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

1967 Something Else Press, Inc.

2013 Primary Information
poetry

Edited by Emmett Williams
An Anthology of

Emery D. Emery, Williams

PMI/Something Else Press, Inc.

Primary Information
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.
An Anthology of Concrete Poetry

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.
Foreword and Acknowledgments

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 poeptographers. 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.
An Anthology of Concrete Poetry

FRIEDRICH ACHLEITNER—Eugen Gomringer Press, Frauenfeld, Switzerland, for the poem on page 4, from ideogramme (n.d.); Wilhelm Frick Verlag, Vienna, for page 6, from hosn rosu bae, 1959.


H. C. ARTMANN—Werkstatt eV, Vienna, for pages 9 (from erweiterte poetik) and 10.

RONALDO AZEREDO—Edições Invenção, São Paulo, Brazil, for pages 12 and 14, from Noigandres 4, 1962; pages 11, 13 and 15 from Noigandres 5, 1962.


CARLO BELLOLI—futuristi in armi, Milan, for page 18, from parole per la guerra, 1943; edizioni erre, Milan, for pages 19 and 20, from testi-poemi murali, 1944; for page 21, from panorama, 1944; Edizioni Gala, Rome, for pages 22 and 23, from tavole visuali, 1948; Mediterranean Publishing Co., Rome-New York, for pages 24, 25 and 26, from corpus di poesia, 1951; Editions Material, Paris, for page 27, from textes audiovisuels, 1959; Eugen Gomringer Press, Frauenfeld, Switzerland, for page 28, from texte poème poème texte, 1961; Edition Hansjörg Mayer, Stuttgart, for page 29, from sole solo (futura 14), 1966.

MAX BENSe—Max Bense and Elisabeth Walter, Stuttgart, for pages 30 and 31, from vielleicht zunächst wirklich nur (rot text 11), 1963.


HAROLDO DE CAMPOS—Edições Invenção, São Paulo, Brazil, for page 55, from Noigandres 4, 1958; pages 56 and 58, from Noigandres 3, 1956; pages 60 and 61, from Noigandres 5, 1962; Edições Noigandres, São Paulo, for the complete text of servidão de passagem, pages 62–67, and to El Corno Emplumado, Mexico, for the translation by Edwin Morgan.


CARL FRIEDRICH CLAUS—Pages 73–77 reproduced from works in private collections.


TORSTEN EKBOM—Bonniers, Stockholm, for page 85, from a forthcoming novel.


HEINZ GAPPMAYR—Penguin Verlag, Innsbruck, for pages 112 and 113, from zeichen ii, 1964.

ILSE & PIERRE GARNIER—Editions André Silvare, Paris, for page 114, from Les Lettres 29; pages 115 and 116, Les Lettres 33; page 117, from Poèmes Mecanique; pages 118 and 119, from Prototipes; page 121, from Poèmes Spathique Picards.

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


LUDWIG GOSEWITZ—Christian Grützmacher Verlag, Berlin, for page 136; Jürgen Groaf, Berlin, for page 137.

BOHUMILA GRČEROVA & JOSEF HIRŠAL—Max Bense and Elisabeth Walter, Stuttgart, for page 138, from koncrete poesie international (rot text 21); Edições Invenção, São Paulo, Brazil, from pages 139 and 140, from Invenção 4, 1964.
Foreword and Acknowledgments

JOSE LINO GRÜNEWALD—Edições Invenção, São Paulo, Brazil, for pages 141–43, reprinted from Um e Dois em Noigandres 5, 1962, and pages 145–46; page 147, from Invenção 4, 1964.

BRION GYSIN—Fluxus, New York, for statement on cut-ups and permutational poems on page 148, from Fluxus 1, 1965.

AL HANSEN—Page 150 reproduced from work in private collections.

VACLAV HAVEL—modulo 1, Genoa, for page 151.

HELMUT HEISSENBÜTTEL—Bechtle Verlag, Esslingen, for page 152; spirale (n.d.), Bern, for page 153; Walter Verlag, Olten, Switzerland, for pages 54 and 55, from textbuch 4, 1964.


DOM SYLVESTER HOUDARD—Openings Press, Woodchester, Gloucester, England, for page 158, from plakat 1; The Insect Trust Gazette, No. 2 (Philadelphia), for page 159; Summer 1965.

ERNST JANDEL—Walter Verlag, Olten, Switzerland, for page 161, from Laun und Luise, 1966.


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FRANZ VAN DER LINDE—Editions André Silvare, Paris, for page 188, from Les Lettres 23.

ARRIGO LORA-TOTINO—Pages 190 and 191, reproduced from posters printed by the poet.


CAYAN MCCARTHY—Bristol Arts Centre, Bristol, England, for pages 208–09, from the catalogue Carpo 67.


HANSJØRGEN NIELSEN—Borgens Forlag, Copenhagen, for pages 226 and 227, from at det / læsealbum, 1965.

SEIICHI NIKUNI—Editions André Silvaret, Paris, for page 228, from Approches 2; pages 229 and 231, from Poèmes franco-japonais, 1966; Arc/Do, Milan, for page 229, reproduced from 1967 poster series.

LADISLAV NOVÁK—Edições Invenção, São Paulo, Brazil, for pages 232 and 234, from Invenção 4, 1964; modulo 1, Genoa 1966, for page 233.

YUKSEL PAZARKAYA—Max Bense and Elisabeth Walter, Stuttgart, for page 235, from konkrete poesie international (rot text 21); pages 236–39, from 16/4/66.


WLADEMIR DIAS PINO—Pages 252 and 253, from solide, São Paulo 1962.

LUIZ ANGELO PINTO—Edições Invenção, São Paulo, Brazil, for page 254, from Invenção 4, 1964.


GERHARD RÜHM—Eugen Gomringer Press, Frauenfeld, Switzerland, for pages 269–72, from installationen (n.d.); Wilhelm Frick Verlag, Vienna, for page 275, from hons rosh bao, 1959; Magdalinski Verlag, Berlin, for pages 276–78, from Lehrsätze über das Weltteil, 1965.


ADRIANO SPATOLA—Sampietro, Bologna, for page 294, from Zerogliftico, 1966.

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ENRIQUE URIBE VALDIVIELSO—Editions André Silvaire, Paris, for page 304, from Les Lettres 33.

FRANCO VERDI—Pages 304 and 305, reproduced from tempo, privately printed by the author.


PEDRO XISTO—Edições Invenção, São Paulo, Brazil, for page 326, from Invenção 1, 1960.

YASUO FUJITOMI—Editions André Silvaire, Paris, for page 238 from Approches 1.
An Anthology of Concrete Poetry
"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.)
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 (1957)

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.
Friedrich Achleitner (1959)
ge = gehe = walk, go
waida = weiter = further, farther
kim = komme = come
(Viennese dialect)
γα.
γα? ο νο!
γα, νο, ο νο.
γα σα σα σα σα!
γα σα σα σα, σα σα σα!
γα σα σα σα, σα σα σα.

"egospeak," a bilingual sound poem.
Sur la Beauté et la Variété des Erections

PINUS SYLVESTRIS
PINUS CEMBRA
PINUS EXCELSA
PINUS BRUTIA
PINUS SABIANA
PINUS PONDEROSA
PINUS RESINOSA
PINUS STROBIS
PINUS MONTEZUMAE
PINUS PALUSTRIS
PINUS MACROCARPA
PINUS LAMBERTIANA
PINUS AUSTRIACA
PINUS INSIGNIS
PINUS GERARDIANA

PINUS CANARIENSIS
skaglum
hackbraut
griifel
grootpot
potter
quint
kieloog
rjothe
lobby
burr
filburr
muuskarf
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.
Ronaldo Azeredo, "tic tac" (1956)

até = till
estaca = stop
estica = stretch
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
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
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
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 scompare
impossibile
attendere
immobili
ordini di postazione
così
ancora per ore
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
umbria 1943

Carlo Belloli

First published in testi-poemi murali in 1944, with a preface by F. T. Marinetti.
In the last of his many manifestos, written shortly before his death, Marinetti, the
founder of Futurism, described the new poetry of Belloli as “... creazione originale
di zone-rumori costruiti otticamente sulla pagina-spazio totale. ...”. 
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](image)

*carlo belloli futurista*
*23 gennaio 1944*
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.
1 voce
2 voci
1 dialogo
silenzio
sogno
sonno
amore

Carlo Belloli (1951)
cielo mare cielo
mare cielo cielo
cielo cielo mare
albatros

Carlo Belloli (1951)
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 acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua 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 acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqu
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
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 pre-texts for objects so much as objects are pre-texts for words... It is poetry on a level of metalanguage, poetry in a world of its own."
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
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
Edgard Braga (1965)

limite do olho = limit of the eye
limite do eu = limit of the I
limite do poema = limit of the poem
Edgard Braga (1966)

vocábulo = vocable
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 illegible
rendering the
rendering illegible

Claus Bremer (1963)
The German original begins "lesbines in unlesbines übersetzen. Translated by the editor."
Claus Bremer (1964)
The German original begins ist der text der text der ausbleibt. Translated by the editor.
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."
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 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.)
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.
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 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.)
Augusto de Campos, "Eis os amantes" (1953)

Translation by the author on facing page.
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)
ovo
novo no velho
o filho em folhos
na jaula dos joelhos
infante em fonte
feito feito
dentro do centro

ponto
onde se esconde
lenda ainda antes
entre ventres
quando queimando
os seios são
peitos nos dedos

nu
des do nada
até o hum
ano mero nú
mero do zero
crua criança incru
stada no cerne da
carne viva em
fim nada

no
turma noite
em torno em treva
turva sem contorno
morte negro no cego
sono do morcego nu
ma sombra que o pren
dia preta letra que
se torna
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
novela = ball of thread
novo = new
sol = sun
letra = letter (of alphabet)
estrela = star
soletra = (it) spells
so = only
terremoto = earthquake
tenor = fear
morte = death
metro = meter
termometro = thermometer
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)
uma vez
uma vala
uma foz
uma vez
uma bala
uma fala
uma voz
uma foz
uma vala
uma bala
uma vez
uma voz
uma vala
uma vez

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.
Augusto de Campos (1957)
"The act of vision. Its ideogram. Eye as a pivot." (Haroldo de Campos)
eixo = axis
ôlho = eye
pole = pole
fixo = fixed
flor = flower
pêso = weight
solo = soil
English version by Edwin Morgan.
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
máscara = mask, (it) masks
mas = but
cara = face
caracol = snail
Augusto de Campos (1964)

"olho por olho" (eye for eye) is a "popcrete" poem. The original, in color, collaged from magazines, is 50 cm by 70 cm.
Haroldo de Campos (1957)

branco = white
vermelho = red
estanco = I stanch
espelho = mirror, I mirror

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

"This poem opens the series a 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'
Haroldo de Campos, "sibence ou phénoménologie de l'amour"
(1955)

Translation by the author of poem on the facing page.

Ahniegnow (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 tórre

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
of
air
win
tower
tur
 gid

manages in maze
sound fili
sound
from palps
from nothing
ness nipples
Haroldo de Campos (1958)

\[ \text{cristal} \equiv \text{crystal} \]
\[ \text{fome} \equiv \text{hunger} \]
\[ \text{forma} \equiv \text{form} \]
\[ \text{de} \equiv \text{of} \]

"An essay of poetic crystallography. The metaphorical hunger of form and forma as a kind of hunger. Crystal as the ideogram of the process." (H. de C.)
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

mosca ouro?
mosca fásca.
mosca prata?
mosca preta.
mosca iris?
mosca reles.
mosca anil?
mosca vil.
mosca azul?
mosca mósca.
mosca branca?
poesia pouca.

o azul é puro?
o azul é pus
de barriga vazia
o verde é vivo?
o verde é virus
de barriga vazia
o amarelo é bêlo
o amarelo é bile
de barriga vazia
o vermelho é fúcsia?
o vermelho é fúria
de barriga vazia
a poesia é pura?
a poesia é para
de barriga vazia

poesia em tempo de fome
fome em tempo de poesia

poesia em lugar do homem
pronom em lugar do nome

homem em lugar de poesia
nome em lugar do pronom

poesia de dar o nome
nomear é dar o nome

nomeio o nome
nomeio o homem
no meio a fome

nomeio a fome

fly of gold?
fly gone dry.

fly of silver?
fly of cinders.

fly of rainbows?
fly of rags.

fly of indigo?
fly of indigence.

fly of blue?
fly of flies.

fly of white?
poetry no-poetry.

blue’s pure?
blue’s pus
to empty belly
green’s vivid?
green’s virus
to empty belly
yellow’s vaunted?
yellow’s vomit
to empty belly
red’s fuchsia?
red’s frenzy
to empty belly
poetry’s pure?
poetry’s purpose
to empty belly

poetry in time of hunger
hunger in time of poetry

poetry in place of humanity
pronoun in place of nouns

humanity in place of poetry
noun in place of pronome

poetry of giving the name
naming is giving the noun

i name the noun
i name humanity
in mid-naming is hunger

i name it hunger
de sol a sol
saldado
de sol a sol
salgado
de sova a sova
sovado
de suco a suco
sugado
de sone a sone
sonado

sangrado
de sangue a sangue

onde mói esta moagem
onde engrena esta engrenagem

moenda homem moagem
moagem homem moenda

engrenagem
gangrenagem

from sun to solar
solder
from salt to salty
saline
from stick to stone
stunned
from sap to sugar
sucked
from sleep to slip
stumped

sanguined
from seep to spurt

where does this grinding grind
where does this gear engage

grindstone man’s grinding
grinding man’s grindstone

gear changed
gangrenaged
from profit to profit
pinched
from pinch to pinch
profited
from pole to pole
parted
from puddle to puddle
poleaxed
sun to salt
salt to stun
stun to sap
sap to sleeping
sleeping to bleeding

with man
this bonegrind
with flesh
this bloodgut
with bone
this baregear

bland man
branded man
pillage man
peeled man
cudgel man
cudgelled man
sieve man
steel-safe man

sir man
serving man
super man
sub man
homem saciado
homem saqueado
homem servido
homem sôrvo

homem come
homem come
homem fala
homem cala
homem sôco
homem saco
homem mó
homem pó

quem barão
quem vassalo
quem cavalo
quem cavaiga
quem explora
quem espólio

quem corrasco
quem corcassa
quem usura
quem usado
quem pilhada
quem pilhagem

quem uisque
quem urina
quem feriado
quem faxina
quem volúpia
quem vermina

stacked man
sacked man
served man
swallowed man
trencher man
empty man
yakkity man
yes man
socko man
sick man
graft man
chaff man

who's lord
who's lord
who's the horse
who's on horseback
who's the exploiter
who's the spoll

who's hangman
who's hanged man
who's usury
who's us used
who's plundered
who's plundering

who's whisky
who's piss
who's feast-day
who's fatigue-duty
who's lust
who's lice
carne camisa carnagem
sangradouro sangria sangue

homemmoendahomemoagem
aguar
nesso bagaço?
almostar
nesso sovaco?
petunia
nesso melaco?

indigo nesse buraco?

acre
acre
osga
asco

canga cangalho cagaço
cansaço cachaco canga
carcassa cachaca gana

de mingua a mingua
de magro a magro
de morque a morque
de morte a morte

só moagem
ossa moagem

flesh filth fury
bloodbath bleeding blood

grindstone mangrindingman
sugar
in these husks?
musk
in this armpit?
petunia
in these molasses?

indigo in this snakepit?

ochre
acid
lizard
lazar

halter harness hot-seat
heaviness head-hot halter
hangdog half-hot anger

from death to death
from drought to drought
from deadhouse to deadhouse
from death to death

only grindinghood
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-
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), na meio a fame (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.
<table>
<thead>
<tr>
<th>viande salée</th>
<th>viande fraîche</th>
</tr>
</thead>
<tbody>
<tr>
<td>viande féminine</td>
<td>viande masculine</td>
</tr>
<tr>
<td>viande infantile</td>
<td>viande ferme</td>
</tr>
<tr>
<td>viande 1° choix</td>
<td>viande 2° choix</td>
</tr>
<tr>
<td>viande 3° choix</td>
<td>viande 4° choix</td>
</tr>
<tr>
<td>viande en frigo</td>
<td>viande en confession</td>
</tr>
<tr>
<td>viande médicale</td>
<td>viande expérimentale</td>
</tr>
<tr>
<td>viande pustuleuse</td>
<td>viande saine</td>
</tr>
<tr>
<td>viande de prêtre</td>
<td>viande de notaire</td>
</tr>
<tr>
<td>viande de poète</td>
<td>viande ingénieuse</td>
</tr>
<tr>
<td>viande de vierge</td>
<td>viande appateuse</td>
</tr>
<tr>
<td>viande commerçante</td>
<td>viande alcoolisée</td>
</tr>
</tbody>
</table>

*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.)
Henri Chopin (1962)

dans le silence lance l'air

p p e s e s e s e s e s e s

lance l'air

p e s e s e s e s e s e s e s e s e s
moudur moudur moudur moudur
qui qui qui qui qui qui
???????? ??? ?????

durmou durmou durmou durmou
durmou durmou durmou durmou
qui qui qui qui qui qui
!!!!! !!!!! !!!!! !!!!! !!!!
murdou murdou murdou murdou
doumur doumur doumur doumur
??? ??? ??? ??? ??? ???
gloria l'apologie concrete doux
moudur moudur moudur moudur
durmou durmou durmou durmou
???????????? ????????????
gloria aux gouvernements mouss
etaux hommes d'usset tour jours

durmou durmou durmou durmou
c'est le planquin quenai?dur
?? ?? ?? ?? ?? ?? ??
ourdourdourdourdourdourdourdour
poudumoudumoudumoudumoudud

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.)
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.”
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.
Bob Cobbing (1965)

"Bob Cobbing's poem was originally conceived in a column with all the g's justified 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 suggests 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 Reichard, in introduction to concrete poetry 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
wathalla allah law
waler re law waster fretsaw
war raw warsaw was raw
wayward draw yaw warded 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
elephant'
twirl
"year or 'arelli' was title i used for 1st talk (roc) in Britain on concrete 1964—
poetry tending to appeal between eye-say & cabbag's WORM (cf 'pollinoida's
rain) is a classic—a passion for bonemore & capuchin boneyards helps—but the
converging movement down of the & lines already gives the inverted-delta sense
of wobble—the off-register of each letter—the inweave of WOWROMWORM—
white invading black like lumps pushed persistently thru-tensions between its
jade-like puriform & baroque deathcult—this is one cabbag poem merits lavish
production." (Dan 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, blackface, japs, redskin.
Reinhard Döhl (1965)
Pattern poem with an elusive intruder.
Reinhard Döhl (1965)

Typographically rendered by Hansjörg Mayer.
Reinhard Döl (1966)
menschenkind = man alive
mensch = 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: Värmeammore, Houdinis kabinett, Edelweisskåpell.

Den hemlighetsfulla kofferten

Dimbildning i värmeamrarna

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

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

Uthopp

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

Provdocka skjuts upp från rum 257 i katapultstol

Alternativ Svart

Foxtail three! We have you in sight

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 livsföreständare

Öyvind Fahlström, from Morgon (1952)
Öyvind Fahlström, from Nyarsklockorna (1954)
Fragment of a permutational poem.
arithmetical poem

and three variations

meinteufel
fuego
druck
wenn
scream
hush
tap
hugo
notit
hug
oroscopo
the
cocodrillo

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

C MOE ? CIAC 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! MOE. CIAC 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?
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.)
pleure
pleut
pleure
pleut
pleure
pleut
pleure
pleut
pleure
pleut
pleur+
para-
pluie

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.
Ian Hamilton Finlay, “Semi-idiotic poem”
A semi-idiotic contribution to the semiotic or code-poem genre invented by Décor Pignatari and Luiz Angelo Pinto. See page 254.
"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.)
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...
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.)
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
star

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.)
Ian Hamilton Finlay (1966)

"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.)
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.
<table>
<thead>
<tr>
<th>Sleep</th>
<th>like a log</th>
<th>lie</th>
<th>sleep</th>
<th>to sleep</th>
</tr>
</thead>
<tbody>
<tr>
<td>fall</td>
<td>like a stone</td>
<td>fall</td>
<td>to fall</td>
<td>to sleep</td>
</tr>
<tr>
<td>lie</td>
<td>like a rug</td>
<td>sleep</td>
<td>to lie</td>
<td>to sleep</td>
</tr>
<tr>
<td>log</td>
<td>tree</td>
<td>chair</td>
<td>to sleep</td>
<td></td>
</tr>
<tr>
<td>stone</td>
<td>river</td>
<td>garden</td>
<td>to sleep</td>
<td></td>
</tr>
<tr>
<td>rug</td>
<td></td>
<td>walk</td>
<td>to sleep</td>
<td></td>
</tr>
<tr>
<td>body</td>
<td>immerse</td>
<td>sleep</td>
<td>sleep</td>
<td>to sleep</td>
</tr>
<tr>
<td>condition</td>
<td>motionless</td>
<td>sleep</td>
<td>sleep</td>
<td>to sleep</td>
</tr>
<tr>
<td>interval</td>
<td>inactive</td>
<td>sleep</td>
<td>sleep</td>
<td>to sleep</td>
</tr>
</tbody>
</table>

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 | daring |

alone she says she 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
who's hip nor cool
Don't hang me love I'm cool but not that cool

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

Larry Freifeld (1967)
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.
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 zo 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.”
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 (1965)
One of a series of *ich* poems.
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 (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 the material condition (color, type face, paper) changes the concept." (H.G.)
Heinz Gappmayr (1964)
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).
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—ile, 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.)
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.)
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.)
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.)
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.)
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 written before the name concrete was applied to the new poetry.
baum
baum kind

kind
kind hund

hund
hund haus

haus
hausbaum

baum kind hund haus

**Eugen Gomringer (1952)**

\[\text{baum} = \text{tree}\]

\[\text{kind} = \text{child}\]

\[\text{hund} = \text{dog}\]

"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 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
so

go
show

grow
grow grow
show show

grow grow grow o show show show show show

grow
go
show
so

o
o

lo
flow

flow 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
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.
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
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.
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 Grögerova 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, composed in mixed languages; linguistic objects in their plastic representation; the
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.
Bohumila Grögerova and Josef Hiršal, "láska" (love), 1960–62

on = he
a = and
ona = she
ono = it
José Lino Grünwald (1957)

pedra = stone
pó = dust
sal = salt
chão = soil, ground
grão = grain
cal = lime
só = only
José Lino Grünwald (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)
José Lino Grünewald (1959)

vai e vem

José Lino Grünewald (1959)

vai e vem = go and come

vem e vai
José Lino Grünwald (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."

(Harald de Campos)

English version by Edwin Morgan.
José Lino Grünewald, "dois bois" (two oxen), 1964

"From digit to ideogram. d and b like two yoked oxen." (Haroldo de Campos)
Brion Gysin (1958)

"Writing is fifty years behind painting. I propose to apply the painter's technique to writing, things as simple and immediate as collage or montage. Cut and paste the pages of any book or newspaper—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, like other forms of matter, are capable of being permuted into an expanding riddle of meaning which they did not seem to be before. Use them at your own risk.
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.
Vaclav Havel, "estrangement"

|α| = 1
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
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
Helmut Heissenbüttel (195?)
Möwen und Tauben auch
Schwäne kommen vor und Schwalben Tauben an Seen im Sommer im Sommer an Seen
kommen Schwäne und Möwen vor Tauben und Schwäne und auch Möwen kommen vor im Sommer

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
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
etwas
kam nachts
Schnee fiel
von oben
Äke Hodell, from General Bussig (1964)
Hodell has recorded selections from this "picture-sound-poem."

DO-X-5000

ROLLERI

R-R

ITZI

IKKO

ITZI

IKKO

itzi

COOP

UCCE
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 so far 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 & semi-overprints (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 dis-engaged.” (D.S.H.)
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 rhopalically each resulting column of 36 letters
   1/3—1-8
   2/4—8-1
read w/ caesura to mark tumescence/detumescence (anabasis/katabasis) kinetically: 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.)
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.)
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 I. The action starts in line 5 and ends in the 5th line from the bottom. i is alone, changes position 3 times, disappears, I appears disappears, i appears disappears, both appear together changing position, like dancing; then i disappears for a long time, which, after stunning I, makes I 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. (film, if you like, is the weightier half of the German flimmern, to flicker.)"

(E.J.)
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).
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
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
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 daisy and is completed on the next page with (1). This I suppose the conflation of lo 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
reversed like a photographic negative. Then the 'l' in parenthesis which both com-
pletes 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 Ø which transforms the pun even further by turning on its side to make a
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.)
Ronald Johnson, Io and the Ox-Eye Daisy (concluded)
Hiro Kamimura (1966)
Transliteration and translation on facing page.

あか
あかざ
あかがわ
あかだま
あかばら
あかばな
あかはら
あかはだ
あかはた
ああ　あまたな
あか　あかが
あかあか
aka

akaza
akagawa
akadama
akabara
akabana
akahara
akahada
akahata

aa amatana
aka
akaga
akaaka

red

red flower
red leather
red ball
red rose
red nose
red belly
red skin
red flag

oh so much red
red is red red

Hiro Kamimura
translation of poem on facing page
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
の中の白
の中の黒
の中の黒
の中の黄
の中の黄
の中の白
の中の白

shiro
nonaka no shiro
nonaka no kuro
nonaka no kuro
nonaka no kiiro
nonaka no kiiro
nonaka no shiro
nonaka no shiro

white
within the white
within the yellow
within the yellow
within the black
within the black
within the white
within the white

Kitasono Katue, tanchona kukan—part 2
Kitasono Katue, tanchōna kukan—part 3

背の三角
の髷
の ガラス

青
no sankaku
no hige
no
garas

白
の三角
の馬
の パラソル

白の三角
no sankaku
no
parasoru

黒
の三角
の煙草
の ビルディング

黒の三角
の星
の ハンカチフ

玻璃
of
beard of
blue
triangle

parasol
of
horse of
white
triangle

building
of
smoke of
black
triangle

scarf
of
star of
yellow
triangle
白い四角
のなか
の白い四角
のなか
の白い四角
のなか
の白い四角
のなか
の白い四角

shiroi shikaku
no naka
no shiroi shikaku
no naka
no shiroi shikaku
no naka
no shiroi shikaku

white square
within
white square
within
white square
within
white square
within
white square
Jiří Kolář (1962)

"'Evident poetry' is all poetry that eschews the written word as the mainstay of creation and communication. The word, according to Kolář, should remain within, instigating a monologue." (Introduction to *Signboard for Gersaint*, Artia, Prague 1966.)
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 leserattenfähige Kriwet has written a circle-for-circle, word-for-word analysis of this and his other visual texts.
Ferdinand Kriwet, "ZUVERSPÄT CETERTANDFIGURINNENENENS-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.
Arrigo Lora-Totino (1966)
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

pray / sons, 
they this
the Ephraim,
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.
new enjoy work.

enjoy not Jacobins.

one young

work.

one re-

forms

K.

new enjoy work.ins. K. one young/
/new enjoy work.xls. K. one young/
/new enjoy work.ins. K. one young/
/new enjoy work.ins. K. one young/
enjoy not Jacobins. K. one young/
enjoy not Jacobins. K. one young/
enjoy not Jacobins. K. one young/
enjoy not Jacobins. K. one young/
work. not Jacobins. K. one young/
work. not Jacobins. K. one young/
work. one re/ins. K. one young/
work. one re/forms K. one young/
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. Tear all now down jails.
Tear now all jails down. Tear jails now all down.
Tear jails now all down. Tear all now down jails.
Tear all down all jails. Tear all down all jails.
Tear all down all jails. Tear all down all jails.
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Tear all down all jails. Tear all down all jails.
Tear all down all jails. Tear all down all jails.
Tear all down all jails. Tear all down all jails.

All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.
All jails now down tear. All now tear down jails.

Jails tear down all now. Jails down now all tear.
Jails tear down all now. Jails down now all tear.
Jails now tear down all. Jails tear now all down.
Jails now tear down all. Jails tear now all down.
Jails now tear down all. Jails tear now all down.
Jails now tear down all. Jails tear now all down.
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Jails now tear down all. Jails tear now all down.
Jails now tear down all. Jails tear now all down.
Jails now tear down all. Jails tear now all down.
Jails now tear down all. Jails tear now all down.

PEOPLE: Five who speak clearly, listen closely to each other & all surrounding sounds, & let what they hear modify how they speak. In May 1 they must be able to improve topics jails tell down flow & their own impulses determine how they speak. Way 2 needs a precise conductor & 5 speakers who follow him accurately.

MATERIALS: 120 small cards, 5 equal squares of poster board (8 to 18 inches a side), paint/ink, pen/brush; for Way 1, 10 envelopes each large enough to hold 24 cards with room for easy removal & insertion of cards.

Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.
Now all down tear jails. Now all down tear jails.

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, etc. until he's read each card once. It ends after last speaker finishes. Way 3: 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 a. Way 3 needs long intense rehearsal: when all 120 permutations are read, Way 5 performed (End Jail Poets' Reading Living Theatre, 9 Sept. 1969) by Judith Malina, Tom Cornell, Paul Drancy & 2 others, conducted by JML. Way 1 seemed performed in rain (robbing against USSR jailling of writers, 30 April 1966: WIN, II, 6:7) by JML, Blackburn, Rothenberg, Antin, & the St. Baud. Michael F. Itkin.

Jackson Mac Low
Hansjörg Mayer, from alphabet (1963)
Hansjörg Mayer, from *fortführungen* (1964)
s a u
a u s
u s a

Hansjörg Mayer (1965)
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—acted—was—is." (C.M.)
Cavan McCarthy "Poem for Deborah" (1965)
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 semanticc 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.

xenas = stranger; okto = eight; nokt = night, etc.
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)
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 trau (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
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
open poem and hymn
hymn and hymen leander
high man pen meander
open poem me and her
pen me poem me and him
om mane padme hum
pad me home panda hand
open 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 and a pom
poem and a panda
poem and aplomb

Edwin Morgan (1964)

"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 chap-
book. 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.)
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.
Maurizio Nannucci (1964)

nero = black
Maurizio Nannucci (1965)
bp Nichol, *eyes* (1967)
"tight imagistic things, intended for what they teach the eye on one looking the
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 pic-
tures but as sydablic 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

midt

midt

midt

midt

midt
穴

鍬

Seiichi Niikuni

穴  ana = orifice

工  ko = technique

t = sora = sky

鍬  suki = a spade
Seiichi Niikuni

kawa = river
sasu = sand-bank
雨

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)
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Ladislav Novák, from sklenená laboratoř (1959–63)
A poem about "kouzlo letní 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.

O

GLORIA
Ladislav Novák, from *sklenená laboratoř* (1959–63)
The poem “zakletá” (bewitched) is an incantation of láška (love) among the skála (rocks).
Yüksel Pazarkaya, "yarım yarım" (1964)

- ya = affirmation
- yar = beloved
- yari = his sweetheart
- yarım = middle
- yarım = my beloved
- yarim = unfinished
- mir = master
- mira = girl's name
- my = moon
- mirai = family name
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
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.
Déicio 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
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 reification of the mind through slogans, demistifying of the ‘artificial paradise’ promised 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 (ji; Japanese ひ), 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 (analogoical) to the phonetic word (digital), suggesting some unexpected links between both processes." (Haraldo de Campos)
Décio Pignatari (continued from facing page)
LIFE
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 hambre hambre
hembra hembra hembra

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 re

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
Wладемир Дьес Пино, from **solida** (1957)

- **solida** = solid
- **solidão** = solitude
- **so** = only
- **lida** = works (third person singular)
- **sol** = sun
- **saião** = gone out
- **da lido do dia** = from the day's labor
Wlademir Dias Pino, from *solida* (1957)
Second phase of poem on facing page.
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, manageable, 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.)

(See note on next page.)
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.) (See following two pages.)
Diter Rot, "two-sided translation" (1957)
(See "translation" on next page.)
Diter Rot (continued)

In the great chill, but I thought we should add some of the positive words. We started with a sequence of steps that got one paragraph. I named the places of the story in terms that set the tone and a conditional line on the road, and a two-page piece where I tried to explain, translated in a grouping of the words into a sequence of words." [End of following text segment]
Diter Rot (1958)

"All as one? one as all?" (D.R.)

A prototype of non-semantic concretizing.
Diter Rot (1957)

"Some variations on 4". (D.R.)
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.
Gerhard Rühm (1954)

The word imprisoned within itself.
sternsternsternsternstern
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
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
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

Beweis umstehend.

Gerhard Rühm, Lehrsätze über das Weltall (continued from facing page)
Gerhard Rühm, Lehrsätze über das Weltall (continued from previous page)
Aram Saroyan (1965–66)
A poster-poem.
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.)
www
www
....
waww
wakw
wake
....
wawl
walk
Aram Saroyan (1965–66)
Aram Saroyan (1965–66)
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.)
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.)
John J. Sharkey (1963)

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.
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.
ionisation

invitation
Adriano Spatola, from Zeroglifico (1966)
The cut-up method applied to a single word.
das rezel kroiz 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 = rätelt = 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)

\begin{itemize}
\item imer = immer = always
\item maistens = meistens = usually
\item oft = often
\item manchmal = sometimes
\item selten = seldom
\item ni = nie = never
\end{itemize}

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.
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

Daniel Spoerri (1956)
erst(e) = first
lezt(e) = letzt(e) = last
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.
André Thomkins (1964)

"Progronm Encertext: (Designing Programmes) is the title of a book by Karl

Gernder. I made a square of the title, composed of as many anagrams as there
are letters in the two words. Some of these anagrams fall within the perspective of

Gernder's ideas." (A.T.)
"Qui est assez minutieux est heureux: c'est ce que prouve la montre et de manière minutieuse, heureusement" (A.T.)
me urge la 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
me urge
la muerte
la muerte
nada
nada me urge
nada
nada
nada me urge
me urge
la muerte
nadamenadameurge
Enrique Uribe Valdivielso (1963)
Franco Verdi, from tempo (1966)

Verdi's rhythmic variations on a theme, with their often unutterable deviations from traditional orthography, invite comparison with the scores of those contemporaneous composers who have abandoned the "writing" of music in favor of the "drawing" of music. The 16 original variations are each 4⅞ × 6⅞ inches, drawn on numbered pages.
Paul de Vree (1963)

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

- B = symbol of the breasts
- H = (in Flemish) buste holler = brassiere
- H = on the spot
- kus halte = stop for kissing
- kus halte = the more beautiful the breasts
- bushalte = the more desire is provoked, the more
- te-gel(n) = close(y)
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.)
In this "verbovisual" 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 orange (storm), by which he intends to evoke 'the political cloud'; irrage (press run, lottery drawing), the daily press for millions, indolentness, curiosity; irrage (sharp turn of a car), the speed'; and garage, 'the need of shelter.'

Paul de Vree (1966)
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 flying parentheses represent the wings of birds.
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."
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.
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.)
Emmett Williams, "cellar song for five voices" (1967)

"'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 descensus 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 curtain (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.)
Emmett Williams (1966)

"'A festive marching song in the shape of 10 dixie cups' was written for WIN, a publication of the New York Workshop in Nonviolence. Printed with it was a note, lifted from a letter to Jackson Mac Low, that 'i think it would sound lovely hissed aloud by masses of folks.'”

(E.W.)
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:

\[
\begin{align*}
\text{and} & \quad \text{i} & \quad \text{love} & \quad \text{soft} & \quad \text{pink} & \quad \text{nights} \\
\text{you} & \quad \text{hated} & \quad \text{hard} & \quad \text{blue} & \quad \text{valleys} \\
\text{kissed} & \quad \text{mellow} & \quad \text{red} & \quad \text{potatoes} \\
\text{livid} & \quad \text{green} & \quad \text{seagulls} \\
\text{yellow} & \quad \text{dewdrops} & \quad \text{oysters}
\end{align*}
\]
Jonathan Williams

"A Mnemonic Wallpaper Pattern for Southern Two-Seaters" is from Williams' forthcoming *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 Appalachian Trail, etc."
OXEYE
DAISY
CHRYSL
ANTHE
MUMLE
UCANT
HEMUM

Jonathan Williams
"A Blazon, Built
Of the Commonest of All Common Eurasian Weeds
Of the Fields and the Wayside"
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 chickadee, katydid, crow, wolf, beetle, turkey, goose, bullfrog, spring frog
cheio
vazio
cheio
cheio
cheio
vazio
cheio
cheio

Pedro Xisto (1960)
cheio = full
vazio = void
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


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 schwoazzz dinn (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 Acheitner 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 of 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.

Biographies


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; Prüfze Vergnügen, Limes Verlag, Wiesbaden 1964; talloise 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 (Extralunar), 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 ‘tactograms’ and his ‘tattoo poems’—Dr. Braga develops a sort of ideographic handwriting where letters and drawings interrelate in a giantation of a 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 Fragment, 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 Chief Director 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 Holen, 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, Prévot, 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 poétée 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 Béguelin and Bertini, was awarded the Prix Antonin Artaud in 1966. Part of a novel, Le Dernier Romain 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.

Carl Friedrich CLAUS: Born 1930. Lives in Annaberg-Buchholz, German Democratic Republic. Early influence: 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 Sprechexperimenten on magnetic tape (1959), Phasen and other typewritten texts (1958-60), the Geschichts-Kombinat, dialectically interrelated texts printed on transparent paper (1959-64), and the Reflexierende Reflexionen, script montages on glass and mirrors (since 1961).


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 Noigandres 2 (1955), the same year the colored poems in his poetaemenos series were presented at the Teatro de Arena in 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.g. Cummings-10 poems (1960) and Panorama 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 Kitaseno Katuo in Tokyo, introducing him to the problems of concrete poetry—and the result was the first Japanese concrete poem, by Katuo. 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 do Passagem (1962), Panorama 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 Versuchsbug Galaxen (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 Egoironde (poems), 1957; Throw In (criticism), 1959; Grundbeelding (poems), 1960; Close-up der Vlaamse Dichtkunst van nu (a four-volume study of recent Flemish poetry), 1961-63; pl. acid. amare (poems), 1963; h. eros. hina (poems), 1965; Vlaamse Avant-garde (an anthology); 1966; explosieven (visual poems); 1966; and zinimprovisaties (a collection of his concrete and audio-visual work), in preparation.


Torsten Ekborn: Born 1938 in Stockholm. Lives in Uppsala. Ekborn has published five novels, the last two incorporating many of the procedures of concrete poetry. Signalspiel (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, Spelmatrizer 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. Strange-love 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. Ekholm 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, Buckingham Fuller, Marshall McLuhan, Murray the K and Susan Sontag. Ekholm 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 São 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 skirts, 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 ‘biobibliographical’ 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—How, An Insects, 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 Loj Artist 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 Yader. 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 FURRIVIAL: 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 zeichnen, Pinguin Verlag, Innsbruck 1962; zeichnen 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 module, 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.


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 pro-concrete collections of poems include Les Armes de la Terre, Editions A. Silvaire, Paris 1954; La nuit est prisonniers des étalés, Silivaire 1958; Seconde Géographie, Gallimard, Paris 1959, and Les Synthèses, Silivaire 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 (Séggers) and a study of Gottfried Benn (Silivaire). His concrete publications, all of which have appeared in the Spatialist collection of Editions Silivaire, include Poèmes mécaniques and Prototypes—textes pour une architecture, both with Ilse Garnier; Poèmes franco-japonais, with Seiichi Nihikuni, and Poèmes spatiaux picards. Otten III, a Spatialist novel, will appear in 1967.

Mathias GOERITZ: Born 1915 in Danzig. The architect-pointer-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 Brunner. 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 Cachuara 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 stundebuch, Max Huber Verlag, Munich 1965, and manifeste und dartstellungen der konkreten poesie 1954—1966, Galerie Press, St. Gallen 1966.

Biographies

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

Bohumila GRÖGEROVA: Born 1921. Lives in Prague. Her published writings include a monograph, a play for the absurd theater, many children's books, translations of St. John Perse, Eugene Ionesco, Peter Weiss and others, and parts of a work in progress, Philosophical Schemata. For her collaboration with Josef Hirsał on job bôj 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 O Correio da Manha, the most important opposition newspaper in Brazil. His book Um a Dols 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 Einstein, S. I. Hayakawa, Garcia Lorca and William Carlos Williams.

Brian 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 Auerhohn Press, San Francisco 1960. Both volumes have examples of the cut-up method and permuted poems: The Exterminator contains five of Gysin's calligraphic poems. Gysin, a founder of the Domaine Poesique 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. Dramaturg 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 Wilhelms- hoven, 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 Lossing Prize and other literary awards. His works include Kombinationen (1954) and Topographien (1956), both published by Bechel Verlag, Esslingen; ohne weiteres bekannt, Eremiten Press, Stierstadt 1958; Texte ohne Komma, Eugen Gomringer Press, Frauenfeld 1960; and Textbuche 1 (1960), Textbuche 2 (1961), Textbuche 3 (1962), Textbuche 4 (1964) and Textbuche 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); igevår (1963); ssssvvillsssscechhh (an anthology, 1964), General Bussig (1964), Bruksanvisning för symaskinen Singer Victoria (1965), Orderbuech (1963), Laagsnim (with phonograph record, 1966), C A 36715 (J) (1966), and Verners von Heidenstam, Nya dikter (1967), verbal hjärtanvätt (1965) is a phonograph record with selections from General Bussig and igevår. 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-
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 1936 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.

Kitasone KATUE: Born 1902 in Mie-ken, educated at Chuo University. Lives in Tokyo. Founder and editor of the avant-garde magazine Yau. The Japanese interest in concrete poetry can be traced directly to Kature, 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 Kitasone Kature, introducing him to the problems of a concrete poetry and trying to establish some connection with his theory of ideoplasty (as expounded by e.g., Guide to Kulchur, pp. 137–40). He answered me very positively: doing a concrete poem—'tanchona kukan' (monotony of void space), published in Yau No. 58, Nov. 1957. I translated it into Portuguese, and he..."
reprinted my translation in You No. 63, Sept. 58. This was the first concrete Japoe 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 Protivín, Czechoslovakia. Lives in Prague. From 1941 to 1957 he published seven collections of poetry. In 1959 Kolář 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." Kolář 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 Düsseldorf. Self-taught. Lives in Düsseldorf. His publications include Rotor (1961); 10 Sehexte (1962); Sehexte 2 (1964): Leserattenfänge (1965), commentaries on his visual texts, all published by M. DuMont Schauberg, Cologne; and Durch die Runse auf den Redder, Wollang Fietkau Verlag, Berlin 1965. His works for the theater include Offen, performed in Ulm in 1962; Aspektaker, a play for mobile theatre, commissioned by the municipal theater in Gelsenkirchen; Texttheater (1963) and Lecture (1965). His acoustic texts for radio include Hörtext 1 (1963) and Jaja (1965). Since 1963 he has had one-man shows in Düsseldorf, Gelsenkirchen, Stuttgart, Ulm, Zeist (the Netherlands), Berlin, Paris and New York.

Arrigo LORA-TOTINO: Born 1928 in Turin. Founder (1960) and director of antipiuaggia, a review devoted to experimental writing, and director of the review modul, 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 Prisma, 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 "typoe" 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), alphabetenquadratebuch (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 **Taizoc**, 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, Pfuhligen 1959; protokoll an der kette (14 poems with lithographs and drawings by Bernad Schultge), 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; sehgdng, Firkau Verlag, Berlin 1962; rückblick auf isaac newton, (with a Lichtgraphik by Hajo Blackert), Hake Verlag, Cologna 1965. Editor (with Walter Hüllerer 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 Besowulf: A Verse Translation into Modern English (1952); The Cape of Good Hope (1958), 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.


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 hostile 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, Alephite, 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 Confessions of an Elizabethan Fan Dancer, Writer’s Forum, London 1967. Nichol has co-edited three poetry magazines: Ganglia, Synopsis and Gronk.

Hans-Jorgen NIELSEN: Denmark.


Ladislav NOVÁK: Born 1925 in Turnov, Czechoslovakia. Poet, painter and "unorthodox Surrealist." Studied at Charles University in Prague 1945–50. Lives and teaches in Trbic. 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 Pocita Jacksonu Pollockova (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 Noaingdres 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 Gamringer 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 Noaingdres 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).

Vladimir Dias PINO: Born 1927 in Rio de Janeiro. Typographer, engraver, painter and poet. His books of poems include Os Cercundás (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 espacial (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 espacial.

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."


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 Unico-Vanv 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 Nora Copley Foundation; schweide (Providence 1966), 100 "classical" poems; die blauw 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 hoss rosen baa (dialectic 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 Gamringer Press, Frauenfeld; farbenge- dicht, betrachtung des horizonts. Lehr- sätze über das Waltall, rhythmus r und DU, a Buchstaben- geschichte für Kinder, all published by Magdalinski Verlag, Berlin; and Der Selbstmörderkranz, Rainer Verlag, Berlin. Rühm edited Die Pognitzschnäfer (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, LSN (the poster-poem magazine he publishes with Sonia Sharky) and several anthologies. After finishing the film-poem OPENWORDBROBE 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 caption 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 October 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 the Flamingo, 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 Sopiane, Yugoslavia. Lives in Italy. His publications include L’Oblió (a novel), Feltrinelli, Milan 1964; Poesia da montare (a “puzzle” poem), Sampietro, Bologna 1965; L’Ebreo Negro (poems), Scheuwiller, 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 Decaux 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 Bewegung”) in Amsterdam and Stockholm. Spoerri’s tableaux-prièges 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 reannoted by Emmett Williams as An Anecdoted Topography of Chance (Something Else Press, New York 1966); the play Ja Mamo, 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 poétique.” His works, either “picturale” or “poétique,” have appeared in the catalogue to the painter-poets exhibition in St. Gall, 1957; Das Neue Forum, Dormstadt 1958–59; muevons, Limes Verlag, Wiesbaden 1960; i sorr no 4, Munich 1960; oh! cet echo (palindromes), Essen 1963; DOGMAT-MOT, Galerie der Spiegel, Cologne 1966; Jaubuttonneg, Schleiden 1966; edition et 3, Berlin 1966, and the catalogue to Labyrinth, Berlin 1966. Thomkins collaborated with Eckhard Schulze-Fiéilitz on an architecture based on the “meccanohedron,” 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 Valdivieso: 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 Valdivieso 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 Kortak, 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 Squarcì (visual poem 1962–64), tempo (1966) and philosophical essays in various Italian reviews.


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 haikucai e concretos (haiku and concrete poems) was published in 1962. His essays and poems have appeared in Invenção and several foreign reviews.
Fujiwara YASUO: Born 1928. Lives in Tokyo. Member of the Japanese 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
An Anthology of Concrete Poetry
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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.

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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