

NU Po D. 20 17

A Scanthology of Concrete Poetry

A Scanthology of Concrete Poetry

The book you are looking at is the largest Anthology of Concrete Poetry

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 samples created by detailed biographies of the poets, the publishers of

NUPoD *Press, Inc., take*

Some of the most important work of this most active of modern poetry movements and in producing so many major writers from so many countries between the covers for the first time to the American reading public.

NUPoD 2017



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An Anthology of Concrete Poetry

An Anthology of

concrete


1967 Something Else Press, Inc.



POETRY

Edited by Emmett Williams
EDITION

SENSE SOUND
SON ND
SOU ND
SOU SD
SOU SE



Emmett Williams (1954–55)

"From an unpublished novel, *The Clouds*.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

WORD OPEN D O B



THE

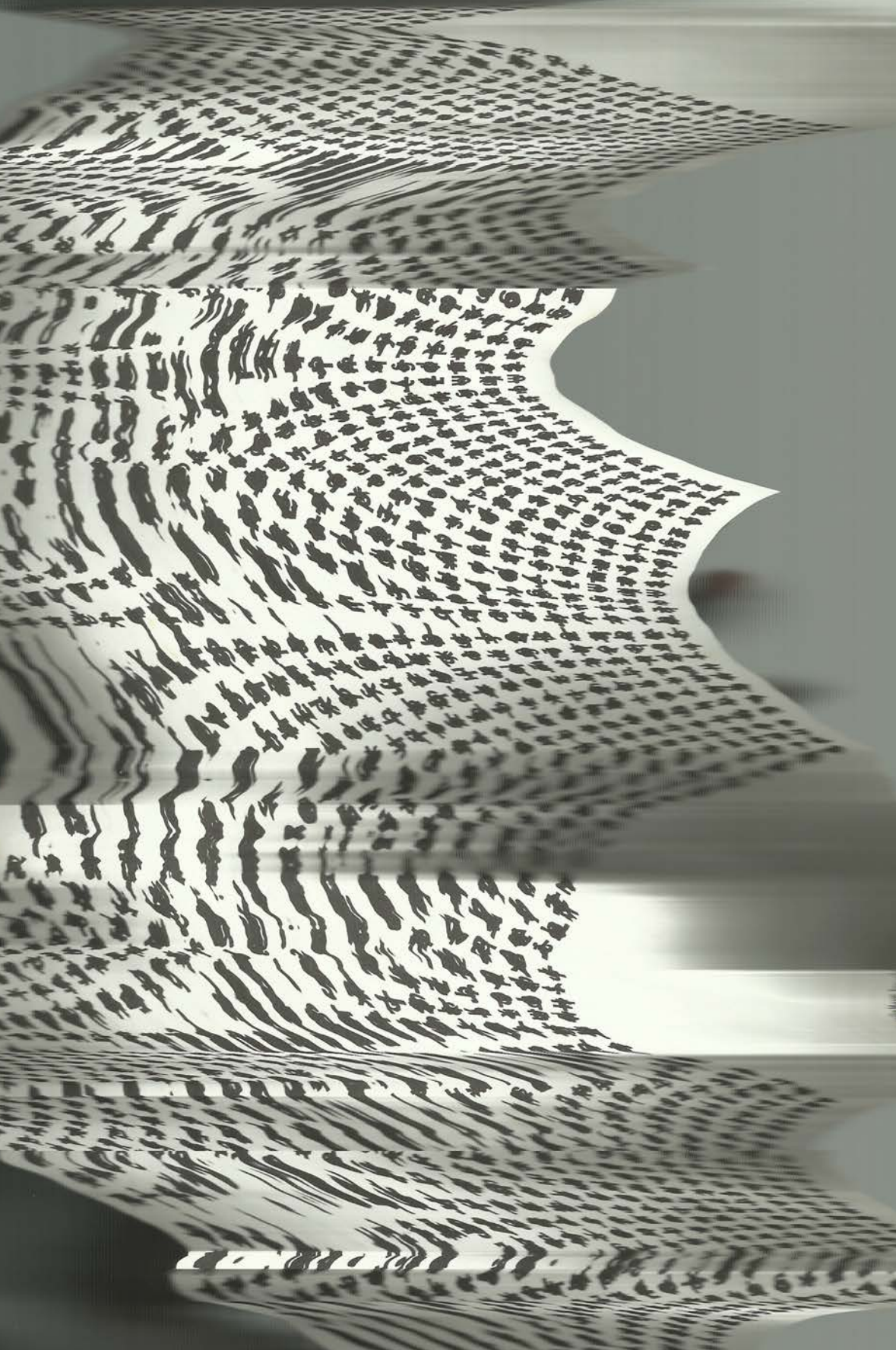
THE

THE

THE

የግድግዳ ሃይማኖት

አላገላ ልማት ስርዓት (1965-66)





Several lines of text, appearing as a series of horizontal lines with some faint, illegible characters. The text is arranged in a block format, possibly representing a list or a set of instructions.

Small, faint text centered at the bottom of the page, possibly a signature or a reference number.

Additional lines of text at the bottom of the page, continuing the list or instructions from the upper section.

für
dich
und
für
mich

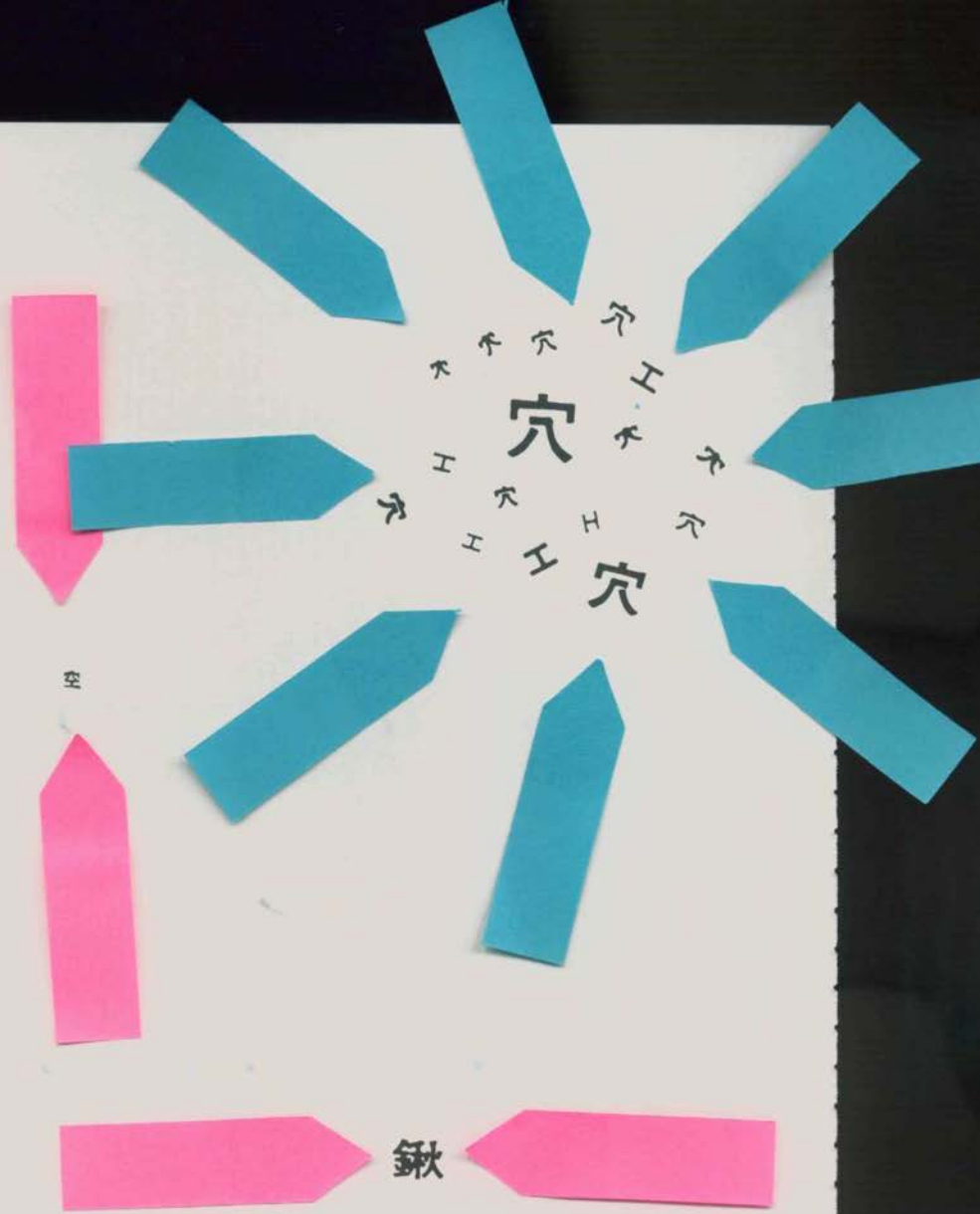
ccd
dffh
hii
mnr
ruüü

"nicht nur informieren halten
shaped construction. To und
either the poem or himself.
examine the subject from the
from all sides. . . . These are

Claus Bremer (1966)

stair-
move
who
say,
(.B.)

kt, "for yo
phabes



Seiichi Niikuni

穴	}	<i>ana</i> = orifice
工		<i>ko</i> = technique
空		<i>sora</i> = sky
鋤		<i>suki</i> = a spade



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

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

alone she says he says alone you should live not alone but
 you know not lonely neither but "come live with me
 love" now not with no time for me J. not early
 not Peter blew my cool but cool to the
 her uncool holds me really
 shows where its at but not
 fbi fears knowing not

alone
 and be my lo.
 with nowhere to go the not of
 end of my cool until the really kn.
 he digs him turns her on really kn.
 hip like desperate hip who anyone fda
 whos 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	inthe house	is a room	in his house
the house		all the rooms	in that house
the castle		the place	in which house
	in he lives	is a place	
the house	of his house	in the bedroom	in a house
	where he lives	is a bed	
the house		he sleeps	in her house
the bed	in the bed	she sleeps	in his house
the bed	in the bed		in his house
the bed	in the bed		



open



1724





square
within

square
within

yellow square
within

yellow square
within

square
within

square
within

square
within

square



1967 (1967) Kolar (1967)



TINCHUAT

u s n

u s n

u s n

u s n

s

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s

s

u

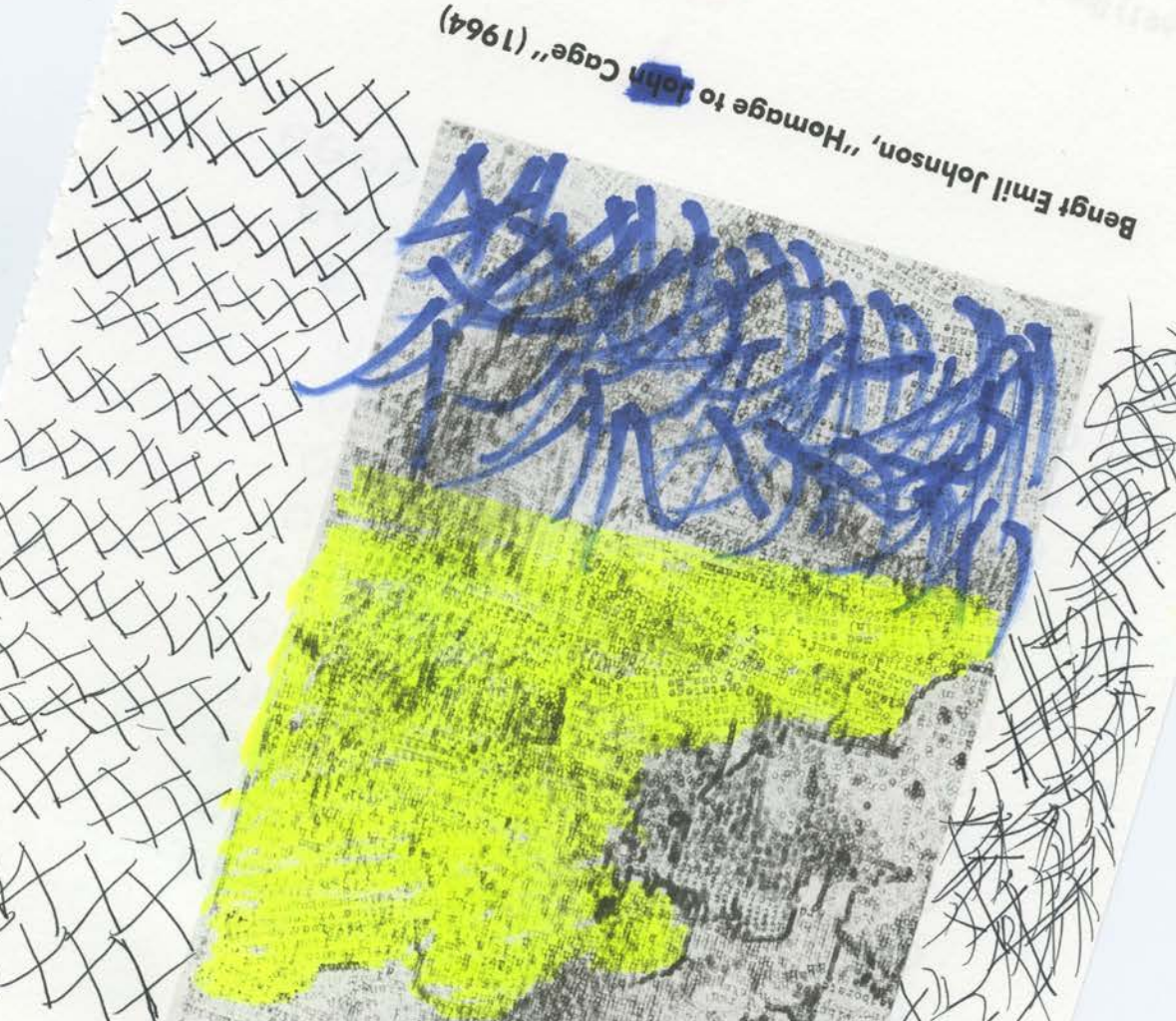
u

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u

s

Bengt Emil Johnson, "Homage to John Cage" (1964)



Carlo Belloli

A poster-poem
zioni di Futuris
dered uncondi
Axis partner.

guerra, first pub
ar 8th of that year,
d war on Germany)

carlo belloli futurista
fronte centrale, 1943

troppo si
nessuno sp
impossibile
attendere
immobili
ordini di postazione
così
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c
o
r
a
per
o
r
cantare
è un modo
di piangere
.. avanti i diti
le fiamme nere
son con e il simbolo
delle tue schiere...



se
nasce
morre nasce
morre nasce morre

renasce remorre renaſce
remorre renaſce
remorre
re

re
denasce
desmorre denasce
desmorre denasce desmorre

re = if
re = if
morre
re

Haroldo de Campos (1958)

re = if

nasce = (a human being) is born

morre = (a human being) dies

re = again

denasce = (a human being) is unborn

desmorre = (a human being) undies

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



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

MOON

|

Diter Rot (1956)

"two as one, one as two." (D.R.)

(See note on next page.)

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

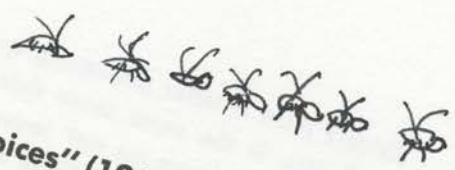
a...

LITTLE..

first voice:
second voice:
third voice:
fourth voice:
fifth voice:

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

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



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

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

miteinander

einen einzigen unendlich großen Stern

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

nach innen reißen

könnten,

sem miragem
selvaselvagem

no mirage to brood
through savage wood

servidão de passagem

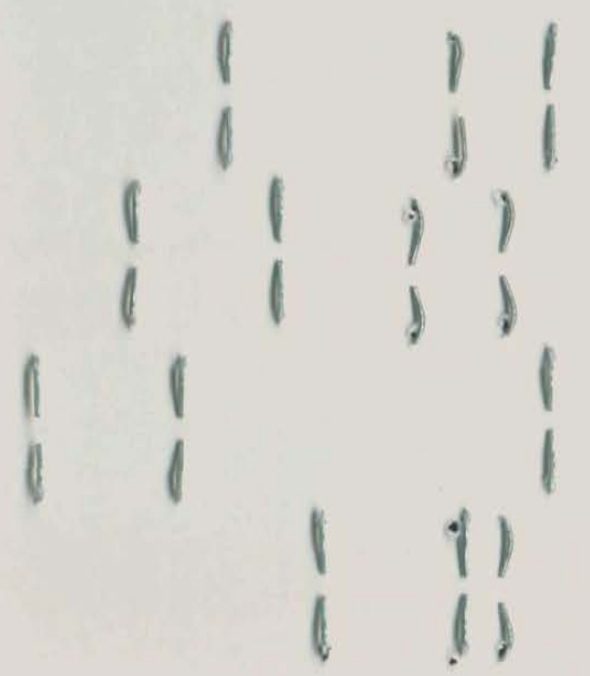
transient servitude

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

English version by Edwin Morgan.

Franz Mon (1966)

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



Haroldo de Campos (1958)

cristal = crystal

fome = hunger

forma = form

de = of

"An essay of poetic crystallography. The
as a kind of hunger. Crystal as the ideog

cristal

cristal

fome

cristal

cristal

fome de forma

cristal

cristal

forma de fome

cristal

cristal

forma

Ake Hodell, from General Bussig (1964)

Hodell has recorded selections from this "picture-sound-poem."



DO-X-5000

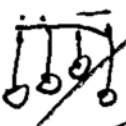
ROLLERI

04 41
07 35
12 30
24 40
03 74
53 72
72 22

R-Relaxation

THE **ITZI** BITZI SPIDER 

THE **ITZI** BITZI **COOP** SPIDER 
UCCE

THE **itzi** BITZI SPIDER 



KAUFELLN

CHAU

MELN

NE

PELN

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Handwritten text at the bottom left corner, including a date: (1982)

~~avenidas~~
~~avenidas y flores~~

~~flores~~
~~flores y mujeres~~

~~avenidas~~
~~avenidas y mujeres~~

~~avenidas y flores y mujeres y~~
~~un admirador~~

I YELLED
AT THIS
POEM AS
IT WAS
SCANNING
TO NO AVAIL.

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.

no no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no
no no no no no no no no no no no no no no

si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si
si si si si si si si si si si si si si si si

Arrigo Lora-Totino (1966)

1952 1953 1954

weser re-sew

Wunder Ted Now

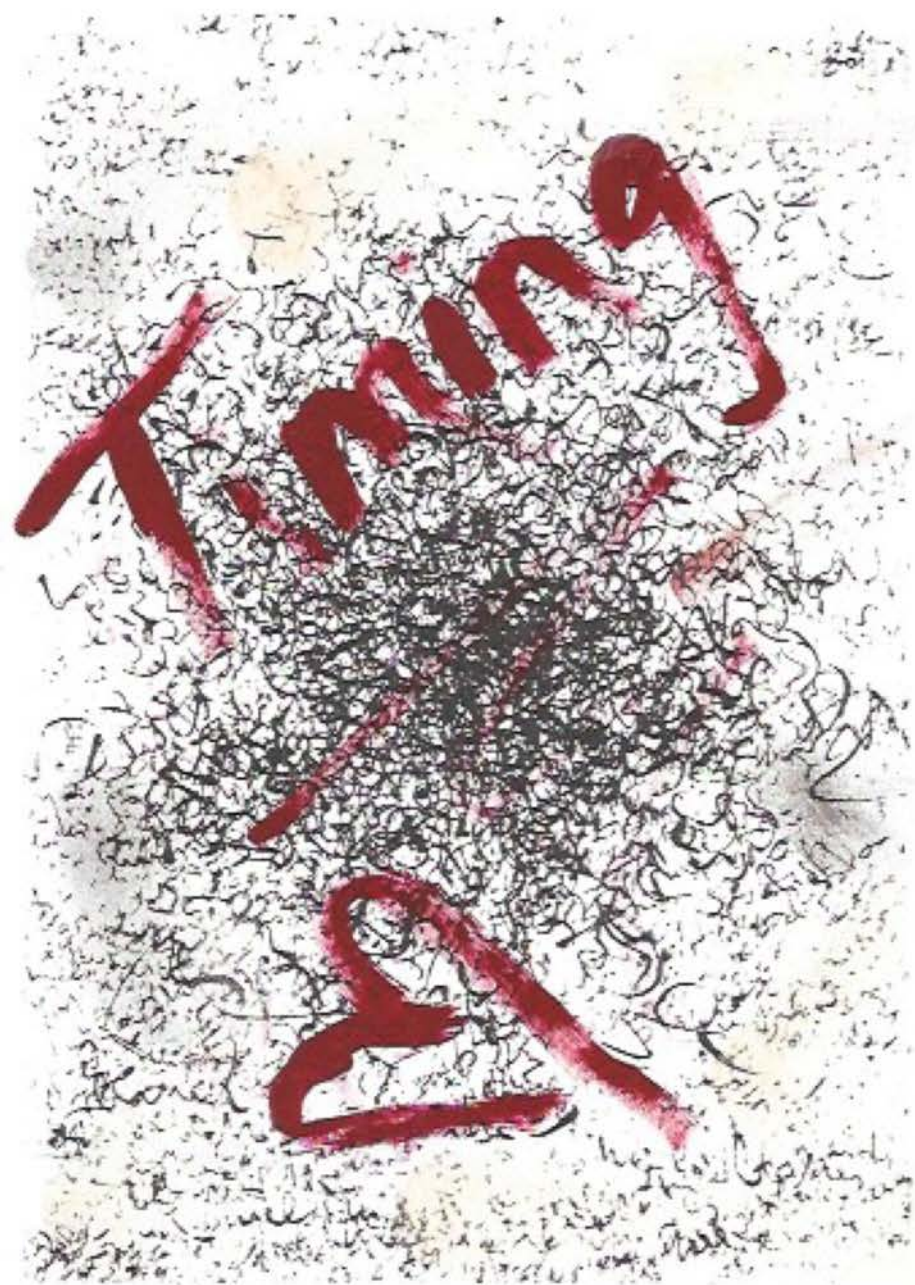
1954 1955 1956 1957

1958 1959 1960 1961

1962

alliterate, according to
and with a friend

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



homem sociado
homem soqueado

homem servido
homem súrvo

homem come
homem fome

homem fala
homem calo

homem sáco
homem saca

homem mó
homem pó

quem baroço
quem vasoço

quem cavalo
quem cavalço

quem explora
quem espólio

quem caracoço
quem carcasso

quem usura
quem usado

quem pilhada
quem pilhagem

quem urque
quem urino
quem furiado
quem faxino
quem respiro
quem vemino

stacked man
sacked man

served man
swallowed man

trencher man
empty man

yokkity man
yes man

sokka man
sick man

graft man
chaff man

who's lerd
who's laur

who's the horse
who's an horsead

who's the expliter
who's the spell

who's hangman
who's hanged man

who's usury
who's used

who's plunderd
who's plundering

who's whiskey
who's piss
who's feaz-day
who's fatigue-duty
who's lust
who's lics





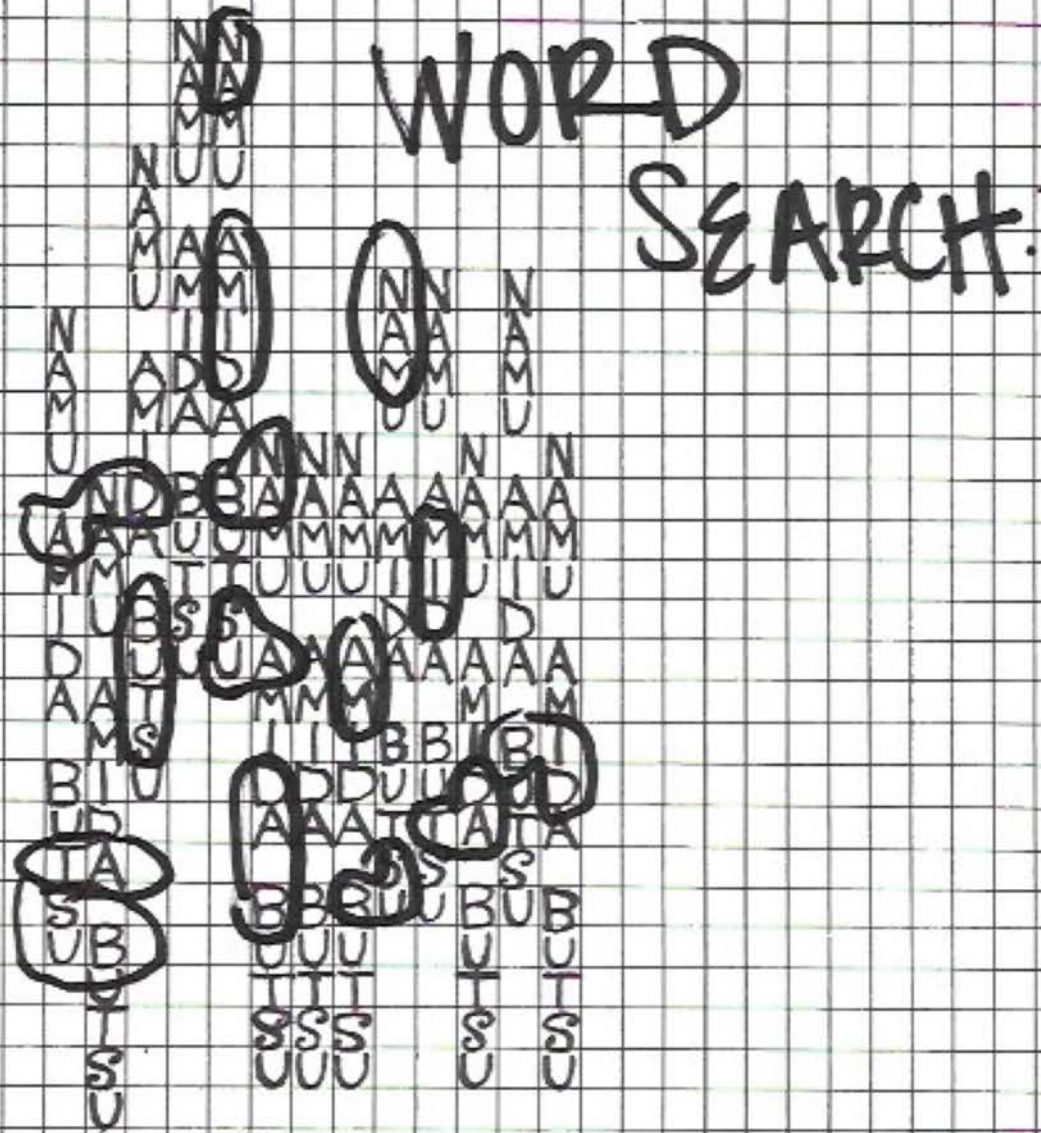
Paul de Vree (1966)

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

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 a ~~bomb~~

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 litchi or an orange), whether it is the 'jewel in the lotus' (Om Mane Padme Hum) or a panda in a hamper, or a South American



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*).

ou vindo no
locomovido
como o vivo
com o ouvido
comovido
como o vento

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

SI

elle de lam
proie prise can
in am
our
four de talis
man
gu (LENT) †
tural aman †
† en té
gèbres fièvre
de fevr
ier fem
oral mor
thalamus †
auriféroce
mes et
bout
chut
paix

CE

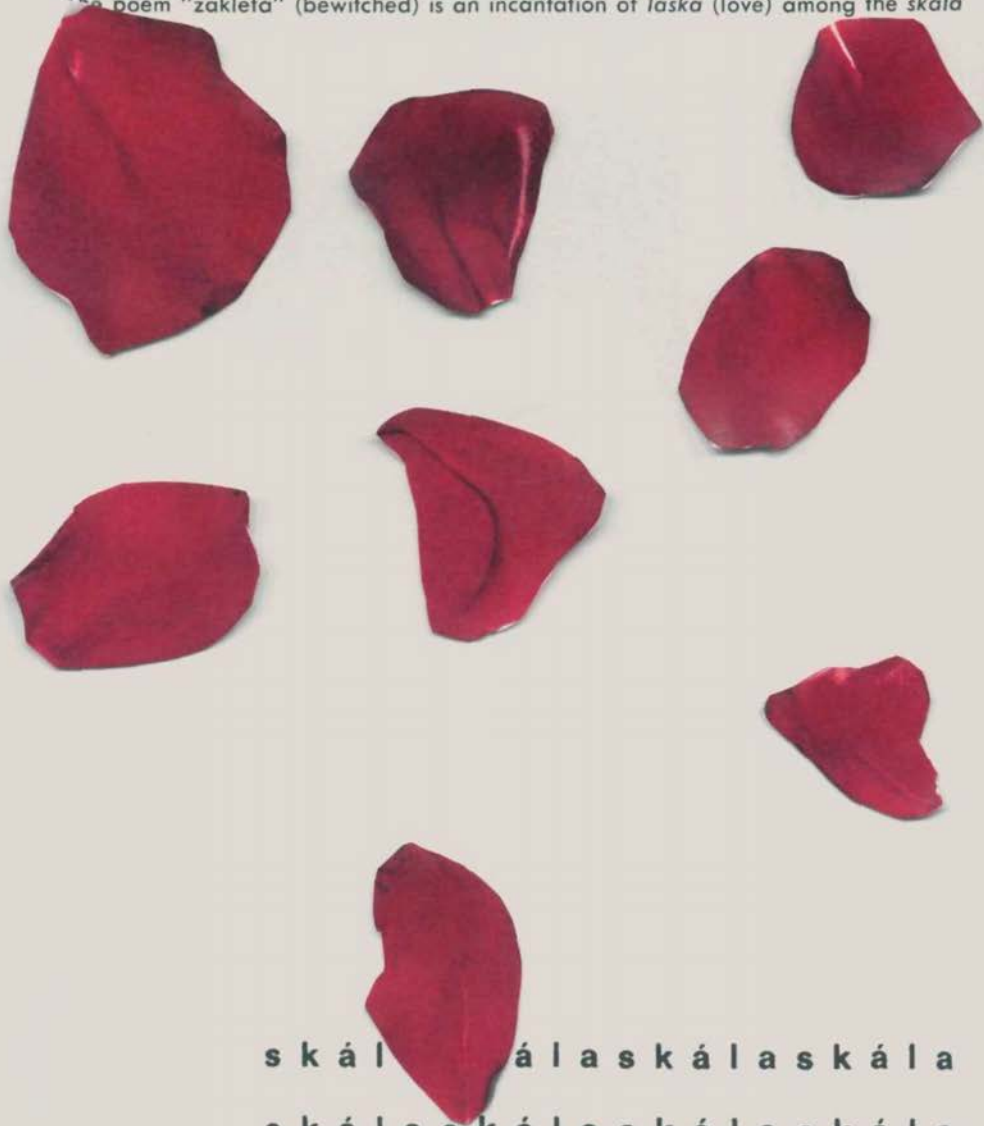
e

Hervé de Campos, "silence ou phonémologie de l'eau?"
(1955)

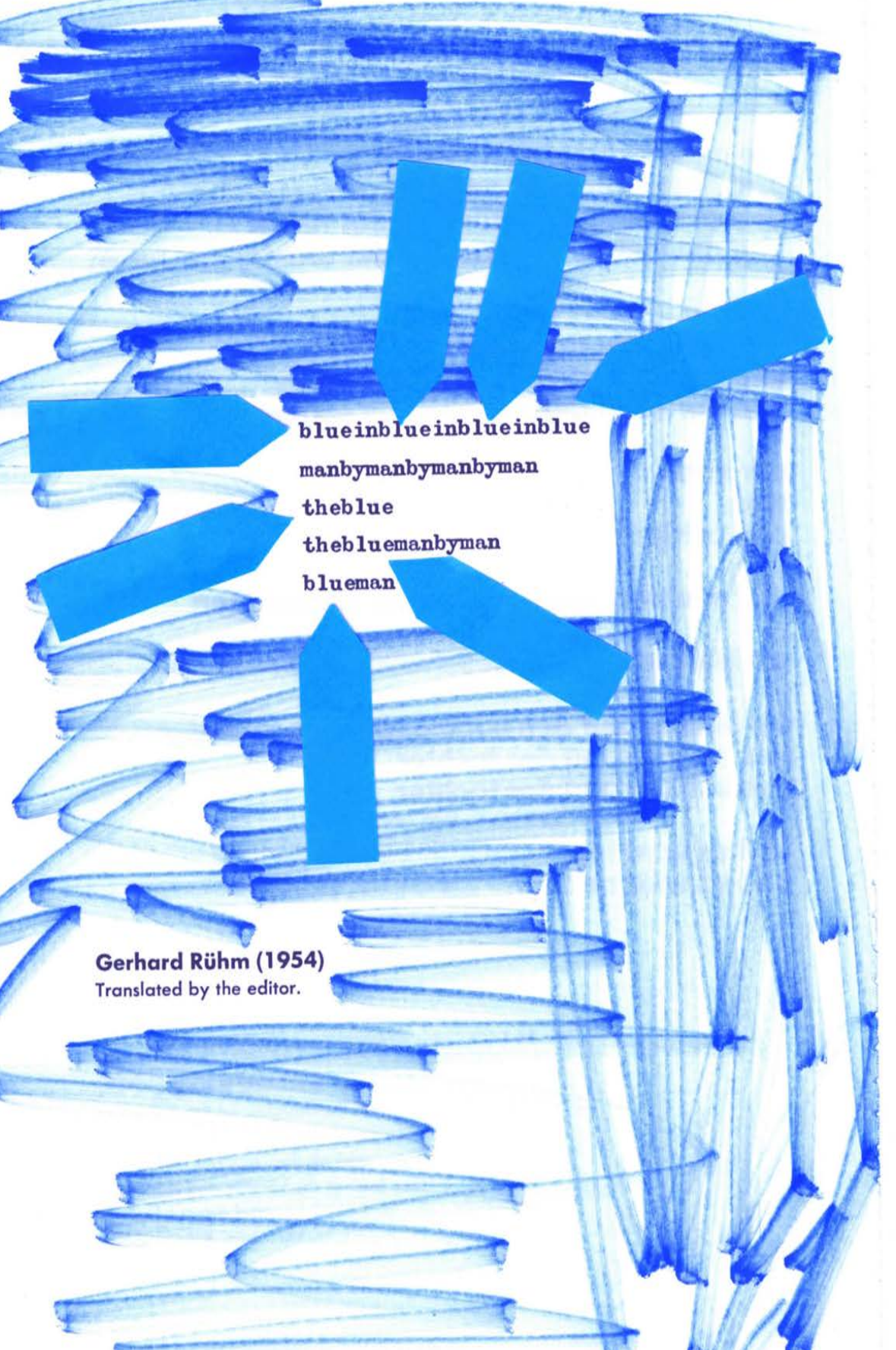
Translation by the author of *Spoken, written, and singing page*.

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

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



s k á l á l a s k á l a s k á l a
s k á l a s k á l a s k á l a s k á l a
s k á l a s k á l a s k á l a s k á l a
s k á l a s k á l a s k a l á s k a l a
s k á l a s k á l a s k á l a s k á l a



blueinblueinblueinblue
manbymanbymanbyman
theblue
thebluemanbyman
blueman

Gerhard Rühm (1954)
Translated by the editor.



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.)

Ian Hamilton Finlay (1963)

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

m

Mm

x

m

m.Mm

x

m

mm

m

mm

x

MmM

mm

m

mm

m

x

mm

m

mm

x

m

mm

x

m

mm

x

m

mmMm

m

x

m

mm

m

this

is

the

little

burn

that

plays

its

mm

mMm

m

mmouth-

organ

by

the

m

mm

mmm

mMm

mill

x

mm

Mmm

who keeps your fame who tells your story

YOU
HAVE
NO
CONTROL
WHO
LIVES

NO CONTROL

NO CONTROL

who keeps your story? NO CONTROL

who tells your story

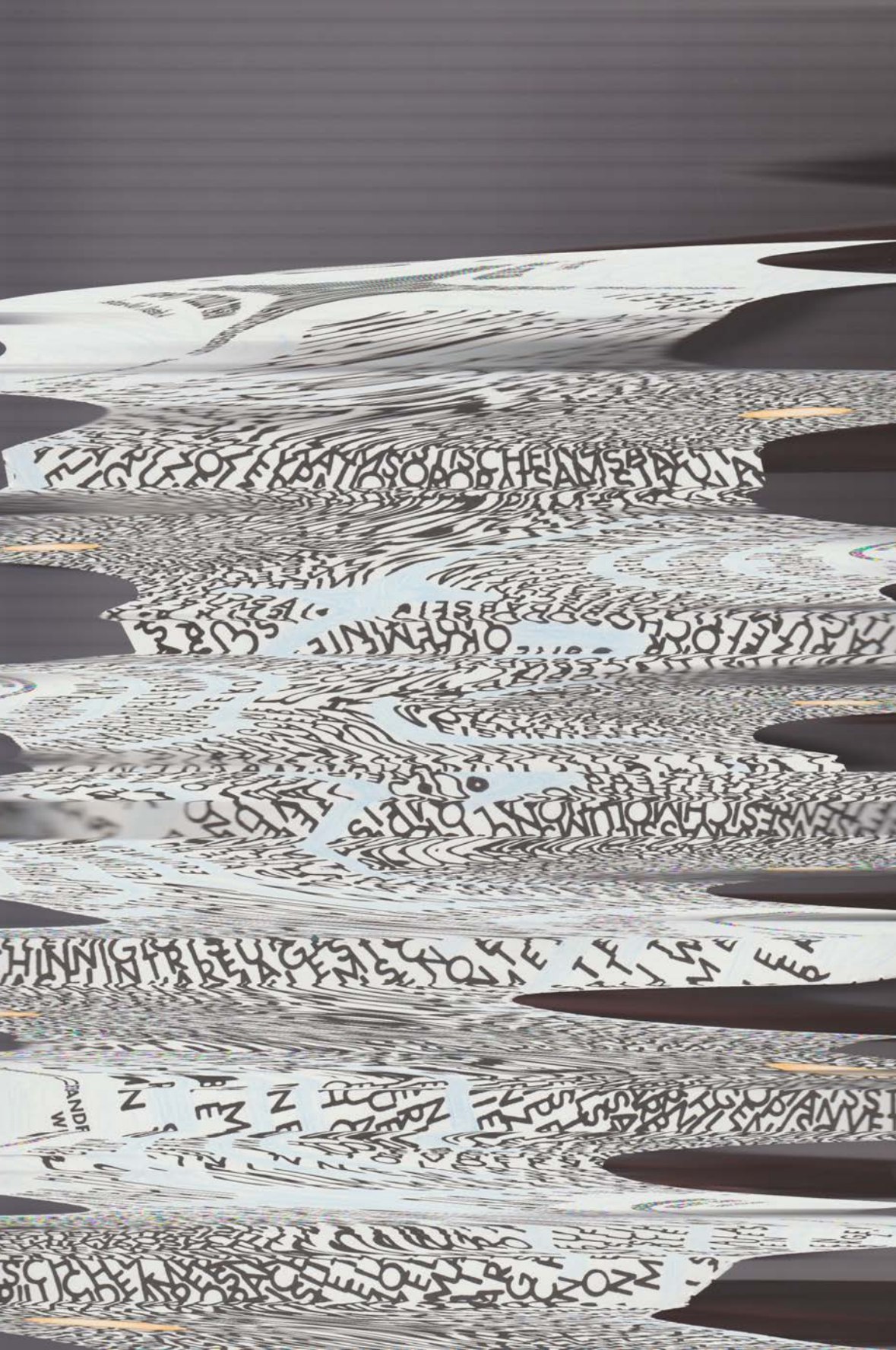
on Mac Lov... "7th Hare Krishna... (196...)
see previous note, and underm...



WHO DIES WHO TELLS

WAI
EXA
LY
OGAN
FE
UCAS
OLA
KABI
OIS
FIGHTAN
OUISE
AIIA
AMAR
AINEY
ANCE
INDA
ARA
OUI5
HE
KE
ACEY

Décio Pignatari (continued from facing page)



“ → 1 voce ← ”

2 voci

“ 1 dialogo ”

~~silenzio~~

sogno

sonno



carlo belloli milano 1951



b d b und b and b nid
mw un mw mw mw mw
a i a i u i a u
bau d bin d b n d
mw mw mw mw
u u a u las nu ai
b au baum w b wind band w
mw i a u
in a n d u m m
bm ad
au ni

Eugen Gomringer (1960)

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

Noticing

A refers to
and the signs

alle
"The is
itself, to
necessary to

Heinz Gappmayr (1980)

absolute

WHO

LIKES

WHO

DIES

(Kahlo) (Hamilton)

s

e

l

i

a

aged from magazines, is 50 cm by 70 cm.

7
[redacted] (34)



i n v i t a t i o n
o n i o
n i t i
s a t a
i t i
v i o
n o
i o n i s a t i o n

Adriano Spatola (1966)

Bob Cobbing (1966)

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



wan

do

tree

fear

fife

seeks

siphon

eat

neighing

den

elephan'

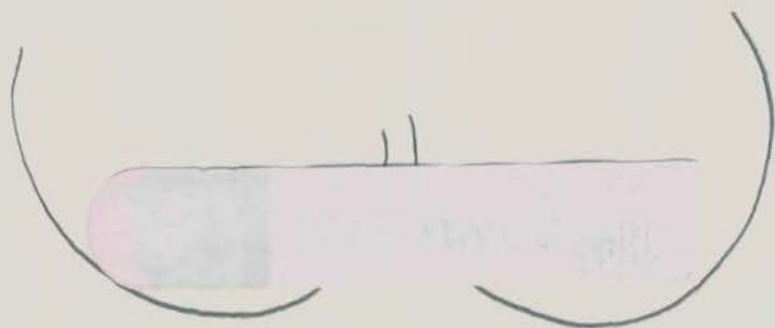
twirl

corpo a pouco

pouco a corpo

corpo a pouco

pouco a corpo



Ronaldo Azeredo (1960)

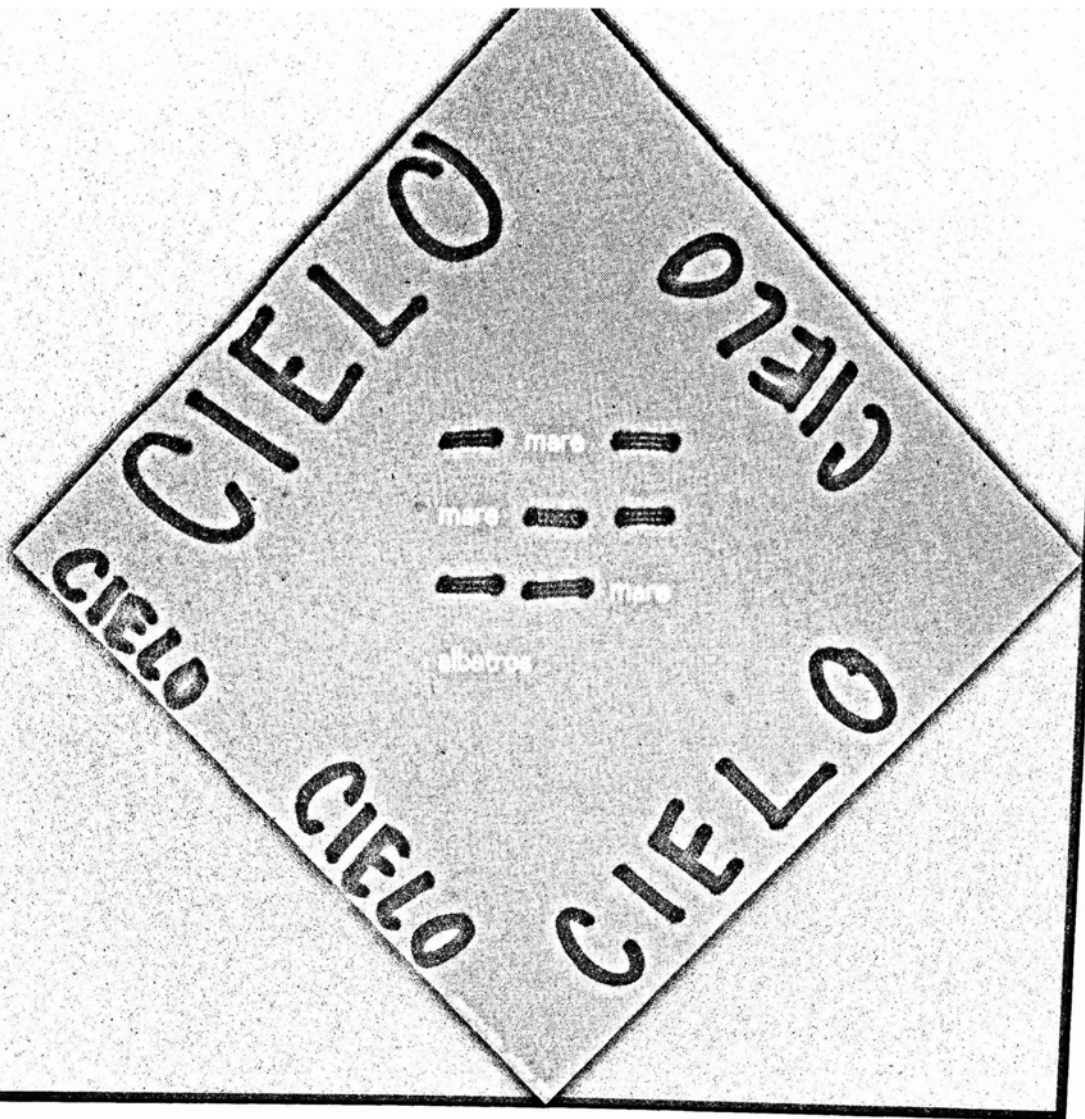
corpo = body

a = to

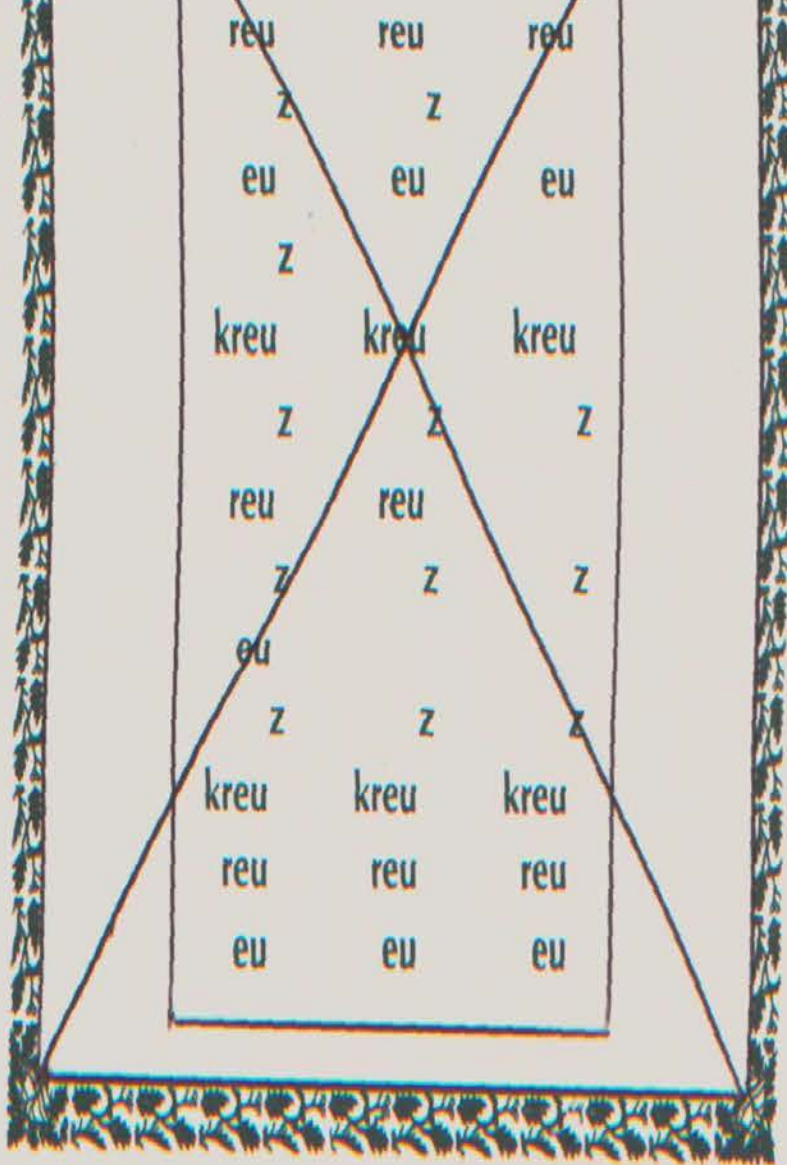
pouco = little

corpo a corpo = body to body

pouco a pouco = little by little



Carlo Belloli (1951)



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.)

Arrigo Lora-Iorino (1968)

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

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

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

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

[Redacted]

Lehrsätze

1. [Redacted]
2. [Redacted]
3. [Redacted]
4. [Redacted]
5. [Redacted]
6. [Redacted]
7. [Redacted]

Beweis umstehend.

[Redacted]

Herrn
Professor Einstein,
Berlin.

Betr. Weltall.

Wenn ich nun

Jan

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

dem größten Abstand

ich

zwischen zwei Sternen

bin

Eugen Gomringer (1954)

o
go
gr
gr
gr
gr
gr
go
o
lo
flow
flow
flow
flow
flow
flow
lo

sh
sh
sh
sh

bo
bl
blow
blow
blow
blow
blow
bo
o
so
sh
sh
sh
sh
sh
sh
so
o

blow

ihu wahuhu wahuhu wahuhu wahuhu wahuhu wahuhu wahuhu wahuhu wahuhu
 good night good night good night good night good night good night
 ukuku ukuku ukuku ukuku ukuku ukuku ukuku ukuku ukuku ukuku ukuku
 bonenut bonenut bonenut bonenut bonenut bonenut bonenut bonenut
 huhu huhu huhu huhu huhu huhu huhu huhu huhu huhu huhu huhu huhu
 oyasuminasai oyasuminasai oyasuminasai oyasuminasai oyasuminasai
 u lulu lulu lulu lulu lulu lulu lulu lulu lulu lulu lulu lulu lulu lulu
 Buenas Noches Buenas Noches Buenas Noches Buenas Noches Buenas Noches
 tu talatu talatu talatu talatu talatu talatu talatu talatu talatu talatu
 Lala Solama Lala Solama Lala Solama Lala Solama Lala Solama
 i tsikilili tsikilili tsikilili tsikilili tsikilili tsikilili tsikilili tsikilili
 Wan an Wan an Wan an Wan an Wan an Wan an Wan an Wan an
 kiki tsikiki tsikiki tsikiki tsikiki tsikiki tsikiki tsikiki tsikiki tsikiki
 spokoinyu. Noche spokoinyu. Noche spokoinyu. Noche spokoinyu. Noche
 kagu kagu kagu kagu kagu kagu kagu kagu kagu kagu kagu kagu kagu kagu
 gute Nacht gute Nacht gute Nacht gute Nacht gute Nacht gute Nacht
 a waya waya waya waya waya waya waya waya waya waya waya waya waya waya
 Lila tov Lila tov Lila tov Lila tov Lila tov Lila tov Lila tov Lila tov
 ah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah
 Gov Nacht Gov Nacht Gov Nacht Gov Nacht Gov Nacht Gov Nacht Gov Nacht
 guna guna guna guna guna guna guna guna guna guna guna guna guna guna
 Dobl: Noce Dobl: Noce Dobl: Noce Dobl: Noce Dobl: Noce Dobl: Noce
 asa sasa sasa sasa sasa sasa sasa sasa sasa sasa sasa sasa sasa sasa
 God Natt God Natt God Natt God Natt God Natt God Natt God Natt
 inu kununu kununu kununu kununu kununu kununu kununu kununu kununu
 Buonotte Buonotte Buonotte Buonotte Buonotte Buonotte Buonotte Buonotte
 u dustu dustu dustu dustu dustu dustu dustu dustu dustu dustu dustu

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

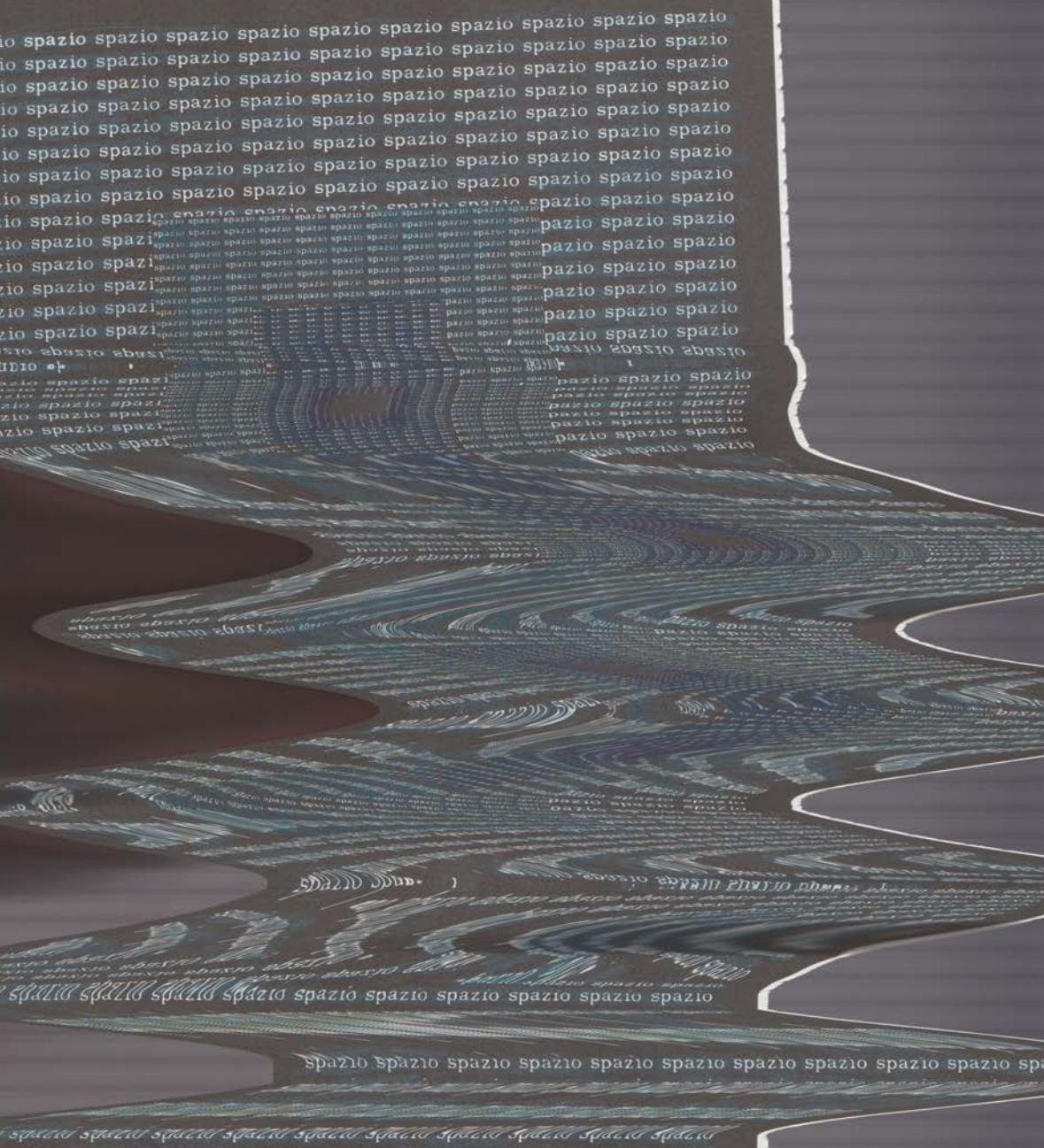
Eugen Gomringer (1954)

~~americane and apricote~~
~~american apricots~~
apricot americans
apricots and americans

BOTH

BRUISE

Arrigo Lora-Totino (1966)



SVOBODA
 VOBODAS
 OBODASV
 BODASVO
 ODASVOB
 DASVOBO
 ASVOBOD
 FVOBODA
 VOBODAF
 OBODAFV
 BODAFVO
 ODAFVOB
 DAFVOBO
 AFVOBOD
 FROBODA
 ROBODAF
 OBODAFR
 BODAFRO
 ODAFROB
 DAFROBO
 AFROBOD
 FREBODA
 REBODAF
 EBODAFR
 BODAFRE
 ODAFREB
 DAFREBO
 AFREBOD
 FREEODA
 REEODAF
 EEODAFR
 EODAFRE
 ODAFREE
 DAFREEO
 AFREEDO
 FREEDOM

Bohumila Grögerova and Josef Hiršal (1960–62)

svoboda = freedom

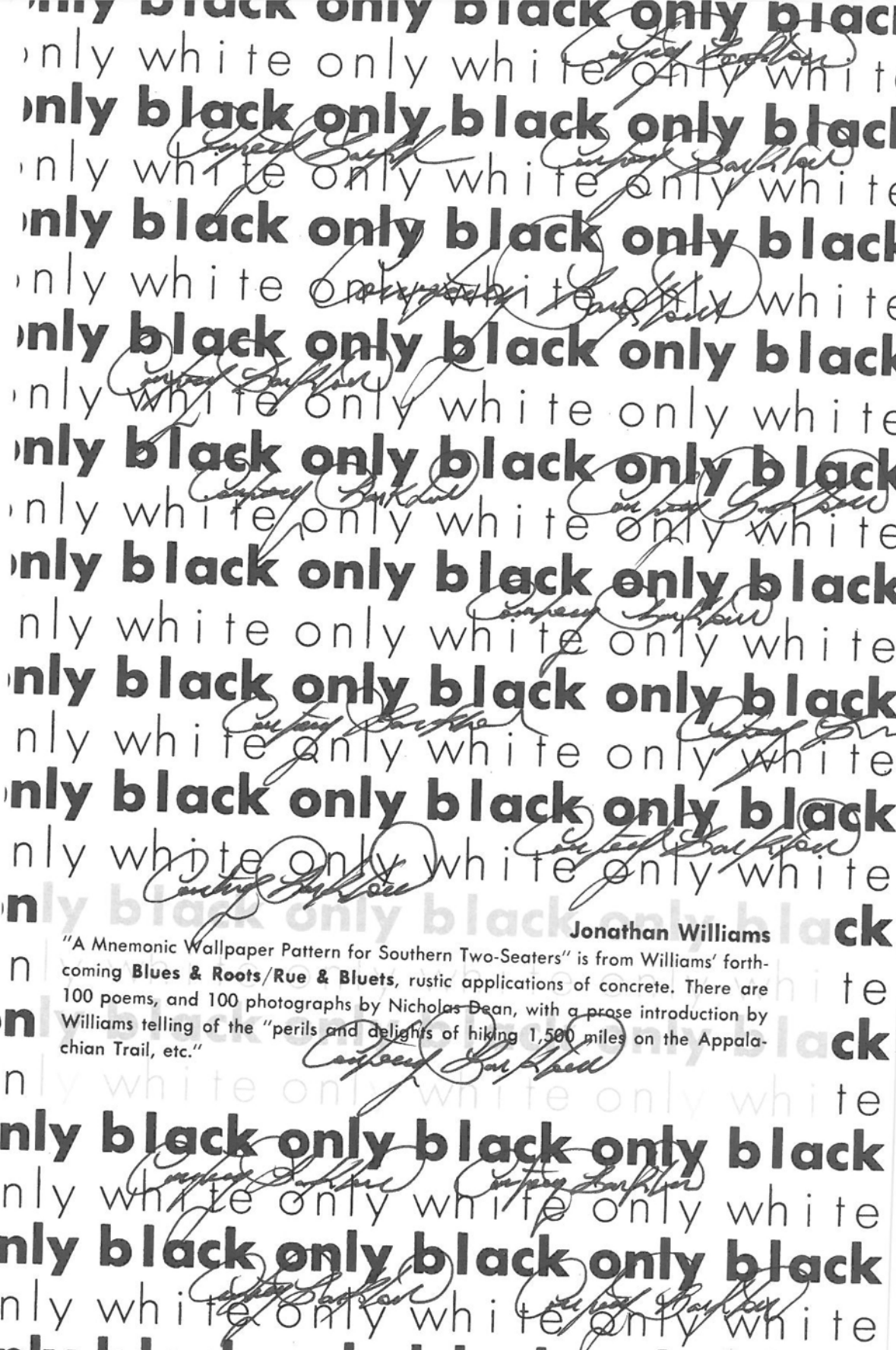
An "osmotic" permutational experiment renders a Czech word into an English one.

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.

ruaruaruasol
ruaruasolrua
ruasolruarua
solruaruarua
ruaruaruas

Ronaldo Azeredo (1957)

"The sun's rays disclosing themselves along the street, in the last line, the blank
conveys the solar information, and the *rua*, first *rua*, pluralizes *ruas*/
streets. The process becomes endless." (Haroldo Zampos)



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."

branco	branco	branco	branco
vermelho			
estanco	vermelho		
	espelho	vermelho	
		estanco	branco

white	white	white	white
red	red		
stanch			white

Verbetes do Livro (1957)

branco = white

vermelho = red

estanco = I stanch

espelho = mirror, I mirror

English version by Edwin Morgan.

In counterpoint, the word **vermelho** / **estanco** / **vermelho** / **estanco** coincides with the maximum blank / with the effect of white color over / written with white ink on white

de lucro a lucro
logrado
de lôgro a lôgro
lucrado
de lado a lado
lanhado
de lôdo a lôdo
largado

sol a sal
sal a sova
sova a suco
suco a sono
sono a sangue

onde homem
essa moagem
onde carne
essa carnagem
onde osso
essa engrenagem

homem forrado
homem forrado

homem rapina
homem rapado

homem surra
homem surrado

homem buraco
homem burra

homem senhor
homem servo

homem sôbre
homem sob

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 bloodcut
with bone
this baregear

bland man
branded man

pillage man
peeled man

cudgel man
cudgelled man

sieve man
steel-safe man

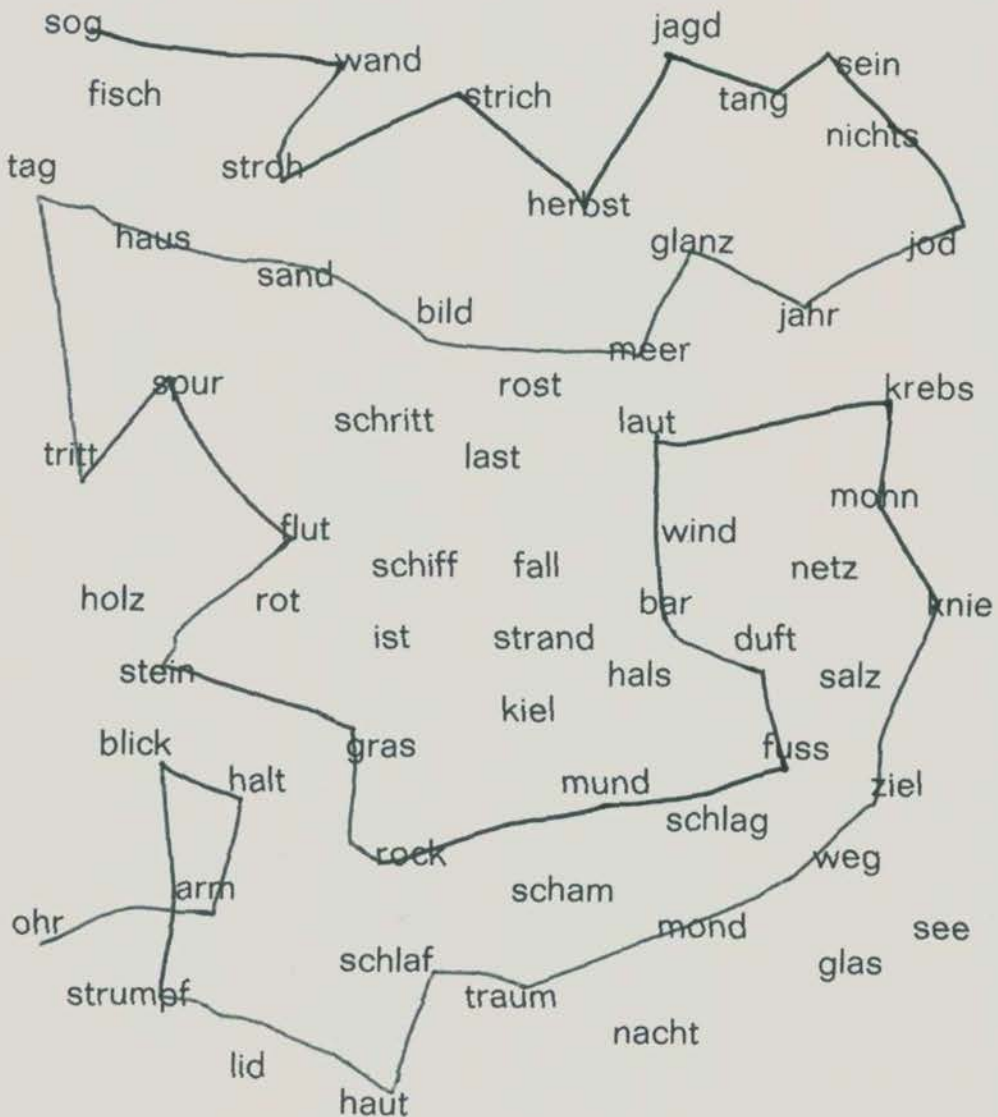
sir man
serving man

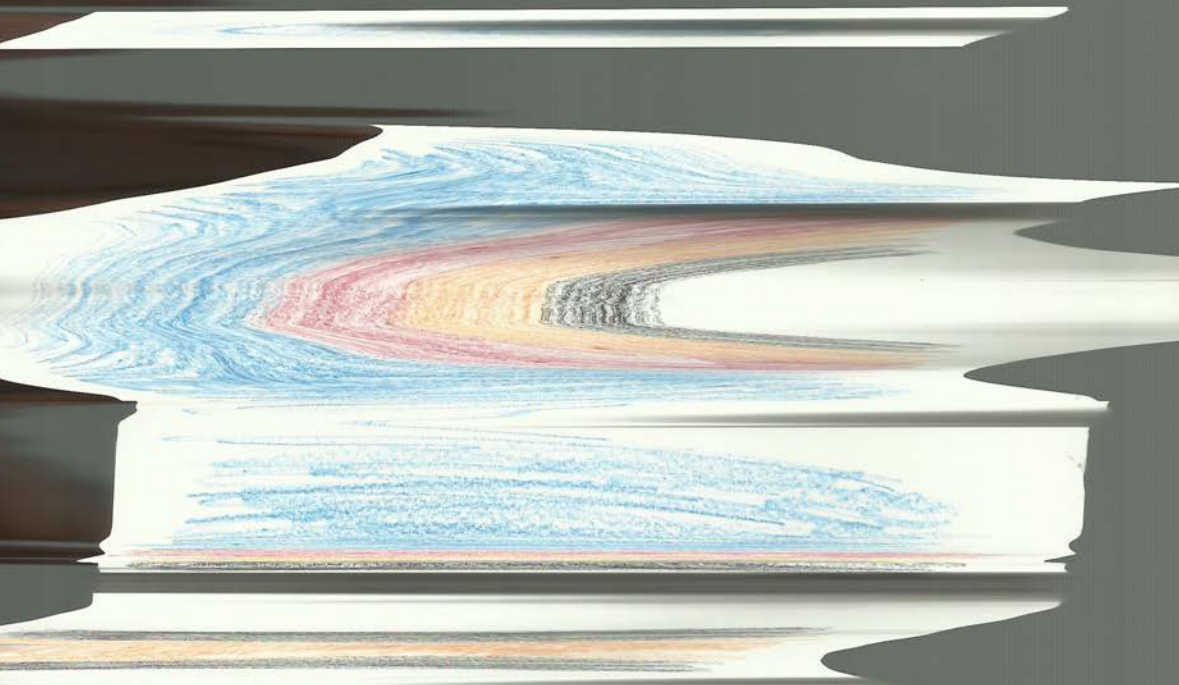
super man
sub man

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

Max Bense (1963)

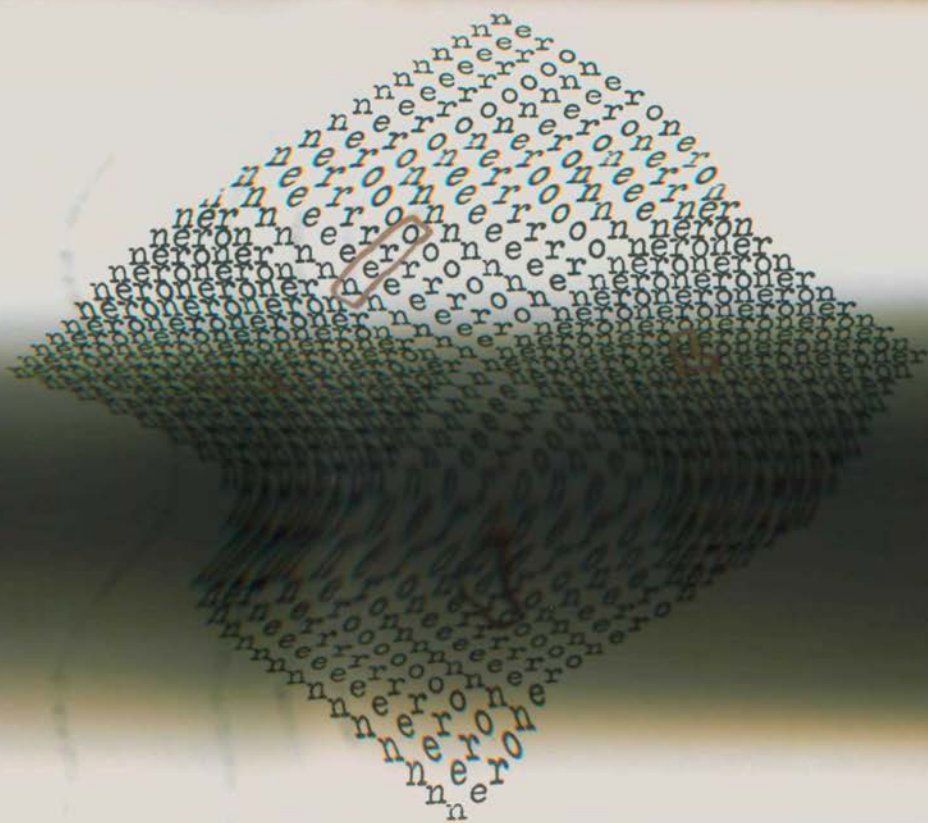
The text as a "set of words" (homage to mathematics) rather than a set of things, feelings, atmospheres, etc. "Since the words none the less bear meanings," says Bense, "it seems reasonable to say that in this kind of poetry words are not pretexts for objects so much as objects are pretexts for words.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





you blue
you red
you yellow
you black
you white
you

Eugen Gomringer (1953)



Maurizio Nannucci (1964)

nero = black

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

Sin

(Sin)

sind

(sind)

"sind"

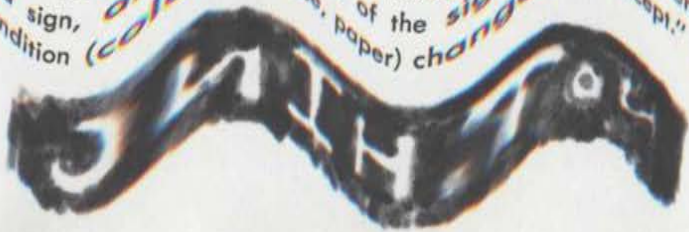
sind

Sin

"Sin"

Heinz Gappmayer (1964)

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

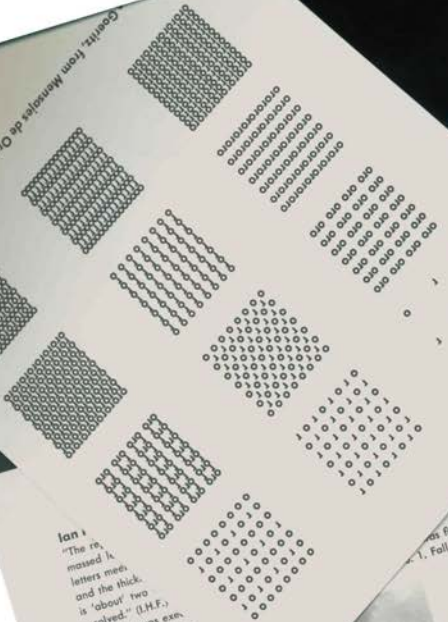




ΚΑΤΑΛΟΓΟΣ ΕΚΔΟΣΕΩΝ ΤΗΣ ΕΠΕ. ΔΕΛ. ΣΕΠ. 1993

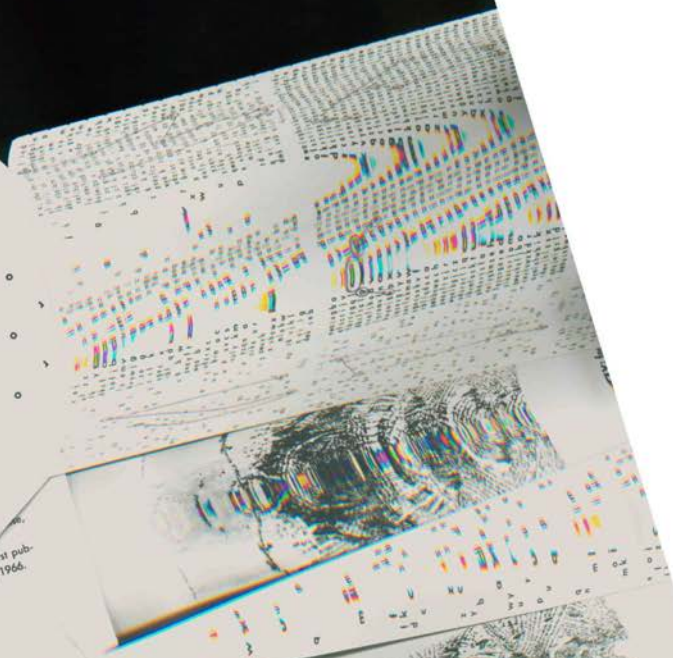
Ποιο: και ποιο
by ΚΑΤΑΛΟΓΟΣ ΕΚΔΟΣΕΩΝ ΤΗΣ ΕΠΕ. ΔΕΛ. ΣΕΠ. 1993
A KATALOGOS OF BOOKS
Photo: Kati Harila

Geometrische Formen
von Manfredo de O...



lan
"The red,
massed A,
letters meet
and the thick
is 'about' two
resolved." (I.H.F.)
The poem was exhi-
bited on the cover.

First pub-
l. Fall 1966.



cinemacinemacinemacinemacinemacinemacinem
acinemacinemacinemacinemacinemacinemacinem
macinemacinemacinemacinemacinemacinemacinem
emacinemacinemacinemacinemacinemacinemacinem
nemacinemacinemacinemacinemacinemacinemacinem
cinemacinemacinemacinemacinemacinemacinem
scinemacinemacinemacinemacinemacinemacinem
riacinemacinemacinemacinemacinemacinemacinem
emacinemacinemacinemacinemacinemacinemacinem
macinemacinemacinemacinemacinemacinemacinem
nemacinemacinemacinemacinemacinemacinemacinem
cinemacinemacinemacinemacinemacinemacinem
acinemacinemacinemacinemacinemacinemacinem
macinemacinemacinemacinemacinemacinemacinem
emacinemacinemacinemacinemacinemacinemacinem
nemacinemacinemacinemacinemacinemacinemacinem
cinemacinemacinemacinemacinemacinemacinem

ver
r te
de ti
a
m im
?

José Lino Grünewald (1956)
ver = to see
verice = vertex
de le ver = from seeing you



a t é
i
c

e s t
a
c a

e s t
i
c a

e t c
a
c

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Sodium 0mg	0%
Total Carbohydrate 0g	0%
Protein 0g	

*Percent Daily Values are based on a 2,000 calorie diet.

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E

Blythsome the lovers. Golden the glove. Sorrowful the bridal.
 Brown the lovers. Blythsome the glove. Sorrowful the jug. Golden the bridal.
 Golden the lovers. Sorrowful the glove. Blythsome the jug. Brown the bridal.
 Sorrowful the lovers. Golden the glove. Blythsome the jug. Brown the bridal.
 The glove lovers. Sorrowful the golden. The brown the jug.
 The jug lovers. Sorrowful the golden. The brown the jug.
 The glove jug. Sorrowful the golden. The brown the jug.
 The jug jug. Sorrowful the golden. The brown the jug.
 Sorrowful the golden. Blythsome the golden bride. Jug.
 sorrowful lovers.



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

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

Augusto de Campos (1960)

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

colocar a máscara == to put on the mask

mascara == mask; (it) masks

mas == but

cara == face

caracol == snail

colocar mas
caracolocar
amascara
ocaramasca
colocar mas
sacaracolocar
ramascara
locaramasca
racolocaram
ascaracolocar
ascara
ramasc
locara
racolo

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

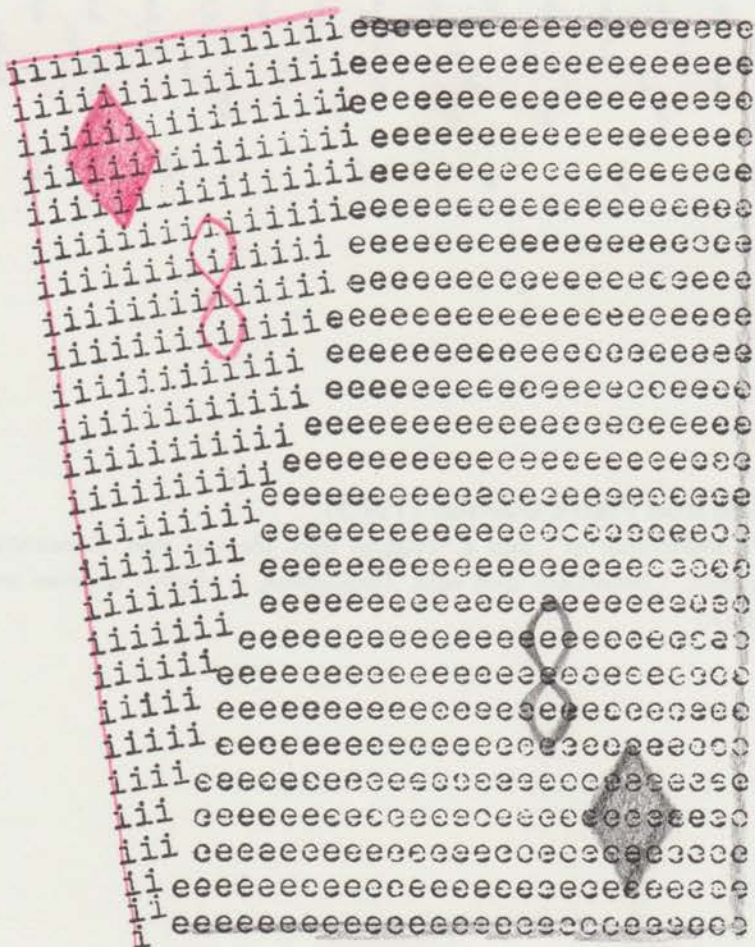
Emmett Williams, "do you remember" (1966)

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

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

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 on itself. The two fields of letters confront one another across a breach, that of the 'nothingness' between existences." (P.G.)



a n u r o s a n u
h o s a t o r o n
l u m u s a t o s



a h u m a n u s a
o l o l a n u r o
h u m o l u s a t
m a h u m a h o n
o l u m o l a h u

Dom Sylvester Houédard, "for raoul hausmann"
A "machine mantra"

"RAOUL HAUSMANN PLESHIN 000"

alphabetically H U M N O S A O U U C A

*permute each 3-letter group into 4 columns of 3x3
in fold cols 1/3 (A-O-U-A-O. .)*

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

order rhopallically each resulting column of 36 letters

1/3-1-8

2/4-8-1

2. 1. 1998

1. 1. 1998

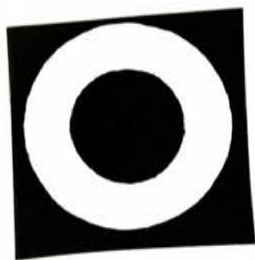
1. 1. 1998

1. 1. 1998

1. 1. 1998

E

I



¿

ver

t i c e

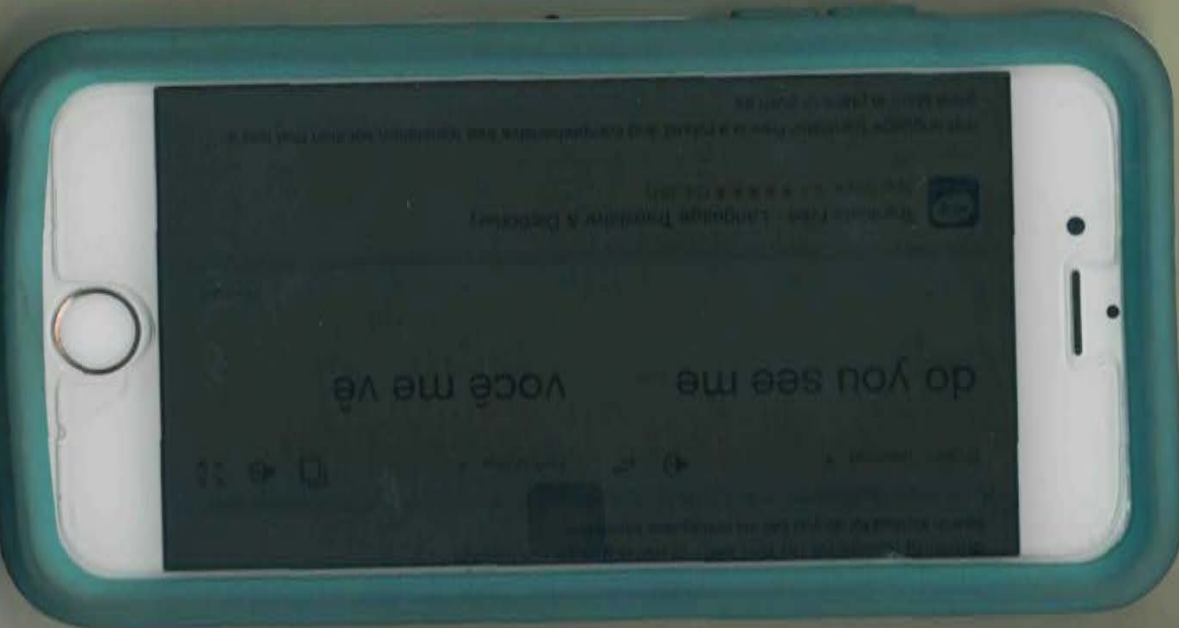
d e t e v e r

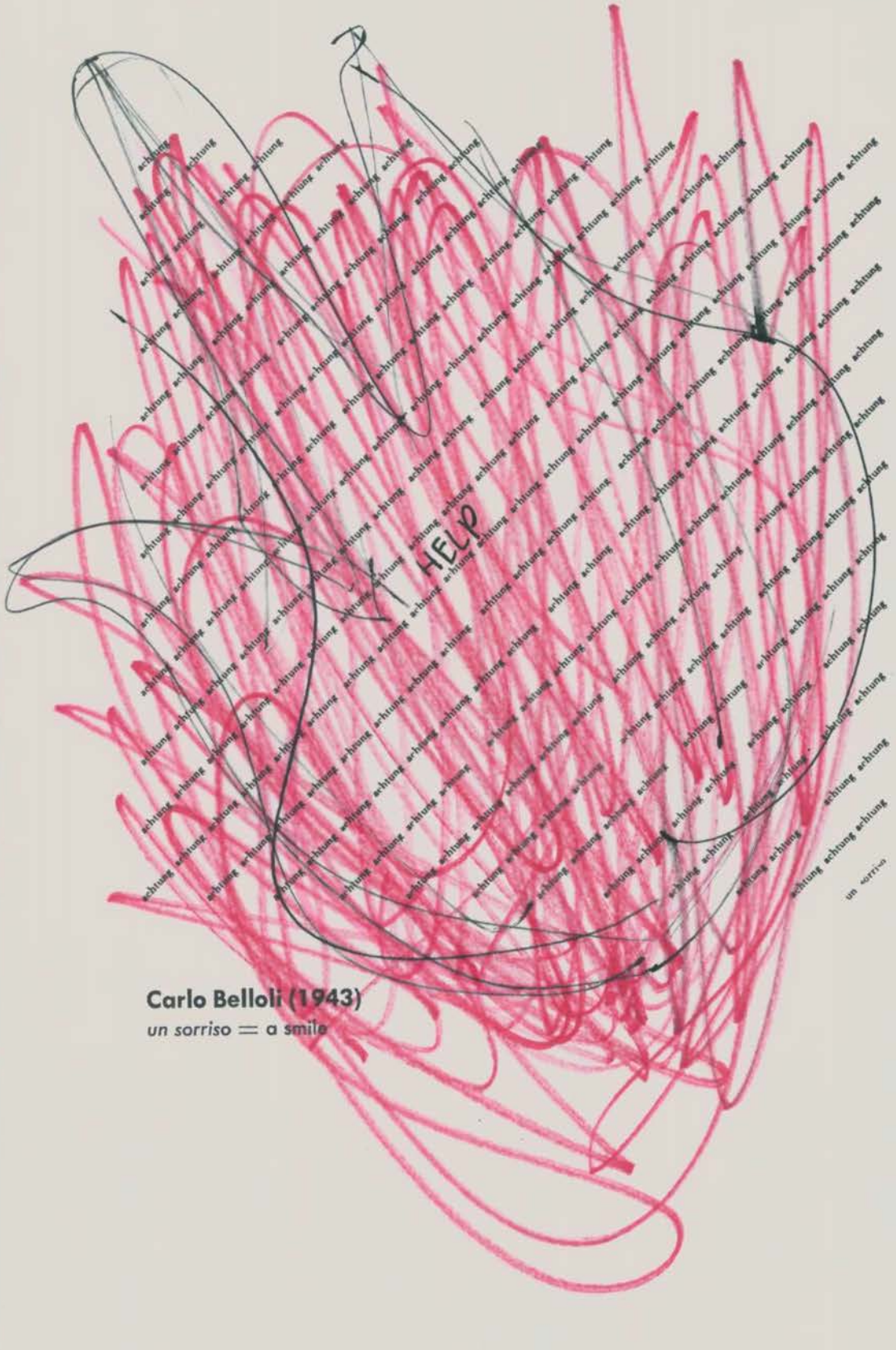
r e v e r t e

d e t i

a

m i m





HELP

un sorriso

Carlo Belloli (1943)
un sorriso = a smile

only my

your

you forgot your

father in the

the

of

the leaves

the

of your

smile when

you are gone

are gone

Just for me and

my

and the

of

the day

this is a game

this is a game

this is a game

This is a game

This is a game

This is a game

This is a game

This is a game

This is a game

This is a game

This is a game

This is a game

GAME

GAME

GAME

a game

a game

a game

this is a game

this is a game

this is a game

knows

o

Eugen Gomringer (1913-1986)

worte = words

sind = are

schatten = shadows

werden = become

spiele = games

of the

o

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

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

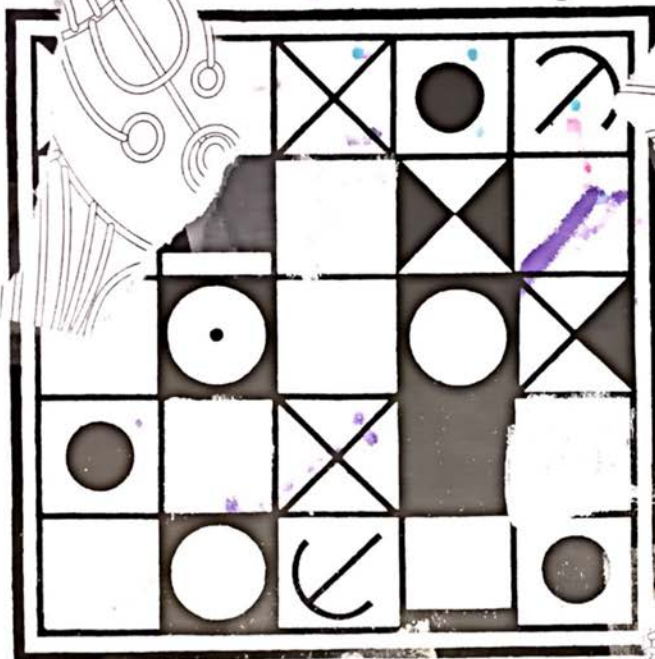
 s c h o b . r .
 . . . h e r g

John J. Sharkey (1963)

"John Sharkey is a Schoenberg addict, and despite the preconceptions about his
 music, 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
 capital. There a permutation was evolved employing five different type sizes at
 which the relationship would be analogous to Schoenberg's twelve-tone theory and
 which would be in the same manner. Despite a satisfactory formula Sharkey
 found that the printed version lacked the symmetry and lightness of the original
 design. He then, in the introduction to concrete poetry Britain, revised
 the design, retaining the above version, interpreted typographically by Simon

(London: Corgi, 1964, p. 24)

You have no control who lives
who dies who tells your story?



Who lives

Who

dies

Who tells your story?

Who tells

Who tells

your story

your story

Who tells your story?

Who tells

your story?

Who lives who dies

semi-idiotic poem" ne semiotic nto. See pag Décio

circle = butter and anchor and umbrella

circle = funnel = cloud

branco branco branco branco

vermelho

estanco vermelho

 espelho vermelho

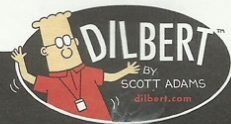
 estanco branco



~~→ send Comedy Forum email~~
 → read for Snellson / email him
 → email Hodge - ask to meet
 → LSAT

WEDNESDAY

1 FEBRUARY



(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.)

noni

treni

i treni

i

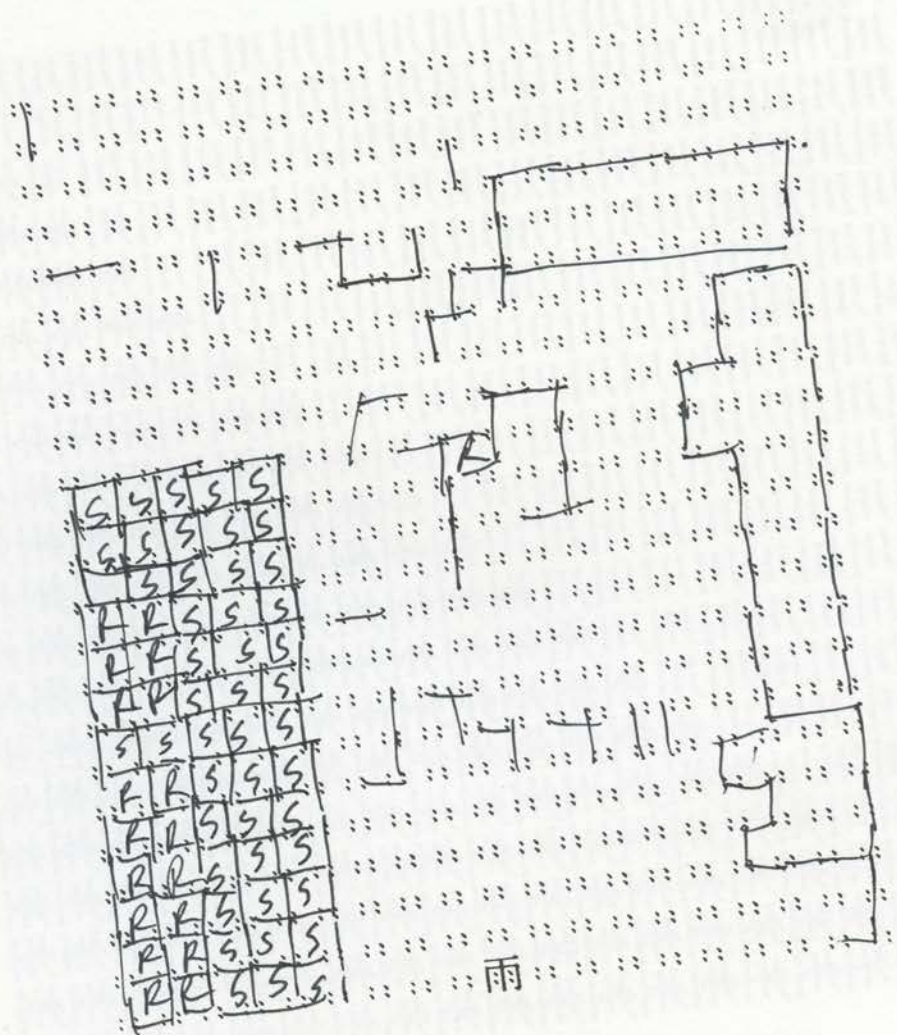
iiiiiiiiiiiiiiiiiiii

iiiiiiiiiiiiiiii

umbria 1943

First published in posthumous edition in 1944, with a preface by F. T. Marinetti.
In the last of his poetic investigations, written shortly before his death, Marinetti, the
founder of Futurism, explored the new ground of rhythm as a means of expression and
the role of the poet in the modern world.

Carlo Belli



Unfinished business



NO

W
W
W
49

tr
w

Y
Y

g

to c
dor

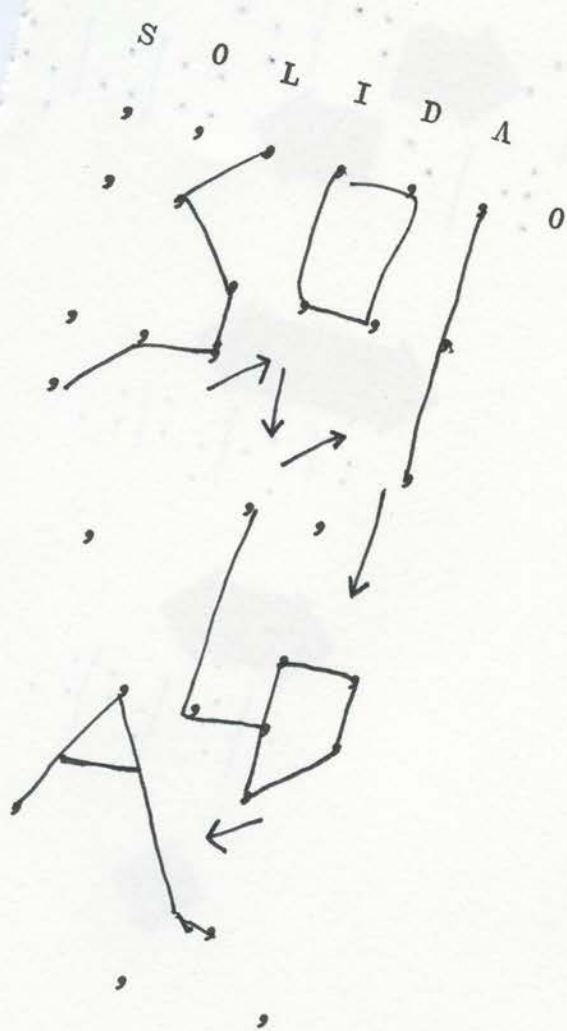
87

Y
Y

H
H
O
M
T
X
X
M
M

Hawthorn Pres
... rinlay). The lette

a book of magical changes
also eye and 'o' the real m
is a phosphorescent moo



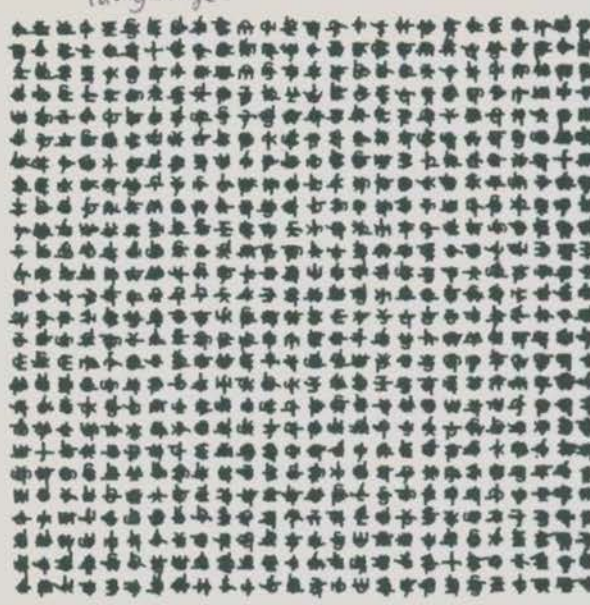
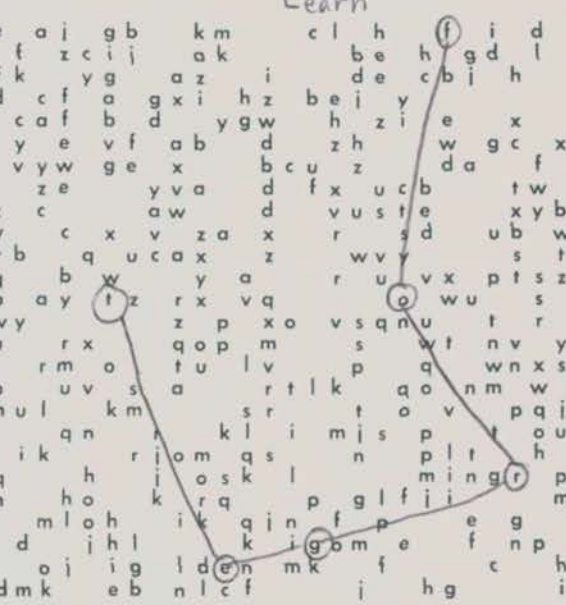
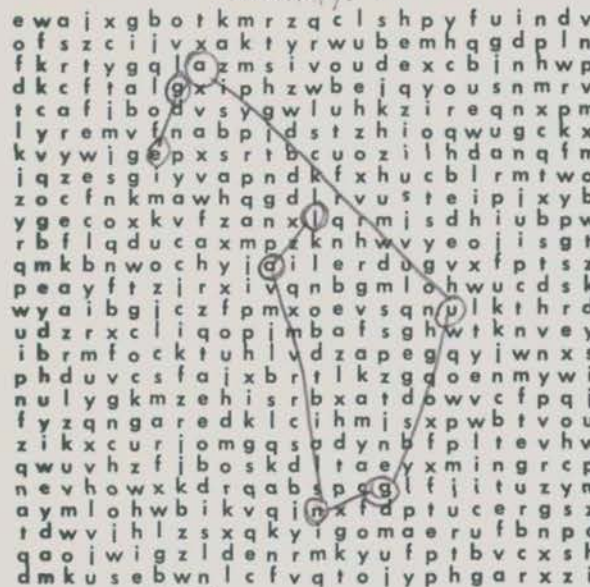
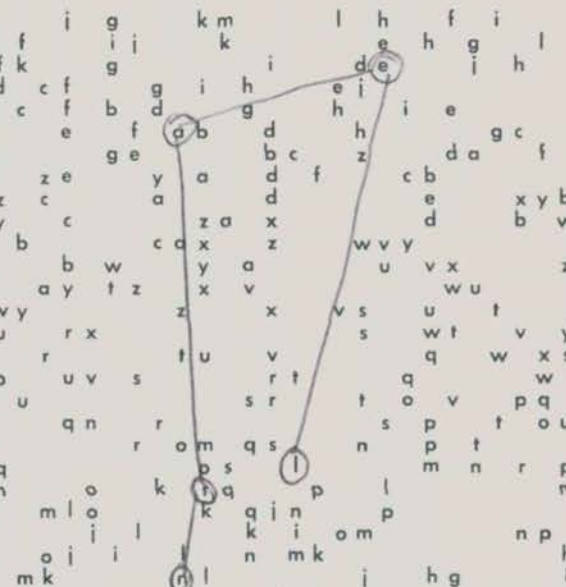
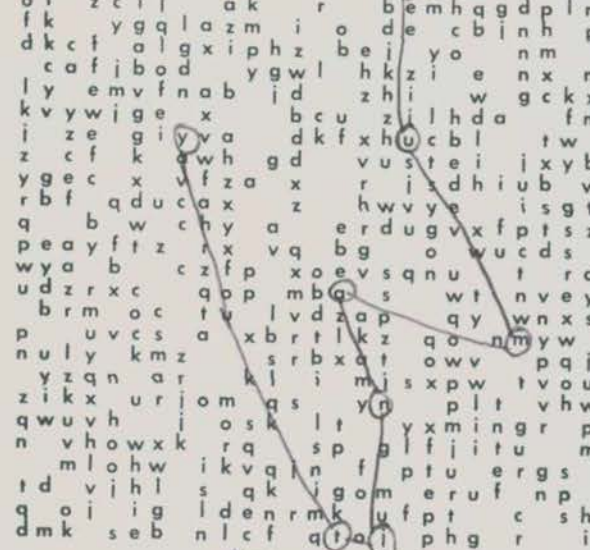
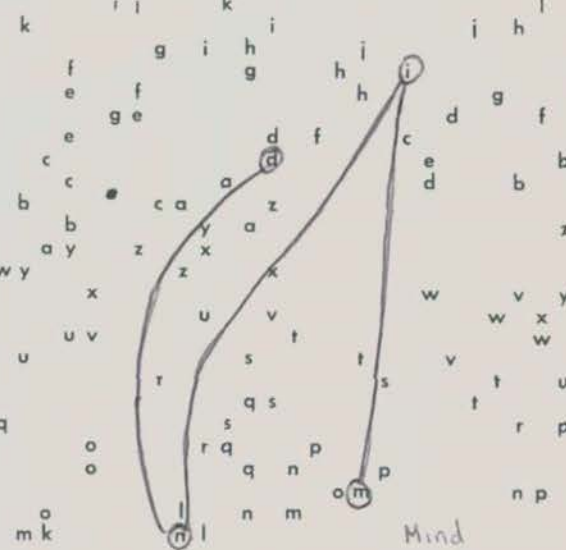
Wladimir Dias Pino, from *solida* (1957)
Second phase of poem on facing page.

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



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.)





esesein
esesein w
esesein werwill
esesein werwill
esesein werwill
esesein werwill
esesein werwill

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

BIRD
NEST
TREE

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

erst lezt das erste
lezt das erat letzte
das erat lezt letzte

lezt erst das letzte

erst das lezt erste

das lezt erst letzte

erst lezt das letzte
lezt das erst erste
das erst lezt letzte

lezt erst das erste
erst das lezt letzte

das lezt erst erste

erst erst das letzte

lezt das lezt erste
das erst erst letzte

lezt lezt das erste
erst das erst letzte
das lezt lezt erste

das erst erst erste

Daniel Spoerri (1956)

erst(e) = first

lezt(e) = lezt(e) = last

kam nachts



nachts von oben

von oben

von oben

von oben

es war kino und kein Roman

es war Kino und Schnee fiel und kein Roman



und



fiel etwas

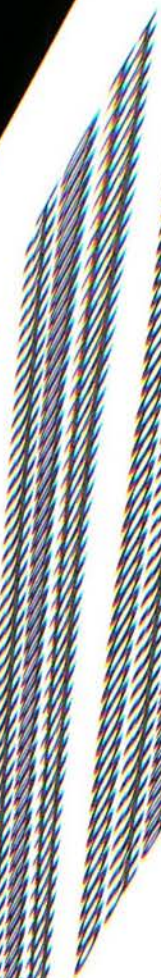
fiel etwas

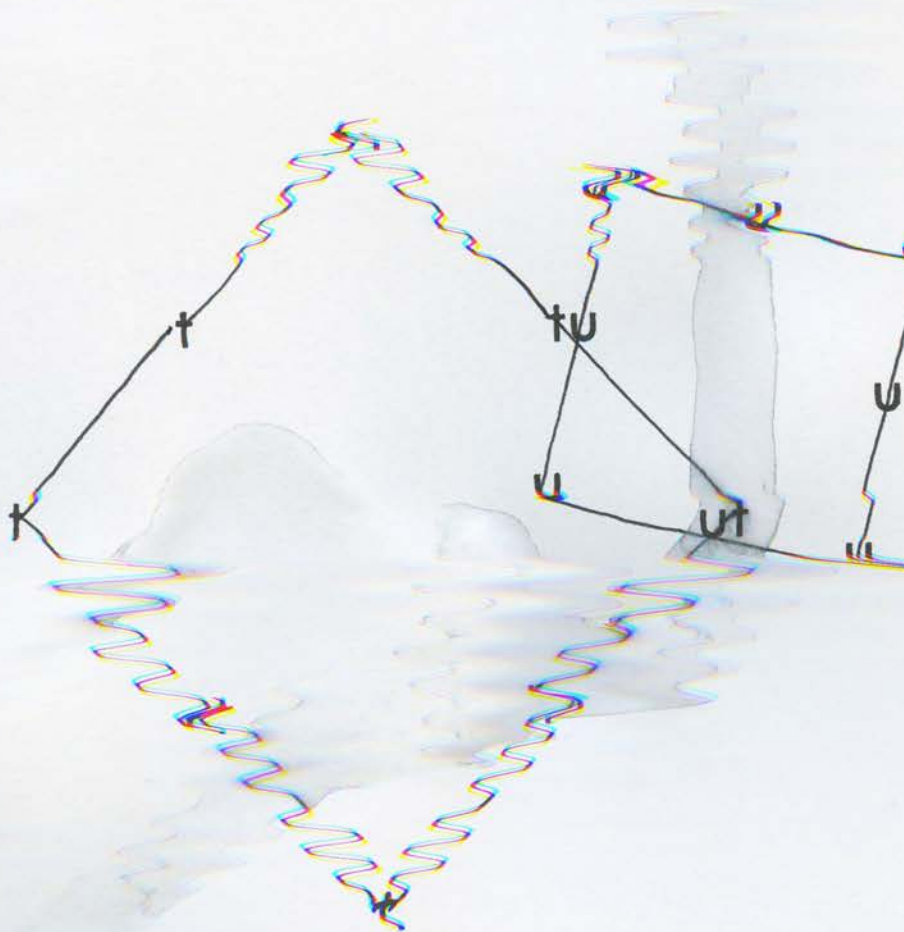
fiel etwas

Schnee

etwas

kam nachts





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 reviewer could do with as he saw fit. Some of the texts, 'ideograms,' appealed to the reviewer's sense by their typographic arrangement. Here is an example by Diter Rot, who proposed the second number of the review. Two squares, interlocking, form at the top of the page. The letters 'K', 't', 'U', 'UT', and 'U' are placed at the vertices of these squares. A possible interpretation would be...



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.

!

(I)



viande
salée

viande
féminine

viande
infantile

viande
1° choix

viande
3° choix

viande
en frigo

viande
médicale

viande
pustuleuse

viande
de prêtre

viande
de poète

viande
de vierge

viande
commerçante

viande
fraîche

viande
masculine

viande
ferme

viande
2° choix

viande
4° choix

viande
en confessionnal

viande
expérimentale

viande
saine

viande
de notaire

viande
ingénieuse

viande
appétueuse

viande
alcoolisée

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

Henri Chopin (1953)

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

Friedrich Achleitner (195?)

rot = red

anstatt = instead of

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

rot

anstatt

rot

anstatt

rot

anstatt

rot

anstatt

rot

anstatt

rot

mmmm

A

Aram Saroyan (1965-66)
A poster-polem.

oññweoñ
ñliññii
ñliññii
wriwri
oññweoñ
ñliññii
ñliññii

ewriter." (D.R.)

who lives who dies like you tell

who lives who dies like you tell

Green Waters
Blue Spray
Grayfish

Anna T
Kaven
Sea
Star
Moon
Drift

William Finlay (1933)

collaborates with... registered at... The tension... between it and the... sea-lyric

who lives who dies like you tell

moo

Luna



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.)



Mon (1966)
to fall

γο.
 γο? ο νο!
 γο, νο, σ νο.
 γο α γο νο, ο νο νο!
 γο νο. ο νο. ο γο νο, γο.
 γο νο ο γο γο, ο γο νο ο νο.
 γο νο. ο νο ο γο νο, νο, ο γο νο.
 γο γο, ο νο νο, ο ο ο νο γο ο γο νο νο γο.
 ο γον ο ογ νο ο γον νοπ ο γονο οοο νογο ογο οπ
 νογο ογο οπο, γονογ ογ γογ ονο γον νο νοπ νογο γον
 όγονό νόγονό γον νογ γαγο νογον οπόγον νοο οοπ οσηπ νογον
 γονπογ οπόγονογ γογόγπο γογόγπο οπογόγονό γονπο γονπο ογόηπο γογπ
 γοοπο ογόπογοο ογονόπογοόγπο γονπόγονόπο οηποποόπογο ογοηποόποπογ
 οόόγοόόγο οπόγονογοπο νογόποπο οηπόγονπο ογγονπόποπογο γόγονογόποποποπο οπο
 γογπ νόγποόόγπ όγονηπόγονογπ οηπογπ γόγπογοόόγποποπο ογ γογγόγποπογόγποποπο γόγπογ
 ηγοπο ογπόποπο ηγοποόόγπο γόγπογόγπο γόγποόόό ο γόγπογγόηπο ηγόηποηγπ ηηπόόόη ηγόόηό
 ογπ. γοο. ονο. γογπο. νογ. πογγον. οηπογ? ο. γογοπο. οση. γ. ο. ο. νο. ηγο. οο! γ. ο. ηη.



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



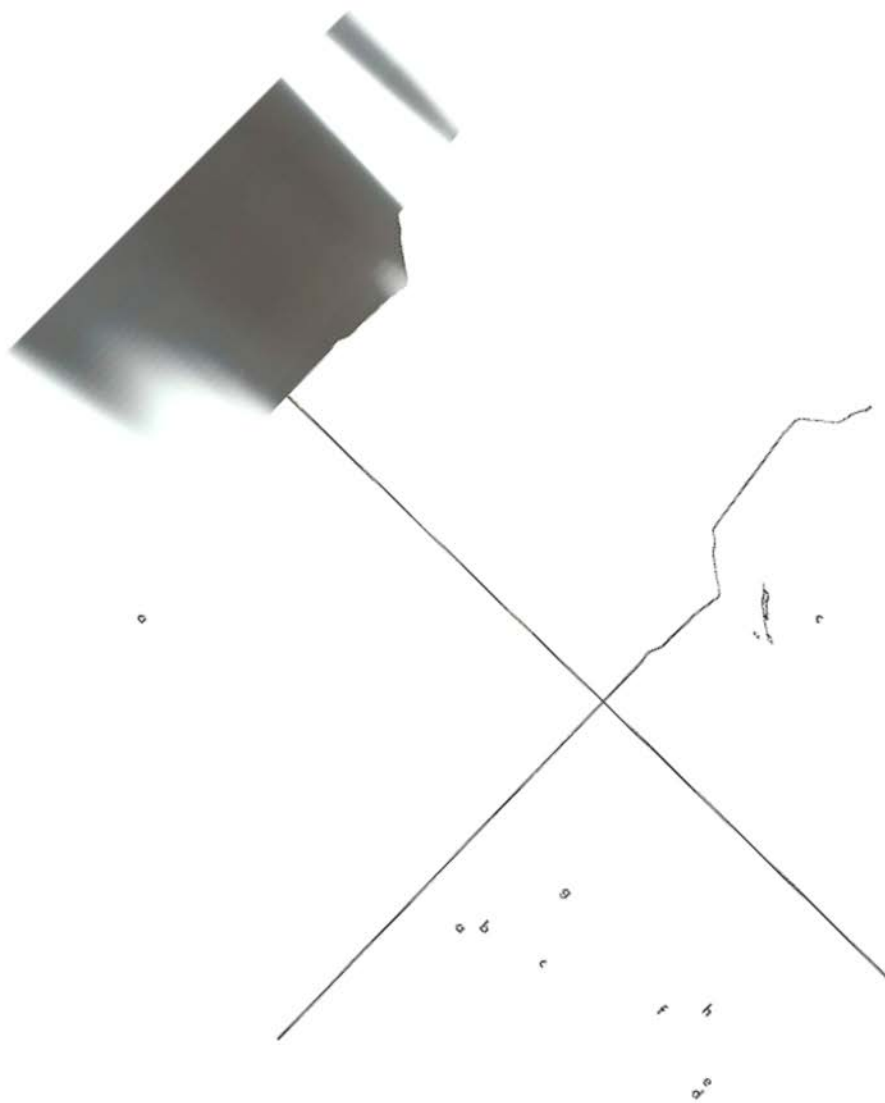
das rezel kroitz wort
rezelt das wort kroiz
wort rezelt das kroiz
das kroiz wort rezel
kroizt das rezel wort
rezel kroizt das wort

Daniel S

das rezel = das Rätsel = puzzle,
das kroiz = das K
das wa

kroiz + wort = kroizwort = Kreuzwort = cross-word
rezelt = rätselt = guess a riddle (3rd person sing
kroizt = kreuzt = crosses (3rd person sing

"I wrote it in Berne in 1955. It was published in *Hortulus* about 1956 and then printed 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 Sporerri in Darmstadt, Germany, and Paris from 1957 to 1959. *material 1*, *kleine antologie konkreter dichtung*, was the first international anthology of concrete poetry.



Mayer, from *Alphabetensquadratbuch 1* (1964-65)

trahit
trahit
trahit
trahit
trahit



trahit

o

circulo

o

circulo

o circo



Carlo Bellini (1859)
An "Indivisible" text.



ge waida
ge waida
ge waida

ge ge waida
ge ge waida
ge ge waida

ge waida ge
ge waida ge
ge waida ge

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

kim

Friedrich Achleitner (1959)

ge = *gehe* = walk, go

waida = *weiter* = further, farther

kim = *komme* = come

(Viennese dialect)

Claus Bremer (1964)

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

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

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




In exotico
 Acapulco.
 Coca-Cola
 1957

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)



starry veldt
slave
south venus
serf
SHARPEVILLE
shove
shriek volley
swerve
shoot village
savage
spoon vengeance
starve
spade voice
starve
strike vault
strike
subvert
starve
smash verwoerd
strike
scatter voortrekker
starve
spade yow
strike
sun vast
starve
survive
strike
so: VAEVICTIS

Edwin Morgan, "Starry veldt" (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.)

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

Franz Mon (1960)

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

solo
sole
sono
sole
sono
solo
sole
sale
sale
sale
sole
sole

sale
sole
sole
sale
sul sole
solo
sale
sole
ssss
sss
ss
s

solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
nel sole

sole
solo

sono
solo
sole
sono
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo
solo

sole
sole
sole
sole
sole
sole
s
s
s
s
s
solo

sole
scende
solo
sole
scende
scende
scende
scende
scende
scende
scende
scende
scende

solo

Carlo Belloli, sole solo (1967)

solo = alone

sole = sun

nel sole = in the sun

sul sole = over the sun

sale = ascends

scende = descends

sono = I am

hst wrlkls
justly, gramman
hovers over each
I be."



thesis. A freudian critic would point out that in this union, after all, lo, as a heifer, is meeting Ox-eye Daisy—but that is another story . . . The (I) is, again, an eye as in the © which transforms the pun even further by turning on its side to make a

~~Jan Harrison Finlay~~

Aram Saroyan (1965–66)

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



Defin
unste
Vilic
Bliv
D

162

plene
visten

no
E
M
y
llov

ba

fua

" (Haroldo de Campos)

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

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

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

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

0000

e m p o e m t e m p o

te m p o
em p
me
em
po

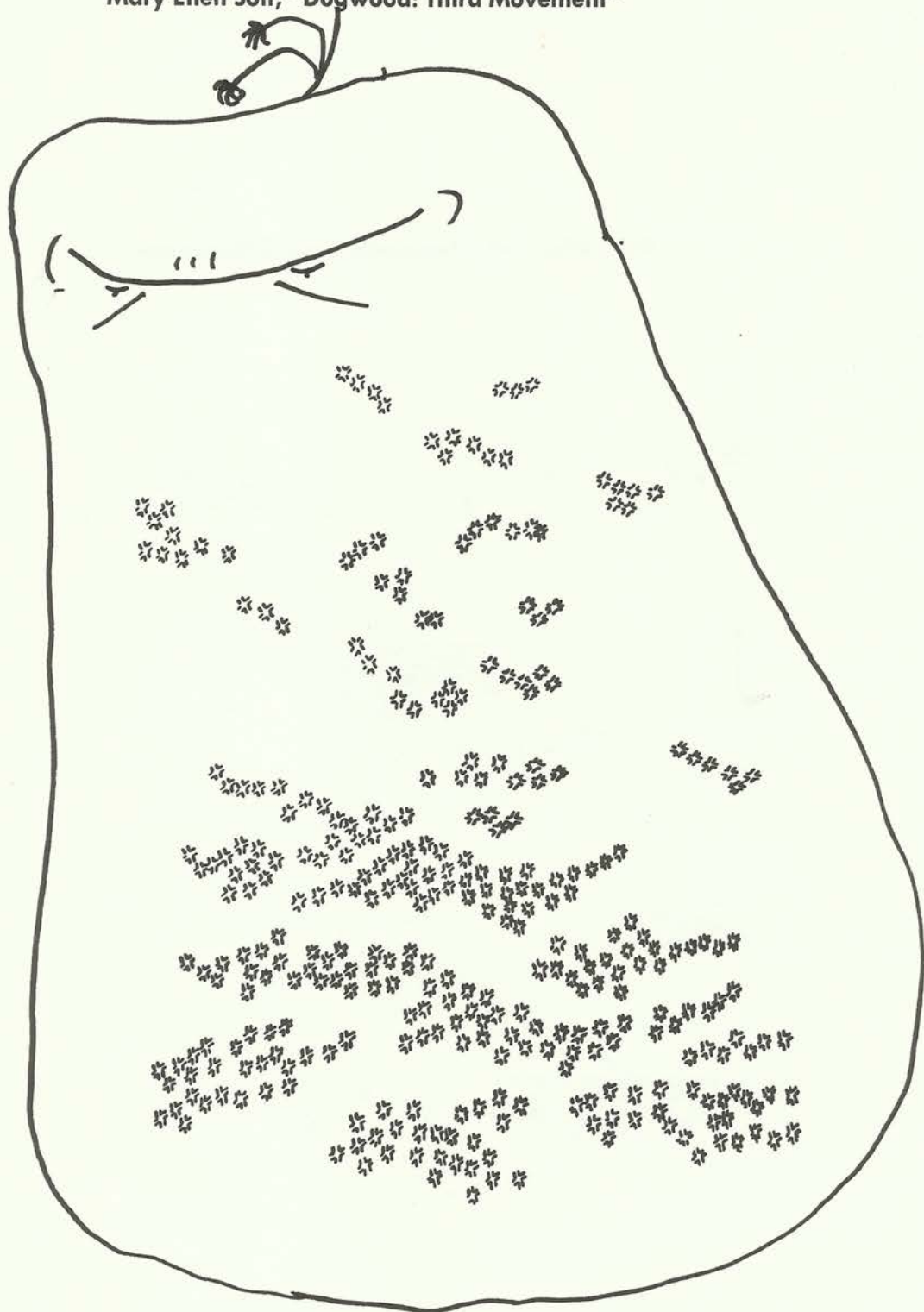
4

em p
em p
em p
em p
em p
em p
em p
em p

0000

e m p o e m p o e m p o

Mary Ellen Solt, "Dogwood: Third Movement"

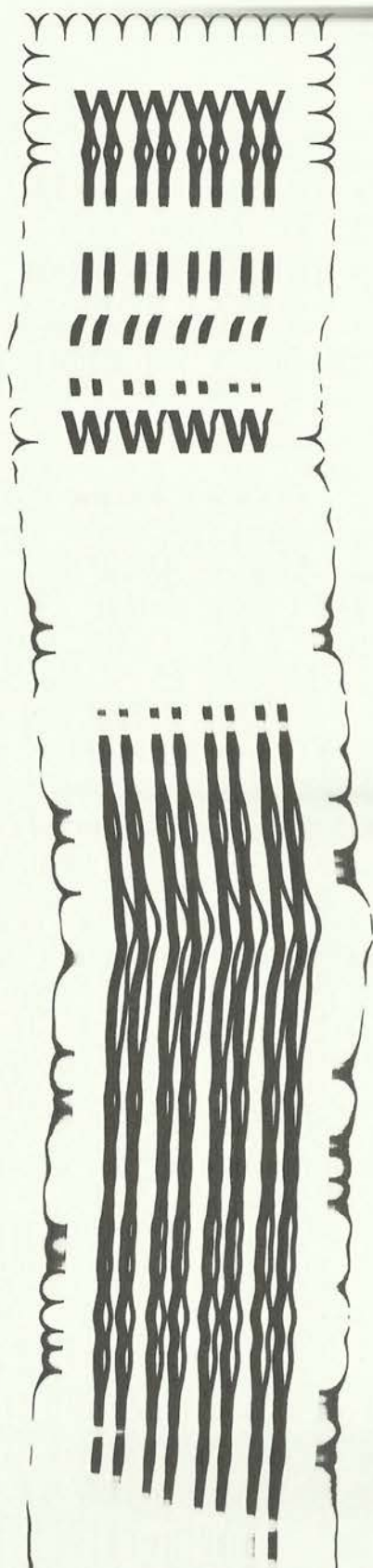




John Furnival, "The Fall of the Tower of Babel" (continued from facing page)

Detail.

visual noise. The first one that I saw was kind of (The Fall of the Tower of Babel) was composed of the different languages for the World and its Russian equivalent (Мир во всем мире) 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 and languages, or just meaningless noises, until at the top even the different characters combine and, rather than falling into a heap on the ground, eventually evaporate into nothingness."



stack net

herring net

ring net

trawl net

planet

salmon net

drift net

seine net

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 grin and fall
the moon is green

Emmett Williams (1958)

"The vowels of der mond ist grün und voll are d
sentence is achieved a second time." (Bremer and
the editor.

and full tho miin
is graan und fell
thi meen as gruun
nd foll the maan
is green ond fill
tha muun es groon
nd fell thu meen
is grin and fall
the moon is green

Emmett Williams (1958)

The vowels of der mond ist grün und voll are
sentence is achieved a second time." (Bremer a
the editor.

moon is
full tho
graan und
meen as
foll the
green ond
muun es
fell thu
grin und
moon is



GL RIA

* NO CHANCE *

* NO COINCIDENCE *

she loves me NOT

she loves me not

she loves me NO ONE

she who? not

she loves - actually, I don't care.

she -- huh? move on.

Emmett Williams (1

Extract from a letter answering questions posed by a critic: "Is it about daisy?"
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 on the poem, a reflective post facto comment, because the poem was written while the poet was living with someone who did indeed love herself more than she loved him. Maybe the poem wouldn't have been written if things had been otherwise. Information is hardly pertinent to poetic analysis, and my unlikelihood that the poem has nine lines, the seventh and ninth of which are "she loves me, she loves me not" is of very little consequence. I think it's important to note that the poem has nine lines, the seventh and ninth of which are "she loves me, she loves me not" and that the poet has found a way to represent that fact in black and white. I'd start with the visual idea or the words? Both? Love divination ritual typographical

You have no no no no

you have no no no no
CONTROL



You have NO NO NO

will they
tell you?

Jackson Mac Low "4th Wave Krsna Gatha" (1967)

Formal performance in a hall, similar to the 2nd Gatha, but "flying."

Who keeps
your
fame

CONTROL?

Who tells your story?
Who lives/who dies?

SPIN N. SCANNER

CONCRETE



bp Nichol, which not too coincidentally is the best thing i've done . . . with CONCRETE i tend to think of things as mine. all the rest go into a literary LIMBO." (bp editor.)



nie



was

nie

Heinz Gappmayr (1966)
etwas = something

NOTHING

I think it's
the snout of
a dinosaur

IDK,
Kinda
looks
phallic
to me...

was ist das?

was ist das

was ist das

was ist das

was ist das

was ist das

was ist das

was ist das

Claude Bramer (1964)

HALF cheio

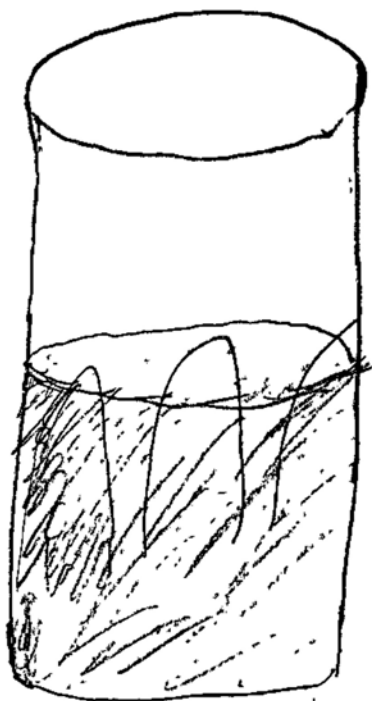
HALF vazio

HALF cheio

HALF cheio

HALF vazio

HALF cheio



HALF cheio

HALF cheio

Pedro Xisto (1960)

cheio = full

vazio = void

as a pivot

on by Edwin Morgan.

eixoôlho
polofixo
eixoflor
pêsofixo
eixosolo
ôlhofixo

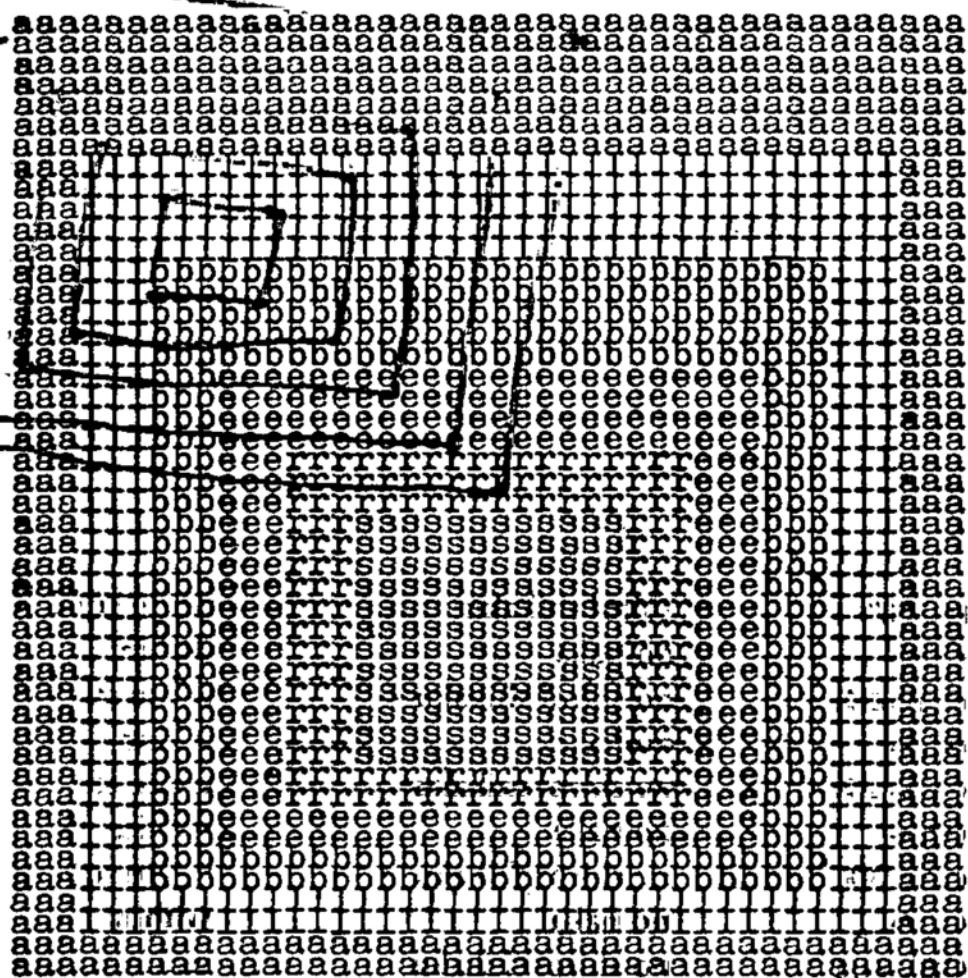
fixteyes
poleaxis
fixtrose
hungaxis
fixtrose
eyetrose



O

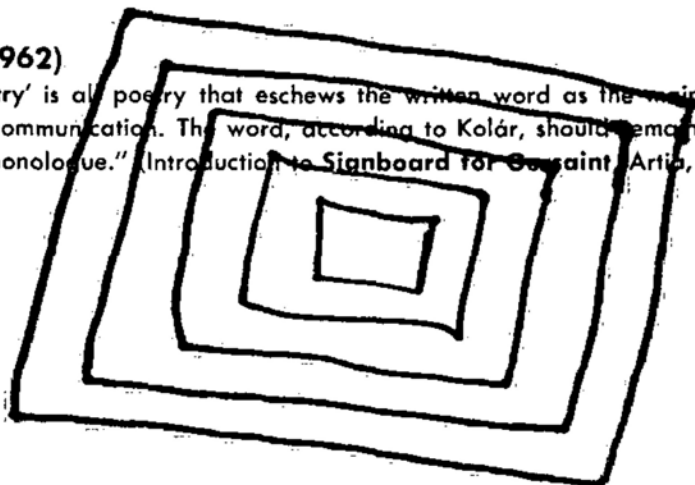
O

orgasm



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 Goyaaint Artia*, Prague 1966.)



Mary Ellen Solt, "Dogwood: Second Movement"

d o g w o o d d o g

d g
o
o
d

d g w o o d
d o g w o o d

d o g w o o d

o
o
o

d o g w o o d

d
o
o
o
o
o

d o g w o o d

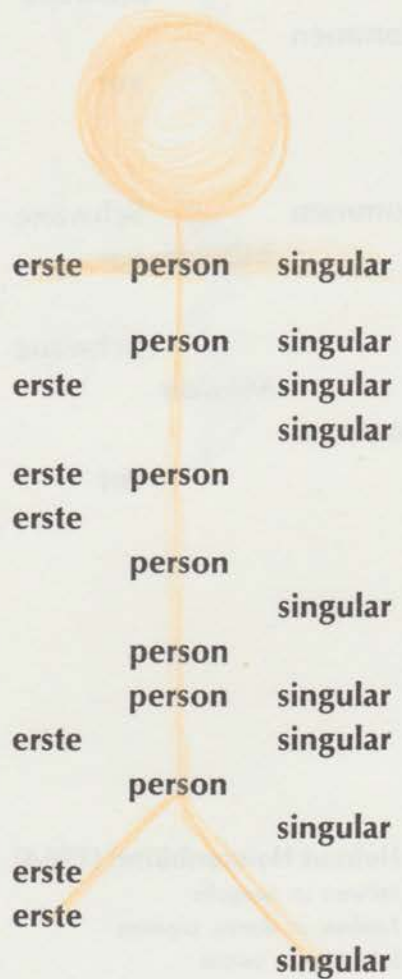
w o o d

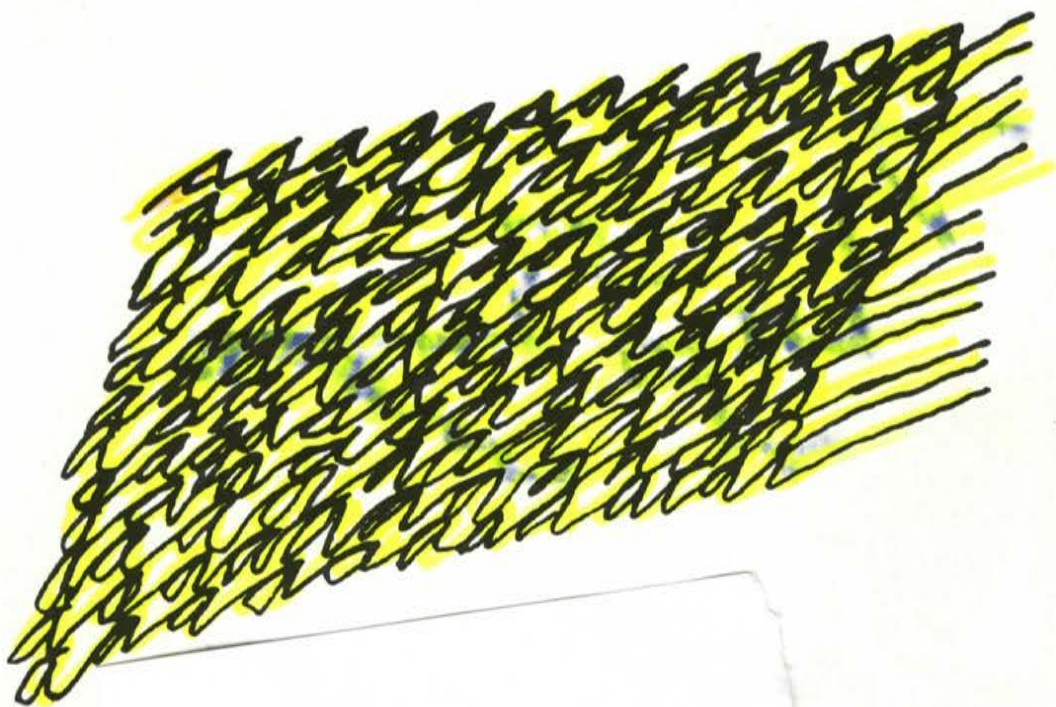


Carlo Belloli (1948)

The poems in *favole visuali*
visual constructions that were

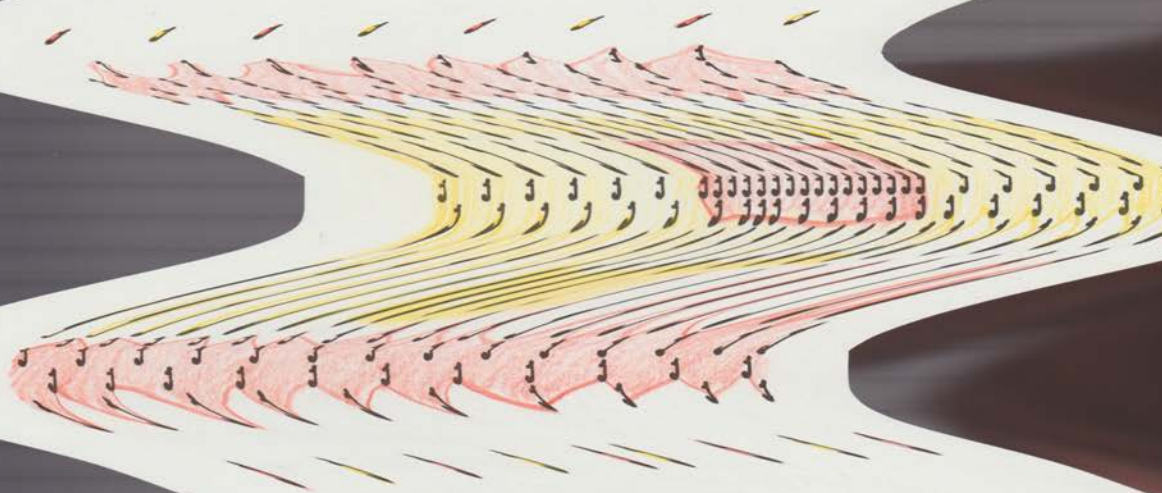
Helmut Heissenbüttel (195?)





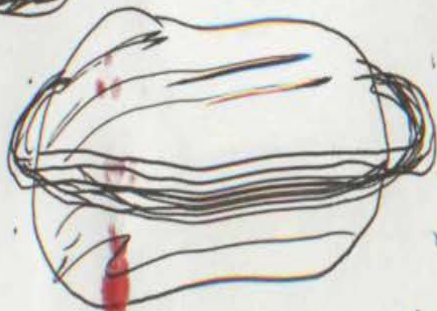
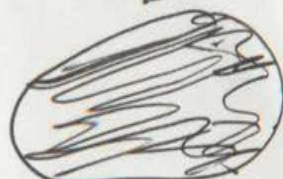
Carl Fredrik Reuterswärd, "The Poem A" (1954)

THE SINGING SCHOOL



Handwritten text, likely a signature or title, located at the bottom of the page.

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



POE M

de s
sold
de s
salg
de s
sova
de s
sug
de s
son
san
de
.
on
on
ma
ma
en
ga

ol a sal
ado
al a sal
gado
sova a sava
ado
suco a suco
gado
e sono a sono
onado
angrado
de sangue e sangue

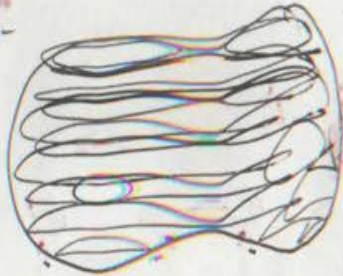
onde mál este moagem
onde engrasa este engrasagem
moenda hansen moenda
moagem hansen moenda

from s
solder
from s
saline
from
stunn
from
sucke
from
slum
sang
from

sun to solar
r
salt to salty
e
stick to stone
ned
n sap to sugar
ked
m sleep to slip
mped
anguined
om seep to steep

wher
wher
grinc
grinc
gear
gang

where does this grinding grind
where does this gear engage
where does this grinding
grindstone
grinding
gearchange
wrenchengage



Handwritten musical notation on a page with a wavy, distorted background. The notation includes various notes, stems, and clefs, appearing as if they are being warped or bent by the underlying pattern. The text is written in a cursive, handwritten style, and the overall appearance is that of a musical score that has been subjected to a visual distortion effect. The notes and stems are scattered across the page, following the contours of the wavy lines. The background consists of a series of irregular, wavy black lines that create a sense of movement and distortion. The overall effect is a complex interplay of music and visual art.

chaffinch
chaffinchaffinch
chaffinchaffinchaffinch
chaffinchaffinchaffinch
chaffinchaffinch

chaffinch
chaffie
chaffie

chye chaffiechaffie
chye chaffiechaffie
chye chaffie
chaffiechaffiechaffie
chaffiechaffiechaffie
chaffiechaffie
chaffiechaffie
chaffiechaffie

shillyshelly
shilfyshilfyshellyshilly
shilfyshillyshilly
shilfyshellyshelly
shilfyshelfyshelly
shellyfaw
shielyshellyfaw

shilfy shielyshilly
shilfyshelfy shielychaffie
shilfyshelfy chaffiechaffie
chaffiechaffie
shilfyshilfyshilfyshelfyshelfy
chaffieshilfyshilfyshelfyshelfyshelfyshelfy
chaffieshilfyshilfyshelfyshelfyshelfyshelfyshelfy
shilfyshilfyshilfyshelfy shelfyshelfy
shilfy shilfy
shilfy
shilfyshelfy

brichtie

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

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

JAIL BREAK

Emmett Williams & (re) Septem 63, April & August

Tear now jail	all.	All jail	own tear.	s tear	down all
Tear all now	jails.	All now	own jails.	s tear	down now
Tear now all	down.	All jail	own tear.	s down	now all t
Tear jails now	own.	All now	own tear.	s now	tear down
Tear jails now	all.	All now	own jails.	s now	tear all d
Tear now jail	own.	All jail	own tear.	s tear	now down
Tear now down	jails.	All tear	own jails.	s tear	now all d
Tear all down	own.	All jail	own tear.	s all	tear now d
Tear jails down	own.	All down	own jails.	s tear	all now d
Tear jails all	own.	All tear	own jails.	s all	tear down
Tear all jail	own.	All tear	own down.	s all	tear down
Tear jails all	own.	All now	own jails.	s now	down all t
Tear jails down	all.	All down	own jails.	s down	all down n
Tear down now	jails.	All down	own jails.	s down	all tear n
Tear now all	jails.	All down	own jails.	s down	now tear
Tear down now	all.	All down	own tear.	s now	all tear d
Tear now down	all.	All down	own tear.	s down	tear all n
Tear down all	own.	All tear	own down.	s now	all down t
Tear down jail	own.	All now	own jails.	s down	tear now a
Tear all jail	own.	All tear	own jails.	s all	now tear d
Tear all now	own.	All jails	own down.	s down	all now te
Tear all down	s.	All now	own tear.	s all	now down t
Tear down jail	s.	All jails	own down.	s now	down tear a
Tear down all	s.	All tear	own jails.	s all	down now t

PEOPLE: five who speak other & all environment. They modify how they speak. They provide together, let pulses determine how precise conductor & 5 s MATERIALS: 120 small board (8 to 28 inches for Way 10 envelope cards with room for

listed closely to each let that they hear not they must be able to im the flow & their own im May 2 needs a pre- follow them accurately equal squares of poster paint/ink, pen/brush large enough to hold 24 & insertion of cards.

SEPARATION: Type p and size of sign o or shapes most vis square signs, each 1 1/2 x 2 1/2 envelope 35 words texts to PERFORMANCE: Way 1: Fall in the ord says a card, liste present until he &

es on cards. Experim handle; size, colors, performance situation. of the 5 words on it each sign back & put the sign's word in ers link up, holding DOWN ALL JAILS NOW to other speakers & on are ready, then s

Down tear now
Down now tear
Down tear all
Down all now t
Down jails tear
Down jails all
Down now all j
Down all jails
Down all tear n
Down jails now
Down now jails
Down jails now
Down tear all n
Down now jails
Down now tear a
Down jails tear
Down all tear j
Down tear jails
Down all jails t
Down tear now a
Down all now j
Down jails all n
Down now all tea

the words as making good s ness & voice. He puts the envelope & draw til he's read ends after la May 2: Lined ers face cond the 120 cards ing in turn, order, to each says the word the others so sense tho said long intense all 120 persu May 2 perform Reading, Living 1963) by Judd nell, Paul J conducted by J formed in rain SSR jailing o 1966: WIN, 11, Blackburn, Ro the Rt. Revd

ed sentence beed, lud- n are free. e empty en- s &c., sun- d once. It r finishes. ove, speak o shuttles one, point- emutation's beaver who ing it with ence makes Way 2 needs ; ends when are read. all Repts' e, 9 Sept. e, Tom spr & 2 others, l 1st ter- ng against s, 30 April by Ed, by Ann, F. Itan.

l down tear jai
own all tear jai
own down jails a
jails all down te
jails all tear do
jails tear down a
own jails all te
tear jails do
tear down jai
own all jails te
jails down all te
own down all jai
own all down jai
own down jails te
own jails down a
jails down tear a
own tear all jai
own all jails do
jails down te
own jails all do
jails tear all do
own tear jails a
own jails tear a
jails tear do

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

sustenance / What / and / do // them
 / verses /
 / man / bullock,
 of twenty / once / children
 hands, / we / came and / crave

the / weight threescore / not the
 upon / that

Shechem / give /
 / them / he / / his against
 / what / Jephthah, cities / does

/ + // + // / not children

teach thee?

ten the / our /

/ I / said for eater But / when /

/ we / done to and

in pray / reasons, / I /

they this

thing the Ephraim,

man / road / young / one / unto

thing now up / but / Israel

/ people in men of / another

we / we

/ + // + // /

/ to / unto / word / man

prayed / with / their / border?



lovers

here
are
the
without
only
the bodies

parents

sisterone
abovei

moaningother
belowshe

andheartboth

doublewideinfantone(always
semen(seed)inwomb

heshe

thisthat

inoneinhumeintother

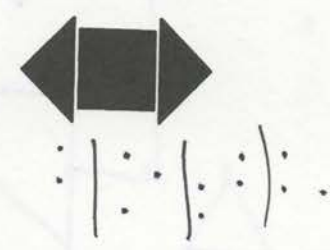
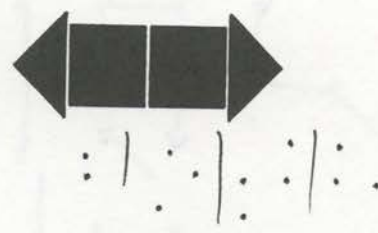
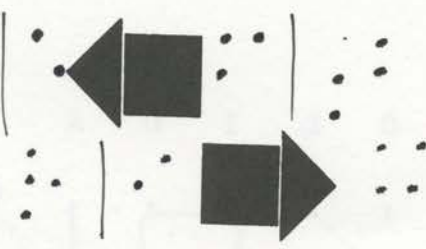
Ian Hamilton Finlay (1966)

"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.



BRaille



chave léxica
lexical key



jolly merry
 holly berry
 jolly berry
 merry holly
 happy jolly
 jolly jelly
 jelly belly
 belly merry
 holly heppy
 jolly Molly
 marry Jerry
 merry Harry
 hoppy Barry
 heppy Jarry
 boppy heppy
 berry jorxy
 jorxy jolly
 moppy jelly
 Molly merry
 Jerry jolly
 belly boppy
 jorxy hoppy
 holly moppy
 Barry merry
 Jarry happy
 happy boppy
 boppy jolly
 jolly merry
 merry merry
 merry merry
 merry Chris
 am merry as a
 Chris merry
 as MERRY CHRIST
 Yuletide MUM



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 rele-
 vant though wrong. 'Jerry' is a Scots word for a kind of earthenware marble used
 in children's games." (E.M.)

Carlo Ballati (1948)

time

F

F

F



F

F

secondo tempo

primo tempo

tempo

T

T

T

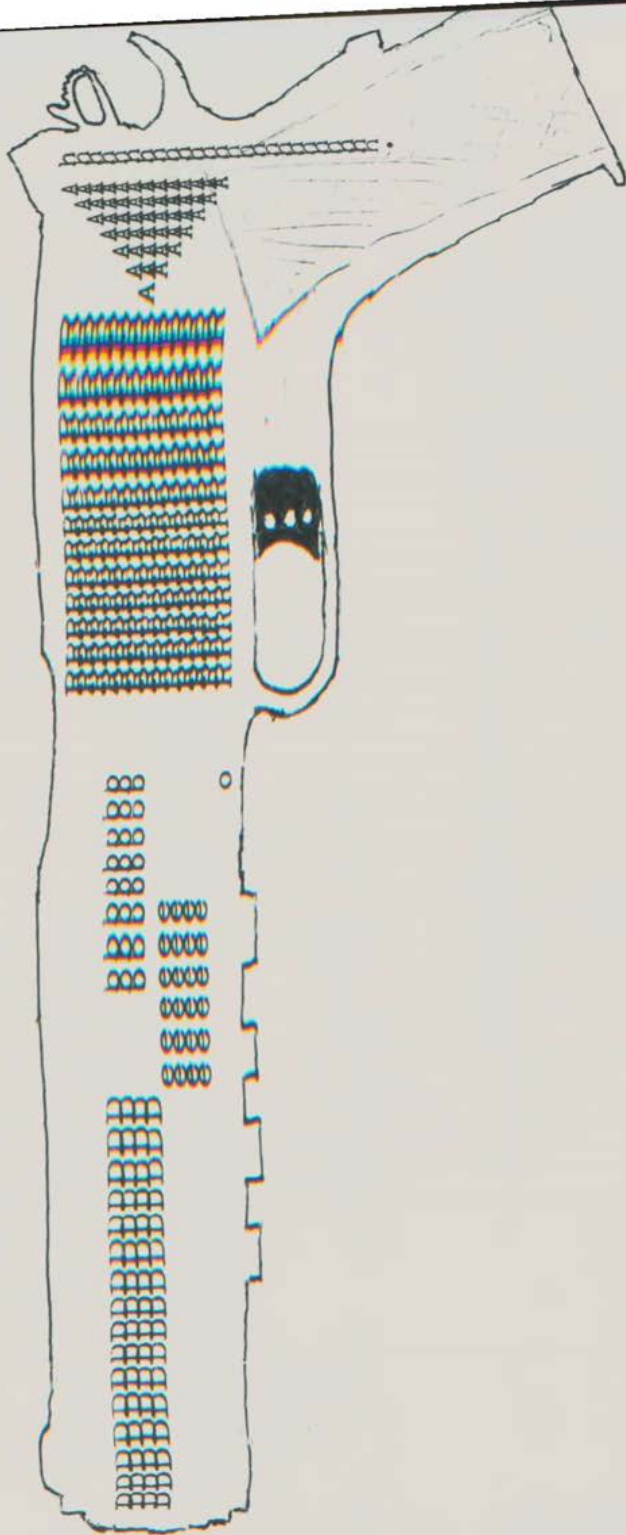
T

T

T

T

T



Cavan McCarthy "Poem for Deborah" (1965)

st. eepleS

hen Bann, "Landscape
this poem with Ian Hamil.
"Ian Hamilton Finlay."

ngdonshire" (1966)
of Holland" and Aram

mini and zimmerman
to a spiritual ideal
the simple humor
ia Reichart, intrc
ition Hansjörg M

the dedication of the
ment; the second
ann (room man).
Canada united

B i k i n i
S u s
H a l t e g e h a l t e
a l t e

Paul de Vree (1963)

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

B = symbol of the breasts

Bikini = the situation, the seduction, the temptation

H = (in Flemish) buste houder = brassiere

bushalte = bus stop

kus halte = stop for kissing

buste halte = come to a standstill when seeing the breasts

kúsgehalte = the more beautiful the breasts, the more desire is provoked

excitement

te-ge(n) = close(y)

te = on the spot



Ox-Eye Daisy

MOON

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

ults

results

results

results

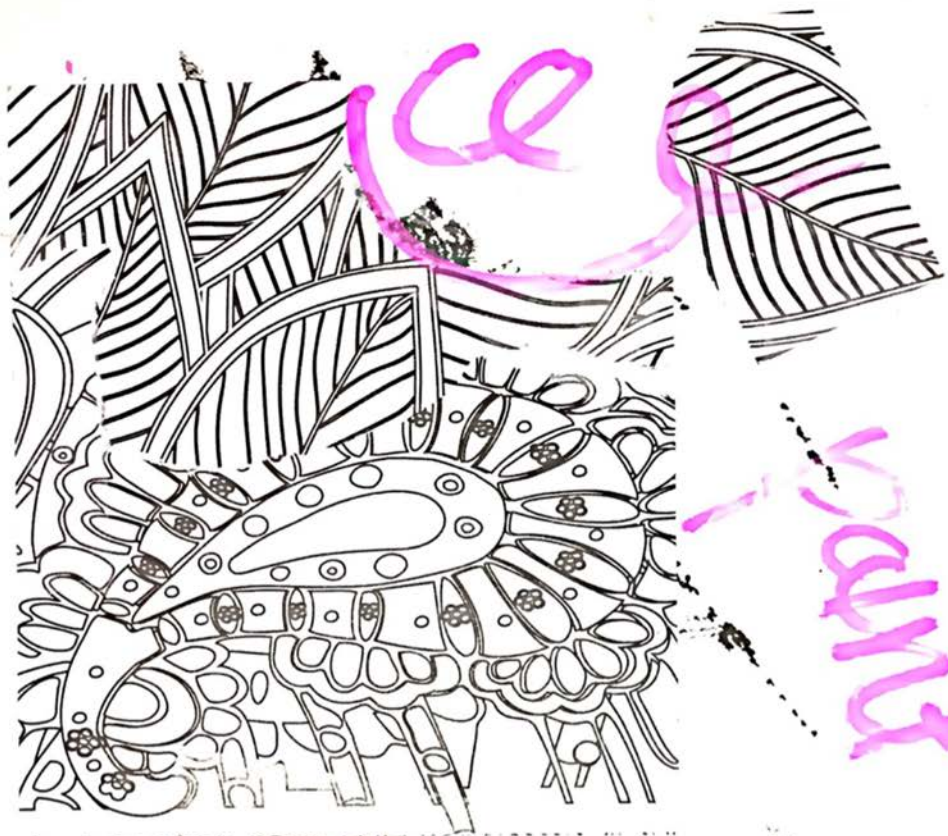
results

results

results

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.



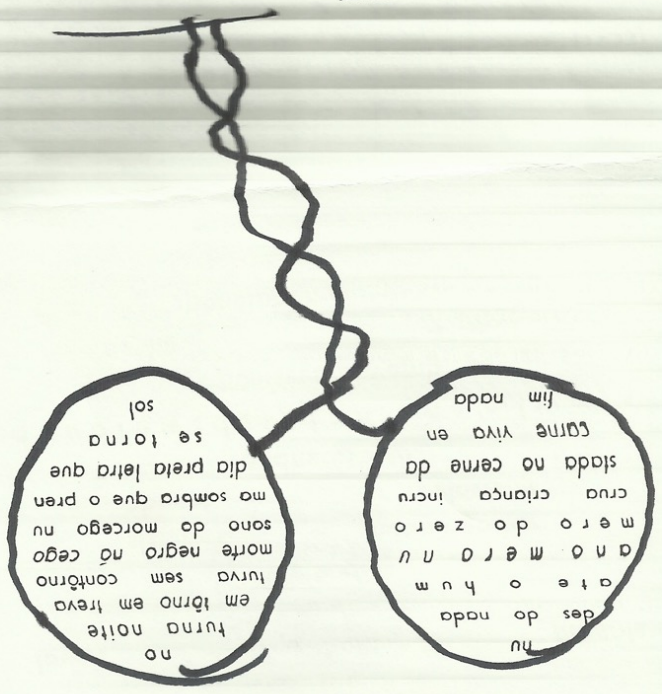
Carlfriedrich Claus, "Verbal

Threshold"

(1962-63)
 This reproduction shows a phase of the original work, consisting of three transparent sheets, worked on front and back, and a fourth with ... nucleus" of the poem.
 On facing page, another phase.

- Fischelholz

Augusto de Campos (1951)
 "A genesis poem - a kind of generative and the generation of the poem. (The egg and the uterus: elementary forms of birth in process. Greek technopoeia's re-
 visited with a concrete sensibility for synthesis. Haroldo de Campos)"



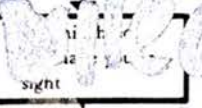
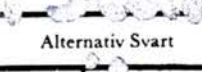
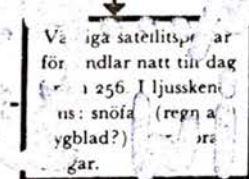
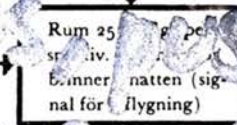
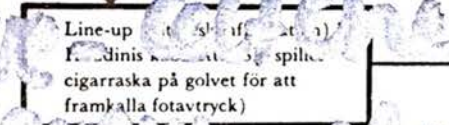
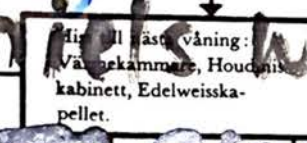
lib / onde se esconde / larva / entre / quando / os seios são / dedos /

ovel / novo no velho / o novo e velho / no olho dos olhos / infante / feito feito / dentro do / centro /

The meanest kind of howling
and howling... office buildings
... Flaps.

Malignant and conspiratorial
spaniels well trained to
carry and fetch... Infill
slave... pushers
of... scarr'ed
outsider...
gaudy...
gold chains made from
the peoples... and

hartofts...
-Walt Whitman



Tors Ekbom (1966)

Ekbom, whose last novel was structured with a green game matrix, elaborated by computer, in two opposing parts, a floor plan in a corner of a room, so rowed from cybernetics in his work in progress, which is represented above.



mountain
mist
butterfly

mountain
butterfly
mist

mountain
mist
butterfly

Eugen Gomringer (1955)

on
ona
on
ona
on a ona
on a ona
onaona
onaona onaona
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onaonaonaonaonaonaonaona
onaonaonaonaonaonaonaona
onaonaonaonaonaonaonaona
ono

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

on = he

a = and

ona = she

ono = it

baum
bim

baum
bim

baum
bim

bim

Friedrich Achleitner (195?)

"baum-bim is a confrontation of the words *baum* (tree) and *bim*, which is used in German with *bam*: *bim-bam* is for children a synonym for a bell or the ringing of a bell, a sound-painting word. In this constellation the word is used in two ways:

1) *baum* = *baum*

2) *baum* = *bam*

so that we get a tension between the two meanings." (F.A.)

Vagn Steen (1965)

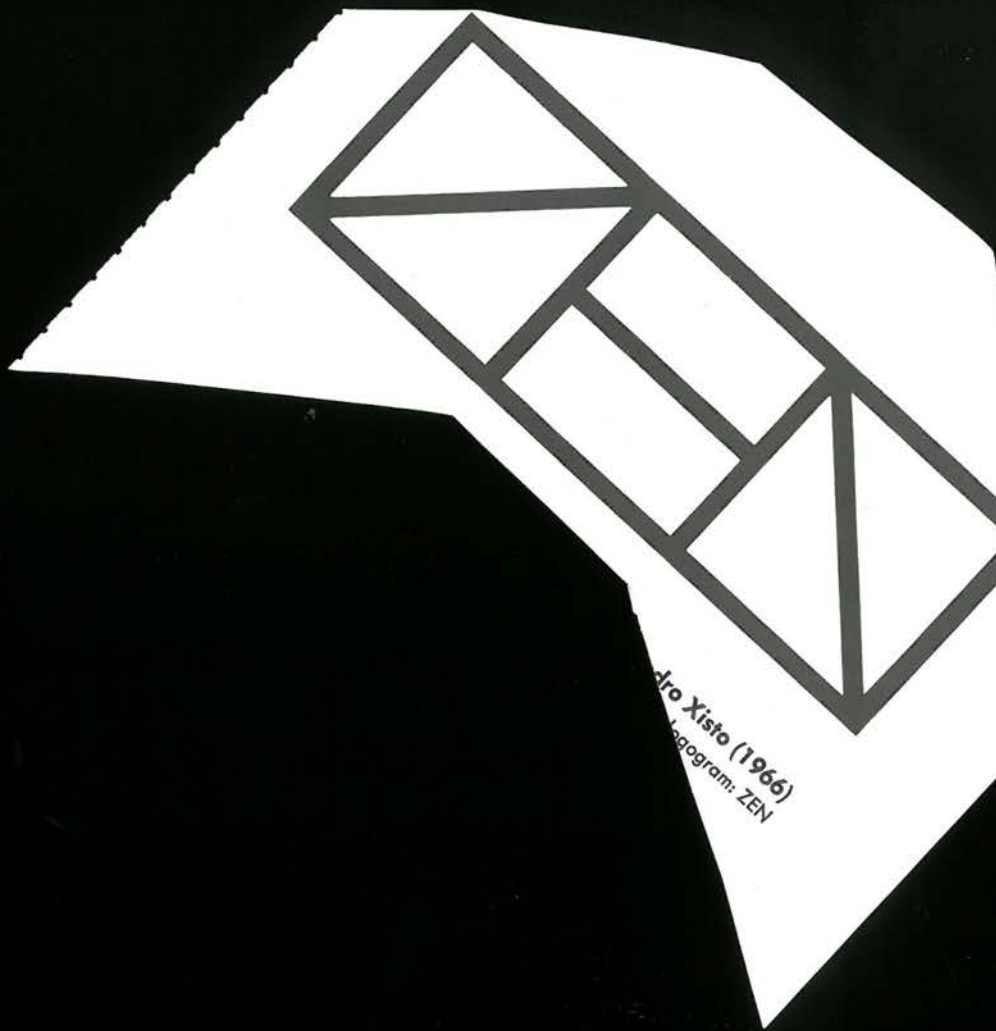
I
P
OI
OP
TOI
TOP
STOI
STOP
STOPI
STOPP



i m m e r m a n n d o m i n i
 m m e r m a n n d o m i n i
 m e r m a n n d o m i n i k
 e r m a n n d o m i n i k u
 r m a n n d o m i n i k u s
 m a n n d o m i n i k u s
 m a n n d o m i n i k u s z
 a n n d o m i n i k u s z i
 n n d o m i n i k u s z i m
 n d o m i n i k u s z i m m e
 d o m i n i k u s z i m m e r
 d o m i n i k u s z i m m e r
 d o m i n i k u s z i m m e r m
 o m i n i k u s z i m m e r m a
 m i n i k u s z i m m e r m a n
 i n i k u s z i m m e r m a n n
 n i k u s z i m m e r m a n n
 i k u s z i m m e r m a n n d

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*



Andro Xisto (1966)
Diagram: ZEN

מונסב

kind hund
kind hund

kind
kind

kind hund
kind hund

kind hund

השאלה אינה עומלת על דמיון

... become the reader of a book of fairy and romance

... in a sense, the equivalent of it

... as random or a careless reader

the word - made for - by a career -

... comes a collaborator and, in a sense, the complete of the

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

m i d t
m i d t
m i d t
m i d t
m i d t

Who keeps your name
Who tells your story

You have
No
CON
TROL

máscara ouro?
máscara fásca.
máscara prata?
máscara preta.
máscara iris?
máscara relés.
máscara anil?
máscara vil.
máscara azul?
máscara máscara.
máscara branca?
poesia pouca.

o azul é puro?
o azul é pus
de barriga vazia,
o verde é vivo?
o verde é vírus
de barriga vazia
o amarelo é belo
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

have
hu
no
no
no
CONTROL

poesia em tempo de fome
fome em tempo de poesia
poesia em lugar do homem
pronome em lugar do nome
homem em lugar de poesia
nome em lugar do pronome
põesia de dar o nome
nomear é dar o nome
nomeio o nome
nomeio o homem
no meio a fome
nomeio a fome

PROEM Who

WHO TELLS YOUR STORY?

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 files.
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

WHO TELLS YOUR STORY?

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 pronoun
poetry of giving the name
naming is giving the noun

WHO TELLS YOUR STORY?

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

Who lives who dies
you tells
story?

you
HAVE
No
CONTROL

you
HAVE
No
CONTROL

Who keeps your name?

Who keeps your name?

Who lives who dies

Who tells your story?

menschenskind mankind
menschenkind makind
menschekind akind
menschkind kind
mensckind mkind
menskind mekind
menkind menkin
mekind men
mkind
kind
mkind
ma



Reinhard Döhl (1966)

menschenskind = man alive!

menschenkind = mankind

skaglum
hackbraut
griffel
grootpot
potter
squint

kieloog
rjothe
lobb
burr
filburr
muuskarp
pillock

maugster
seekrey
benwahl
kilpo
duunkilp
rip

H. C. Artmann (1954)

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

re e
aus geon
die drosse

mei
1ro



hguah laugh
s lover love is a
a si evol love is a
bit
tid a si evol love is a bitter
timmer mist
timmer mist
a bitter mystery
a bitter mystery
a bitter mist
a bitter
tid a si evol love is a bit
a si evol love is a
s lover love is a
hguah laugh

Reinhard Döhl (1965)
Typographically rendered by Hansjörg Mayer.



hguah laugh
s lover love is a
a si evol love is a
bit
tid a si evol love is a bitter
timmer mist
timmer mist
a bitter mystery
a bitter mystery
a bitter mist
a bitter
tid a si evol love is a bit
a si evol love is a
s lover love is a
hguah laugh



Reinhard Döhl (1965)

Pattern poem with an elusive intruder.

Sleep

like a log

lie

sleep

to sleep

lie

like a rug

sleep

to lie

to sleep

walk

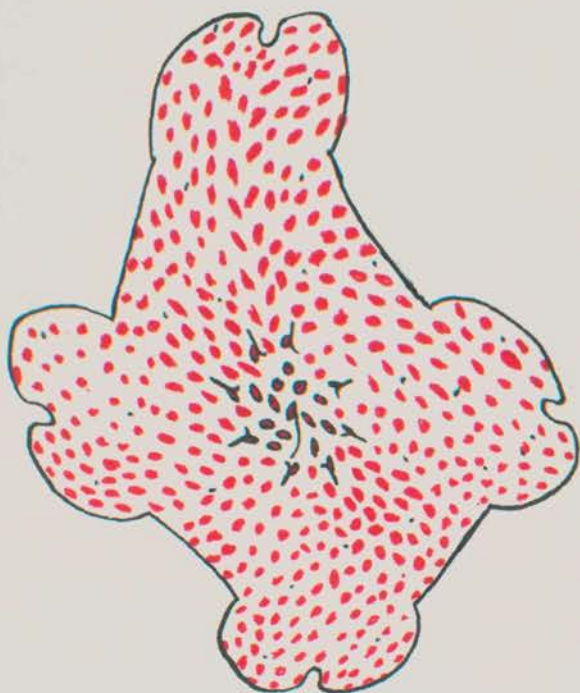
to sleep

sleep

sleep

to sleep

Larry Freifeld (1966)



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.)



**Carlfriedrich Claus, "Allegorical Essay: for Werner Schmidt"
(1965)**

Front-side view.

On facing page, a detail, full scale.



Edwin Morgan, "Seven Headlines" (1966)

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

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

ol e m d
 sol o de
 sol o r
 o n der
 b ol n d
 n n d
 n n d
) et t er

 a r so n der

 f r b ol t n
 a r b o m
 f b lu e
 f bs lu e ent
 f o od
 f b u n d
 ut te ou n d r
 f er ment
 i re a so n
 f te a m
 f e e d
 a t l modern
 f et n ode
 f o t er
 absolu t e
 m odern
 men
 il faut être absolument moderne

as, "the ear's pavilion" (1956)
by the author of poem on facing page.

edging

ge
aureola
aura

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

man in maze
so
sou

from nothing
ness nipples

Edgard Braga (1963)

sim = yes

não = no

um = a

✓	✓	não	não
sim	sim	sim	sim
não	não	não	não
? um	sim	sim	sim
? um	sim	sim	sim
não	não	sim	sim
sim	não	não	não
	? um	sim	não
	? um	não	sim
	? um	sim	sim
		? um	não
		sim	

like	attracts	like
jako	Prítahuje	jako
like	attracts	like
soort	zoekt	soort
like	attracts	like
semblable	attire le	semblable
like	attracts	like
soos	loR	soos
like	attracts	like
eins	og ladar	eins
like	attracts	like
seperti	menarik	seperti
like	attracts	like
Crusta	atrave	Como
like	attracts	like
ríte	vata	ríte
like	attracts	like
tebyg	yn dennu	debyg
like	attracts	like
Rama	huvutia	Rama
like	attracts	like
Podobne	Przywiaga	Podobne
like	attracts	like
Crili	sekiyor	
like	attracts	like

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.)

sagt

sagt som sagt

som sagt som sagt

som sagt sagt

sagt

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

o organismo quer per

o organismo quer

o organismo que

o organismo q

o Organi

Décio Pignatari, 'organismo' (1960)

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

o organismo quer perdurar = the

o organismo quer res

Friedrich ACHLEITNER: Born 1930 in Schalchen,
Upper Austria. Studied at the Academy of
Fine Arts in Vienna (1950-53). Graduate of
the Clemens Holzmeister School of Architecture

Achleitner and Gerhard Rühm; and Hans Praj-
for the theater and television. He lives in
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(1953). Has taught history of architecture at
the Academy of Fine Arts since 1963. A co-
ordinator of the architecture department at
the Clemens Holzmeister School of Architecture

Ronaldo AZEREDO: Born 1937 in Rio de Ja-
neiro. Since he joined the Noigandres Group
he has been the mainstay of the group's
work.

(1963) Has taught history of architecture at
the Clemens Holzmeister School of Architecture

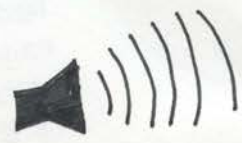
Ronaldo AZEREDO: Born 1937 in Rio de Ja-
neiro. Since he joined the Noigandres Group
he has been the mainstay of the group's
work.

me
tempo
tempo
tempo

tempo
tempo
tempo

tempo
tempo
tempo

tempo
tempo
tempo



tempo
tempo
tempo

turn it down!!



please turn it down

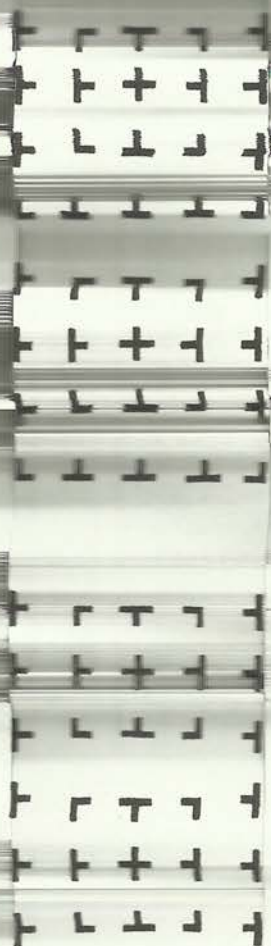
it's too

ediam

tempo? turn it

Franco Verdi, from tempo (1966)

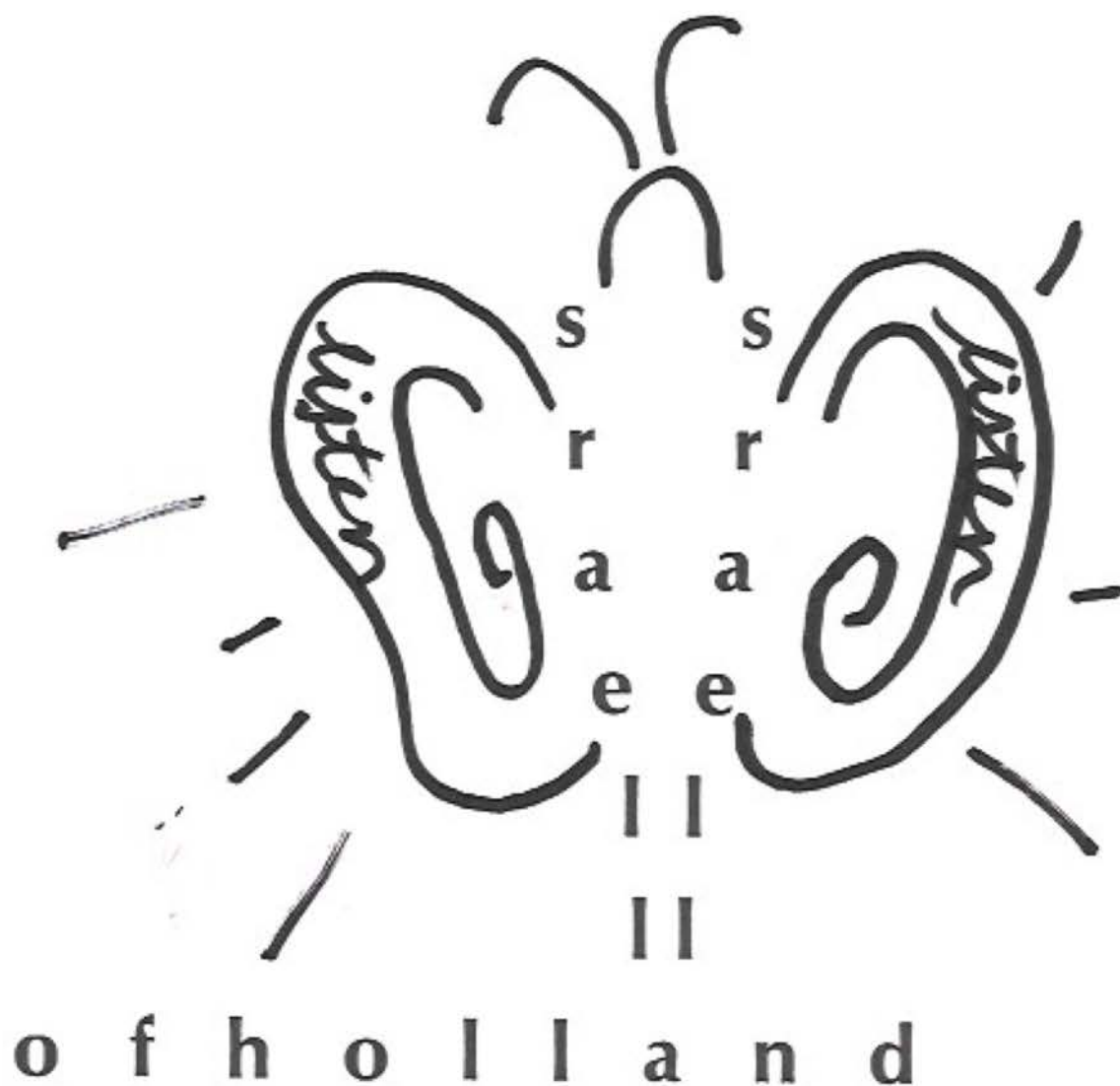
Verdi's rhythmical variations on a theme, with their often unutterable from traditional orthography, invite comparison with the scores of many composers who have abandoned the "writing" of music. The 16 original variations are each 4½ x 6½ inches.



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.*



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.)

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



y
ya
yar
yari
yarim
yari
yar
ya
y
m
im
rim
arim
yarim
arim
rim
im
m

y
ya
yar
yari
yarım
yari
yar
ya
y
m
mı
mır
mira
mıray
mira
mır
mı
m

y
ya
yar
yari
yarım
yari
yar
ya
y
m
im
rim
arim
yarım
arim
rim
im
m

白
の中の白
の中の~~黄~~
の中の~~黄~~
の中の~~黄~~
の中の~~黄~~
の中の白
の中の白

shiro
nonaka no shiro
nonaka no ~~shiro~~
nonaka no ~~shiro~~
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

1992

8

10

1



carne camisa carnagem
sangragem sangria sangue

homemmoedahomemmoagem

açúcar
nesse bagoço?

almíscar
nesse sovaco?

petúnia
nesse melação?

indigo nesse buraco?

ocra
acra
osga
asco

canga cangalho cagaço
cansaço cachaço canga
carcassa cachaça gana

de mingua a mingua
de magro a magro
de morgue a morgue
de morte a morte

só moagem
osso moagem

flesh filth fury
bloodbath bleeding blood

grindstonemangrindingman

sugar
in these husks?

musk
in this armpit?

petunia
in these molasses?

indigo in this snakepit?

ochre
acid
lizard
lazar

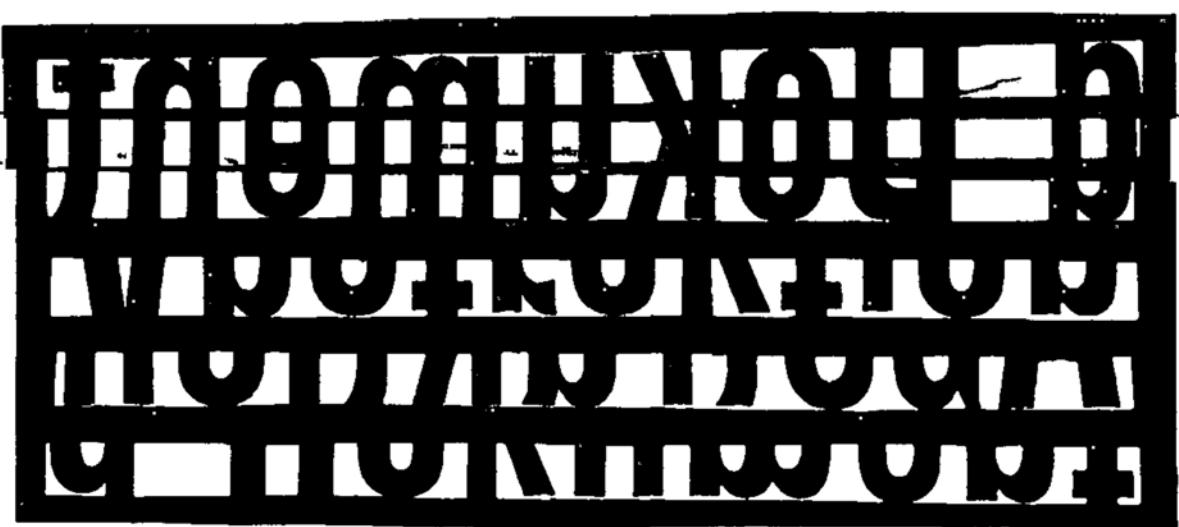
halter harness hot-seat
heaviness head-hot halter
hangdog half-tot anger

from dearth to death
from drouth to drouth
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. Hölderlin: 'Und wozu Dichter in dürftiger Zeit?' (and what is poetry for in a time of scarcity?). And Heidegger about Hölderlin: '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-



Gunther Rambow, "Schriftcollage" (1963)

sono
sola
sole
sono
sola
sola
sola
sola
sola
sola
sola
sola
sola
sola
sola
sola
sola
sola
sola

|| = not to forge
|| = to forget
|| = that I was
leicht zunäc
or cautic
that

sole
solo

sole
sole
sole
sole
sole
sole
s
s
s
s
s
solo

sole
scende
solo
sole
scende
scende
scende
scende
scende
scende
scende
scende
scende
solo

nel sole

Carlo Bel

s a n d w **ich**

denke

F ist

~~e~~**twas** mo

Night Before
christmas

Max Bense (1966)

"Cartesian concrete." (M.B.)

at
at at
at at at
em it it it
em em it it
em em em it

Sk it - - -
Sk it it - -
Sk it it it -

- - -
- - -
- - -

.
. .
. . .

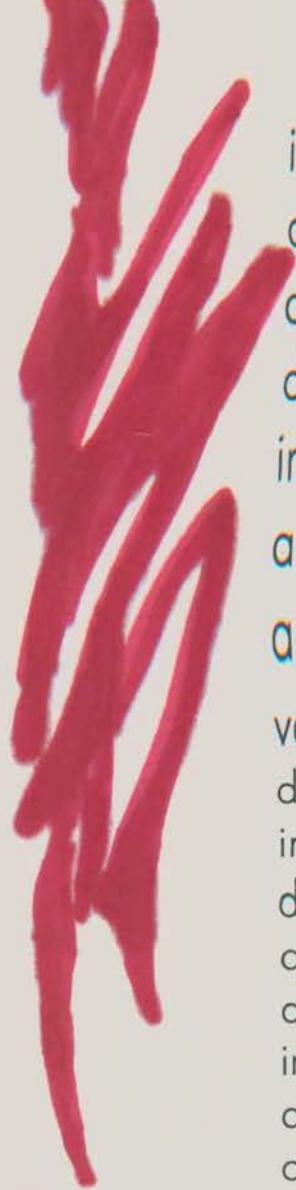
- - -
- -
-
- . . .
- - . . .
- - - . .

V . om om om
V . . om om
V . . . om
Vom it it it
Vom om it it
Vom om om it
Sk it am am am
it it am am
it it am

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

Bob Cobbing (1965)

"Bob Cobbing's poem was originally conceived in a column with all the g's 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 Reichart, in introduction to **concrete poetry britain canada united states**)



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

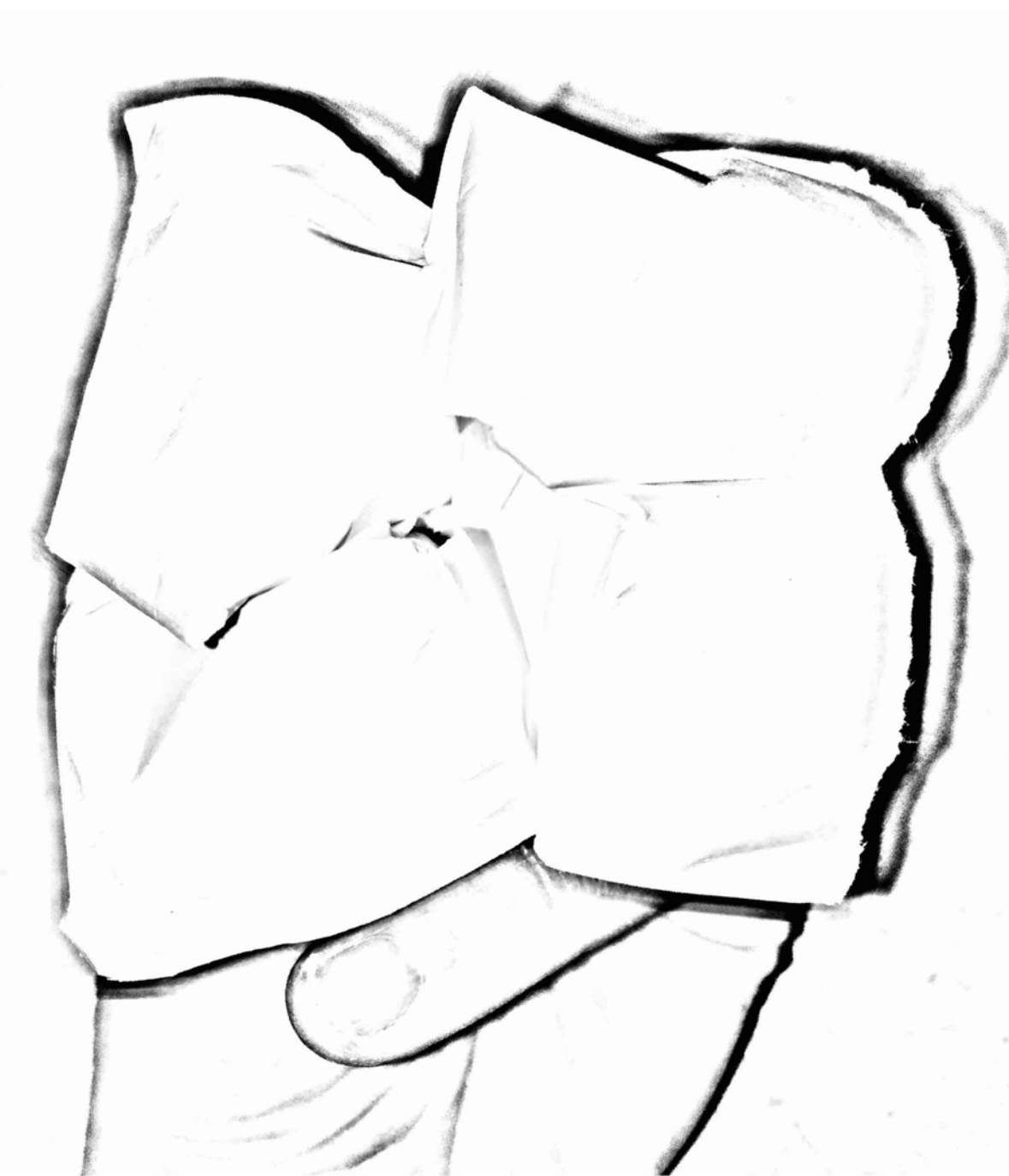
des wahnsinns = of madness

aus geometrischen fontänen = from geometrical fountains

deine = thy

zu = at

A gradual displacement of modifiers changes and expands the imagery.



rendering the legible illegible
rendering the illegible

RENDRE VISITER
to visit (a relative)

RENDRE GORSE:
to repay unfairly
gotten gains

RENDRE COMPTE:
to realize

REALIZE
REAL EYES :
REAL LIES

rendre legible

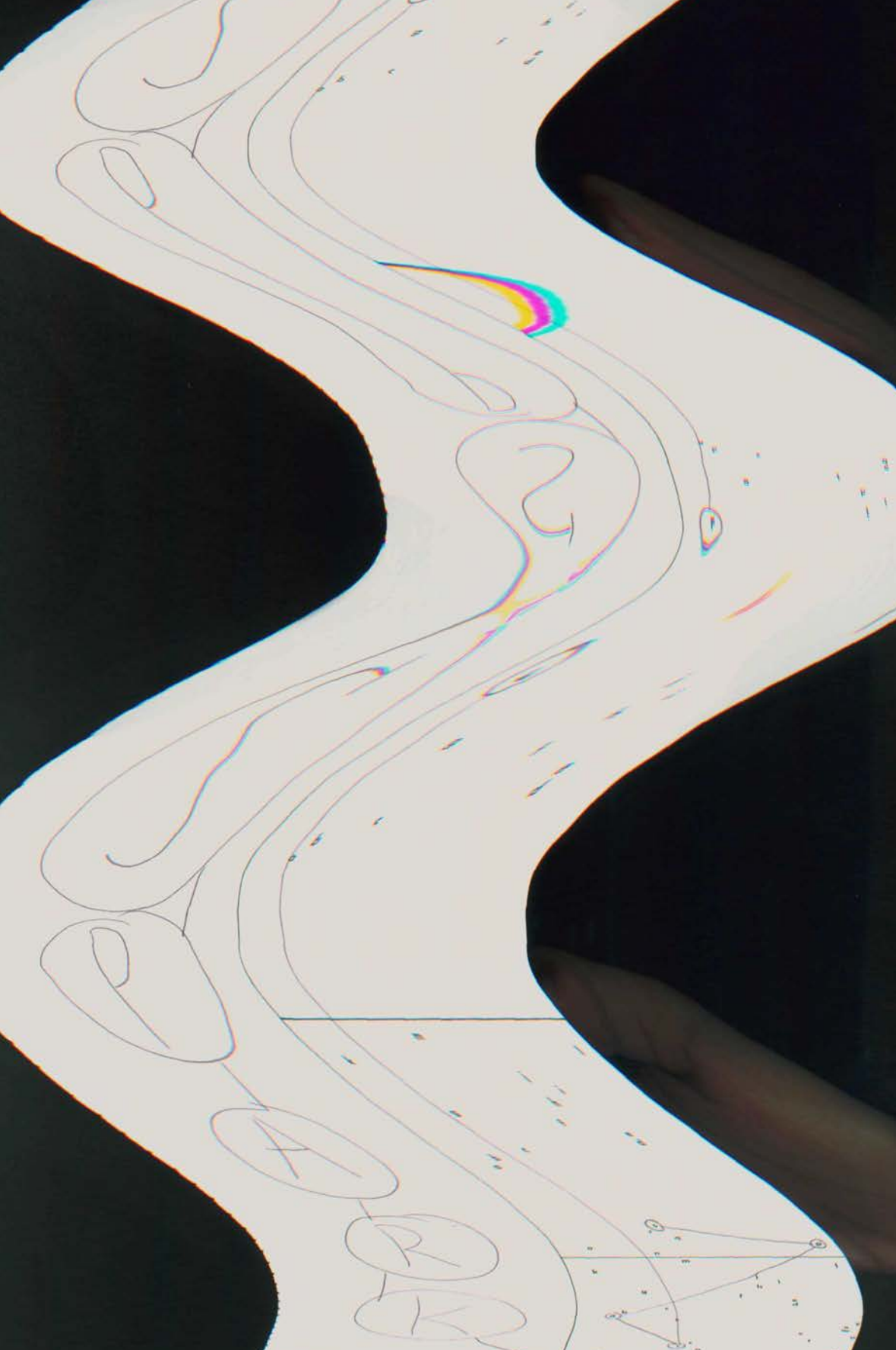
RENDRE: to make

RENDRE HEUREUSE:
to make happy

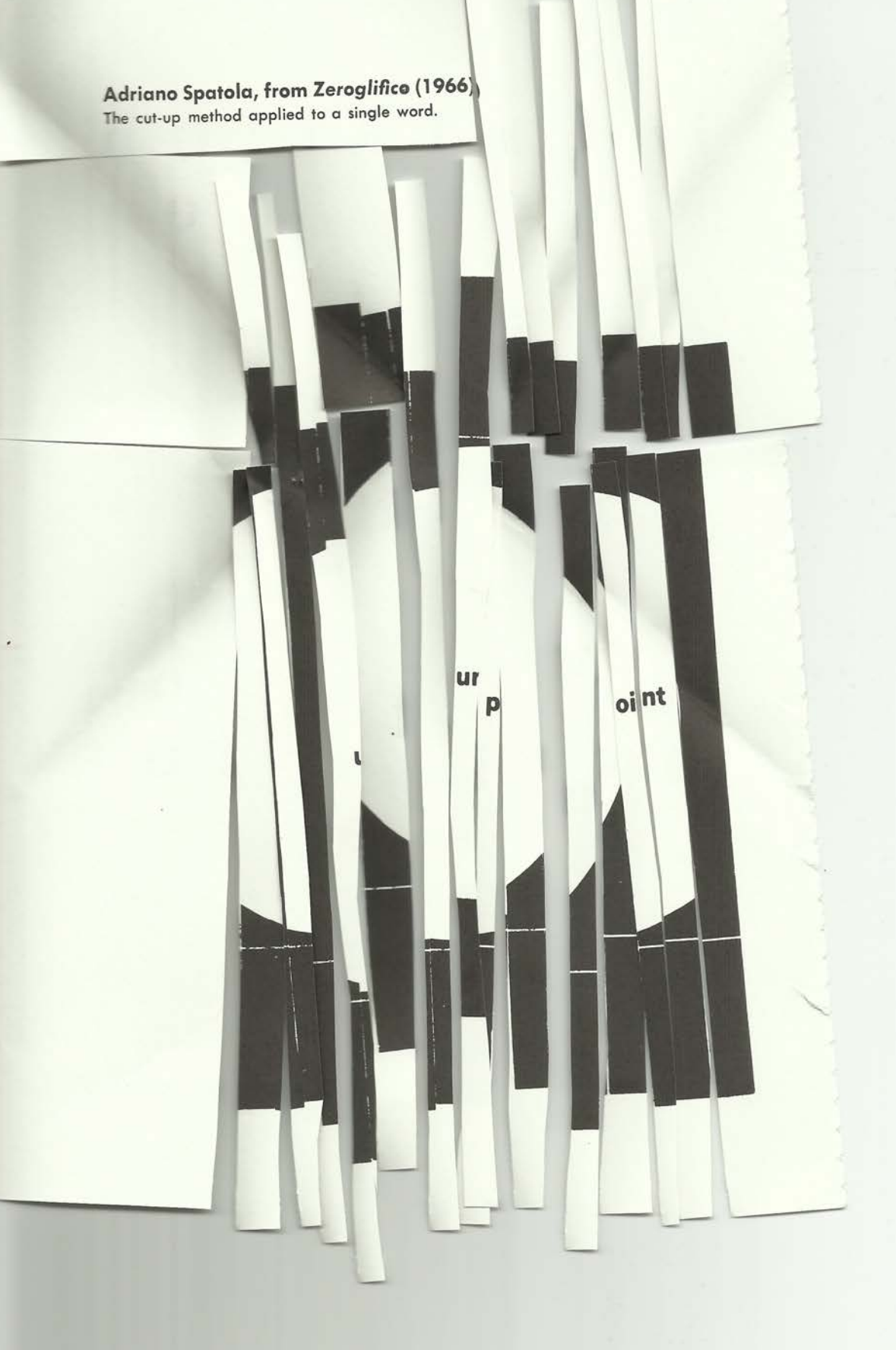
RENDRE GLOIRE
glorify

Claus Bremer (1963)

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



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



Haroldo de Campos (1958)
cristal = crystal
fome = hunger
forma = form
de = of
"An

Crystallography -
Crystal as the

cristal
cristal
cristal
fome

cristal
forma de fome

forma
cristal
cristal
cristal

Crystallography -
Crystal as the
forma de fome
cristal
cristal
cristal

Haroldo de Campos (1958)
cristal = crystal
fome = hunger
forma = form
de = of
"An essay of poetic crystallography. The
as a kind of hunger. Crystal as the ideog

Eugen C...

