CHICAGO REVIEW

anthology of concretism
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Origin unknown
(adapted from antologia noigandres 5)
F
silences in tribute to SILENCE j cage
alain arias-misson
words & plastic structure selected at random
silence of Butte silence of motivity silence of Euphorbia silence of ite, missa est silence of litigant silence of emblem silence of polite silence of Portland silence of dog's ear silence of entwist silence of chaw silence of Gueudecourt silence of ramsoms silence silence of fermail silence of designable silence of sacramental silence silence of muddy silence of indecent silence of chromato silence silence of over-capitalization silence silence of rarefactive silence of divalent silence silence of phylo silence of prefix silence of diplomatize silence of netherward silence of develop silence silence of break silence of maik silence silence of indigent silence silence of me met silence silence silence silence silence of nigg silence of Pressburg silence of Maeander silence of obvious silence of flask silence silence of pub silence silence of pub silence silence of pit silence of county silence of quarter silence silence of recur silence of superior maxillary silence of curacy silence of medicinable silence of reservation silence of Lauraceae silence of man-at-arms silence of premorse silence of professor silence of deeply silence of Kt. silence of consignable silence of ointment silence of erly silence of brandish silence silence of choriamb
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All use subject to JSTOR Terms and Conditions
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something
door
obscurity
sound
dish

blood
eroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseroseros eros
The arms of Caesar from Alexander until...
poem to be read aloud
l as a language
ZEN
reden
schweigen um sich nicht reden zu hören
schweigen um sich nicht reden zu
schweigen um sich nicht reden
reden um sich nicht
schweigen um sich nicht
reden um sich nicht
reden um sich nicht
schweigen um sich
tun
schweigen um sich
reden um sich nicht
schweigen zu hören
schweigen
to keep silent in order not to hear oneself speak
to speak in order not to hear oneself keep silent
Instant juan, a description

uanj
naju
njau
anju

ujan
aunj
jaun
jnau

janu
ujna
unja
unaj

uajn
aujn
ajun
ajnu

anuj
nauj
nuaj
nuja

njua
jnu
juna
juan
you
wand  wand  wand  wand  wand
bild  bild  bild  bild  bild
wand  wand  wand  wand  wand
bild  bild  bild  bild  bild
wand  wand  wand  wand  bild
wild  wild  hand  wild  wild
hand  hand  wild  wund
wall
picture
hand
wild
sore
'As real grass withers in the Astrodome (at Houston, Texas), it has been replaced by Astrograss.'

(news item)

All is not grass that astrograss
that astrograss is not all grass
that grass is not all astrograss
astrograss is not all that grass
is that astrograss not all glass
not all astrograss is that glass
all that glass is not astrograss
that is not all astrograss glass
that glass is not all fibreglass
not all that fibreglass is glass
fibreglass is not all that glass
is that not all fibreglass glass
that fibreglass is not all grass
glass is not all that fibreglass
is all astrograss not that glass
all is not grass that fibreglass
ORIGINAL SIN AT THE WATER HOLE

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tentatious stentorian osmos
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terically snorting possess of s
porting she hippopotamusses
potting al little floatin
g asp!
ARCHIVES

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voice
plastic poem 1
plastic poem 2

kitasono katué
come, and all the summer world was bright and fresh

The trees of the blossoms filled the
walk with a bucket of white

He surveyed the fence, and the

There was a song

with life.
she
she loves me
she loves me not
she loves me
she loves
she loves
light circle  light circus
I seek light    light I seek
I seek circus  I seek circle
          light
cerco circo

luce cerco

luce cerchiot

luce circo

luce

cerco

cerchiot

cerco luce

cerco

luce
lilac
D

non

Pas des yeux pour le jeu
Pas d'eux pour le jeu

son suivant demain
<table>
<thead>
<tr>
<th>God's</th>
<th>summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exit</td>
<td>times</td>
</tr>
<tr>
<td>Resounds</td>
<td>summer</td>
</tr>
<tr>
<td>Acapella</td>
<td>answers</td>
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<tr>
<td>Noone</td>
<td>each</td>
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<tr>
<td>Interprets</td>
<td>seen</td>
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<tr>
<td>Umbellar</td>
<td>red</td>
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<tr>
<td>Measures</td>
<td>silence</td>
</tr>
</tbody>
</table>
Note: The aim of this anthology has not been comprehensiveness, nor even (primarily) selectivity. Above all the objective was to illustrate some of the effects that could be produced by this new kind of poetry, to put together a concrete Book.

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

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

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

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

—Eugene Wildman
anthology of concretism