonn, Cologne and Basel. Worked as a physicist in private industry until World War II, when he was interned by the Nazis. Later, lecturer and professor at the University of Jena. Since 1950, professor of philosophy and science at the Technische Hochschule in Stuttgart. He has been guest-lecturer at the University of Hamburg, the Hochschule für Gestaltung in Ulm, and in Brazil. Interest in his theory of text, and in his own experimental writing, has spread far beyond Germany; a Bense Reader, to be published by the Something Else Press early in 1968, will help the non-German-speaking reader assess Bense's contribution to modern aesthetics. His non-theoretical publications include Grignan, rot 1, Verlag der Augenblick, Stuttgart 1961; Bestandteile des Vorüber, Kiepenheuer & Witsch, Cologne 1961; Entwurf einer Rheinlandschaft, Kiepenheuer & Witsch 1962; Vielleicht zunächst wirklich nur, rot 2, Stuttgart 1963; Präzise Vergnügen, Limes Verlag, Wiesbaden 1964; tallose berge, Edition Hansjörg Mayer, Stuttgart 1965, and Zerstörung des Durstes durch Wasser, Kiepenheuer & Witsch, Cologne 1967.

Edgard BRAGA: Born 1898 in Alagoas, Brazil. Physician. Augusto de Campos writes: "After a long experience with modernist (post-symbolist) poetry, he came to concrete poetry, in 1959, with his book Suburbio Branco (White Suburb) followed soon after by Extralunario (Extralunarian), 1960. Soma (Sum), his next book of poetry, 1963, radicalizes the spatial structures of the earlier collections, and gives us his purest concretes, where some hints of medieval Portuguese lyrics may be found. In his recent book—his 'tactilograms' and his 'tatoo poems'—Dr. Braga develops a sort of ideographic handwriting where letters and drawings interrelate in a gestation of form which has something to do with his professional activities as a surgeon: some 15,000 babies born in his hands."

Claus BREMER: Born 1924 in Hamburg. Studied philosophy, literature and art history at the University of Freiburg. In Freiburg, where he also trained as an actor and director, Bremer began his close friendship and collaboration with the late Rainer M. Gerhardt, poet, editor and publisher of the review Fragmente, created to help close the "culture gap" imposed on Germany by the Nazis. In 1952 he began eight years of collaboration with Gustav Rudolf Sellner at the Landestheater in Darmstadt, earning a Europe-wide reputation for his research in experimental theater. In Darmstadt he also edited Das Neue Forum, a clearing house for writings on avant-garde theater, and was closely associated with Daniel Spoerri and Emmett Williams in the "Darmstädter Kreis" of concrete poets, kinetic art, dynamic theater, etc. In 1960 he became Chefdramaturg of the municipal theater in Bern, Switzerland, and in 1962 was appointed to a similar post in Ulm. From 1962 to 1965 he taught at the Ulmer Hochschule für Gestaltung. He now lives at Siedlung Halen, near Bern, where he works as free-lance writer, translator, and guest director. His publications include poesie (Karlsruhe 1954); tabellen und variationen (1960) and ideogramme (1964), both published by the Eugen Gomringer Press in Frauenfeld; Theater ohne Vorhang (St. Gallen 1962) and Das aktuelle Theater (1966), collections of his writings on the theater; and engagierende texte, Edition Hansjörg Mayer, Stuttgart 1966. Bremer has translated plays by Sophocles, Aristophanes, Shakespeare, Beaumont and Fletcher, Tzara, Ionesco, Audiberti, Prévert, Gatti and Spoerri.

Henri CHOPIN: Born 1922 in Paris. In 1943, deported as a forced laborer, later interned in camps in Czechoslovakia and Germany. 1945, Soviet Union. Returned to France to find his family had been exterminated. Joined the military, served in Indochina, returned to Paris sick and "surtout antitout." Chopin's earliest preserved writings are poems of the resistance written during his internment in Czechoslovakia. His collections of poems include Signes, Édition Caractères 1957; Chant de Nuit, Édition Tour de Feu 1957; Présence, Édition poésie Nouvelle 1957; l'Arriviste, Édition Caractères 1958, and La Peur, Édition Cinquième Saison 1959. Many of his audiopoems, including Vibrespace, La Fusée Interplanétaire, Indicatif 1, l'Energie du Sommeil and Sol Air, have been released in the OU series of Cinquième Saison, of which Chopin is editor. Sol Air and Vibrespace served as the nuclei of experimental ballets performed in Paris, and the film version of l'Energie du Sommeil, made with Béguier and Bertini, was awarded the Prix Antonin Artaud in 1966. Part of a novel, Le Dernier Roman du Monde, was published in OU 26/27 in 1966. Chopin's review OU is a major forum of concrete and

audio-visual poetry. He has arranged more than 30 exhibitions of objective and visual poetry, and his critical writings have been widely published.

Carlfriedrich CLAUS: Born 1930. Lives in Annaberg-Buchholz, German Democratic Republic. Early influences: the philosopher Ernst Bloch and the Lurian cabbala. The most comprehensive guide to the work of Claus (labeled "the most radically fantastic and elegant of the new poet-artists" by a writer in the London Times Literary Supplement) is **Notizen zwischen der experimentellen Arbeit—zu ihr**, published by Typos Verlag in Frankfurt-am-Main as a catalogue to the 1964 retrospective exhibition of his work in Baden-Baden. Claus' work can be roughly divided into his Klang-Gebilden (1952–59); the *Sprechexercitien* experiments on magnetic tape (1959); *Phasen* and other typewritten texts (1958–); the *Geschichts-Kombinat*, dialectically interrelated texts printed on transparent paper (1959–64), and the *Reflektierende Reflexionen*, script montages on glass and mirrors (since 1961).

Bob COBBING: Born 1920 in Enfield, Middlesex, England. Lives in London. Co-editor and publisher of Writers Forum Poets. Cobbing has made monotypes using typewriter and/or duplicator since 1942. His first sound poems date from 1954. His publications include **Massacre of the Innocents** (1963), with John Rowan; **26 Sound Poems** (1965) and **Extra Verse No. 17** (1966). In 1966 he made a record of sound poems with the Austrian poet Ernst Jandl. His tapes include **Sound Poems**, made in collaboration with the BBC Radiophonic Workshop and broadcast in January 1966; **Chamber Music, Are your children safe in the sea** (broadcast in July 1966), **Worm and Kurrirrurriri**, produced independently.

Augusto De CAMPOS: Born 1931 in São Paulo, Brazil. Co-founder, with his brother Haroldo and Décio Pignatari, of the Noigandres Group in 1952, and co-author of the "pilot plan for concrete poetry" (1958). His first concrete poems were published in the anthology **Noigrandres 2** (1955), the same year the colored poems in his **poetamenos** series were presented at the Teatro de Arena de São Paulo projected on a screen and read by four voices. His publications, apart from the large body of his work in *Noigandres* anthologies and **Invenção**, include **O Rei Menos o Reino** (1951); a translation of Ezra Pound's **Cantos** (1960), in collaboration with his brother and Pignatari; **e. e. cummings—10 poemas** (1960) and **Panaroma do Finnegans Wake de James Joyce** (1962), translations (with his brother) of eleven fragments, with notes and critical texts, and **Teoria da Poesia Concreta** (1965),

with his brother and Pignatari. "It was chiefly through exchanging letters and books with Augusto de Campos—who sent them the 'pilot plan'," writes Pignatari, "—that Ian Hamilton Finlay, Scotland, and Dom Sylvester Houédard, OSB, came enthusiastically to concrete poetry."

Haroldo De CAMPOS: Born 1929 in São Paulo, Brazil. Co-founder, with his brother Augusto and Décio Pignatari, of the Noigandres Group, and co-author of the "pilot plan for concrete poetry." A profound student of global literature, he has translated or collaborated on translations from Chinese, English, French, German, Italian, Japanese, Russian, Spanish, etc. In 1957, after the launching of the international movement for concrete poetry, de Campos wrote to Kitasono Katue in Tokyo, introducing him to the problems of concrete poetry—and the result was the first Japanese concrete poem, by Katue. In similar fashion, through travels and correspondence, he has proselytized for the new poetry throughout the world. In addition to the large body of his work in *Noigandres* anthologies and *Invenção*, he has published **Auto do Possesso** (1949), **Servidão de Passagem** (1962), **Panaroma do Finnegans Wake de James Joyce** (1962), translations (with his brother) of eleven fragments, with notes and critical texts; **Alea I—Semantic Variations** (1964), and **Versuchsbuch Galaxien** (1966).

Paul De VREE: Born 1909 in Antwerp. Teacher, novelist, poet, painter, film-maker, critic. President of the Belgian National Center of Modern Art, and secretary of the review *De Tafelronde*. His publications include **Egelronde** (poems), 1957; **Throw In** (criticism), 1959; **Grondbeelding** (poems), 1960; **Close-Up der Vlaamse Dichtkunst van nu** (a four-volume study of recent Flemish poetry), 1961–63; **pl. acid. amore** (poems), 1963; **h. eros. hima** (poems), 1965; **Vlaamse Avant-garde** (an anthology), 1966; **explositieven** (visual poems), 1966; and **zimprovisaties** (a collection of his concrete and audio-visual work), in preparation.

Reinhard DÖHL: Born 1934 in Wattenscheid, Germany. Lives in Stuttgart. His publications include **11 texte** (1960), **missa profana** (1959–61), **so etwas wie eine geschichte von etwas** (1962), **fingerübungen** (1962), **porträt einwände** (1962), **prosa zum beispiel** (1965), **4 texte** (1965) and **es anna** (1966). In 1963 he edited zwischen räume.

Torsten EKBOM: Born 1938 in Stockholm. Lives in Uppsala. Ekbom has published five novels, the last two incorporating many of the procedures of concrete poetry. **Signalspelet** (The Signal Game) is written by a fictive computer as the "prose machine" using material

from an old Biggles book of W. E. Johns. His latest, **Spelmatriser för Operation Albatross** (Game Matrices for Operation Albatross), is based on the theory of games: fifteen matrices are elaborated by computers for two opposing powers, the Reds and the Blues, a model of the Cold War. Communications via spy satellites, teleprinters, TV, etc., form a global intrigue, and the international cast is manipulated by tables of random numbers. The author, who likens the method to Dr. Strangelove interpreted by Marshall McLuhan, calls the result a "strategic puppet theatre." His work in progress is a pseudo-political novel with flow diagrams and other concepts borrowed from cybernetics. Ekbom was editor of the review *Rondo* (1961–64) and currently edits *Gorilla*, which has recently published manifestos on art and technology, cybernetic comic strips, Timothy Leary, Buckminster Fuller, Marshall McLuhan, Murray the K and Susan Sontag. Ekbom translated John Cage's **Silence** and Samuel Beckett's **Watt**. He writes critical articles for the Stockholm newspaper *Dagans Nyheter*, and recently published a monograph on painter-poet Öyvind Fahlström.

Öyvind **FAHLSTRÖM**: Born 1928 in Sâo Paulo, Brazil, of Swedish and Norwegian parents. Family returned to Sweden in 1939. Studied history of art and archaeology. In 1950 he started writing poems and plays, and critical articles for Stockholm papers. In 1953, the year after the first one-man show of his paintings and drawings, he published **Manifesto for concrete poetry.** Since he came to New York on a scholarship in 1961, and settled there, he has had one-man shows of his paintings in Paris, Stockholm, New York and other cities, and represented Sweden at the XXXIII Biennale in Venice in 1966. Much of Fahlström's pictorial work shows the influence of his early interest in concrete poetry: The variable diptych "The Planetarium" (1963), for example, utilizes magnetized costumes that can be placed on "characters" who change sex and identity as the "conversation" proceeds; on a smaller picture by the big one, every figure is represented by words from the conversation, and these words change depending on the clothes put on the figures. Verbs correspond to skirts or pants, pronouns to blouses and shirts, nouns to coats, etc. There has been renewed interest in Fahlström's poetry with the republication of his early concrete work in **Bord Dikter 1952–1955**, Bonniers, Stockholm 1966.

Carl **FERNBACH-FLARSHEIM**: "As for the 'bio-bibliographical' notes you request: I was born at 8 pm (I was told) September 8 (Virgo), 1921, and acquired gray hair sooner than some. I was born in Gleiwitz, Germany, or Gliwice, Poland, in the province of Upper Silesia. As

for the rest . . . why do they want to know? You might ask them . . . the readers (aficionados)."

Ian Hamilton **FINLAY**: Born 1925. Lives in northern Scotland. Poet, toy-maker, typographer. His first collection of poems, **The Dancers Inherit the Party** (1959), attracted the attention of a number of established poets in the United States; his next book, **Glasgow Beasts, An a Burd—Haw, An Inseks, An, Aw, a Fush** (1960), which eschewed literary Scots in favor of the industrial dialect, attracted the attention of Edinburgh authorities, who were forced to ban demonstrations against it. The same year he founded the Wild Hawthorn Press, and there followed a succession of works, typographically rendered by Finlay, that established him as the major concrete poet in the British Isles, whose work has influenced many of the younger poets there and in North America. These works include **Concertina** (1961); **Rapel, 10 fauve and suprematist poems** (1963); **Canal Stripe series 2, Canal Stripe series 3,** and **Telegrams from my Windmill** (1964); **Ocean Stripe series 2, Ocean Stripe series 3,** and **Cythera** (1965); **6 Small Pears for Eugen Gomringer, 6 Small Songs in 3's, Autumn Poem** and **Tea Leaves and Fishes** (1966). Two collections, **The Blue and the Brown Poems** and **Honey by the Water,** are scheduled for publication in 1967. In addition, Finlay has made a series of standing poems; **Earthship,** a paper-sculpture poem, and large poem-constructions in glass and concrete. A collection of short stories, **The Sea-Bed and Other Stories,** was published in 1958, and Universal Editions in Vienna released a German translation of his early **Walking Through Seaweed and Other Plays** in 1965.

Larry **FREIFELD**: Born 1941 in New York City. Poet, graphic artist, composer and performer. Freifeld writes of himself: "Studied music under scholarship at Henry Street Music School. Appeared on the cover of *Dance Magazine* in 1952. . . . He never went to class because he had a date and when he was 16 he wrote 'I am a fool I am a fool for twenty years I went to school Now everytime I pass I pee on New York University.' First published in *Wagner Literary Magazine* 1965 under the name Jacob Yuder. Other publications in *Kauri, WIN, Hika.* Demonstration and reading Jan. 25th, 67, St. Marks. Shares his home with actress Lois Unger and their 18 month old daughter Jennifer Rose two of the most beautiful women in the world . . . Blah."

John **FURNIVAL**: Born 1933 in London. Lecturer at the School of Graphic Design and Audio-visual Communications, Bath Academy of Art. Studied at Wimbledon School of Art

and the Royal College of Art. Co-editor, with Dom Sylvester Houédard and Edward Wright, of *Openings*. Furnival has done typographical renderings of the work of many poets, including Mary Ellen Solt and Ronald Johnson. His constructions have been widely exhibited in Great Britain, the United States and Europe, and his poems have appeared in many periodicals and anthologies.

Heinz GAPPMAYR: Born 1925 in Innsbruck, Austria. Lives in Innsbruck. Designer. His publications include **zeichen**, Pinguin Verlag, Innsbruck 1962; **zeichen II**, Innsbruck 1964; **Zur Theorie der Konkreten Poesie and Antonio Calderara**, lecture-essays published by Studio UNd, Munich, in 1965, and "La poesia del concreto" in the review *modulo*, Genoa 1966. Gappmayr has had one-man shows of his visual poems at Studio UNd in Munich and at the Studio di Informazione Estetica in Turin. His work has been widely anthologized.

Ilse GARNIER: Born 1927 in Kaiserslautern, Germany. Studied at the universities of Mainz and Paris. Lives in Amiens. Her publications include **L'Expressionisme allemande** (in collaboration with Pierre Garnier, q.v.), Editions A. Silvaire, Paris 1962; **Poèmes mécaniques** and **Prototypes—textes pour une architecture**, both with Pierre Garnier; and numerous critical articles in European reviews. Her Spatialist short story **Jeanne d'Arc** will appear in 1967.

Pierre GARNIER: Born 1928 in Amiens. Studied at the universities of Paris and Mainz. Professor of German at the Lycée d'Amiens. Since 1963 Garnier has edited *Les Lettres*, the Spatialist review, an invaluable source of international experimental writing. His pre-concrete collections of poems include **Les Armes de la Terre**, Editions A. Silvaire, Paris 1954; **La nuit est prisonnière des étoiles**, Silvaire 1958; **Seconde Géographie**, Gallimard, Paris 1959, and **Les Synthèses**, Silvaire 1961. His **Collected Poems 1952—61** were translated into Greek and published by Difros Press in Athens, as was his novel **Et par amour voulaient mourir**. He has published a collection of essays on Nietzsche, Heine, Novalis and Goethe (Seghers) and a study of Gottfried Benn (Silvaire). His concrete publications, all of which have appeared in the Spatialist collection of Editions Silvaire, include **Poèmes mécaniques** and **Prototypes—textes pour une architecture**, both with Ilse Garnier; **Poèmes franco-japonais**, with Seiichi Niikuni, and **Poèmes spatiaux picards**. **Othon III**, a Spatialist novel, will appear in 1967.

Mathias GOERITZ: Born 1915 in Danzig. The architect-painter-sculptor has lived in Mexico since 1949, directs the visual education workshops of the Mexican National School of Architecture, and is a professor at the Ibero-American University. From 1941 to 1949 he lived in Morocco and Spain. His early sound-poems and graphic constellations, written during this period, were published under the name Werner Brünner. Since he built his "poema plástico," a sculptured poem in iron, for the experimental museum El Eco (which he designed) in Mexico City, his poetic energy has taken a monumental turn. From ground-plans that resemble one-letter and one-word constellations have risen such poems in concrete as the five towers of Ciudad Satélite (between 135 and 190 feet high) outside Mexico City, the 150-foot-high Automex Towers, symbol of the new Mexican automobile industry, and the 90-foot-long VAM road-marker on the Mexico City—Toluca highway. Goeritz' most recent concrete publication is **mensajes del oro**, which dates from 1960, published by Edition Hansjörg Mayer, Stuttgart 1965. In 1966 he arranged an international exhibition of concrete poetry at the University of Mexico, the nation's first.

Eugen GOMRINGER: Born 1924 in Cachuela Esperanza, Bolivia. Educated in Switzerland, studied art history in Berne and Rome, and served as Max Bill's secretary at the Hochschule für Gestaltung at Ulm, Germany, from 1954 to 1958. He founded the Eugen Gomringer Press in Frauenfeld, Switzerland, in 1959, which through the years has made available the basic texts of concrete poetry. Since 1959 he has worked as an art director in Swiss industry. His publications include **konstellationen**, Spiral Press, Berne 1953; the manifesto "vom vers zur konstellation" in *Augenblick* No. 2, Agis Verlag, Baden-Baden 1954; "max bill und die konkrete dichtung" in **max bill**, a volume of tributes to the artist, Arthur Niggli Verlag, Teufen 1958; **33 konstellationen**, Tschudy Verlag, St. Gallen 1960; **5 mal 1 konstellation**, Eugen Gomringer Press, Frauenfeld 1960; **die konstellationen** (his collected constellations), Frauenfeld 1963; **das stundenbuch**, Max Huber Verlag, Munich 1965, and **manifeste und dartstellungen der konkreten poesie 1954—1966**, Galerie Press, St. Gallen 1966.

Ludwig GOSEWITZ: Born 1936 in Naumburg, Germany. Lives in Berlin. Composer, poet, jazz musician. Studied Germanistics at the University of Marburg. His publications include **typogramme**, Eugen Gomringer Press, Frauenfeld 1962; "dazwischentext," in *dé-coll/age* 5, Cologne 1966; **12 partituren für vokale äusserungen**, Edition Et, Berlin 1966; and poems and texts in various reviews and anthologies. His **würfeltext** was manufactured in a limited edition of 20 by Edition Et, Berlin 1966. Gosewitz's visual poems and poem-

objects have been exhibited in Amsterdam, Berlin, Darmstadt and other European cities.

Bohumila GRÖGEROVA: Born 1921. Lives in Prague. Her published writings include a montage diary, a play for the absurd theater, many children's books, translations of St. John Perse, Eugène Ionesco, Peter Weiss and others, and parts of a work in progress, **Philosophical Schemata**. For her collaboration with Josef Hirsal on **job boj** see note to *"manifesto"* on page 138.

Josef HIRŠAL: Born 1920. Lives in Prague. Teacher, journalist, editor and publisher. His works include five volumes of poetry, a series of children's books, translations of Christian Morgenstern, Edgar Allan Poe, North American folk poems, Heinrich Heine, Hans Magnus Enzensberger, Helmut Heissenbüttel, Raymond Queneau, and Renaissance poetry from Dubrovnik. He is preparing an international anthology of experimental writing. For his collaboration with Bohumila Grögerova on **job boj**, see note to *"manifesto"* on page 138.

José Lino GRÜNEWALD: Born 1931 in Rio de Janeiro. Lawyer and journalist. A well-known film and movie critic, Grünewald also writes a weekly political column for the Correio da Manha, the most important opposition newspaper in Brazil. His book **Um e Dois** appeared in 1958, the year he joined the Noigandres Group. Since then his work has appeared regularly in *Invenção* and *Noigandres* anthologies. Grünewald has published translations of Eisenstein, S. I. Hayakawa, Garcia Lorca and William Carlos Williams.

Brion GYSIN: Born 1916 in England of a Swiss father and a Canadian mother. Lives in Tangier. An American citizen, Gysin has spent most of his life abroad, chiefly in Paris and North Africa. His publications include **Minutes to Go** (with William Burroughs, Sinclair Beiles and Gregory Corso), Two Cities Editions, Paris 1960; and **The Exterminator** (with William Burroughs), The Auerhahn Press, San Francisco 1960. Both volumes have examples of the cut-up method and permutated poems; **The Exterminator** contains five of Gysin's calligraphic poems. Gysin, a founder of the Domaine Poetique in Paris, gives frequent performances of his work, and his poems have been broadcast in France and England. He is the inventor of the "Dream Machine," a rotating psychedelic "visual aid" which functions only when the eyes are closed. His first novel will be published in 1967.

Al HANSEN: Born 1927 in New York City. Worked in commercial art and graphic design until 1958 when he founded, with Dick Higgins, the New York Audio-Visual Group, and launched his first Happenings and multiscreen projections. In 1962 Hansen opened the Third Rail Gallery of Current Art. A one-man show at the Judson Gallery in the winter of 1964 and a second at the New York Six (which first featured his Hershey Bar wrapper collages) established his reputation as a Pop artist. His work hangs in several museums and many private collections. His publications include **A Primer of Happenings & Time/Space Art** (Something Else Press, New York 1965) and **Incomplete Requiem for W. C. Fields** (Great Bear Pamphlets, New York 1966). He is currently at work on a new book, **New Trends in Art Today.**

Vaclav HAVEL: Born 1936 in Prague. Dramaturgist at the Theater on the Balustrade in Prague. He has written two plays, **The Garden Party** and **The Memorandum**, both performed in Prague and other European cities, and soon to be published by Grove Press in English. His collection of typographical poems, **The Anticodes**, was recently published in Prague together with his plays and two essays in **The Minutes**. He is presently finishing his third play.

Helmut HEISSENBÜTTEL: Born 1921 in Wilhelmshaven, Germany. Studied Germanistics and art history at the University of Hamburg. Since 1957, an editorial director of the South German Radio Network in Stuttgart. One of the most original contemporary German poets, he has received the Lessing Prize and other literary awards. His works include **Kombinationen** (1954) and **Topographien** (1956), both published by Bechtel Verlag, Esslingen; **ohne weiteres bekannt**, Eremiten Press, Stierstadt 1958; **Texte ohne Komma**, Eugen Gomringer Press, Frauenfeld 1960; and **Textbuch 1** (1960), **Textbuch 2** (1961), **Textbuch 3** (1962), **Textbuch 4** (1964) and **Textbuch 5** (1965), all published by Walter Verlag, Olten and Freiburg. Walter Verlag has also issued a volume of his essays, **Uber Literatur** (1966).

Åke HODELL: Born 1919 in Stockholm. Director of the avant-garde publishing house Kerberos, and an editor of the review *Gorilla*, published by Bonnier in Stockholm. Hodell's books, which apply the techniques of concrete, visual and sound poetry to longer literary forms, include **flyende pilot** (1953); **igevär** (1963), **sssvvviiissscccchh** (an anthology, 1964), **General Bussig** (1964), **Bruksanvisning för symaskinen Singer Victoria** (1965), **Orderbuch** (1965), **Laagsniff** (with phonograph record, 1966), **C A 36715 (J)** (1966), and **Verner von Heidenstam, Nya dikter** (1967). **verbal hjärntvätt** (1965) is a phonograph record with selections from **General Bussig** and **igevär**. In addition, Hodell has written and produced experimental plays and Happenings at the Moderna Museet and the Pistol Theater in Stockholm, and his graphic work is repre-

sented in the collection of the Swedish National Museum. Hodell's most recent experiments with sound poetry were presented at the Moderna Museet in April 1967, and broadcast by the Swedish Radio.

Dom Sylvester HOUÉDARD: Born 1924 on the island of Guernsey. Studied at Elisabeth College (St. Peter Port), Jesus College (Oxford) and St. Anselmo College in Rome. Joined Prinknash Abbey, Gloucester, in 1949. Leading theorist of concrete, visual, phonetic and kinetic poetry in the British Isles. Houédard has been interested in typewriter arabesques ("that led direct to typestracts") since 1945. His work has been published extensively in European and North American reviews and anthologies.

Ernst JANDL: Born 1925 in Vienna. Studied Germanistics and English at the University of Vienna. Since 1949 Dr. Jandl has taught at grammar schools in Vienna. He began his experiments in language in the mid-fifties, as an act of protest against the traditionalism prevalent in poetry. "Later," he writes, "when manipulating linguistic material became an absorbing end in itself, aggressiveness was no longer a major concern. Disregard of the conventions of language was rewarded by the discovery of new ways of making grotesque poems, many of which were meant to be spoken rather than read quietly. Moreover, the experimental poem was willing to accomplish what its more conventional relative was only ready to describe." His publications include **Andere Augen** (poems), Bergland Verlag, Vienna 1956; **lange gedichte**, Rot-Text No. 16, Stuttgart 1964; **klare gerührt** (visual poems), Eugen Gomringer Press, Frauenfeld 1964; **mai hart lieb zapfen eibe hold**, Writers Forum Poets No. 11, London 1965; **sprechgedichte**, Writers Forum Record No. 1, London 1965; **szenen aus dem wirklichen leben**, *Manuskripte* No. 17, Graz 1966 (first performed at Theater an der Wien, Vienna, June 18, 1965), and **Laut und Luise** (poems), Walter Verlag, Olten 1966. Jandl's translation of Robert Creeley's **The Island** was published by Insel Verlag, Frankfurt, in 1965.

Bengt Emil JOHNSON: Born 1936 in Saxdalen, Dalecarlia, northern Sweden, where he lived until 1965, working as a village shopkeeper. In 1965 he moved to Stockholm, where he works in the music department of the Swedish radio. A pianist and composer, he studied music from the age of 6. He wrote his first poems when he was 5. His publications include **Hyllningarna** (The Ovations), 1963; **Essaer om Bror Barsk och andra dikter** (picture poems), 1964; **Gubbdrunkning** (a record with textbook), 1965; **Släpkoppel med vida värl=den**, 1966; and **Semikolon** (sound-poetry, with record, done in collaboration with Lars-Gunnar Bodin), 1966. Since 1962 Johnson has written

and performed radio-poetry, stage-poems and sound-poems for groups of readers, and several compositions for piano and chamber ensemble, performed in Stockholm and other cities. He has published essays on music and literature in newspapers and reviews, and a book on the Swedish sculptor Elis Eriksson. His most recent work, a four-channel poem for many voices and concrete and electronic sounds, lies "somewhere between 'poetry' and 'music'." Johnson has made an English version of Semikolon, which will be released in 1967.

Ronald JOHNSON: Born 1935 in Ashland, Kansas. "Education—Columbia / Cedar Bar, Class of '60. Boar's Head Prize for Poetry, Columbia, 1960. Inez Boulton Prize from Poetry (Chicago), 1966. My early poems celebrated pre-television Dodge City and were, according to Mina Loy: 'gracious to buffalo.' My poems have always been obstinately optical, composed only on the typewriter for the size of a typewritten page. Concrete poetry offers, to me, not the 'purity' of Mondrian, etc., but the added possibility of transcending the linearity of type. How to make a poem flat as a prairie? How to plant trees between the letters or to balance a real moon on the word 'moon'? These continually ask for answers. Gustav Mahler said 'to write a symphony, means to me, to construct a whole world, using all the available techniques. The ever new and changing content determines its own form.' I want a concrete poetry, not of exclusion, but of inclusion. A wholer world."

Hiro KAMIMURA: Born 1930 in Tokyo. Teaches German language and literature at Kansai University in Osaka. In 1966–67 he did research work at the University of Marburg and Stuttgart. He has written on German Expressionist writers, and has translated Ernst Stadler and Georg Heym into Japanese. The selection of his work in this anthology is reprinted from **5 vokaltexte**, Edition Hansjörg Mayer, Stuttgart 1967.

Kitasono KATUE: Born 1902 in Mie-ken, educated at Chuo University. Lives in Tokyo. Founder and editor of the avant-garde magazine *Vou*. The Japanese interest in concrete poetry can be traced directly to Katue, one of the most important contemporary poets in Japan. "In 1957," recalls Haroldo de Campos, "after the launching of the international movement for concrete poetry, I wrote to Kitasono Katue, introducing him to the problems of concrete poetry and trying to establish some connection with his theory of ideoplasty (as expounded by e.p., **Guide to Kulchur**, pp. 137–40). He answered me very positively: doing a concrete poem—*'tanchona kukan'* (monotony of void space), published in *Vou* No. 58, Nov. 1957. I translated it into Portuguese, and he

reprinted my translation in **Vou** No. 63, Sept. 58. This was the first concrete Japoem and the bridge for the movement in that country." He has published poetry, criticism and translations from the French. Selections of his work have appeared in English in **New Directions**, the *Quarterly Review of Literature*, **A Little Treasury of World Poetry** (Scribners) and **New World Writing** (6th Mentor Selection).

Jiří KOLÁŘ: Born 1914 in Protivin, Czechoslovakia. Lives in Prague. From 1941 to 1957 he published seven collections of poetry. In 1959 Kolár wrote his **Tribute to Kasimir Malevich**, followed by Y 61, a collection of constellations, fragments of conversations, newspaper clippings, linguistic concretions, etc., and **Signboard for Gersaint** (1962) which introduced his "evident poetry." Kolár has collaborated on translations of Carl Sandburg, Walt Whitman, T. S. Eliot, St. John Perse, Samuel Beckett and other writers, and his collages have been exhibited in one-man shows in Prague, London, Miami, Lisbon, Vienna, Genoa and other cities.

Ferdinand KRIWET: Born 1942 in Dusseldorf. Self-taught. Lives in Dusseldorf. His publications include **Rotor** (1961); **10 Sehtexte** (1962); **Sehtexte 2** (1964); **Leserattenfänge** (1965), commentaries on his visual texts, all published by M. DuMont Schauberg, Cologne; and **Durch die Runse auf den Redder**, Wolfang Fietkau Verlag, Berlin 1965. His works for the theater include **Offen**, performed in Ulm in 1962; **Aspektakel**, a play for mobile theatre, commissioned by the municipal theater in Gelsenkirchen; **Texttheater** (1963) and **Lecture** (1965). His acoustical texts for radio include **Hörtext 1** (1963) and **Jaja** (1965). Since 1963 he has had one-man shows in Dusseldorf, Gelsenkirchen, Stuttgart, Ulm, Zeist (the Netherlands), Berlin, Paris and New York.

Arrigo LORA-TOTINO: Born 1928 in Turin. Founder (1960) and director of *antipiugiu*, a review devoted to experimental writing, and director of the review *modulo*, the first number of which was an international anthology of concrete poetry. With Enore Zaffiri and Sandro de Alexandris, Lora-Totino founded the Studio di Informazione Estetica in Turin, which has explored the interaction of diverse artistic forms. His paintings have been widely exhibited since his first one-man show at the Galleria Il Prismo, Milan, in 1959. With Carlo Belloli, he helped establish the Museum of Contemporary Poetry at Turin.

Jackson MAC LOW: Born 1922 in Chicago. Studied music there from the age of 4, began composing music and poetry at 15, and did work in philosophy and comparative literature at the University of Chicago from 1939 to 1943. After moving to New York, he continued his musical studies, worked at various jobs, co-edited an anarchist newspaper, and obtained a B.A. in Greek at Brooklyn College in 1958. In 1954, with his **5 biblical poems**, Mac Low invented a kind of verse in which the unit is the "event" rather than the foot, syllable, stress or cadence. His play **The Marrying Maiden** (1958) is constructed with a vocabulary of words and phrases from the Chinese **Book of Changes (I Ching)**, chosen by objective systematic chance operations. Similar operations supplied the characters, speeches, divisions of scenes, gradations of loud and soft and fast and slow, and a set of adverbs and adverbial phrases serving as "regulations of manner" for the actors. The play was produced in New York in 1960 by the Living Theatre, directed by Judith Malina, with a score by John Cage the use of which was determined by dice throws. Mac Low's **Stanzas for Iris Lezak** (his wife), which the Something Else Press will publish in 1968, is a book of stanzaic-acrostic chance poems written in 1960. The separated stanzas, with words and phrases drawn from such widely different sources as newspapers and scientific treatises, have been copied on more than 700 cards and used as texts for simultaneous performances comprising musical sounds and noises. **The Twin Plays**, two plays with identical structures but written in different English languages, was published in 1966 as a *Great Bear* pamphlet. Mac Low has also done paintings, collages and constructions, and remains active in the peace, civil rights, and anarchist movements.

Hansjörg MAYER: Born 1943 in Stuttgart. Typoet, printer, and editor. He has been described by Haroldo de Campos, who coined the word "typoet" in a tribute to Mayer, as "a man who eats reality with types and reinvents reality through types, reality being for him texts." Mayer studied with Max Bense at the Technische Hochschule in Stuttgart, and at the Engineering School for Industrial Graphics. He is a frequent lecturer at the Bath Academy of Art in England. One of the most original of the younger designers and typographers, he has made available through his press (Edition Hansjörg Mayer, Stuttgart) the works of the major experimental writers of Europe, England and North America. These publications include the *futura* series of large folded broadsheets, the *Rot Texte* series (edited by Elizabeth Walter and Max Bense) and a succession of de luxe portfolios. His own publications include **19 typographien** (1962); **alphabet** (1963), **alphabetenquadratbuch 1** (1965) and **typoactions** (1967). He has contributed to many magazines and anthologies, and his work is represented in the collections of the Museum of Modern Art in New York, the Walker Art Center in Minneapolis, the Stedelijk in Amsterdam, the Gemeentemuseum in The Hague, and the Museo de Arte Moderna in Rio de Janeiro.

Cavan McCARTHY: Born 1943 in Bristol, England. Studied Russian at Leeds. Works as a librarian in the College of Technology and Design, Blackburn. Founded and edits the magazine *Tlaloc*, devoted to concrete poetry. European editor for *Directory of Little Magazines* and *Small Press Review*. His work has been published in several magazines and anthologies, and he had a one-man show of his work at the Bristol Arts Centre in 1967. He has read selections of his poems on the BBC Third Programme.

Franz MON: Born 1926 in Frankfurt-am-Main. Studied Germanistics, history and philosophy. Founded Typos Verlag in 1963, today one of West Germany's leading avant-garde publishers. His publications include **artikulationen**, Neske Verlag, Pfullingen 1959; **protokoll an der kette** (14 poems with lithographs and drawings by Bernard Schultze), Galerie der Spiegel, Cologne 1960–61; **verläufe** (with lithographs by Karl Otto Götz), Galerie Müller, Stuttgart 1962; **spiel hölle** (a radio play), in *Akzente* 1/1962; **sehgänge**, Fietkau Verlag, Berlin 1962; **rückblick auf isaac newton**, (with a Lichtgraphik by Hajo Bleckert), Hake Verlag, Cologne 1965. Editor (with Walter Höllerer and Manfred de la Motte) of **movens: Dokumente und Analysen zur Dichtung, bildenden Kunst, Musik, Architektur**, Limes Verlag, Wiesbaden 1960. Mon has published poems and essays in many periodicals and anthologies, and lectures frequently on language and literature.

Edwin MORGAN: Born 1920 in Glasgow. Senior lecturer in English at Glasgow University. His publications include **Beowulf: A Verse Translation into Modern English** (1952); **The Cape of Good Hope** (1955), a long poem; three books of concrete poetry, **Starryveldt** (Eugen Gomringer Press, Frauenfeld 1965), **Scotch Mist** (Renegade Press, Cleveland 1965) and **Sealwear** (Gold Seal Press, Glasgow 1966). Soon to be published are **The Second Life** (concrete and non-concrete poems), Edinburgh University Press; translations of Quasimodo and Attila Jozsef for Northern House Pamphlets; and a volume of poems in the Review Pamphlets series. Morgan edited the **Albatross Book of Longer Poems** (Collins 1963), and is represented in the **Oxford Book of Scottish Verse** (1966), **Modern Scottish Poetry** (Faber 1966) and other anthologies.

Maurizio NANNUCCI: Born 1939 in Florence. Studied painting in Italy and Berlin. Since 1960 his works have been exhibited in Venice, Florence, Rome, Milan, Paris and Barcelona. Started experiments in concrete poetry in 1961. He works at the Studio Fonologico Musicale in Florence.

bp NICHOL: "born in vancouver in 1944. lived in various western canadian cities. presently and probably far into the future in toronto. poetry to me is a specific use of language and any use of language involves communication or should. concrete an attempt to use communication tools in a new way and thus promote new understandings of the multi-levels of language. if present tendencies carry thru will undoubtedly retire from hassle of current poetical scene and push off quietly on my own into multi-communication areas now opening up for me." Nichol's publications include **Cycles, Etc.**, Seven Flowers Press, Cleveland 1965; **Scraptures: 2nd sequence** (1965), **Scraptures: 3rd sequence** (1966), both published by Ganglia, Toronto; **Scraptures: 4th sequence**, Today Press, Niagara Falls 1966; **Calendar**, Openings Press, Gloucester (England) 1966; the "Tonto or" series, privately printed in 1966 by the author at the Coach House Press, Toronto; **Fodder Folder, Portrait of David, A Little Poem For Your Fingertips, Langwedge, Alephbit, Stan's Ikon** and **The Birth of O; Journeying & the returns, Letters Home** and the record **Borders**, all published by Coach House Press in 1967 and issued in one package; and **Konfessions of an Elizabethan Fan Dancer**, Writer's Forum, London 1967. Nichol has co-edited three poetry magazines: *Ganglia, Synapsis* and *Gronk*.

Hans-Jorgen NIELSEN: Denmark.

Seiichi NIIKUNI: Born 1925. Lives in Tokyo. Of all the Japanese concrete poets, Niikuni is the purest. His book **Zero.On**, published in 1963, a collection of visual and phonetic poems, is based on "a cosmic philosophy," in the words of Pierre Garnier. Garnier and Niikuni collaborated on a supranational collection of poems published in the Spatialism series, **Poèmes franco-japonais**.

Ladislav NOVÁK: Born 1925 in Turnov, Czechoslovakia. Poet, painter and "unorthodox Surrealist." Studied at Charles University in Prague 1945–50. Lives and teaches in Trebic. Novák's "alchemical collages" have been widely exhibited in Central and Western Europe. A representative selection of his experimental writings from 1959 to 1964 has been published as **Pocta Jacksonu Pollockovi** (Homage to Jackson Pollock), Mlada Fronta, Prague 1966. His recent activities include performance pieces and events, some of which have been published in European periodicals.

Yüksel PAZARKAYA: Born 1940 in Izmir, Turkey. Completed his studies in chemistry at the Technische Hochschule in Stuttgart; now studying Germanistics, philosophy and political science. He has written plays for the stage and

radio, fiction, and poetry (now and then concrete). His concrete work has appeared in **konkrete poesie international** and **16/4/66**, both published by Edition Hansjörg Mayer, Stuttgart.

Décio **PIGNATARI**: Born 1927 in São Paulo, Brazil. Poet ("language designer"), graphic artist, professor of information theory (language and text) at Brasilia University and the School of Industrial Design in Rio de Janeiro. Co-founder, with Augusto and Haroldo de Campos, of the Noigandres Group in 1952, and co-author of the "pilot plan for concrete poetry" in 1958. Director of the review *Invenção*, since its founding in 1962 one of the most influential sources of international avant-garde writing and thinking. In 1954 Pignatari visited Eugen Gomringer in Switzerland, a meeting that helped launch "concrete poetry" (the name suggested for the new poetry by the Brazilians) as an international movement. His concrete poetry and essays have appeared in all numbers of *Noigandres* and *Invenção*. He is co-author, with Augusto and Haroldo de Campos, of **Teoria da Poesia Concreta** (1965), and has published translations of Ezra Pound's **Cantos** (with the de Campos brothers).

Vlademir Dias **PINO**: Born 1927 in Rio de Janeiro. Typographer, engraver, painter and poet. His books of poems include **Os Corcundas** (The Hunchbacks), 1954; **A Maquina ou a Coisa em Si** (The Machine or the Thing Itself), 1955; **a ave** (the bird), 1956, his first volume of concrete poems; **poema espacional** (1957); **solida** (1962), a poem without words, consisting of a series of three-dimensional pasteboards, in which lines and geometrical patterns are substituted for the letters in **poema espacional**.

Luiz Angelo **PINTO**: Born 1941 in São Paulo, Brazil. Student of engineering and social sciences at the University of São Paulo. Launched with Décio Pignatari, in 1964, a branch of concrete poetry called "semiotic poetry" (code poems). His poems have appeared in *Invenção* 4 and 5, the *London Times Literary Supplement* (Sept. 3, 1964) and in several foreign magazines. He co-authored, with Décio Pignatari, the essay "Criticism, Creation and Information."

Carl Fredrik **REUTERSWÄRD**: Born 1934. Lives in Stockholm. Writer, painter, teacher, Happener. Studied painting in Paris (with Fernand Léger) and Stockholm. He has had one-man shows in Stockholm, London, Paris, Milan, Brussels and Lausanne, and participated in the São Paulo Biennale (1959), the International Surrealist Exhibition in New York (1960) and the Venice Biennale (1964). In 1966 the Louisiana Museum in Denmark arranged the first retrospective exhibition of his work. He is represented in

the collections of the Moderna Museet in Stockholm, the New York Museum of Modern Art, and the Guggenheim Museum. Reuterswärd has been active in concrete poetry, action poetry and Happenings since 1954. His publications include **Abra Makabra** (1955), **I Lagens Namm** (1957), **Angaaende Disciplinen Ombord** (1958), **Prix Nobel** (1960), **Paa Samma Gang** (1961), **VIP** (1963) and **Andouille** (1964).

Diter **ROT**: Born 1930 in Hannover, Germany. At the age of 17 he was apprenticed to an advertising designer in Bern, Switzerland. In 1952 he rejected this field and supported himself as a carpenter, ditchdigger and waiter, while studying art. In 1954 he was awarded a foundation grant after a group show in Bern, and two years later was invited to join the Copenhagen textile firm Unica-Vaev as a fabric designer. (His fabrics won a gold star medal at an international competition in San Francisco.) In 1957 he married and moved to Reykjavik, where he produced a series of books now famous in the world of Op art and concrete poetry. His paintings, sculpture, constructions, films, engravings and commercial designs have been widely exhibited in the United States and Europe. A prolific writer, Rot's more important publications include **bok 56-59** (Reykjavik 1959), the basic collection of his ideograms; a series of albums with loose sheets of paper (black and white, or red and blue, or red and green) perforated with slots of different widths hand-cut by the artist (1958–61); the **copley book** (London 1965), a random collection of printed materials published for the William and Noma Copley Foundation; **scheisse** (Providence 1966), 100 "classical" poems; **die blaue flut** (Stuttgart 1967), the artist's American diary. An English-language edition of his selected writings will appear in 1967.

Gerhard **RÜHM**: Born 1930 in Vienna. Lives in Berlin. Composer, poet, playwright, essayist. One of the most adventurous of the "*Wiener Gruppe*" during the 1950s. His publications include **hosn rosn baa** (dialect poems, with Friedrich Achleitner and H. C. Artmann), Frick Verlag, Vienna 1959; *der fliegende holländer* (a play, with Konrad Bayer), in **movens**, Limes Verlag, Wiesbaden 1960; **konstellationen**, Eugen Gomringer Press, Frauenfeld; **farbengedicht, betrachtung des horizonts, lehrsätze über das Weltall, rhythmus r** and **DU, eine Buchstabengeschichte für Kinder**, all published by Magdalinski Verlag, Berlin; and **Der Selbstmörderkranz**, Rainer Verlag, Berlin. Rühm edited **Die Pegnitzschäfer** (a baroque anthology) for Gerhardt Verlag, Berlin, and **der 6. sinn** (texts of Konrad Bayer) for Rowohlt Verlag, Hamburg. His forthcoming books include two anthologies of the *Wiener Gruppe*. Rühm reads his own sound poems on several records, and he has had one-man

shows of his visual poems in Vienna, Berlin, Darmstadt and other European cities.

Aram SAROYAN: Born 1943 in New York City. Attended Trinity School in Manhattan, University of Chicago, New York University and Columbia, without achieving freshman credit, and has wandered extensively in the United States and Europe. His poems have appeared in *Poetry, Art and Literature, The Paris Review, The Nation, C, Lines* (which he edited and published in New York) and various anthologies. Twenty-four of his poems have been collected in **Works**, New York 1966.

John J. SHARKEY: Born 1936 in Dublin. Lives in London, where he manages the gallery of the Institute of Contemporary Arts. His poems have appeared in the *London Times Literary Supplement, OU, Link, Tlaloc, Poetry Ireland, LISN* (the poster-poem magazine he publishes with Sonia Sharkey) and several anthologies. After finishing the film-poem **OPENWORDROBE** in 1964 he made his first wall poems, one of which, the 20-foot-long "Magic Poem," was exhibited at the Oxford kinetic and concrete exhibition in 1964. He has also written a number of plays for the stage and radio.

Edward Lucie SMITH: Born 1933 in Kingston, Jamaica, where he lived until he was 17. Read history at Oxford, and has since worked as an art critic, literary journalist and broadcaster. He writes a regular series of articles on art for *The London Times,* and is a frequent contributor to *The Sunday Times, The Listener, The New Statesman* and *Encounter.* In addition to **Cloud Sun Fountain Statue** (*Futura* 10, Edition Hansjörg Mayer, Stuttgart 1966), from which the selection in this anthology is taken, he has written two volumes of non-concrete poems, **Tropical Childhood** and **Confessions and Histories,** both published by Oxford University Press. He edited **The Penguin Book of Elizabethan Verse** and **A Group Anthology** (with Philip Hobsbaum). He has several books in preparation, including **What Is Painting?**, one on 18th century English painting, and one on all the arts since 1945.

Mary Ellen SOLT: Born 1920 in Gilmore City, Iowa: "I became interested in concrete poetry when I visited Ian Hamilton Finlay in Edinburgh in August 1962. He showed me the Brazilian anthology **Poesia Concreta,** which I sent for when I returned to the United States and which I received from Augusto de Campos in December. I studied the poems with great interest and excitement for several weeks with the aid of a Portuguese dictionary. That spring I began to write flower poems using visual forms. These poems were not like the Brazilian poems. Eventually they became the poems of **Flowers in Concrete.** I was unable fully to comprehend the esthetic arguments in the Brazilian 'pilot plan for concrete poetry' as I had at that time had practically no experience of concrete art of any kind, but they interested me greatly. The flower poems are probably more the result of several years' study of the objectivist method of William Carlos Williams and Louis Zukofsky except that until I saw the concrete poetry of Brazil I had been unable to find for myself a satisfactory way to go on from what had been done by Williams and Zukofsky. I have also been greatly influenced by the work of Ian Hamilton Finlay, particularly the fauve and suprematist poems, and by the introduction to them in *Typographica* 8 by Dom Sylvester Houédard." **Flowers in Concrete** was published in 1966 by the Fine Arts Department of the University of Indiana.

Adriano SPATOLA: Born 1941 in Sapjane, Yugoslavia. Lives in Italy. His publications include **L'Obló** (a novel), Feltrinelli, Milano 1964; **Poesia da montare** (a "puzzle" poem), Sampietro, Bologna 1965; **L'Ebreo Negro** (poems), Scheiwiller, Milan 1966; and **Zeroglifico** (cut-up poems), Sampietro, Bologna 1966. He has had one-man shows in Reggio Emilia and Modena, and has participated in group shows in Rome, Florence, Milan, Rotterdam, Madrid and other European cities.

Daniel SPOERRI: Born 1930 in Galati, Romania. After his father was killed by the Nazis in 1941, the family fled to Switzerland. Spoerri studied classical dance with Preobrajenska and mime with Decroux in Paris, later was first dancer with the Bern Opera. In 1957 he became an assistant to Gustav-Rudolf Sellner at the Landestheater in Darmstadt, Germany, published a series of articles on experimental theater with Claus Bremer, and founded the periodical *material,* whose initial number was the first international anthology of concrete poetry. In 1959 he started Edition Mat, a series of mass-produced art objects by Hans Arp, Marcel Duchamp, Soto, Tinguely, etc., and in 1961 with Billy Klüver organized the exhibition of art in motion ("Bewogen Beweging") in Amsterdam and Stockholm. Spoerri's *tableaux-pièges* or snare pictures have been exhibited in one-man shows in Milan, Copenhagen, Paris, New York, Cologne, Frankfurt and Zurich. His publications include **Topographie Anecdotée du Hasard** (Paris 1962), expanded by Spoerri and translated and reanecdoted by Emmett Williams as **An Anecdoted Topography of Chance** (Something Else Press, New York 1966); the play **Ja Mama, das machen wir** (performed in Ulm in 1963), and **l'Optique Moderne** (with François Dufrêne), Fluxus Editions, Wiesbaden 1963. Spoerri lives in Greece, where he edits the review *Petit Colosse de Simi.*

Vagn STEEN: Denmark.

André **THOMKINS**: Born 1930 in Lucerne. Studied at the École des Arts et Métiers in Lucerne, with study-trips to Holland and France. He has lived in Germany (Essen) since 1951. Thomkins describes his pursuits as *"spéculation picturale et poetique."* His works, either *"picturale"* or *"poetique,"* have appeared in the catalogue to the painter-poets exhibition in St. Gall, 1957; *Das Neue Forum*, Darmstadt 1958–59; **movens**, Limes Verlag, Wiesbaden 1960; *nota* no. 4, Munich 1960; **oh! cet echo** (palindromes), Essen 1963; **DOGMAT-MOT**, Galerie der Spiegel, Cologne 1966; **shadowbuttonegg**, Schleiden 1966; *edition et 1*, Berlin 1966, and the catalogue to *Labyrinthe*, Berlin 1966. Thomkins collaborated with Eckhard Schulze-Fielitz on an architecture based on the "mecanohedron," and a demonstration of his "laque-dynamorphose" was presented at the Institute of Contemporary Arts, London, in 1960. Thomkins has been a serious student of palindromes and anagrams for many years; in his latest works, these traditional linguistic games have become the vehicle for an expressive, and challenging, poetry.

Enrique Uribe **VALDIVIELSO**: Born 1940 in Bilbao, Spain. After completing studies for his baccalaureate in Bilbao, he studied management techniques at San Sebastián and philosophy and letters at Pamplona. Lives in Jaén, where he manages a hotel and bus station. Uribe Valdivielso was the first Spanish member of the international Spatialist movement, and he organized, with the Argentine poet Julio Campal, the first Spatialist exhibition in Spain (at Bilbao). His works have appeared in the *London Times Literary Supplement*, *Les Lettres*, and other European publications.

Franz Van Der **LINDE**: Born 1940. Lives in Rotterdam. Editor of the review *Kentering*. His poems have appeared in *Kontakt*, *Ontmoeting*, *Les Lettres* and other European publications, and in several collections of concrete and visual poems. He has translated French, German and Czech authors.

Franco **VERDI**: Born 1934. Lives in Verona. In addition to one-man shows of his own visual and audio-visual work in Verona, Bologna and Ferrara, Verdi has arranged exhibitions of international experimental poetry in several Italian cities. His publications include *Aperti in Squarci* (visual poem 1962–64), **tempo** (1966) and philosophical essays in various Italian reviews.

Emmett **WILLIAMS**: Born 1925 in Greenville, South Carolina. Lived in Europe from 1949 to 1966. Studied poetry with John Crowe Ransom at Kenyon College, took courses in anthropology at the University of Paris, was an assistant to ethnologist Paul Radin in Lugano. Sometime journalist, travel and ghost writer. Collaborated with Claus Bremer and Daniel Spoerri in the Darmstadt circle of concrete poets, dynamic theater, etc., from 1957 to 1959. Former European coordinator of Fluxus. A founding member of the Domaine Poetique in Paris. Close friendship and collaboration with Robert Filliou, resulting in many co-productions and co-inventions. His publications include **konkretionen**, Krefeld 1958; **ja, es war noch da**, an opera, in *nota*, Munich 1960; **poésie et cetera américaine** (an anthology of action poetry), Paris 1963; **13 variations on 6 words of gertrude stein** (1958), Galerie der Spiegel, Cologne 1965; **rotapoems** (variations on a poem from Diter Rot's lyrical collection **Scheisse**), Edition Hansjörg Mayer, Stuttgart 1966; and **sweethearts**, a long erotic concrete poem cycle, Stuttgart 1967. Theater essays on Albee, Artaud, Beckett, Eliot, Gelber, Henry James, Pound, Wallace Stevens, Gertrude Stein, etc., in *Das Neue Forum*, *Berner Blätter*, *Ulmer Theater*. He translated and reanecdoted Daniel Spoerri's **Topographie Anecdotée du Hasard** (**An Anecdoted Topography of Chance**, Something Else Press, New York 1966), and edited Claes Oldenburg's **Store Days**, Something Else Press, 1967. His latest work, **a boy and a bird**, is a long cycle of shifting linguistic relationships.

Jonathan **WILLIAMS**: Born 1929 in Asheville, North Carolina. "St. Albans School, Princeton, Institute of Design, Hayter, Karl Knaths, Black Mountain College. Publisher and designer of Jargon Books since 1951. Poet, essayist, curator of iconography, and hiker. Guggenheim 1957 and not a damn dime since from any form of Establishment, until appointment 1967 as scholar-in-residence, Aspen Institute for Humanistic Studies in Colorado. American home in Highlands, North Carolina, until it joins the Grated Society and I opt out for Wharfedale in Yorkshire. Musical Director, Macon County North Carolina Meshugga Sound Society; Vice President, Cast Iron Lawn Deer Owners of America. Edward Dahlberg once wrote that I was 'the most lyrical of the young poets—and you can throw in most of the older, decayed ones too. The most cultivated of the whole brood.' Mr. Dahlberg now regrets the remark, particularly in the light of an affection I have for the devices and inventions of Concrete Poetry. It is my persistent observation that the three most saving and useful Americans are Thomas Jefferson, William Bartram, and Charles Ives."

Pedro **XISTO**: Born 1901 in Pernambuco, Brazil. Lawyer, critic, professor of literature. Former cultural attaché of Brazil in Bolivia, Canada and the United States. His book **haikais e concretos** (haiku and concrete poems) was published in 1962. His essays and poems have appeared in *Invenção* and several foreign reviews.

Fujitomi YASUO: Born 1928. Lives in Tokyo. Member of the Japánese Sento group, the Association of Modern Poets, and editor of the review *Sette*. Graduate of the Institute of Foreign Languages, and English teacher. Yasuo is an influential leader of the Japanese avant-garde not only through his own four collections of poems, but also his translations of e. e. cummings and other Western writers.

To Be Continued

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Primary Information attempted to contact all contributors to this anthology; however, we were unable to locate several authors. If you are an author or represent an author who has not been contacted by the organization, please contact us through the address below.

An Anthology of Concrete Poetry
Edited by Emmett Williams

Concrete Poetry is not one style but a cluster of possibilities, all falling in the Intermedium between semantic poetry, calligraphic and typographic poetry, and sound poetry. It first crystalized out of these earlier modes in the early 1950's in the works of such people as Eugen Gomringer (Switzerland), Carlo Belloli (Italy), Diter Rot (Iceland), Öyvind Fahlström (Sweden), the Noigandres Group (Haroldo and Augusto de Campos, Decio Pignatari and others, all from Brazil), Carlfriedrich Claus (German Democratic Republic), Gerhard Rühm, Friedrich Achleitner and H. C. Artmann (Austria), Daniel Spoerri and Claus Bremer (West Germany), and Emmett Williams (United States, then living in West Germany). In recent years a second generation of major figures have added to the movement, including such people as Hansjörg Mayer (West Germany), Ladislav Novak and Jiří Kolář (Czechoslovakia), Edwin Morgan and Ian Hamilton Finlay (Scotland), Bob Cobbing (England), bp Nichol (Canada), Mary Ellen Solt and Jonathan Williams (United States), Pierre and Ilse Garnier (France), Seiichi Niikuni and Kitasono Katue (Japan) and many others. The very fact of the appearance of parallel work more or less independently in so many nations and languages indicates one of the unique aspects of the movement, namely its source being in the development of a new mentality in which values become fused and inter-relationships established on a more complex plain than was the case in the purer, earlier modes of poetry.

-Something Else Press, 1967