CONCRETE POETRY: A WORLD VIEW

FROM SHADOWS and SYMBOLS to the TRUTH
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Augusto de Campos, Brazil/*Brasil*
From *Poetamenos (Poet-Minus)* 1953.
De Poetamenos, *1953*.

Translation Augusto de Campos, Marco Guimarães and M. E. S.

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CONCRETE POETRY: A WORLD VIEW

Edited and with an Introduction
by Mary Ellen Solt

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A WORLD LOOK AT CONCRETE POETRY

Mary Ellen Solt

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The term "concrete poetry" is now being used to refer to a variety of innovations and experiments following World War II which are revolutionizing the art of the poem on a global scale and enlarging its possibilities for expression and communication. There are now so many kinds of experimental poetry being labelled "concrete" that it is difficult to say what the word means. In an article in THE LUGANO REVIEW (1966), the English critic Mike Weaver, who organized The First International Exhibition of Concrete and Kinetic Poetry in Cambridge in 1964, distinguishes three types of concrete poetry: visual (or optic), phonetic (or sound) and kinetic (moving in a visual succession). And he sees individual poems within these three classifications as related to either the constructivist or the expressionist tradition in art. The constructivist poem results from an arrangement of materials according to a scheme or system set up by the poet which must be adhered to on its own terms (permutational poems). In the expressionist poem the poet arranges his material according to an intuitive structure.[1] Weaver's definitions and classifications are most clarifying when applied generally; but when we are confronted with the particular text or poem, we often find that it is both visual and phonetic, or that it is expressionistic as well as constructivist. It is easier to classify the kinetic poem because it incorporates movement, usually a succession of pages; but it is essentially a visual poem, and its words are, of course, made up of sounds. We need only to look at Emmett Williams' kinetic book SWEETHEARTS (Figure 122) to see that it is possible to incorporate everything we have said about concrete poetry in this paragraph in one poem. Often concrete poems can only be classified in terms of their predominating characteristics.

The situation is such that the poets themselves are often reluctant to make the unqualified statement: "I am a concrete poet." In most cases they will say: "It depends upon what you mean by 'concrete'." The poets presented in this selection will for the most part accept the label "concrete" in its broad definition, very few in its narrow. Usually they prefer to find another name for their particular experiments. Often they speak simply of visual or sound poetry.

Despite the confusion in terminology, though, there is a fundamental requirement which the various kinds of concrete poetry meet: concentration upon the physical material from which the poem or text is made. Emotions and ideas are not the physical materials of poetry. If the artist were not a poet he might be moved by the same emotions and ideas to make a painting (if he were a painter), a piece of sculpture (if he were a sculptor), a musical composition (if he were a composer). Generally speaking the material of the concrete poem is language: words reduced to their elements of letters (to see) syllables (to hear). Some concrete poets stay with whole words. Others find fragments of letters or individual speech sounds more suited to their needs. The essential is *reduced language*. The degree of reduction varies from poet to poet, from poem to poem. In some cases non-linguistic material is used in place of language, in the plastic poems of Kitasono Katué, (Figure 65) for instance, or in the "Popcreto" of Augusto de Campos (Figure 9), which is a Tower of Babel of eyes. But the non-linguistic objects presented function in a manner related to the semantic character of words. In addition to his preoccupation with the reduction of language, the concrete poet is concerned with establishing his linguistic materials in a new relationship to space (the page or its equivalent) and/or to time (abandoning the old linear measure). Put another way this means the concrete poet is concerned with making an object to be perceived rather than read. The visual poem is intended to be seen like a painting; the sound poem is composed to be listened to like music. Concrete poets, then, are united in their efforts to make objects or compositions of sounds from particular materials. They are disunited on the question of semantics: some insisting upon the necessity for poetry to remain within the communication area of semantics, others convinced that poetry is capable of transmitting new and other kinds of information—purely esthetic information.

But no matter where the concrete poet stands with respect to semantics, he invariably came to concrete poetry holding the conviction that the old grammatical-syntactical structures are no longer adequate to advanced processes of thought and communication in

our time. In other words the concrete poet seeks to relieve the poem of its centuries-old burden of ideas, symbolic reference, allusion and repetitious emotional content; of its servitude to disciplines outside itself as an object in its own right for its own sake. This, of course, asks a great deal of what used to be called the reader. He must now perceive the poem as an object and participate in the poet's act of creating it, for the concrete poem communicates first and foremost its structure.

SWITZERLAND

As the above remarks imply, we are interpreting the term "concrete" in its broader meaning in this presentation of the new experimental poetry. But in doing so we do not wish to de-emphasize the importance of its stricter definition, for what has mushroomed into a world-wide movement was founded in Europe by a single poet, Eugen Gomringer of Switzerland, who adheres to the strictist concrete practice, and almost simultaneously in Brazil by the Noigandres group—Haroldo de Campos, Décio Pignatari and Augusto de Campos—who derived their new concept of form from closest study of poets who preceded them. The Brazilians have on occasion abandoned words, but the signs or objects they have substituted function semantically. As we shall discover, other poets following World War II were beginning to make similar or related attempts. Carlo Belloli of Italy had made and exhibited "mural text-poems" (Figure 81) as early as 1944. Öyvind Fahlström of Sweden was writing concrete poems by 1952. But when Gomringer published his first "constellations" in 1953 and his first manifesto "from line to constellation" in 1954, he was not aware of the existence of other poets who shared his concerns or that Fahlström had published a "Manifest för konkret poesie" in Swedish in 1953.

Gomringer came to concrete poetry by way of concrete art and as the result of dissatisfaction with the old way of writing poems. As a student in Berne, having denied himself the security of following in the footsteps of T. S. Eliot and Gottfried Benn, as was the fashion after the war, he became aware of Arno Holz, an east Prussian poet (1863-1929) who had tried to find a natural rhythm divorced from traditional meters, and of the Symbolists, particularly Mallarmé. Holz impressed Gomringer because he assumed "the freedom to interfere with the arrangement of language, and even more so, that he concerned himself, like hardly any other German poet, with every minute particular both in the visual arrangement of script and in the organization of sound." Gomringer's own work "had reached the stage of the sonnet."[2] He continued to write sonnets until 1950 when he reached a dead end. He realized that it was necessary to make a new start, but he was unable to write much for two years.

During this time when he was a student in Berne, Gomringer was in contact with painters involved with concrete art. He had become aware of concrete art as a child in Zürich and had begun to know concrete painters as early as 1942, but he did not always understand what he saw. What became "more and more obvious" was a "discordance" between his sonnets and "the direct method of Concrete Art, which offered a solution to unequivocal problems of line, surface and color."[3] Gomringer wrote a favorable review for an exhibition of concrete painting in Berne in 1947; he saw the international exhibition of concrete art in Basel, organized by Max Bill, in 1944; and in 1944-45 he made the acquaintance of Bill, Lohse and Graeser at the Galerie des Eaux Vives in Zürich, a special gallery for concrete paintings.[4] He did not, though, as we have said, give up writing sonnets until 1950.

Luckily during the unproductive period which followed, two friends of Gomringer in Berne, Diter Rot and Marcel Wyss, both graphic artists, had arrived at approximately the same place. But they were "certain something was about to happen." From 1951 on the three friends were in close daily contact. They decided to publish a magazine to be called SPIRALE, whose contents would "embrace poetry, the plastic arts, graphics, architecture, and industrial design." Gomringer was made literary editor. "It was my task," he writes, "to find a suitable form of poetry for our magazine, or myself to devise and produce one." This was not an easy assignment considering the fact that he

had been unable to write for two years. He began by making "a lengthy investigation into the presentation of script on the page." When the first issue came out in 1953, he "wished to put forward programmatically a new type of poetry."

In 1951 Gomringer had tried to write a few poems of the kind he would later call "constellations." His first finished constellation, "avenidas" (Figure 1) was written in 1952,[5] a poem made from three nouns, the conjunction "and," and the indefinite article. Gomringer chose the name "constellations" rather than "concrete poetry" for his new kind of poem because he was thinking in terms of clusters of words coming together in response to a particular creative impulse. The concept of line requires unnecessary words to fill in the pattern. Naming "avenidas," "flores" and "mujeres" ("streets," "flowers," and "women,") they become beautiful simply because they are what they are. Comment would be superfluous and insulting. Gomringer considers the fact that he wrote his first finished constellation in Spanish to be of the utmost importance, for he was born in Bolivia and Spanish is his native tongue:

> . . . Spanish words continually came into my head. Later I often conceded to myself that it was decisive that my second start in poetry was based on Spanish. Even today this seems to me proof that it was a question of really getting to grips with language on the most basic level. . . . Concrete Poetry is quite definitely a test of character. It is comparatively easy to experiment with letters and a few arrangements of words . . . But Concrete Poetry demands a deeper foundation. It must—in my opinion—be closely bound up with the challenge of individual existence: with the individual's 'Life with Language', 'Life with Words'.[6]

A year later, in 1953, Gomringer published his first book of CONSTELLATIONS. By then he was able to make poems using only one word. He found it "wonderful" that he could "say so much with a single word" since it had been his inclination "to express all thoughts in a short form" and he had "always taken pleasure in algebraic equations."[7] Also he was beginning to use graphic space, as an element of structure (meaning). "silencio," "wind," and "o" (Figures 2, 4, 5) are spatially structured poems.

Notice that these poems can almost be read backwards. "Inversion I consider as probably my most important contribution to Concrete Poetry," Gomringer states. He arrived at this new tension possibility for the poem when he discovered that the message conveyed by the "single word did not always appear sufficient," particularly "because we have the habit of reading only in one direction, from left to right." Had he simply printed the word "wind" in the center of the page, it would simply have sat there. Arranging it spatially so that we can read the word in four directions, he is able to introduce an element of play into the "reading" of the poem that captures the nature of the wind far more truly than a longer poetic statement of many words. The letters actually seem to float as if the wind were acting upon them. (The subtlety of the typography is, of course, a contributing factor.) Inversion for Gomringer "intimates that every message, be it ever so slight, is aligned in one direction, even if it is examined in an inverted order." And he has "related this phenomenon—inversion—to one of the intellectual principles of existence"—"thesis-antithesis."[8] The principle thesis-antithesis is particularly clear in "ping pong" (Figure 3) in which we find not only inversion but a movement of alternation in the syllables of the word. The essence of the game ping pong is expressed by the word. The spatial grouping of the syllables, which resembles line breaks in more traditional poetry, is of the utmost importance. In the "o" poem we find not only remarkably achieved inversion but thesis-antithesis in the use of space: for the words are printed in the negative areas between large white o's of space.

Using words with the utmost precision, subtlety and restraint, Gomringer *achieves* the simplicity and purity of concrete art. His poems remind us of the works of Hans Arp. Arp characterized concrete art as "an elemental, natural, healthy art, which causes stars of peace, love and poetry to grow in the head and the heart."[9] And he made many constellations. But it is a mistake to assume the direct influence of Arp in Gomringer's constellations, for Gomringer states that he was acquainted only with Arp's Dada pieces when he made the first constellations and that he "always hated

Dada." Later he became acquainted with Arp. The term "constellations" he took from Mallarmé.[10] The method of composition in the constellations is constructivist. Everything comes from the material: a design (or system) organic to the word as a material object, its inherent message, and the space it occupies, which can be utilized as semantic content. In "silencio" (Figure 2), for example, the message conveyed by the word emerges from the white space in the center of the word design and to a lesser degree from the white space of the page which surrounds the poem. Few concrete poets can achieve or remain with the austerity of the pure concrete of Gomringer. But the principles of concrete art made manifest in his work underlie much of the work now being done. The ideogram ("silencio"), the spatial structure, the serial poem, the kinetic book can all be found in his works. Actually Gomringer seems to be somewhat amazed by the extent to which concrete poetry has in a little more than ten years become a movement of global proportions. And he seems to feel uneasy about the effects of certain developments:

> Today I am anxious in case Concrete Poetry is accepted purely as a separate genus of poetry. For me it is an important, perhaps the most important aspect of the poetry of our time, and it should not develop into a form of poetry set apart from the main tradition . . . since our Concrete Poetry should actually be a genuine constituent of contemporary literature and contemporary thought, it is important that it should not become merely playful, that the element of play which we advocate, should not result in a facetious kind of poetry. Concrete Poetry has nothing to do with comic strips. In my view it is fitted to make just as momentous statements about human existence in our times and about our mental attitudes, as other forms of poetry did in previous periods. It would be unfortunate if it were to become an empty entertainment for the typographer.[11]

Partly on the strength of his book, the CONSTELLATIONS of 1953, Gomringer was offered the position of secretary to Max Bill at the Hochschule für Gestaltung at Ulm in 1954. That year he also published his first manifesto: "from line to constellation."(See Manifestoes, page 67).[12] We have already discussed the concept of the constellation as a form that "encloses a group of words as if it were drawing stars together to form a cluster." What remains to be made clear is Gomringer's argument for breaking so radically with the old way of writing poems. Fundamentally it is the realization that the usages of language in poetry of the traditional type are not keeping pace with live processes of language and rapid methods of communication at work in our contemporary world. Further it is the realization that these processes of language and communication rather than constituting a threat to poetry contain within themselves the essential qualities of poetic statement: "concentration and simplification." Contemporary languages exhibit the following tendencies, according to Gomringer: a move toward "formal simplification," abbreviated statement on all levels of communication from the headline, the advertising slogan, to the scientific formula—the quick, concentrated visual message, in other words.

Gomringer's bias lies in the direction of the visual concrete poem, which we should be able to perceive "as a whole as well as in its parts." As an object the visual poem is "memorable and imprints itself upon the mind as a picture." Viewing it we are permitted to participate in the "play activity" of its linguistic elements by means of which it arrives at concrete realization. This element of "play activity" within the concrete structure, which is highly serious in the best concrete poems, Gomringer sees as psychologically beneficial to contemporary man and to "ordinary language," which will be affected by the poet's "exemplary use of the rules of the game."

Gomringer also observed in contemporary usages of language a significant move toward fewer languages and global communication. The following assertion appeared in French and German in each issue of a series of booklets KONKRETE POESIE/POESIA CONCRETA published irregularly by Gomringer beginning 1960:

> la poésie concrète, est le chapitre esthétique de la formulation linguistique universelle de notre epoque.

More and more, Gomringer observes, "thought structures . . . are decisive." The concrete poem which, as a construction of word materials contains thought, belongs to this trend. The conviction that the poem must remain within the sphere of word-sign communication permits it to play its role as a functional ob-

ject. Language "even in its most primitive usage . . . serves a spiritual use," Gomringer reminds us, "so long as it is a language of words." Conceived in this context, the concrete poem fulfills Max Bill's requirement for concrete art: "production of the esthetic object for spiritual use." And it can function organically in society again, so that the poet need no longer feel compelled to continue the self-annihilating practice of addressing himself "exclusively to other poets to experience a new view of the world and new techniques." For the content of the concrete poem is nonliterary. Basically it is a question of the poet's positive attitudes towards life and his ability to achieve enough distance from the subjective-emotional elements of his materials to permit him to arrive at a rational synthesis. Concrete poetry, then, relates "less to 'literature' and more to earlier developments in the fields of architecture, painting, sculpture, industrial design—in other words to developments whose basis is critical but positively-defined thinking." Concrete poetry is in step with the new directions in which our society is moving because it evolves from "the contemporary scientific-technical view of the world." Gomringer is confident that it "will come into its own in the synthetic-rationalistic world of tomorrow." A universal poetry: international, supranational. (See Manifestoes pages 67-68.)

Gomringer's vision of a universal poetry appears to be becoming increasingly a reality even though in most instances the concrete poets are not well-known in their own countries. The concrete poet may find himself in the strange situation of having acquired an international reputation among concrete poets and none to speak of on home territory. But the fact is that even in this rather large selection we have not been able to present all the poets working along concrete lines in each country. And new movements in additional countries are sure to have emerged before these pages reach the reader. The new movement in Holland, for instance, which we learned about too late to include. The need for the concrete poem is making itself felt throughout the world. It was anticipated following the First World War in the second DE STIJL manifesto of 1920:

THE WORD IS DEAD . . .

THE WORD IS IMPOTENT
asthmatic and sentimental poetry
the "me" and "it"
which is still in common use
everywhere. . .
is influenced by an individualism fearful of space
the dregs of an exhausted era. . .

psychological analysis
and clumsy rhetoric
have KILLED THE MEANING OF THE WORD . . .

the word must be reconstructed
to follow the SOUND as well as
the IDEA
if in the old poetry
by the dominance of relative and
subjective feelings
the intrinsic meaning of the word is destroyed
we want by all possible means
syntax
prosody
typography
arithmetic
orthography
to give new meaning to the word and new force to expression

the duality between prose and poetry can no longer
be maintained.
the duality between form and content can no longer
be maintained
Thus for the modern writer form will have a directly
spiritual meaning
it will not describe events
it will not *de*scribe at all
but ESCRIBE
it will recreate in the word the common meaning of
events
a constructive unity of form and content. . .

Leiden, Holland, April 1920.

Theo van Doesburg
Piet Mondriaan
Anthony Kok[13]

Eight years later in THE NEW VISION (1928), Lázló Moholy-Nagy noted "a similar quest for expression by subduing or lightening the material" in sculpture, painting, music, architecture and poetry. In poetry this would be accomplished by moving away "from syntax and grammar to relations of single words."[14]

BRAZIL

In 1952, the year Gomringer wrote his first finished constellation "avenidas," three poets in São Paulo, Brazil—Haroldo de Campos, Augusto de Campos and Décio Pignatari—formed a group for which they took the name *Noigandres* from Ezra Pound's CANTOS. In Canto XX, coming upon the word in the works of Arnaut Daniel, the Provencal troubadour, old Lévy exclaimed: "Noigandres, eh, *noi*gandres / Now what the DEFFIL can that mean!" This puzzling word suited the purposes of the three Brazilian poets very well; for they were working to define a new formal concept. The name *Noigandres* was both related to the world heritage of poems and impossible for the literary experts to define. They began publishing a magazine of the same name, and within the year had begun correspondence with Pound and had established contact with concrete painters and sculptors in São Paulo and with musicians of the avant-garde.

Between January and July of 1953, the year Gomringer published his first book of *constellations,* Augusto de Campos wrote the first systematic set of poems which gave body to the new formal concept: a series of poems entitled "Poetamenos" ("Poetminus") inspired by the "Klangfarbenmelodie" ("Tone-Color Melodies") of Anton Webern and the ideogrammic technique of Pound's CANTOS. The poems from "Poetamenos" (see cover poem) are intended for both eye and ear. The colors function as directions for reading (male and female voices in "eis os sem senão os corpos") and to designate word themes. It occurred to Augusto de Campos to use "luminous letters which could automatically switch on and off as in street advertisements" in the presentation of the "Poetamenos" poems, "but there was no money" so he used colors instead.[15]

The "Poetamenos" poems came into existence as the result of research engaged in by the *Noigandres* group beginning in 1950. By 1953 they had "arrived at a radical selection of key-poet/writers": Mallarmé, Pound, Joyce, Cummings. "In other fields, concrete art, Mondrian's space-structures (Boogie-woogie Series), Calder's mobiles. And mostly, Anton Webern's "Klangfarbenmelodie," a melody played by alternating instruments, constantly changing color."[16]

The *Noigandres* group began to be felt as a force in the cultural life of Brazil. Pignatari was invited to participate in cultural congresses and lectures in Chile and in Rio de Janiero, where in 1954 a reading of the "Poetamenos" series was arranged. Contact was established with Pierre Boulez in São Paulo and again, by Pignatari, in Europe. Also with Cage, Varese, Philpot, and the conductor Scherchen.

In 1955 NOIGANDRES 2 appeared with the "Poetamenos" poems, "Ciropédia on a Educacão do Principe" of Haroldo de Campos and the first theoretical articles on the new poetry by Augusto and Haroldo de Campos. Augusto de Campos used the term "Poesia Concreta" for the first time in one of the titles. "Poesia Concreta" also appeared in newspaper articles and on the program of an event commemorating the "Ars Nova" movement at which three poems from "Poetamenos" were presented. "Under the title 'poesia concreta' they were presented in the Teatro de Arena of São Paulo, in 1955, projected on a screen and read by 4 voices. In the same program there was music of Anton Webern and Brazilian concrete/serial composers."[17] Also in 1955 Pignatari, a designer, visited the Hochschule für Gestaltung at Ulm where he met Gomringer, then secretary to Max Bill. This meeting of mutual interest and surprise can be taken as the beginning of the international movement of concrete poetry.

When Pignatari returned to Brazil in 1956, he and Gomringer were planning an international anthology. It was never published, but the introduction was, I believe, Gomringer's essay "Concrete Poetry" published here with the Manifestoes and Statements on Concrete Poetry (pages 67-68). The *Noigandres* poets felt that the anthology should be titled CONCRETE POETRY. Gomringer agreed in a letter to Pignatari dated 30 August stating that he had thought of using the name "concrete" before he finally decided to call his poems "constellations": "Votre titre *poésie concrète* me plait très bien. Avant de nommer mes 'poèmes' constellations, j'avais vraiment pensé de les nommer 'concrets.' On pourrait bien nommer tout l'anthologie 'poésie concrète,' quant à moi."[18]

Local recognition was increasing. The *Noigandres* poets were invited to collaborate with Ferreira Gullar and the critic Oliveira Bastos in a Supplement of the

Jornal do Brasil. And in December of 1956 the movement of concrete poetry was officially launched as part of the National Exposition of Concrete Art at the Museum of Modern Art, São Paulo. Poster poems were exhibited alongside paintings and pieces of sculpture. Ronaldo Azeredo (Figures 23 and 24) had by that time joined the group. In February of 1957, the exhibition was moved to the premises of the Ministry of Education and Culture in Rio de Janeiro. Brazilian concrete poetry had also captured the interest of Kitasono Katué, editor of VOU, Tokyo.

NOIGANDRES 4 appeared in March of 1958 with poster poems and a synthesis of the theoretical studies and writings of the *Noigandres* group from 1950 onwards. It bore the title "pilot plan for concrete poetry" (see Manifestoes, pages 70-72) and the signatures of Augusto and Haroldo de Campos and Pignatari.[19] In the "pilot plan" the concrete poem is advanced as the "product of a critical evolution of forms" from Mallarmé through Joyce-Pound-Cummings. In "Un coup de dés" (1897) Mallarmé made the spaces on the page ("blancs") and "typographical devices . . . substantive elements of composition." This was the starting place. Apollinaire's *Calligrams* were another step in the evolution toward the concrete poem. Also his belief that: "il faut que notre intelligence s'habitue à comprendre synthético-ideographiquement au lieu de analytico discursivement." But the actual method of the *Noigandres* poets derives from THE CANTOS of Ezra Pound ("ideogrammic method"); James Joyce's ULYSSES and FINNEGAN'S WAKE ("word-ideogram; organic interpenetration of time and space"); and the experimental poems of e. e. cummings ("atomization of words, physiognomical typography; expressionistic emphasis on space.)" The montage technique of Eisenstein, Futurism, and Dada also contributed. And the work of Oswald de Andrade (1890-1954) and João Cabral de Melo Neto (1920-), Brazilian poets.

Having freed itself from the requirements of the "formal rhythmical unit," the concrete poem was said to begin with the awareness "of graphic space as a structural agent." Like Gomringer, the *Noigandres* poets turned their backs on the linear concept of form ("mere linear-temporistical development"), putting in its place the concept of "space-time structure." And this was not less but more tied in with the problem of content.

The "pilot plan" deals with the question of form-content (the heart of the matter where any kind of poetry is concerned) in terms of isomorphism ("the conflict form-subject looking for identification"). The Brazilian concrete poets have been able to discern that "parallel to form-subject isomorphism, there is a space-time isomorphism, which creates movement." The concrete poet must be consciously concerned with this level of isomorphism. In the past poets have accommodated it to a limited degree only in linear organizations of structure. Further remarks concerning the form-subject conflict in the "pilot plan" contribute greatly toward clarification of the meaning of "concrete," for it is suggested that there are degrees of concreteness:

> in a first moment of concrete poetry pragmatics, isomorphism tends to physiognomy, that is a movement imitating natural appearance (motion); organic form and phenomenology of composition prevail.

This would seem to apply to expressionistic poems, which those holding out for the stricter, constructivist definition of "concrete" are sometimes unwilling to admit to the fold. The "pilot plan" goes on to say:

> in a more advanced stage, isomorphism tends to resolve itself into pure structural movement (*movement* properly said); at this phase, geometric form and mathematics of composition (sensible rationalism) prevail.

This latter statement would seem to apply to constructivist concrete poems. The difficulty resides, as we have noted, in the fact that many poems contain elements of both expressionism and constructivism. If we can think in terms of degrees of concreteness, much of the difficulty with the word "concrete" disappears.

All definitions of concrete poetry can be reduced to the same formula: form = content/content = form. Individual poets tend to say this in less general terms to suit their own solutions of the form-content problem. Gomringer retains the term "constellations" when speaking of his own poems. The *Noigandres* group agreed to define their concept of the concrete poem in terms of the "ideogram," which they defined as:

> appeal to nonverbal communication. concrete poem communicates its own structure: structure-content. concrete poem is an object in and by itself, not an interpreter of exterior objects and/or more or less subjective feelings. its material: word (sound, visual form, semantical charge. its problem: a problem of functions-relations of this material.

It is the solution of the problem of "function-relations" that creates the "play-activity" mentioned by Gomringer as a characteristic feature of the concrete poem.

Gomringer's concept of the constellation emphasizes the visual. The *Noigandres* concept of the ideogram conceives of the word as three-dimensional: "verbivocovisual." This realization, which derives from Joyce, makes it possible for the concrete poem to partake of "the advantages of nonverbal communication," without sacrificing the "virtualities" of the word. As the result "metacommunication: coincidence and simultaneity of verbal and nonverbal communication" occurs. But it must be emphasized: the concrete poem "deals with a communication of forms, of a structure-content, not with the usual message communication." It can be thought of as a kind of shorthand, a telegraphic message, for it "aims at the least common multiple of language. hence its tendency to nounising and verbification. 'the concrete wherewithal of speech' (sapir). hence its affinities with the so-called *isolating languages* (chinese)."

Conceived of as an ideogram, then, the concrete poem is related to the ancient Chinese written character via Fenollosa and Pound. But it also finds its place, as does the constellation, alongside advanced tendencies in other fields of knowledge and in the other arts: with linguistics (Sapir), cybernetics, and gestalt psychology. In the arts not only with the music of Webern but with that of Boulez, Stockhausen and other composers of concrete and electronic music; and with the work of Albers, Bill and "concrete art in general" as well as with that of Mondrian.

The Brazilian "pilot plan" challenges the poet to a position of "total responsibility before language" with the interesting result that although he is more concerned with the object he is making than with his personal-subjective motivations, his poems will express an individuality that is entirely his own. We hope to show by this limited selection that, despite its international outlook, concrete poetry displays both distinctively national characteristics and individuality, personal style. For example Gomringer's "constellations" are lyrical and personal at the same time that they are objectified at a distance. And although the *Noigandres* poets wrote as a group, each developed in his own way despite the fact that Brazilian concrete poetry exhibits certain general characteristics which make it a distinctive school. It is not difficult to see that Gomringer's "constellations" do not look like *Noigandres* ideograms. And on the whole, Brazilian concrete poetry is more directly concerned with sociological-political content. In "sem um número" ("without a number"), (Figure 6) Augusto de Campos protests against the situation of the Brazilian peasant by making an ideogram in which the phrase "sem um número" is reduced to its last letter "o" ("nothing") which becomes a "zero," the number that is no number at all. In "LUXO-LIXO" ("luxury-garbage") (Figure 7) the ideogram exists in the juxtaposition of the two words which are the same except for one letter. The kinetic technique of the fold-out reveals the meaning to us gradually, as we discover it in the process of becoming aware of the nature of the world. Decorative typography is used here to satirical effect. In "beba coca cola" ("drink coca cola") (Figure 15) Décio Pignatari makes an anti-advertisement from an American advertising slogan, condemning both the culture that makes and exports coca cola and the culture that drinks it. The word "coca," in South American countries, refers to a number of shrubs, but especially to the E. coca, whose leaves resemble tea. Coca leaves are chewed to impart endurance. Pharmaceutically the dried leaves of the E. coca yield cocaine. By simply exchanging the position of the vowels in "coca" the poet gets "caco" ("shard"). With this most economical method he is able to bring into the poem a most provocative question: What will the archaeologist of the future be able to say about our civilization if the shards we leave are fragments of coca cola bottles? The final, damning word of the poem "cloaca" ("filthy place," "cesspool") also takes its letters from "coca cola."

But Brazilian concrete poetry is not only concerned with sociological-political content. Haroldo de Campos relates the ideogrammic concept to a method

of composition closely akin to serial composition in music in "cristal-fome" ("crystal-hunger) (Figure 10) and in "fala prata cala ouro" ("silver speech golden silence") (Figure 11) to achieve a lyricism which is both musical and intimate to the speech idiom. The spatial arrangement of the words on the page presents the score of a composition of word sounds in semantic-ideogrammic relationship. "nasce/morre" ("to be born /to die") (Figure 12) poses a philosophical question using the building elements of words with striking visual results. "o novelo ovo" ("o ball of yarn egg") (Figure 8) by Augusto de Campos conveys its larger meaning—an affirmation of the beauty and holiness of life—in a strikingly beautiful abstract structure made from a visual arrangement of letters derived from the semantic relationship of the words. Notice, for instance, that all the words in the third section of the pattern relating to the earth are suggestive of the terror and brevity of life. Pignatari's kinetic or cinepoem LIFE also affirms life in a visual succession based upon the architectural structure of the letters of the word LIFE (out of usual order) culminating by the kind of happy accident possible in concrete poetry in the Chinese ideogram for the sun out of which the word LIFE (Figure 16) radiates. The "Semantic Variations" (Figure 13) of Haroldo de Campos and "terra" ("earth" (Figure 14) by Décio Pignatari show us two types of word play.

The Brazilian "pilot plan," like Gomringer's manifesto "from line to constellation," deals only with poems made from words. The *Noigandres* poets have, nevertheless, made poems without words on occasion. In "Popcreto: Ôlho por Ôlho" ("Eye for Eye"), (Figure 9) August de Campos applies techniques derived from pop art to a Biblical theme to give it content consonant with our time. For in a world flooded with newspapers, magazines, television shows, movies, and directed by traffic signs, we are constantly looked at. And we in turn look more than we speak. Ours is truly a Babel of Eyes, including the poet's eyes. This poem without words is nonetheless semantic in content: it conveys a message as if it were made of words.

In 1964 Pignatari along with Luiz Ângelo Pinto developed a theory for a new kind of poem to be written without words: the Semiotic Poem. Publishing their defense under the title "Nova linguagem, nova poesia," they defined language as: "any set of signs and the way of using them, that is, the way of relating them among themselves (syntax) and with referents (semantics) by some interpretant (pragmatics)." Included under this definition were: "not only all the idioms, but also any traffic signing process (highways and naval, aerial or spatial ways; languages of schemes and diagrams (computer programming diagrams, Venn diagrams, etc.); computer languages; mathematical and symbolic-logical languages; audio-visual languages, as movies etc." And what they proposed for the poem was "the creation of designed and constructed languages according to each situation or necessity." This would make the poem entirely functional in accordance with the "basic principle of modern industry." That is to say: "Any object must be designed and constructed according to the needs or functions it is assumed to fulfill." The poet, then, must assume the role of "language designer." It becomes his task to design and construct "new sets of signs (visual, audible etc.)." Also "new syntactical and semantical rules applicable to the new set of signs." It should be noted that "the syntax must come from or be related to the very form of the signs."

Pignatari and Pinto gave as their reason for making this proposal the fact that "in traditional writing syntax is the same as in spoken language," with the result that "we can't talk about anything or establish any kind of relationship but the ones subjected to the form of language we use," and "every language, ample as it may be, is always limited." They credited the "pilot plan" of 1958 with succeeding in "the creation of a new syntax," but the fact that it confined itself to "signs issued from a spoken language, whose form is fit to a linear writing process" lessened the possibilities for communication.[20] In the Semiotic Poems by Pignatari and Pinto (Figures 17 and 18) we can see that a word definition of the signs is felt to be necessary. Once the code is understood we can easily and quickly perceive the meaning as we do from signs. Ronaldo Azerdo (Figures 23 and 24) also made Semiotic Poems, which were presented along with those of Pignatari and Pinto.

In 1958 the *Noigandres* group separated itself from the *Jornal do Brasil*. At this time José Lino Grünewald

(Figure 20) joined them. In 1960 a larger group taking the name *Invenção* was formed. Included in it were Edgard Braga (Figure 19), who "after a long experience with modernist (post-symbolist) poetry . . . came to concrete poetry,"[21] and Pedro Xisto. (Figures 21 and 22). Recently the work of José Paulo Paes (Figure 25) has begun to appear in INVENÇÃO.

GERMANY

Now in its second decade Brazilian concrete poetry is known the world over. Haroldo de Campos established many personal contacts within the international movement during his trip abroad in 1959. It is impossible even to begin to cover all the activities and events involving the original *Noigandres* group at home and abroad. But the important link between Brazilian and German concrete poetry developed through association with the Stuttgart group should be mentioned. In 1964 Professor Max Bense, who had for some time been vitally interested in the Brazilian movement and aesthetic, invited Haroldo de Campos to lecture on contemporary Brazilian literature at the Technische Hochschule, Stuttgart. He left for Europe in January, and during the following months renewed old and established many new contacts: among musicians with Boulez in Baden-Baden and composers working at the Studio of Electronic Music in Cologne, and with poets —Eugen Gomringer, Carlo Belloli, Pierre and Ilse Garnier, Henri Chopin, and others. A conference on concrete poetry was held at the Clube Mánes in Prague with slide projection of the poems. A lecture on Brazilian avant-garde music with a hearing of recordings was included in the conference. At this time Haroldo de Campos became acquainted with the leading poets of the Czech concrete movement: Josef Hiršal, Bohumila Grögerová, Ladislav Novák and Jiří Kolář.[22] The Brazilian influence is strong in the concrete poetry of many countries, but wherever it is felt the poetry exhibits more strongly a national character of its own. In many instances poets had already begun working along concrete lines before the Brazilian influence was felt.

During the late fifties Germany began to emerge as an important center of concrete poetry activity. From 1957 through 1959 a group called the "Darmstadt Circle" published a magazine, MATERIAL, and brought out the first international anthology of concrete poetry in 1957. In the group were: Claus Bremer, a German dramatist; Emmett Williams, an American expatriot; and Daniel Spoerri, a Romanian-born artist, who served as leader. Books by Emmett Williams and Diter Rot were also published. (Williams' work will be discussed with American concrete poetry.)

Claus Bremer has been credited by Gomringer with having "enriched" the constellation form.[23] The poems presented in this selection are from the "engagierende texte" ("engaged texts") (Figures 26 and 27), which are intended to place the reader freely within "the realm of his own possibilities, the realm in which we are brothers." Put another way this means that the reader should feel free to make his own interpretation of the poem by himself becoming "engaged" in the process of its structure. In the star-shaped poem "nicht nur/informieren/haltungen/provozieren" ("not only/to inform/but to provoke/attitudes"), for instance, the reader will be required to "move either the poem or himself. The text reveals its word play only to those who examine the subject from the right, from above, and from the left, that is to say, from all sides."[24] Bremer has been able to achieve arresting abstract visual design by means of a manipulation of word elements aimed at semantic content. But tightly constructed as his poems are, they convey a sense of inevitability of form. "A text happens" ("ein text passiert"), Bremer tells us in one of them; but inevitable as it may appear to be, it is only made possible by careful consideration of the possibility of making words, word elements and letters both semantically and visually significant. "The visual organisation of my poems allows for an examination of the meaning of words and letters," Bremer states.[25]

Stuttgart has become a more permanent center for concrete poetry in Germany due to the efforts of Max Bense, professor of science and philosophy at the Technische Hochschule, and Hansjörg Mayer, the leading poet-typographer of the international movement, formerly a pupil of Bense. With Elisabeth Walther, Bense has edited the ROT series of booklets since 1961. In addition to being responsible for the

typography and design of ROT, Meyer has independently published the FUTURA pamphlets, books, and portfolio-anthologies of concrete poetry, emphasizing the international character of the movement.

The previously-mentioned interest in Brazilian concrete poetry in Stuttgart has not produced derivative poetry. Professor Bense has contributed most significant insights to the theory of the concrete poem, (see Manifestoes, pages 73-74) enlarging our conception of the poem as a language scheme or system that abandons "linear and grammatically ordered contexts" in favor of "visual and surface connectives" making possible "simultaneity of semantic and aesthetic functions of words" so that "meaning and structure reciprocally express and determine each other." Also he has enlarged upon Gomringer's concept of play-activity, which he defines as a form of "fascination," and "fascination is a form of concentration"; in this case, concentration upon linguistic material which must be perceived as an objectified whole before its meaning can be grasped by the apperceptive faculties of the mind.

The Brazilian "pilot plan" relates concrete poetry to advances in linguistic science and to Gestalt psychology. Bense adds a philosophical dimension, relating the process of the concrete poem—creation of a perceivable object "with linguistic means"—to the Nietzchean concept of the world as an "aesthetic phenomenon." And he defines the term "concrete" in the Hegelian sense as the "opposite of the term abstract," which implies "something from which certain characteristics have been abstracted." The concrete is "nothing but itself." The concrete work of art "uses its material functionally and not symbolically."

Commenting on the three-dimensional concept of the word as "verbivocovisual," formulated by the *Noigandres* group, Bense states that concentration upon the material elements of language has made us suddenly aware of the three-dimensional nature of the linguistic "communication sphere," rendering the old syntactical relationships inadequate for the concrete poet: "a word that is to be used in a text should not be chosen according to its role or position in a possible sentence," according to Bense. "Ensembles of words" rather than sentences are the "aim of concrete texts . . . a specifically concrete aesthetic message." It is important to note that this "aesthetic message" is still conveyed by language, though in a new way. Graphic position must be seen to correspond to phonetic position in poems based upon speech structure. Also it is "equally clear" that as the word is "not the basis of the message" in the conventional linear text because its meaning is determined by syntactical and grammatical structure, so in concrete poetry "it is being replaced by the surface arrangement." Therefore the concrete poem partakes of the nature of sign communication, poster communication, for its scheme (or design) is a meaning structure.[26]

In his own poems Bense is able to create a system of word-play activity with a bare minimum of linguistic materials. In the text "tallose berge" ("valleyless mountains"), (Figure 28) for instance, he pays tribute to the city of Rio de Janeiro limiting himself to only four letters (r-i-o-n). Using constructivist methods, he makes a visual image suggestive of the unique pin-shape of the mountains around Rio and manages to create metaphor and onomatopoea as well to express the character of the city and his love for it. In the other "statistical" text we have included (Figure 29), Bense obtains an entirely different result using six words according to a numerical (counting) scheme to create a series of accidental word events which communicate a meta-language divorced from reference outside the poem.

We have noted briefly the contribution of Hansjörg Mayer as a typographical artist to the concrete poetry movement. A look at his own texts reveals him to be a "typoet" (as he was christened by Haroldo de Campos) of extraordinary graphic gifts. In "oil" (Figure 31) the tension between semantics and typographical design achieves perfect balance. Our sampling from TYPOACTIONEN (Figure 30) can only suggest the wealth of variation and textural interest derived from over-printing a personal alphabet created by Mayer in 1962. (A note in the Word-Gloss section partially explains the technicalities involved in the creation of the TYPOACTIONEN.) One is tempted to speak of them as type-action paintings, the resemblance to action paintings is so close, but they were made by the machine.

In all of his typographical interpretations Mayer has limited himself to one type face—lower case Futura—and he divides typography into three types:

> industrial typography which follows the rules of industrial design; craftsman typography which makes use of all possibilities involved in craftsmanship; art typography which employs letters or type as basic elements of composition.

Mayer goes on to say:

> I am only concerned with the use of the 26 lower case letters of the alphabet and ten numerals, since this is all one needs in typography—the most neutral type faces, simplest characters. I believe that it is necessary to get away from personal taste and style, the constructed letter based on line and circle is my material. All my compositions are constructed in the concrete way—all material is used functionally. The compositions are based on serial relationships or random systems of the 26 letters of the alphabet. This kind of concrete typography relates to concrete poetry on its visual side, in the same way that sound poems, devoid of semantic values, relate to the phonetic side.[27]

Concrete poets and publications have followed Mayer's lead to the extent that lower case sans serif alphabets of type faces resembling the construction of Futura have become almost a trademark of concrete typographical style.

Undoubtedly the great German typographical heritage, and in particular the innovations of Bauhaus typography, have contributed to the visual excellence of German concrete texts. But not all German poets have followed the lead of Hansjörg Mayer. Franz Mon, for instance, has experimented with non-semantic visual texts (Figure 32) in which the subjective element is present to a great extent. What saves Mon's non-semantic texts from being merely abstract design using fragmented letter forms and their negative areas is psychic-emotional content that he might have attempted to channelize into more conventional linear structures. Mon's visual texts are representative of a new type of non-semantic poetry being created also by poets in other countries, so his arguments should be fully presented.

Mon's primary concern in his experimental visual poems is to create a new "poetry of surface" which, like Gomringer's constellations and the word ideograms of the *Noigandres* poets, claims descent from Mallarmé's "Un coup de dés," which returned surface to literature as "a constituative element of the text." Mon wishes to incorporate into the content of the poem the negative forms of the surface created by the positive letter (sign) forms. Negative forms, now taken for granted as part of the painting, should be seen also as part of the poem. Mon sees a need for returning the poem to the visual meaning it lost when printing standardized the page and writing became "a mere function of sound." As things now stand, he reminds us, "writing serves us best when its optical dimension is least apparent to the eye." We forget "that script was once of a pictorial nature and that its pictorial character might have a significance which goes beyond sound language." That there exists "the possibility of a spatially rather than temporally articulated written language" is what Mon sets out to prove.

A spatially articulated written language is not proposed to supplant temporally articulated written language but to make possible the expression of that which conventional language is incapable of articulating. Spatially articulated language, according to Mon, "breaks through whenever the conventional language sanctioned by society reaches its limitations or for some reason or other cannot be used." He gives as examples the chemical formula (the Benzolring which "exploits surface as a syntactical dimension") and the use of script signs in painting and graphic design since the seventeenth century" to paraphrase or negate conventional pictorial themes."

Where the lyric poem is concerned, he reminds us, the tension between the page surface and the poem has never been completely destroyed because the act of writing the poem down represents a "progression from the more flexible medium of the linguistic sphere of articulation into the slower one of writing." This slowing-down process "can affect the vocabulary and syntax of a language" so that the structure of the language object being created (which in the case of the poem "depends to such an extent upon the tension between stability and flow") cannot help but be significantly influenced.

The relationship of the poem to the surface upon which it is written down is exceedingly complex, for

"the poem springs from the unqualified; it is its own background or it is not a poem at all. Surface is its negation, against which the positiveness of its setting can assert itself. The poem doesn't exist without the isolation of empty surface, that area of free play cut out of all context, which, nevertheless, is made oblivious and disowned when the first word is set down." Mon seeks to "interrupt this oblivion to return the reality and effectiveness of the surface to the text. A poem which has once abandoned itself to being written down, which has withdrawn from the dithyrambic stream of pure speech, demands silence and to be seen as a whole—semantically it is 'mystical' and 'theoretical' at the same time."

Mon's "poetry of surface" can perhaps be thought of as a kind of hieroglyphics of the spirit aimed at bringing into the content of the poem the "whatever else" which exists but which "so far could not show itself" because of the concern of language and the poem with "discovering 'just this'." Mon states: "In everything I perceive the presence of both impulses, but 'whatever else' dominates in the images reduced to indicating signs, particularly the letters. They function best when their 'just this' has been completely obliterated by the 'whatever else,' which is aimed at. A letter no longer has anything in common with a picture. No one realizes today that 'M' once signified 'water.' Why should anyone know that? Anything is possible now, not only that which is implied, but that for which no symbol could be created is within reach."

In the "poetry of surface" we find the text in the "spaces," the negative areas between fragmented letter forms. Mon readily admits that to some the fragmentizing of the visual elements of words to make non-semantic texts may seem "futile acrobatics." But from his point of view:

> neither futile nor acrobatics has in this century of most horrifying industries a perjorative connotation. That which seems most useless might be of the utmost use. That which was previously dully readable trembles in expectation of the text which was not seen in advance. The poster suddenly becomes something that can be torn, it resists my hands and begins to sing. It answers questions no one had ever asked it. The newspaper: thin and dry, sprinkled with tiny black dots, familiar to me—they open up before the scissors, I recognize them as they do this; but what I now read I did not previously know, it exists only along this cutting line . . . traditional meanings and common syntax have evaporated in the curiosity about "spaces"; a curiosity directed not only towards the fragmentation of letters and their regrouping along a cut, but towards the whole, also towards the behavior of the paper, for instance the appearance of fibers in between the torn letters, the laying bare of the covered surface. Once the convention which converts script instantly into sounds and their meaning has been abandoned, everything is drawn into the suction of the newly forming structure: in combination with fragmented letters, a fold or a tear suddenly acquires the function of punctuation. Cutting lines unite signs which hitherto had not been connected and make centaurs of them. They take on syntactical functions like space and spaces. . . . Long numbers which I cannot pronounce appear, but still I can read them, even perhaps for the first time.

Mon equates an "increase of consciousness in which the objective measure of contents and their differentiation surpasses the power of comprehension of the individual" with "a desire for 'spaces.'" As the result he finds that the "frame of reference" within which he has been accustomed to use "language and script is changing":

> Language disappears behind script. The written signs remain for a moment like petrified scaffolding, but only as long as no demands are being made upon them. "M" will never again be "water," but suddenly it can no longer be manipulated simply as "M," with its fixed position in the phonetic system. Depending upon what happens to it on its way to a new texture, that of "spaces," it sparkles in a significance which can be conveyed by nothing other than itself in its present position: it is now sign as well as a message.

Mon's arguments apply only to his experimental visual texts. "It is clear," he states, "that every text is not suited to this," but we have been made aware of the functions of surface which "show the same kind of content formalism as conventional grammar . . .: position (of the word material on the surface), distance (of the textual elements from each other) and density (of the textual field)." Distance correlates with the constellation of meaning, density with the word roster:

> Whereas the constellation crystallizes individual entities pregnant with meaning and contrasting sound form, the roster appears as a complete field of words in which it is

not possible to determine exactly whether sounds, syllables, words or sentences are the basic units. Often they compete with each other; and at other times it is the micro forms which attract attention, although whole sentence structures might be found in the field. In a constellation, although open but pregnant figuration crystallizes itself out of sound and meaning through patient reading, in the roster the reading glance grasps a multitude of changing relations and implications without coming to an unequivocal result.

The emptiness of the original surface is suspended in the density of a roster inasmuch as its "points of reference" seem interchangeable and the field has no necessary limits, much rather it can be thought of as being continued at will. . . .

In the two-dimensionality of the surface, a part of the gesture of a text can realize itself. . . . The optical gesture unites itself naturally with the phonetic and semantic one as complementation, extension, tension and negation.[28]

Mon has experimented also with poetry made primarily of sound fragments or "articulations" and has written permutational poems. In the poster "Epitaph für Konrad Bayer" (Figure 33) he remains within the range of semantics and conventional letter forms, but the sign qualities of the letters "n," "o" and "t" are strongly evident.

A countryman of Mon's, Ferdinand Kriwet, also finding the conventional use of words in books inadequate for poetry of our time, has developed a concept of visual form which manifests itself variously as: POEM-PAINTINGS; PUBLIT (PUBLIC LITERATURE) (Figure 35); and SEHTEXTE (VISUAL TEXTS) (Figure 34). Although he intends for his PUBLIT to be viewed in galleries like paintings, Kriwet does not think of himself as a painter; but rather as a writer who takes language "at its picture value" as well as at its "word value." He attempts to apply our "experience gained in public lettering for literary purposes." Like Mon, he hopes that the text "can be perceived immediately" ("coincidentally") as a whole; and that "it has, at least at . . . first glance, sign character, as have all public texts on notice-boards, house fronts, hoardings, signs, lorries, on roads and runways etc.," which "remember their ideographical origin, their status before the creation of phonetics."

Removing the PUBLIT from the book designed for the eye of the solitary reader to the gallery where it can be "read" simultaneously by a group of readers, Kriwet does not wish to imply that book presentation of poems is entirely outmoded. On the contrary: "the age of the book has yet to come." The "flight of literature from the book out in front of the public" simply makes clear to us the fact that the book is a particular kind of functional object and "defines literature in book form as significant only when it is especially composed for it."

In the SEHTEXTE semantic content is less in evidence than in the PUBLIT, but Kriwet believes that it is "impossible to eliminate" semantics entirely. It enters into "the smallest language particle or rudiment on the background of experience and knowledge of writing and language," he contends. It is often possible to make out whole words within the intricate structures of the SEHTEXTE: the word "man," for example, in the SEHTEXTE we are presenting. But their primary intent is "to employ the possibilities of lettering in its widest sense productively and not just reproductively . . . to stimulate new experience in language and to convey and extend consciousness of reality, as far as this manifests itself as a current of thought in language." At "first glance" the SEHTEXTE have "sign character." Their form is "open; its beginning and end are both fictitious. Their development is nowhere definite," with the result that the "reading activity" of the viewer must "complete the text anew in each case and thus leave it always open." Reading becomes analogous with the "independent" performance of a piece of contemporary music, for the "process of reading" is of equal importance with "that which is read" which becomes "no longer exclusively essential." Kriwet believes that "only those will mock the missing 'meaning' for whom the literary art is of no other use than to add non-linguistic interest to the statement." Despite their departures from literary convention, he argues, the SEHTEXTE remain within the territories of poetry because their area and media of communication are basically linguistic, even though they require "the appreciative deciphering of intricate fine structures."[29]

AUSTRIA

Concrete poetry began to appear in Austria in the early fifties in the work of a few poets, known as

"The Vienna Group," who had begun experimenting with visual and phonetic forms: Gerhard Rühm, a composer; Friedrich Achleitner, an architect; Oswald Wiener, (Figure 41) a jazz musician; and the poets H. C. Artman and Konrad Bayer. The work of Rühm, who has experimented with a variety of forms—constellations and ideograms, phonetic and counting poems, montage, photographic and other types of visual texts—is the most widely known. In "die blume" (Figure 39) he has achieved a constellation of high lyric quality in which the technique of repetition is skillfully used both as basic pattern and as variation in the permutational words "blüht" ("blooms") and "welkt" ("withers") to set up the meaning tension thesis-antithesis required of the form as defined by Gomringer. The shift from dark to bright vowel sound in "die blume blüht" ("the flower blooms") further intensifies the meaning, as does the shape of the poem, which suggests flower and stem.

Rühm has been most concerned with maintaining an organic relationship between the visual and the conceptual as can be clearly seen in the graphic text "bleiben" ("to stay") (Figure 38). The act of writing the word by hand beside a fine white line on a solid black page conveys the message "stick with it" far more profoundly than any number of ordinary sermons on the subject of following your own little beam of light. In "und zerbrechen" ("and something breaks") (Figure 40), the breaking apart of the word after a series of monotonous "unds" creates an ideogram with psychological, sociological and formal implications. "I have avoided being purely illustrative in the graphic presentation of concepts," Rühm states. "Rather I try to establish a tension relationship between both dimensions (the graphic and the conceptual), so that one dimension does not simply support the other but completes it, or the optical form fixes a definite aspect of the concept."[30]

Ernst Jandl, also of Vienna, began to write experimental poems in 1955 "as an act of protest against . . . traditionalism." The first poems "that may be called 'concrete'" were written in 1956. Jandl states that he had read "a few things by Gertrude Stein, Joyce, Stramm, Dadaists, [Hans Arp] and knew two poems by Gomringer." He made contact with the Vienna Group and found the work of Rühm and Artman "most inspiring," mostly because of "the amount of freedom they had achieved." Jandl had had "several years' practice in writing plain, unadorned, straightforward poems." The members of the Vienna Group were not interested in doing "the same, or very similar things" but in getting "as much freedom as possible" whether they were writing poems, prose, plays, whatever. Their aim was "to move as far as possible from traditional poetry," to write their "own things, unhampered, yet with a sense of form."

Jandl's traditional background enabled him to try "to combine old and new elements" in his experimental poems. "Manipulating linguistic material became an absorbing end in itself." He tried his hand at the sound poem, which was "suggested by Schwitters, and the Dadaists" and which had been tried by Rühm." He tried to "modify" it by "using words rather than pure sounds" though he wrote some "pure sound poems too." He called these poems SPRECHGEDICTHE (POEMS TO BE SPOKEN). Our example, "schtzngrmm" (Figure 37), made from intensifications of most of the sounds in the German word for "trench" ("schützengraben"), has probably not been surpassed as a war poem, especially as it is read by the poet.

Jandl believes that "the most successful methods" of writing experimental poems "are those which can only be used once, for then the result is a poem identified with the method in which it was made." The complete identification of poem and method is strikingly apparent in "erschaffung der eva" ("creation of eve") (Figure 36) in which a portion of the alphabet is used structurally from "o", the central letter in the word "gott" through "v", the central letter of "eva." The poet himself thinks of "o" as the mouth of God "from which vertically downward issues God's breath, alphabetically." Notice that the words "rippe" and "adam" on the left disappear through a process of reduction until "e", the last letter of "rippe," becomes the first letter of "eva" and the word "adam" is created again on the right side from the "a" of "eva." According to Jandl, the disappearance of the word "adam" on the left signifies "man living alone" and its reappearance in a larger

form on the right signifies "man joined to woman."[31] Pulverization of the word only to put it back together again in a fresh new context is characteristic of the kind of linguistic feat Jandl is able to accomplish again and again with a variety of methods.

Heinz Gappmayr, of Innsbruck rather than Vienna, considers "the connection between notion and sign" to be one of the principal clarifications accomplished by concrete poetry. "Visual figures, straight and crooked lines, drawing with ink or pencil mediate thoughts and sensations . . . . it is not indifferent for the meaning of a notion whether, for example, the sign stands on the top or on the bottom of a page, whether the signs of a word are quite or only partly visible. The form of the signs gives the meaning of a notion a peculiar shade. . . . Only the reader [who sees] the difference caused by the form of the signs will understand . . . concrete poetry. . . . For example . . . in . . . concrete poetry the notion in this form: light [is] not the same as l i g h t." In our text from Gappmayr (Figure 42) we can see that he relies on geometric shapes as "signs" to convey "notions." Perhaps this is because he is a designer. He has other poems which convey their message by means of a black square, but he also uses words apart from geometric design. To him " 'concrete' means all conditions of language."[32]

ICELAND

Diter Rot is always identified as the concrete poet from Iceland; but he was born in Germany and, as we have seen, was associated with Gomringer in Switzerland during the time when Gomringer was in the process of arriving at a new concept of the poem. Also he was closely associated with the Darmstadt Circle, who published one of his books as MATERIAL 2; and he has lived in the United States.

Rot is an artist of many talents: poet, painter, sculptor, film maker, graphic artist and designer. And it shows when he makes a poem of the page. The "ideogram" presented here (Figure 43) is an example of the kind of concrete poem which attempts to rid itself of the author's subjectivity so that the reader is permitted to make of it what he will. I read it as a death poem, for "tu" ("you") turned around becomes "ut" ("do" of the musical scale)—"you" translated to another state. But Daniel Spoerri reading it in a slightly different typographical version sees two interlocking squares which "form at their intersection the two little words ut and tu." This might mean, he says, "that there is no meeting without reciprocal influences." I once showed a slide of this poem to a group of people who insisted that it is a love poem. Rot places a remarkable typographical design before the reader and forces him to make his own poem. Sometimes he doesn't use words at all and the reader is free to explore whatever possibilities he sees created by the tension between the blank space of the page and the sign or signs Rot has placed upon it, which always make a form.[33]

CZECHOSLOVAKIA

There has been a great deal of experimentation with new forms in Czechoslovakia where the impetus towards concretization was born of a reaction against verbosity, literary affectation of style, sentimentality, pathos and emotionalism in traditional poetry. The first Czech concrete poets were also translators who, as the result of their preoccupation with linguistic material and its problems, perceived the need in their own language for a new poetry involved with the actual mechanisms of language, poems that would show "not only the image of the world but its schemes," as it was stated by Josef Hiršal and Bohumila Grögerová.

As the preceding statement would indicate, Czech concrete poetry has been influenced by the aesthetic of Max Bense as well as by the poetry of the Noigandres group of Brazil, but it has developed along lines which have allowed it to become distinctive in its own right. Due in part, no doubt, to the close contact between poets and painters in Prague and to the fact that some of the Czech poets themselves are gifted graphic artists, much of Czech concrete poetry

is of distinguished graphic quality. Franz Mon's conviction that spatially articulated language "breaks through whenever the conventional language sanctioned by society reaches its limitations or for some reason or other cannot be used" may possibly be apt to the Czech situation. Ladislav Novák's collected experimental poems, semantic for the most part, published under the title POCTA JACKSONU POLLOCKOVI (HOMAGE TO JACKSON POLLOCK) was attacked in the official paper of the Red right RUDÉ PRÁVO. It was also sold out in Prague the day it was published.[34]

But Czech concrete poetry is not only remarkable graphically. It is also distinguished in its ability to rescue finer qualities of the old poetry for the new without allowing sentimentalities from the past to intrude. There have been a variety of new developments along visual, phonetic, and mechanical lines, involving attempts to come to terms with the new technology. And beyond its technical concerns, Czech concrete poetry is deeply involved with the human situation: with the relationship of the individual to society, as in Novák's "individualista" (Figure 46); and with the more intimate human relationships, which are dealt with in other selections.

The poets whom Haroldo de Campos met during his visit to Prague in 1964 are the acknowledged founders of the "new poetry" in Czechoslovakia. We have mentioned Ladislav Novák. In "kouzlo letní noci" ("magic of a summer night" (Figure 44) he deals with an old, if not trite, theme in a pastoral setting. But he makes it new in his method, which makes a new form also reminiscent of an old form. For the poem divides according to the grouping of its words into two parts: one of eight "lines" the other of six, like the sonnet. (Mike Weaver once told me that he thinks of the European concrete movement as essentially a search for a new sonnet.) But, of course, they aren't really lines. If it weren't for the fact that "hmatám" (which suggests "hmatám"—"I am touching") emerges when the poem is "read" in the normal way from left to right, it might conceivably be read downwards, or upwards. It is the meaning contained in this form which insists that the poem be "read" in the conventional way, for the repetition of "tma" emphasizes the fact of "darkness," and the variation "hma-tám" says: "I am touching darkness." In the last six "lines" the same concrete method of word repetition is employed with "srp" (sickle or scythe) which is onomatopoetic. Also by bringing in "prs," which means "breast" and is also "srp" spelled backwards, the poet is able to convey the sense of the back and forth movement of the scythe and to suggest the presence of a woman, which introduces the possibility of erotic overtones. "Pes" means "dog."

Novák weaves the same kind of spell reminiscent of the "magical" quality of older lyric poetry and achieves the same kind of tactile effect in "zakletá" ("enchanted woman") (Figure 45) or, literally, "a woman upon whom a spell was cast." Here the elements of the words "láska" ("love") and "skála" ("rock") are arranged visually in an unvarying order that could conceivably have gone on indefinitely in keeping with the impasse being experienced by the poet, for "laská" is the third person of "laskat" ("to caress"), so the poem also says: "He is caressing a rock"—an old story ("La Belle Dame sans Merci" in new formal dress.) The repetition of sounds also is organic to the meaning. In "KÁMEN MUDRCŮ" ("THE PHILOSOPHER'S STONE") (Figure 47), a long series poem, we find the same depth of personal involvement combined with linguistic play-activity that creates the poem. It is difficult not to be overly facetious or gymnastic with this long constellation form. Novák is neither. The poem "individualista" (Figure 46) needs only one letter and one change in its graphic position to convey its message.

Jiří Kolář was a well-known Czech poet and free-lance artist before he published Y 61 (probably 1960), which included constellations, linguistic concretions, clippings from newspapers and bits of conversation, among other things. In SIGNBOARD FOR GERSAINT (1962), he introduced new experiments called *Evident Poetry*. " 'Evident Poetry is all poetry that eschews the written word as the mainstay of creation and communication." According to Kolář, "the word . . . should remain within, instigating a monologue." The Evident Poem is primarily a graphic statement. Kolář has also made: illiteratograms, looniegrams, blind man's poems, transparent, knot, and depth poems,

and object poems. We are presenting two of the Evident Poems. "brancusi" (Figure 48) needs neither comments nor word gloss.

"Le poème evident 1967" (Figure 49) doesn't need them either to be appreciated as an art object, particularly the original, which is a collage made of red and black print, probably a torn-up copy of the HORAE (BOOK OF HOURS) from the sixteenth or seventeenth century. But it is of interest to know that Kolář is known internationally through exhibitions and one-man shows for his development of the collage method after Schwitters and Ernst.[35]

We may look at "Le poème evident 1967" simply as a collage of fragments of Latin words and music from the Mass with two wrist watches containing details from Vermeer as faces. But surely all this care and selectivity is meant to "instigate" some kind of "monologue." Undoubtedly Kolář wants the individual reader to find his own meaning. A possible reading is that the poem expresses the religious dilemma of modern man, in this case the poet. He hungers to believe in the old way, but he cannot. Therefore he cannot write a religious poem except by destroying the old religious forms and making a new form of his own. In place of the BOOK OF HOURS, his own world provides the machine, the wrist watch, for whose face he substitutes the work of the artist. On the right we have the artist with his back turned, on the left a portrait of his timeless theme, or muse, woman (love).

The words from the BOOK OF HOURS have been fragmentized in such a way that many of them are recognizable. So anyone who wishes to can actually "read" "Le poème evident 1967." We have provided a partial word gloss.

Josef Hiršal was also a writer of reputation before he became associated with the New Poetry movement in Czechoslovakia. From 1960 through 1962, in collaboration with Bohumila Grögerová, Hiršal made many linguistic experiments. The two poets published their experimental poems under the title JOB BOJ. "Boj" means "fight" or "action." "Job" is not a Czech word, but it mirrors "boj" by printing it backwards as if it had been blotted by folding the paper. The mirroring of words and letters is a device used by other concrete poets. Diter Rot is usually given credit for having introduced it. Each poem in JOB BOJ employs a completely different method. Some are of graphic as well as of semantic-linguistic interest. Their over-all intent is to reveal the world as mixed up and chaotic. In "sobectví" ("egoism") (Figure 50) the meaning is brought out by breaking a rule of capitalization. In Czech "já" ("I") is never capitalized. "Ty" ("thou" or "you") would be capitalized in a letter if someone were being spoken to directly. Notice that within the play-system of letters in "FREEDOM" (Figure 52) a pattern of diagonals is created.[36]

Václav Havel is primarily a dramatist, but his few poems achieve a balance between the graphic and the semantic relating to the human situation in the best Czech tradition (Figure 55).

The work of a second generation of Czech experimental poets is beginning to appear; and with it apparently an acute need for clarification of the relationship of the New Poetry to the old and to technology. Jiří Valoch, who traces his development from experiments with conventional poetry, which he came to realize was inadequate to our time and to the most important aims of poetry, began to work along concrete lines after becoming acquainted with the work of Novák, Kolář, Gomringer and Garnier. He has worked in a variety of modes, some concerned with semantic relations, others deliberately non-semantic.

The "Optical Poems" presented here (Figures 53 and 54) represent the developmental "peak" of Valoch's experiments with typographic and mechanical (typewriter) poetry. A poem "freed from semantics appears" that is identical in its visual impact to optical painting—except that it was made on the typewriter and its formal elements (letters) existed ready-made on the machine. The optical poem, according to Valoch, is realized as "pure structure." Aesthetically it depends upon "the visual (aesthetic) value of the mechanical (or typewriter) signs used." But not in the static condition in which we are used to observing them. In the optical poem we learn to look at letters horizontally, diagonally, or in some other position, as well as vertically in "shivering microstructures." Valoch states that his typewriter texts present a res-

ponse to an "active impulse." This impulse seems to be directed toward the creation of a new sphere of communication. For signs "which are losing their importance in terms of their original communicative connections . . . are creating a visual metalanguage as they appear in their relationship to each other." Valoch relates the creation of a "visual metalanguage" to developments in modern linguistic science and defends it on grounds of "pure lyricism" aimed at "pure aesthetic information."

And he takes the position that so-called "new poetry isn't really new" but merely "an introduction of that which—potentially existed before. . . . visually or phonetically it existed even in conventional poetry. The new poetry "liberated" certain "compounds," which opened up two major possibilities: "to express what conventional poetry already expressed by new means more applicable to the present time" or "to enrich poetry by the new, by that which was so far unattainable." Put into practice "both of these traits become apparent and often they are unified. In the first example it amounts to no more than putting aside old-fashioned schemes which have lost all function. In the second the frontiers are expanding—penetrating the processes of creation, new elements." On this "second frontier" Valoch seems to be most interestd in proving that in forms of language the aesthetic may sometimes be "elevated over the semantic" as it is in art.[37]

Eduard Ovčáček combines an interest in experimental poetry with other accomplishments in the field of graphic art including experiments with various materials in states of destruction upon which have been branded or burned letters and texts. Our text is from KRUHY (CIRCLES) (Figure 57). The aloneness and value of the I (JÁ in caps for emphasis) at the center of a crowded circle of "he's," "she's," "they's," "we's," "you's" and "thou's" is stated graphically rather than grammatically.[38]

One of the second generation of Czech concrete poets, Zdeněk Barborka has, like Gomringer, taken up the challenge of the new poetry on a basis that involves society and language at the most fundamental level. Gomringer, you will remember, insists that concrete poetry is capable of accommodating the most profound and serious dilemmas faced by contemporary man because it engages language "on the most basic level" and that it "will come into its own in the synthetic-rationalistic world of tomorrow." Barborka begins his journey down the "new and uncharted route" by examining certain widely-held assumptions about human nature. In a long essay "New Poetry," he comes to grips with the fundamental contradiction in the new concept of the poem, which claims to be a functional object organically part of the contemporary world at the same time that its use of language appears to be highly artificial as compared to the use of language in traditional poetry. This would seem to imply a loss of significant natural (human) content and that the new poetry is dehumanized like the world of technology it claims to inhabit. "This duality of concepts—nature and artificiality—is often associated with another duality of concepts, namely sentiment and reason," Barborka reminds us. He goes on to say:

> The parallel is usually constructed as follows: nature = sentiment, artificiality = reason. At the same time, automatically, nature and sentiment are considered to be positive, to be the source of elementary certainties, to be something which automatically engenders good. The remainder is regarded as negative, as the source of all confusion, as that which engenders evil. It is surprising that this view is universally accepted, even though it is obviously erroneous. It is necessary only to examine the contemporary period and past history to come to the realization that the greatest misfortunes in the lives of individuals and in the history of society are derived precisely from t h e d e e p e s t r e a l m s o f h u m a n n a t u r e. Evil does not result from lack of sentiment, but from lack of reason.

Taking this position Barborka accepts the Catholic view of human nature that it is "corrupt" and "inclined toward evil," a fact which man himself has already realized "or better sensed" sometime "in the remote past," so that he has "taken the road leading f r o m i t, the unnatural [artificial] road, which has become his secondary nature, which has given him the human qualities that have enabled him to create the greatest works of civilization, and which is able to replace human nature entirely." (Barborka uses the word "nature" with one or the other of these two meanings. It is usually clear from the con-

text whether he is referring to primary human nature or secondary human nature. Also there is no adequate English equivalent for the word he uses for the unnatural [the artificial]. So we have used these words interchangeably depending upon which one seems best suited to a particular context. It is clear from the context of the essay that he considers technology among "the greatest works of civilization.") Many advances in civilization which we now take for granted are unnatural if we stop to think, Barborka reminds us, even, for example, "the eating of roasted meat and riding on a bicycle."

To point "a warning finger" at technology as "something which dehumanizes and threatens man" is to indulge ourselves in "a hypocritical gesture," he asserts. "More appropriately it should be pointed at man himself and his nature which, being part of himself, can be much more dangerous to him than all that comes from the outside." Technology is "the world of things which exist apart from man, which by themselves can do nothing." It can never be more than "the obedient instrument" of man and his "love or hatred of his country, or of anything else, be it megalomania, heroism, devotion, justice, desire for power, etc." In other words, technology faces the same peril that all advances made by secondary human nature face: it may be appropriated by primary human nature.

The "meeting place of the conflict between man's two natures" is language. Barborka sees language as "the image of man: in its nature mixed, corrupt, and chaotic." In its present state "obviously it is the work of both primary and secondary human nature." Which of them actually created language is impossible to say, but it is more probable that language evolved from secondary human nature. For "when centuries ago man (it is better to say: half-man) began to articulate the first words, this was in relation to his nature obviously quite unnatural." Assuming that language was an achievement of secondary human nature, it was "immediately" possessed by primary human nature because it is its "age-long characteristic" that it "takes possession of what it did not create."

Where does this leave the poet? The poet is "particularly" one of many people, "especially artists," whose "utmost endeavors" are directed "toward the liberation and maximum liberalization of primary human nature." The poet is particularly concerned because the material from which his art is made is language. The poet "turns against" language in its "natural state":

> He deforms language, reorganizes it, and exercises the most brutal despotism over its nature. This, of course, is not new. Poetical work from time immemorial has consisted of wresting the language from its natural state, of deforming it, of organizing it anew.

How then did poetry get off the track so that it finds itself in the midst of a "tragic conflict between art and technology" and displaced in its "milieu," the contemporary world? Poetry got off the track, according to Barborka, because it assumed language should be "organized anew" in the poem

> in such a manner as to provide for a new organization which would resemble to the highest degree the original natural state of the language. If the original state of the language was A, its deformation B, then the new organization was again A, or at best A′. And so the poem was a form in which the language appeared as if it were natural, as if it were organized. . . . If the natural state of the language is A, its deformation B, then the new organization must be C.

This is Barborka's position with regard to the new poetry. To him it seems inconsistent and hypocritical for the poet to attempt to wrest language from its natural state in order to reorganize it in such a way that it appears to have been left in its natural state. For in the context of his argument, this implies a glorification of man's primary human nature and a neglect of the poet's most serious mission: "the liberation and maximum liberalization of primary human nature."

Does this mean that the concrete poet should start sermonizing about the conflict between primary and secondary human nature? Not at all. The poet's view of man and the world represents his "points of departure." They clarify for him his task as an artist. Holding the above views Barborka is compelled to come to terms in his use of language with "the period of technical civilization," which the old poetry cannot do. "Poetry of the traditional type," says Barborka,

"reacts to a technical civilization in a more or less negative way. Some poetical trends oppose it outright. Others take no account of it. Still others—and this is the great majority—assume the role of counterweight to this 'over-mechanized world.' Its effect on man, they claim, is 'dehumanizing,' and that its very substance stands in conflict with human nature."

The new poetry recognizes the conflict between art and technology as "pseudo-problematical," because it recognizes the legitimacy for art of man's reason, his secondary nature, from whose dictates his civilization advances. It is even possible, Barborka suggests, that man has created his "technological milieu" in conflict with his primary nature because he wishes "to destroy his nature." And he is inclined to the opinion that this is the case and that man "should wish . . . to destroy his nature." "Yet:" he asks, "If man destroys his nature, does he not at the same time destroy himself?" This question is answered in the negative, for Barborka believes that "under certain circumstances man can do very well without his nature, maybe even better than with it." It is highly possible, then, that so-called "artificial (new) poetry" is "more natural than traditional poetry" to man's nature in the present stage of his development.

Recognition of the fact that the possibility exists for a "humanized" rather than a "dehumanized" technological civilization in which the new poem can play a vital, functional role is, of course, still to speak more of the ideal than the reality. The concrete poet by no means assumes that he has saved the world. Barborka knows that he has simply reached a point where he must accept certain conditions relating to content and his use of language. "If a poet accepts the above-mentioned views," he concludes:

> he has the duty to take the consequences of them even in the realm of his poetical work. In the first place, he must renounce the glorification of human nature. There is nothing beautiful, nothing admirable in it, nothing which would not deserve to be bound and, if not destroyed, at least consigned to strictly defined limits. Therefore he must subscribe to a poetry of discipline, harmony and strict order. (When I say strict, I do not have in mind cold. The moving force of a strictly rational and speculative method is, in the last analysis, a deep love of the world. The poet who accepts for his poem a strict order works toward an order that is in harmony with the order of the universe.)

Having said this Barborka arrives at the place where all statements about the new poetry meet: the content of the new poem "is predominantly in its structure; more than this, structure itself is the content." The poet "does not deal with philosophical, moralistic, and other similar considerations. . . . Rather he focuses his attention upon what at the given moment is most important, namely his work-material, his language. He examines its relationship to the above-mentioned concepts and to primary and secondary human nature . . . . the final aim has shifted somewhat." The new poem then is more the result of a particular view of man and the world than a conceptual statement of it.

Does this mean that the poem that results from Barborka's premises excludes all that belongs to primary human nature? By no means. Barborka realizes that in stating his position he has over-simplified matters by speaking "of reason and sentiment, of nature and artificiality as if these concepts stood in isolation from each other." The new poetry, he goes on to say, "would be in conflict with its own rationalistic nature if it attempted to exclude from its considerations and poetical tasks the emotional, subjective and irrational elements of human nature." The poet seeks a "harmony" which masters and includes them:

> [a] fullness and equilibrium of forces, above all a precise delimitation of conditions. A poem is a plan of the world in which all the factors I have mentioned are represented in a precisely determined ratio. Therefore in the poem reason must prevail. This is so because even though antagonistic elements were put into the work with the maximum degree of objectivity so that they are in absolute equilibrium and reason prevails, imprints are left upon the final work. This predominance of reason can only be referred to as a tendency; for in addition to being the fulfillment of a precise plan, a poem is the requirements of an ideal. . . . the ideal is postulated by the ratio of elements in the material structure (which is the content) of the poem.

Barborka has humanized the theory of the concrete poem from a most provocative philosophical stance that presents both man and the poem in a new relationship to the world of technology. And in keeping with his final argument that the personality and individuality of the author are not eradicated from the poem when the "speculative manner of working" is

adopted, an argument substantially supported by our selection, he has discovered his own new system of structural organization—the *Process Text.*

The Process Text attempts to introduce plot as a possibility for the concrete poem. Its intent is to be "a plan and model of plots" directed towards "movement," "story," and the realization of its own "process." It could be called "epic," but the plot is not "described." It is "included directly in the material of the text" in characteristic concrete fashion. Movement in the process poem proceeds "from nothing towards something (starting, growing, multiplying)"; "from something to nothing (perishing, dimishing, reducing itself)"; "from something towards something (metamorphosis, transformation)."

As can be deduced from the above, the Process Text is a long poem as concrete texts go. Work on the text involves four "phases": (1) Construction of the "ground" text. (Our page from "potopa" ("flood") (Figure 56) is the ground text, even though it becomes the last page of the poem in the final organization.); (2) Decision about "the program and operation through which the text must pass;" (3) Working out of the operation in accordance with the program; and (4) Final construction of the series of texts which resulted from the carrying out of the program. (The order may vary in accordance with the demands of the particular poem. In "potopa" the program of operations is presented in reverse order so that the "flood" can build up to a climax as the poem progresses.)

We regret not having space to present the process that reduces the ground text of "potopa" (24 lines, fourteen words of four letters to each line, making a total of 336 words) to the single letter "o". Suffice it to say that this is accomplished in eleven "operations" according to a mathematical program. (See Word Gloss.) In "potopa" Barborka juxtaposes rational method (artificiality) and emotional (natural) content in his ground text, which represents a high water mark in the "flood" of human existence. The poet watches others drowning, or being injured, and inanimate objects being broken in the "flood." He is in danger of drowning himself unless he can find some way to control it. So he creates a calm, strictly-ordered visual surface by a precise linear arrangement of words of equal length. Looking at the words we see that the word "voda" ("water") is repeated over and over to give the sense of a flood and to keep the highly emotional and subjective word groups formed by the other words from destroying the order of the poem. The poet "harmonizes" his anguished cryings out at what he sees: man frightened, injured, drowning in the flood of human existence, a victim of his own nature. Reading the word groups contained within the flood of the repeated word "voda," we find fragments for a highly subjective and emotional poem that views human nature with compassion but does not glorify it. Ironically the poet masters his subjective material with his rationally controlled method and arrives at the letter "o".

It is in its solution of the problem of the relationship of the orderly to the accidental that Barborka's Process Text partakes of the order of the universe. The orderly is comprised of: "the construction of the basic text in relation to its aim (scope, proportion, topological location); . . . strictly rational determination of its operational program (its numerical principles);" and "the actual realization of its operations." The accidental of: "the intuitive choice of language material; the traditional method of writing the basic text (the subjective conceptions); the deviation from the pre-determined program in the actual execution of operations (interference in accordance with an immediate decision), the mistake in execution which is discovered and intentionally kept." Barborka sees the poet's task as the constant "attempt to apprehend and determine this relationship of the orderly to the accidental as an expression of the order of the universe." It should not be overlooked, though, that "what is involved is . . . apprehension, determination, and expression by an artifact, i. e. by a form which is to some extent autonomous."[39]

TURKEY, FINLAND, DENMARK

No one can say why a strong concrete poetry movement involving established writers develops in one country, as in Czechoslovakia, and in another you find

one or two or here or there an isolated concrete poet. Yüksel Pazarkaya of Turkey, for instance, seems to be working as a concrete poet in closer contact with the Stuttgart group than with poets of the Turkish language and culture (Figure 58). We also learn of Kurt Sanmark of Finland, whose poem "maskor" (Figure 59) is written in Swedish, through the ROT international number edited by Elisabeth Walther and Max Bense. Vagn Steen of Denmark thinks of himself simply as "poet" and dislikes the label "concrete," but his sense of the text as a word game and his use of constructivist methods place much of his work within concrete territory.

Steen asks the question: "What is a poem?" And he would like the reader to answer it for himself. Probably no concrete poet has taken more seriously the charge to the reader that it is up to him to complete the text himself. It is even possible, Steen contends, that the reader may make a better poem of the materials than the poet. He takes this aspect of the question so seriously that he has conceived of the idea of a book with perforated pages so that the reader may tear out poems he doesn't like. Going even farther, he published a book with blank pages bearing the title WRITE IT YOURSELF (in Danish, of course). The edition was sold out, and the number of poems received by Steen from his "readers" was overwhelming. Once for an exhibition he wrote on a mirror some words which in English would go something like this: "Mirror, mirror on the wall, who is the most . . ." and the reader was to complete the "poem" by looking at his own face. Steen feels that if the reader is unable to accept his texts as poetry, that's his problem, for the poet has made his highly serious and at the same time delightfully playful gesture. The Danish language lends itself particularly well to the kind of word play we find in Steen's visual text (Figure 60).[40]

SWEDEN

It has been mentioned that Öyvind Fahlström of Sweden, who lived for the first three years of his life in Saõ Paulo, began writing concrete poetry at approximately the same time as Gomringer; also that he published the first defense of the new post-war experimental poetry under the title "Manifesto for Concrete Poetry" in 1953. This means that he had arrived at the name "concrete" for the new experiments three years before it was adopted by Gomringer and the *Noigandres* group, although Augusto de Campos had begun to speak of the Brazilian poems as "concrete" in 1955. However Fahlström's manifesto exerted no influence upon the international movement, for it was circulated, I believe, in mimeographed form; and Gomringer and Pignatari were completely unaware of its existence when they met and founded the international movement. To this day it has been read by very few concrete poets. Our translation from Swedish into English is to our knowledge, the first. (See Manifestoes, pages 74-78).

The "Manifesto for Concrete Poetry (1953)" is long and highly metaphorical. But much of the difficulty in reading it disappears when the reader realizes that what seem at first glance to be nonsensical, meaningless statements are in reality attempts on the part of Fahlström to jolt him into an attitude of mind that will allow him to accept familiar words in new (often strange) contexts and relationships. Much of the manifesto is concerned with the question of new logical-linguistic relationships in the poem related to thought processes of children, primitive people, the mentally ill; and to a use of words as representative symbols comparable to the contemporary use of representational forms in abstract painting, for Fahlström, as a painter of international reputation, brings to the theory of the concrete poem the painter's sense of visual-conceptual relationships. But there are also many statements that anticipate classical concrete theory and practice.

Fahlström begins, typically, by choosing a title to refer specifically to his own poetry—*tables*. Our small selection cannot begin to convey all that he has accomplished with this concept of form. Many of the tables are a great deal longer than the usual concrete poem. Figure 62 is a-typical, but it appears to present the concept of the poem as table metaphorically, for it resembles the ornate, round, brass tables associated with Eastern cultures, art objects of a kind, and also the mandala. Figure 61, "Bob's Fence,"

one of several "Bobb" poems, makes use of "parallel" and "framed-form" strophes within which "motifs" constructed of serial word patterns both repeat and reverse themselves to make a statement about the fenced-in condition of contemporary man. Notice that the central meaning of the poem ("from Bob/ although he was/ at the same time/ human and") is stated in the central square. The Swedish word "inhägnad" means: a fence which encloses a square plot of ground.

Like other concrete poets Fahlström thinks of his work as opposed to prevailing or "official" literary "fashion." And many of the alternatives he proposes are identical with proposals made by Gomringer, the *Noigandres* group and others:

(1) The abandonment of self preoccupation, analysis and expression in favor of concentration upon language as material—single words, letters—so that poetry may be "experienced and created on the basis of language as concrete material." But Fahlström does not wish to be understood as meaning that the term "concrete" should be limited merely to matters of style: "what I have called literary concretion . . . is not a style—it is partly a way for the reader to experience word art, primarily poetry—partly for the poet a release, a declaration of the right of all language material and working means . . . . SQUEEZE the language material: that is what can be titled concrete," Fahlström asserts.

(2) The removal of poetry from the realm of myth, dream, symbol and from the dependence upon "inspiration" in order that it may become "an organic part" of the reality we live in "with its potentialities for life and evolution."

(3) The abandonment of the old concept of line as essential to poetry, resulting in freedom of "emphasis" and "word order"—a new syntax. But having thrown out the conventional uses of rhyme and meter, Fahlström insists that new constructive principles must be found "that will give the poem that general effect." The creation of poetry as structure so that "structure and content are one" he sees as the new formal imperative.

(4) Like Gomringer he speaks of the element of "play" in the interaction of the linguistic elements and of the necessity for

(5) A new multidirectional concept of reading which corresponds to "the free movement of sight when you look at abstract art."

(6) Also, like Gomringer, he insists that "valid" new linguistic constructions will result in "an enrichment of the worn-out paths of thought, a link in the evolution of language—of thinking, which always occurs on the everyday, literary and scientific levels." In this connection he sees that "ideas to renew grammatical structures are bound to emerge if you make comparisons with foreign languages, with Chinese, for instance."

(7) And like Bense he emphasizes "system," although he relates it more emphatically to the autonomous elements in the poem.

Much of Fahlström's manifesto is concerned with specific new techniques, many of them related to what would become general concrete practice: serial construction, mirroring, repetition of various kinds (including repetition of identical lines with variation). More specifically related to his own "tables" he speaks of: strophes "broken up into vertical parallelisms," "marginal strophes beside the principal strophes," "framed-form strophes with a kernel strophe within," etc.

It is most remarkable that in 1953 Fahlström could anticipate to such a specific and detailed degree structural developments which would soon revolutionize the art of the poem on a global scale, but his more individual contributions to concrete theory should not be overlooked. For instance he speaks at length about the possibilities for "widening" the logical scope of the poem by "forming new agreements and contrasts" so that new word contexts can be created. Basically it is a matter of "unit and connection", for the poet must essentially concern himself with knitting "the net of relations tightly and clearly" to achieve "the same firmness of structure as that of reality." He must be "bound" only by conventions he has formed himself "but not by those of others." The new "intuitive" logic is that "of likeness, of sympathetic magic," related to the processes of thought of children, primitive people, and the mentally ill. "Applied to language," this new "intuitive logic" brings together " w o r d s w h i c h s o u n d a l i k e "

and "the fun comes from that." Many examples are included. Fahlström relates this connecting of words that sound alike to rhyme, which "has had a similar effect."

Also, unlike the authors of other manifestoes for concrete poetry, he emphasizes the importance of rhythm. "Above all I think that the rhythmic aspect contains unimagined possibilities," he asserts. For he finds in rhythm the "most elementary, directly physically grasping means of effect" available to the poet because it "has a connection with the pulsation of breathing, the blood, ejaculation." But by rhythm he does not mean meter in the traditional sense. Rather it is the "joy of recognizing something known before, the importance of repeating"; for if the poet allows himself to "stick with the motifs, to let them repeat themselves," he will find them beginning to "form new rhythms." Specifically he mentions "filling out rhythmic words as a background for principle meanings"; "independent onomatopoetic rhythmic phrases"; "rhythms of word order, rhythms of space"; "metrical rhythms," also, but in new contexts.

New contexts can also be formed by arbitrarily dictating "new meanings for letters, words, sentences or fragments"; and by discovering "what there is to keep in language found purely mechanically without the use of reading direction or a series system of words and meanings . . . the most amputated and kneaded (fragmentized word elements and phrases" can yield "unexpected values."

In three instances Fahlström speaks of "Mimömolan," the Swedish expression for taking the path of least resistance. Primarily he sees the impetus towards concretization in literature as a stance that pits the energies of the poet against this fundamental human inertia which inevitably opposes new developments; but, occasionally, he believes, the poet can make use of "Mimömolan" in his use of language. He can make "abbreviations," as we do to facilitate communication in our use of everyday language, in order to create new words and connections.

Fahlström sees his *tables* as related historically "to formalists and language-kneaders of all times, the Greeks, Rabelais, Gertrude Stein, Schwitters, Artaud and many others"; also to surrealism, lettrisme, and dadaism—except for their starting point: the conscious attempt in their use of language material to become "an organic part" of the world we live in—the aim of all concrete poetry—which turns away from dream and nihilism.

Also he feels a closer kinship in his work with the formal utilization of sounds from the real world in concrete music than with concrete art: more limited, he finds, in some of its conceptions.[41]

In the poem of another Swedish poet, Leif Nylén, (Figure 63), we find color words in new, sometimes synesthetic, relationships, which suggests the possible influence of Fahlström's insistence upon the need for intuitive new word-connectings; but from the standpoint of construction and operation of system, it shares much in common with German concrete poetry. A strong concrete poetry movement does not appear to have come into existence in Sweden as the result of Fahlström's early, predictive declarations.

JAPAN

In 1957 Brazilian concrete poetry captured the interest of Kitasono Katué, Japanese avant-garde poet and editor of vou. Later, in 1960, Katué assisted in the presentation of an exhibition of Brazilian Concrete Poetry at the National Museum of Modern Art, Tokyo, organized by the Brazilian composer and poet L. C. Vinholes and the architect J. R. Stroetter. There has been continued interest in concrete poetry in Japan, which is not surprising, for the ancient written character is an ancestor of the visual concrete poem. Katué makes an ideogram (or a constellation) of the old characters in "Shiro" ("White") (Figure 64).

He believes, however, that poetry that "started with a quill" should "come to an end with a ball-point pen." He prefers to use instead the camera, for it "can create a brilliant poem even from trifling objects." Words, according to Katué, "are the most uncertain signals severally devised by human beings for communication. Further, Zen, philosophy and literature etc. have driven them away to worthless rubbish." So he makes instead of the poem of words the *Plastic Poem*, which gives us the " 'apparatus of a poem' in

which rhythm and meanings are not essential factors." Katué finds his Plastic Poem "in the viewfinder of his camera, with a handful of paper scraps, boards or glasses etc." "Portrait of a Poet 2," 1966, (Figure 65) supports the above assertions effectively. The plastic poem, in which the object substitutes for the word, may well be a descendant of picture writing.[42]

Seiichi Niikuni, also of Japan, has, on the other hand, restored new life and beauty to the old calligraphic characters (Figure 66). He has found them adaptable to both constructivist and expressionistic structures.

FRANCE

In France the new movement of experimental poetry follows in the wake of Dada experiments with the sound poem and Lettrisme, which explains, perhaps, why French concrete poetry is characterized by advanced methods of experimentation. It was launched in 1962 by Pierre Garnier's "Manifesto for a New Poetry—Visual and Phonic," which appeared in LES LETTRES No. 29. Garnier named the new movement *Spatialisme*, for he sensed that man's new awareness of himself as a cosmic being in the age of space required a revision of language to express itself:

> Once we lived safely beneath our stratum of air. Now we are waves spouting in the cosmos. How can we expect our words to remain wrapped up in the atmosphere of the sentence?
>
> Let them be reunited, like ourselves, to cosmic space—word constellations on the white page.
>
> Every word is an abstract picture.
> A surface. A volume.
> A surface on the page. A volume when spoken.

Garnier emphasized the necessity for a break with the old rhythms:

> The rhythms of poetry have succeeded in deadening the reader's mind.
> We listen to the purring of Racine but do not understand it. In poetry we become aware of the universe—for it to be based upon the enumeration of feet is an absurdity.
> It makes no difference whether FER or AVION have one or two syllables. What counts is their meaning, the space which the words themselves occupy upon the printed page, the vibrations they set up, in fact the volume which they enclose—immense and horizontal in the case of FER, infinite but with a note of disquiet for AVION

The structure of the sentence would also have to go:

> The structure of the sentence has caused the same damage as the rhythms of poetry. What a difference there is between: "The tiger is coming to drink at the river bank" and the single name: TIGER!

The poet is left with words stripped of all worn out structural trappings:

> Words are as hard and as scintillating as diamonds.
>
> The word is an element.
> The word is a material.
> The word is an object.
>
> For those who know how to look at them, some words possess a remarkable topography.
> TRANSATLANTIQUE, for instance, rocks and seas, peaks and abysses—why, even the moon cannot be any richer in craters and parched valleys, in rhythms and beauties.
>
> Words are the visible aspects of ideas just as the trunk and the foliage are the visible aspects of a tree.
> Underneath are the roots, the ideas.
>
> We must grind our well-worn language to dust—in other words, make the individual words scintillate.
> We must do away with imprecise terms, adjectives, for example—or again use them as nouns, as substance, that is to say, as material.
> But the word cannot be set on the page unless it is in harmony with the atmosphere of the poem.
> What is more, the value of each word is modified by the fact that the poem belongs no longer to a flux but to a static system.

(The list poem "JANVIER" (Figure 67) should be read in relation to the above remarks.)

In general Garnier's statements apply to both visual and phonic poetry, but certain distinctions need to be made. The visual poem

> should not be 'read.' It should be allowed to 'make an impression,' first through the general shape of the poem and then through each word perceived out of the whole at random.

The word "perceived" points up most clearly the new way of experiencing the poem, which is to replace reading, for:

> A word which is read only grazes, the reader's mind: but

a word that is perceived, or accepted, starts off a chain of reactions there.

This means that the experience of the poem will not be the same for all who look at it. The reactions to the poem will be "stronger and more profound in direct portion to the richness and sensitivity of the mind" that perceives the poem object.

Garnier defines the phonic poem "not as a complete entity" but as a "preliminary," for it can be "spoken by one or more voices according to choice," and "while following the same rhythm and the same chain of images the speaker can add and improvise as he thinks fit."[43]

A "Second Manifesto for a Visual Poetry" dated 31 December 1962 appeared in LES LETTRES 30. Here Garnier speaks of the new visual poetry as a "return to the solar play of surfaces" after the "submarine adventure" of exploring the unconscious—the "glory" of our century—but in the last analysis unconvincing, for "no work of any painter, no poem of any poet convinces [him] fully that it was born of the unconscious."

Where the word is concerned Garnier speaks of "the world of objectivation . . . being born" in which the word is coming to be known as "free object." It is the task of poets to make the word "holy again" like the "one or two sacred phrases of the Torah . . . more important than a whole century of poetry . . . the word is more expressive than the discourse." Its holiness resides in its materiality: "There is in all material a dignity not yet put to the proof."

This unmasking of the spirituality in that which we so far have called material is one of the great occurrences of our epoch. We have seen gold give way to zinc, to tin, to light metals. Man was bewildered to see coming toward him the spirit of lower beings. Distracted by thousands of years of arbitrary separation, he was not expecting it.

He had simply forgotten that the mind of which he is the depository is not his own but that of the universe.

Man today is no longer determined by his environment, his nationality, his social class, but by the images he receives, by the objects which surround him, by the universe.

If the material is spirit, we must let it work; the work of the painter and the poet will consist in making it objectively present.

The spiritual in the material can be made "objectively present" in the visual poem, which like a painting can now take its place among the objects which surround us:

Man has to be able to "see" the poem and think of something else. We live among objects, among beings, often we contemplate them without thinking of them; and they in turn contemplate us.
Insensibily they modify us—the best pedagogues are the silent presences. . . .
Only the objects are stable: they are the islands and we are the sea. . . . We must therefore first discover them with our deep and innocent eyes. Then we will find that our glance alone has the power to make words, colors and sounds displace themselves. After that, due to their initial unsettling, the sounds, the colors and the words organize themselves. . . .

The visual poem must be like these objects.
It accompanies man without touching him.

Becoming object the visual poem "must overflow the page . . . the poem so far stays nicely in balance on the page. The visual poem, on the other hand, tends increasingly to scatter its words. See, they arrive freely even to the margin, they try to rejoin the universe, they vibrate, they are going to lose themselves in space." Freed of the necessity to limit itself to the paper, "which, because of its banality, platitudinousness, and neutrality is a poor carrier," the poem can now be inscribed "on walls, on stones, on windows, on firm sand, on wrapping paper, on old sacks."

Garnier sees the "road to an objective poetry" as "heading toward that ideal point where the word creates itself. Autonomy of language. . . . Language is no longer committed to man as man is no longer committed to language."

In the "world of objectivation" the artist is:

a universe in action within the universe in action. Suddenly he finds himself in this world without pope, without king, without religion and without recourse like the trees and the birds, the dancers and the boats, the waves. And he himself is tree and bird and dancer and boat and wave—free, now that all the masks have fallen.[44]

In 1963 Garnier drafted a manifesto in which he attempted to unite the experimental poets working throughout the world. Since *Spatialisme* is concerned with space in both its visual and sound dimensions, it would seem to be able to accommodate most if not all

types of experimental poetry presently being created. A draft of the manifesto was sent to the poets for their signatures and approval, and it appeared in final form as: POSITION I DU MOUVEMENT INTERNATIONAL (dated 10 October 1963) in LES LETTRES, No. 32. (See Manifestoes, pages 78-80). It is a most clarifying document, for it defines all types of experimental poetry, reserving the name "concrete" for "poetry working with language—material, creating structures with it, transmitting primarily esthetic information." Several of the poets in this selection signed it.

In many respects POSITION I is a re-statement of the two preceeding manifestoes, but Garnier enlarges the concept of the "objective poem" as "the liberation of an energy, the sharing of esthetic information, the objectivation of language." The new poem should be thought of less as "art" and more as "transmitted energy."

In his most recent work Garnier, in collaboration with his wife Ilse, has been experimenting with the poème méchanique. In the typewriter poem, Pierre and Ilse Garnier find that the "linguistic elements" are joined to one another in such a way that "the action of a force—that of a word, of a group of letters, of psychic energy—acting upon one of them, can be transmitted to the others and oppose itself to the staticness of the poem." These are "driving" forces which express themselves as "*speed*." The realized poem amounts to "a transformation of work" to work-activity of the linguistic materials. The typewriter is particularly suited to this kind of poem because "it allows for objectivation, the introduction of speed to the concept of poetry, superposition, the progression of spaces, etc."

Machine poetry (that made on the typewriter, tape recorder, etc.) is a recent development accruing from the same "liberation of language" that has made other types of experimental poetry possible:

> Objectivation, disappearance of the primacy of semantics, pulverization of words, language-matter able to produce energy or change into energy.[45]

Ilse and Pierre Garnier have made typewriter poems employing both whole words and single letters. In "texte pour une architecture" (Figure 68), making use of energy in typing (accenting the word "cinema" as it is pronounced in French) and of the space bar to move the entire line to the right one space per line, atomizing the word, they have been able to capture the play of black and white in the light projected onto the movie screen. The flat, windowless wall of a theatre might well undergo metamorphosis into a textural poem made of the word "cinema."

Although Garnier is considered the spokesman for the international poetry movement in France, the names of the other French poets presented here do not appear among the list of signers of POSITION I. Some of them may not have been working in the new way at that time; others were probably not known to Garnier. Henri Chopin, however, found himself in the position of being in sympathy with POSITION I DU MOUVEMENT INTERNATIONAL but unable to sign it. His letter stating his reasons was appended to the signatures. Essentially these were his objections:

> . . . "position" tells us where we stand. The movement of which we are a priori "members" does not exist. I am not a member of a movement but I am "with" movement. I am movement. International? There again I balk. What does it mean? Does it mean beyond nations or with all nations? Possibly. But why not rather with life, with the moving force, combustion. From then on international need not be mentioned. . . .
>
> It is no longer a stop that the little poem constitutes—the privileged moment of the poet of yesterday. It even goes beyond the poet who has become a professional man. It goes beyond professions. It goes "with" movement. It is a movement suddenly crystallized. Left behind by the author. The contemporary author is no longer author. He is a man who leaves in his tracks some precisions. And that is better than to have an impenetrable museum of movements that one beautiful day stopped.[46]

Chopin refuses to be bound by anything, above all by le Verbe (the Word); for it is "an impediment to living, it makes us lose the meager decades of our existence explaining ourselves to a so-called spiritual, political, social or religious court. Through it we must render accounts to the entire world. . . ." (see Manifestoes, pages 80-82). Consequently he has found more freedom and integrity of expression in the sound poem made of "a-significant human sounds, without alphabet, without reference to an explicative clarity." For

"the mimetic sound of man, the human sound . . . the buccal sound . . . does not explain, it transmits emotions, it suggests exchanges, affective communications; it does not state precisely, it is precise."

Chopin's audio (sound) poems must, of course, be heard. Our page from "sol air" ("earth air") (Figure 69) is part of the notation of a poem for tape recorder. "sol air" is realized exclusively by the voice of the author on magnetic tape. Various speeds and volumes of the tape recorder are employed, also superpositions. The linguistic materials of this poem are: the vowels and consonants of the words "sol air," certain noises produced by the mouth, such as the clacking together of the lips, and breathing. The result resembles electronic music.

Garnier, as we have seen, spoke of the sound poem as "preliminary," open to various possibilities, rather than as a "complete entity." At the Biennale in Paris in 1965, Laura Sheleen and Francoise Saint-Thibault interpreted "sol air" (composed 1964) as a "ballet of spaces." One is struck by the impression of space hearing it.

Chopin also makes visual poems (with or without words), which convey their message with graphic force and a minimum of language. Like Augusto de Campos and Pignatari, he has used the visual poem as an effective weapon for attacking society and its institutions. Taking one of man's monuments to his military "greatness," L' Arc de Triomphe, he makes it of the word "saoul" ("drunk") and places it upon earth that is "feu" ("fire") (Figure 70). But if there is nothing admirable left in man who makes war for the poet to glorify, he can still find a subject for pity and fear in the naked, unknown soldier who burns alone in his commemorative flame.

The new mechanical sound poem accomplishes a union between the age of technology and the oral tradition of poetry. Bernard Heidsieck has created another kind of oral poem which is also a descendent of the various kinds of dramatic poetry: the *Poem-Partition,* meant to be performed as a simultaneity of rapidly-spoken sentences punctuated by human or non-human sounds and noises, some of them accidental. That is to say, in "La Penetration" (Figure 73), a double-talk discourse on man's nuclear and sexual problems, the two halves of the page would be performed at the same time, as events occur simultaneously in life. The *Poem-Partition* belongs to a species of experimental poetry which, because it incorporates actual "living" material into the poem, is called Poésie-Actuelle or Poésie-Action.

Action Poetry, according to Heidsieck, is one manifestation of the poem's return "to the world," of its desire to exert itself toward the reintegration of society. "Places of 'actions' or of auditions take the place of the written page: stage, street, listening room, studio." The Action Poem is made from "anything that the poem authorizes itself to take . . . the voice, the cry, the gesture, the act, the noise, the sound, the silence, everything and anything." And it uses the phonograph, the tape recorder, the juke-box or any mechanical help it needs as its "new supports and vehicles."

Speaking particularly about Action Poetry which makes use of the tape recorder, Heidsieck sees it as a new approach to the poem from a "certain angle more exact, perhaps, of reality, which the machine authorizes." For it permits the poet "to arouse, to awaken other layers of sensibility, to reach or lay bare other horizons or dimensions of consciousness. Individual or collective." This is made possible by: "manipulation of the speeds, cuttings, volumes, superpositions, couplings." The resulting tape represents "a photograph, a tracing, more faithful to the movements, magic, interlacings, rhythms, softenings, shortenings, interferences of thought," according to Heidsieck.

It is contemporary man's "desire for the trace," his "desperateness to seize reality by that bias" which "undoubtedly results from the mad thickness of uncertainty which attaches itself to our collective future, taking account of the apocalyptic possibilities or probabilities" that brings the Action Poem into being, Heidsieck goes on to say:

> Moreover the Absolute is despairingly searched for even at the heart of the relative or of its appearance, even the flesh of this quotidian having become the only certain element to which it is still permissable to cling. . . . The rage to find there or to rouse the miracle-stone. . . . From whence its [the poem's] desire . . . to exorcise the banal. To incorporate it within itself. To stygmatize it. To burn it. In

order to extract from it the quintessence of events or to kill it. To return life to it or to make it give back its soul.

The Action-Poem, then, is a "certain ritual, ceremonial, or event . . . lying in wait for the participation of others," that arouses it, or provokes it "during the course of Offices or of 'moments' which attempt to become sacred" more by responsibly searching and questioning human existence than by celebrating it, for:

> We must begin at the beginning. To question our daily gestures, and words and cries. To appropriate them or dynamite them. To make them meaningful and to put our names to them. At best. It's a question of recovering their energy potential or of eliminating the slag from them. Of recapturing the mystery and the breath. Of events. At their roots. In order that our mechanical and technocratic age may be animated by them, inbued with them from the point of their unmoorings.[47]

Julien Blaine follows a course closer to traditional concepts of the poem. In "3 + 3" (Figure 71) a high degree of lyricism is achieved with the concrete method of formula and repetition. The effectiveness of the poem results from the play of subjective tone and musical quality against a "mathematical" pattern. In "X" (Figure 72) the precise mathematical sign for the unknown becomes the predominating letter in "voiX" ("voice"). The poet's voice speaks to us in terms of a fantastic riddle. In the world of signs, though, the meaning of X is perfectly clear.

Jean François Bory's poem "femme" ("woman") (Figure 74) establishes a kinship between a contemporary method of picture writing made possible by the camera and the ancient calligraphic character. In "S" (Figure 75) he uses the letter as the "sign of signs" of the times, typing within the letter form words and phrases beginning with "s," which taken all together make a scathing comment, belying the beauty of the visual sign of the poem. Bory and Blaine are associated with the magazine APPROCHES.

Jean-Marie le Sidaner also makes a despairing comment on the world using the technique of the lay-out to suggest a full-page advertisement of the world (Figure 76). An advertisement is some kind of invitation. We are offered fragments: phrases, sentences, single words, visual images, which suggest symbols (some not completely recognizable) and the ancient character for "fire" as the Han mark of the poet. Le-Sidaner is committed to *Spatialisme* as: "the greatest artistic movement since surrealism."[48]

BELGIUM

The concrete poetry movement got under way in Belgium with the Exposition of Objective Poetry in Antwerp in 1962, organized by Paul de Vree and Henri Chopin of France. An audition of phonetic poetry was presented. But it should not be assumed that this collaboration between De Vree and Chopin implies a descent of Belgian sound poetry from the French experiments, for De Vree's poems had been sonorized prior to his meeting Chopin in 1962. De Vree's work differs from French sound poetry in that it "is based on rhythmic spoken words and syllables and uses mechanical expedients." One would not suspect, seeing "Vertigo Gli" (Figure 77) on the page, that it is a "score" intended for electronic sonorization.

The sonorized poem implies an entirely new concept of collaborative "reading." "It is a collaboration in this sense," De Vree writes, "the poem is prepared completely by me. In the studio I control the diction and the recitation and work out the different tapes, the sound material. The composer makes the sonorization (mixture)." "Vertigo Gli" was sonorized by Jan Bryndonckx. The performance would, then, vary somewhat with different voices (readers) and a different composer, so the subjective element is present even on the level of mechanical production.

"Vertigo Gli" defines the international descriptive noun of our century, VERTIGO, in metaphorical terms. "Gli" is from "glisser": the vertigo of "glide" or "slide." Our life is a dizzy slide down a ski-run ("ski-bann"). We make a mere dot ("stip") on the snowy horizon against the sky and disappear. Or, moving into the master image of the poem, which sees life as an airplane journey, we are born, we rise ("stijgt") to shine like the airplane brightly in the sunlight ("blinkt"); we exchange a glance ("blik") with someone—we are in love—we slide ("glijbaan") going into

orbit; we fly away gliding (glijvlucht); shinning like faience (gleis), transfigured, we live for a time in the high glittering, glimmering zone of love ("glinstert," "glimpt"); we glide ("glist") and slip ("glipt"); we begin to lower ("straight"—strike sail); the horizon stretches out, and with the sound of the motor in our ears ("woeng") we touch earth ("grond"), we die. De Vree speaks of the poem as being "primarily concerned with our encounter with love (erotic) during our passage from birth to death in our short lifetime—the essential fragments: a sudden wonder as well as a sudden reality and the not-to-be-averted fall."[49]

Mike Weaver has interpreted rightly, I believe, "de wing" ("the wing"), "de wong" (onomatopoetic play on "de wang"—"the cheek"); and "de wimper" ("the eyelash") as metaphoric identification of the airplane with the body of the lover: the arms ("de wing"); the cheek ("de wong") and the eyelash (the propeller) ("de wimper").[50]

The sonorized poem, like all of the recent experiments with sound poetry, is an entirely new experience in listening where poetry is concerned. We are accustomed to the interpretative use of sound on the sound track of the motion picture and television show, why not make it available to the poem? The new dimension of sound opens the way for new dimensions of content or new articulations of the timeless content of poetry. "Vertigo Gli," although made on the machine, is excitingly human and lyrical. A statement on sound poetry by De Vree appears with the Manifestoes (see pages 82-83).

"A rose," presented here in English, (Figure 78) is equally effective in the poet's native language. It has also been sonorized, but it conveys its full message visually as well. Gertrude Stein's classic, non-symbolic statement is seen to be true in any language expressed by any medium. De Vree also makes typewriter poems and edits DE TAFELRONDE.

Ivo Vroom, also of Belgium, shows us that the words of the title of Mondrian's famous painting are also able to make an aesthetic statement that suggests the structure of the painting (Figure 79). Leon van Essche makes us aware of the formal similarities of several letter forms (Figure 80). Vroom and Van Essche are associated with the magazine LABRIS.

ITALY

In 1943, ten years before Gomringer published his first CONSTELLATIONS, a twenty-one year old Italian poet, Carlo Belloli, son of the fourteenth Count of Seriate, wrote and displayed TESTI-POEMI MURALI (WALL TEXT-POEMS). "treni" ("trains") (Figure 81 is one of them. This was the year Italy surrendered unconditionally to the Allies and declared war a month later on Germany (October 8, 1943). He also wrote some war words (PAROLE PER LA GUERRA) from which "guerra terra" ("war earth") (Figure 82) is taken. The other word in the poem, "serra," means "clench." "Guerra terra" is in ideogram in which typography has been made organic to meaning. Belloli, in 1943, was making what would sixteen years later come to be called concrete poetry. He also met Filippo Tommaso Marinetti that year.

In 1944 both the TESTI-POEMI MURALI and PAROLE PER LA GUERRA were published, by Erre (Milan) and by Edizioni di Futuristi in Armi (Milan) respectively. Belloli wrote an introduction to the TESTI-POEMI MURALI explaining his new theories and relating them to certain necessities of language made evident by existence following the war. This most significant statement anticipates much that was said later in the manifestos for concrete poetry, but, of course, neither Gomringer nor the *Noigandres* group knew about Belloli's work. "In my opinion poetry is moving towards a closer identification with the changing needs and tastes of modern culture and art," Belloli wrote:

to see will become more necessary than to listen.

the people of the future will not seek poetry in libraries but on the walls of their rooms, and they will find in it an integrating factor uniting them with the environment in which they work.

the key-words of typographical constructions aim at the greatest possible economy of expression.

they do not create analogies, they do not invite comparisons.
my text-poems neither evoke a state of mind nor do they tell a story.

optimism and pessimism play no part in my quest for poetic words.

only unadorned verbal architecture, dynamic in its unfamiliar distribution, totally optical in typographical and structural layout.

marinetti saw in my mural text-poems a new medium of expression, a new development in futurist research.

marinetti has urged me to form this collection of words which are to be visualized before being read for their meaning, to be repeated intermittently for their internal sound content.

war is our whole school of experience.

all values become essence.
the indispensable becomes more and more concentrated.

one word will be enough to write a book.

one thousand blank pages to reflect over and the simple word "end" to be read slowly.

war is the only word that I know.

to seek other words, a few essential ones, becomes the mark of a reactionary.

even young people sometimes wish to compromise themselves.

war will not be the only word of the future.

we shall then be able to hang our helmet on that same nail where we hung a text-poem.
and look at those word patterns that the war passed by.

Belloli called his introduction "visual poetry."

Marinetti also wrote an introduction to TESTI-POEMI MURALI in which he hailed Belloli as:

the youngest futurist dedicated to the development of new forms, lively, striking, yet essential and stemming from positions already reached in aeropoetry and futurist art . . . essential, unadorned words arranged to evoke new space patterns; with belloli poetry has become visual art . . . transformed into flashes, word-ideas, progressive architectonic text-poems . . . the result of an exacting choice of pure linguistic material which is antianalogic, infradiscursive and asyntactical; with these essential instruments he builds an unusual world of characteristic anonymity . . . belloli has instinctively read the future of futurism . . . these text-poems anticipate a language of word-signs set in the communicational network of a mathematical civilization which will be marked by restraint in the use of dialogue, gestures and feelings.

And in his last manifesto written a few months before his death in 1944, "manifesto futurista della patrarte," Marinetti defined Belloli's experimental poetry as "an original creation of sound-zones (zone-rumori) optically arranged in total page display."

Within the next few years, Belloli enlarged his concept of poems to be seen with the creation of CORPI DI POESIA (POETRY BODIES), which consisted of words arranged in simple patterns within synthetic and transparent substances. Words were inserted into simple and, so far as possible, unobtrusive settings such as cubes, spheres, polygons, pyramids and parallelepipeds to form word structures in space. "Poetry body no. 3" (Figure 84) shows us the side-structure of a three-dimensional poem that places the love of two people in a self-contained world of its own. The CORPI DI POESIA were intended for collectors and general purposes. They were first exhibited and published in 1951 along with a leaflet: "instructions for the use of poetry bodies" from which the following statements relating to visual poetry in space and its attempt to integrate semantic and semiotic structure are taken:

poetry was bound to escape from the pages of a book.

in "futurist free-word compositions" poetry sought a place on the wall, crossed paths with calligraphy and even became pictorial.

my own futurist "mural text-poems" of 1943-1944 gave poetry a place in space, but without fully and firmly establishing it in that medium. it was still necessary to make use of a basic support and to print on opaque paper, though with typo-visual structural devices in keeping with the semantic choice.

the poet of today becomes a semantic architect systematically seeking a new space medium, an open site which is to be found neither in the library nor on the wall.

for the poetry of ideas, for symbolical, technological and other forms of poetry, we have substituted a poetry of simple words whose semantic structure is capable of integration with a corresponding semiotic structure in space: the poetry body. . . .

rather than an etymological and a structural and phonetic change, we propose a visual development in semantic structure, one which would be of absolute spiritual quality because it fully represents the relationship of word, sound and visuality. . . .

a poetry body is an object composed of words set free, not fixed in space: visual words, in that they can be read, they become qualitatively visual because of the multisensory feelings that they evoke. . . .
anonymous, silent, almost invisible poetry bodies: words set free in a transparent medium. . . .

semantic structures can be prepared for the dingy rooms of motels and boarding houses, and for writing desks and office waiting rooms. Also for aunt emma's boudoir, if only to disrupt her relationship with the flowered chintz. . . .

poetry bodies inaugurate the quest for flexible phonemes and hyper-acoustic words of verbal simplicity printed on plastic composed of transparent rodoid; alternatively on opaque paper arranged with intersecting characters inside liquid plexiglass or phenolic resin. when solid these geometrical poetry bodies stand out clear, crystalline in space. . . .

optical poems in letter patterns arranged progressively by sizes. . . .

with the aid of poetry bodies it will be possible for the creative spectator to compose his own poem-object.

Belloli is the kind of artist who can define what he is doing and use that synthesizing statement as a stepping stone to something more. In 1959 he formulated a theory to which he gave the name "audiovisualism." This statement appeared in a volume of audiovisual texts which summarized his explorations of semantic-visual relationships between 1952 and 1959. At this time he disassociated his work from the label "concrete" principally on semantic grounds:

failing to understand the concept that form can become the sole content of poetic expression, concrete poetry with which our work has often been mistakenly associated, is seeking an arithmetical solution to phonetical combinations, thus transforming it into mere verbal puns.

for our system of semantic and morphological structures, combined with semiotic and typographical ones, concrete poetry is substituting an arithmetical construction of monotone keywords of illusory effect without the necessary relationship with visual typographical construction, which it neglects.

It is the organic use of typography in relation to semantics that Belloli particularly emphasizes. He rejects "the expressionist evaluation of page space, as sought by Mallarmé, Marinetti and Apollinaire":

for us a word is purely verbal material of visual conception and structure, a precise typographical arrangement deriving from selected semantic values. . . .

what we seek is visual evaluation in semantic structure, a development entirely of spiritual quality in that it represents the unified relationship of word, sound and visuality. . . .

in our poetry the semiotic structure is determined by the semantic structure, and, inasmuch as it cannot yield typographical solutions different from those based on semantic choices, it is univocal.

the typographical disposition of our audiovisual words is not determined by arbitrary decorative or graphic considerations. It is strictly regulated by the physiognomy and meaning of words used in the development of the semantic content area.

It is the broad interpretation of "concrete" that Belloli does not wish to associate himself with primarily, for he agrees in many respects with concrete poets working along strict constructivist lines and in particular with Hansjörg Mayer in his insistence that "to obtain complete semantic-visual unity of the token word the constant use of small typographical characters is necessary."

The audiovisual poet, says Belloli, is a "word builder" whose "aim is to define a language of the spirit in meta-lingual terms." For him a word is "purely verbal material of visual conception and structure, a precise typographical arrangement deriving from selected semantic values." In the audiovisual poem the word is "not mere sound . . . it is transformed into an anonymous symbol of tone and timbre. It assumes neutrality, breaking with human or divine significance to become an anonymous instrument of comic fascination." To recreate the word as "an anonymous symbol of tone and timbre," the audiovisual poet does "not resort to onomatopoeia, alliteration, vowel changes, or to homophones such as appear, even in dadaist extension, in german expressionist poets, in the flexible words of joyce and in ezra pound's linguistic acrobatics . . . of the constituent elements of language—phrase, word, syllable, sound—[he] reject[s] the phrase element, using sometimes words but above all syllables and sounds." What is sought is "visual evolution in semantic structure, a development entirely of spiritual quality in that it represents the unified relationship of word, sound and visuality . . . in which the two-dimensional page plays its part as a unifying factor."

The test of a poet's theory is his poem. "acqua" (Figure 83) is a great audiovisual poem. Typography is organically united with semantics. Notice that "acqua" ("water") is the only word printed in bold type face (as though the poet were engulfed in the word and its semantic implications as water flows into water) until we reach the phrase "nave acqua uomini" ("ship water men") almost at the center of the poem, when "acqua" is suddenly printed in light type face on

an equality with the other two words. The next phrase (printed in light type face) closes the first half of the poem, and reversal in meaning is accomplished typographically. For we notice that "palma sole voci" ("palm sun voices") has been printed in reverse order in bold type face: "voci sole palma" as though mirrored in the water. Looking closer we can see that all the following words printed in bold type face mirror the words printed in light type face, and vice versa, in the first half of the central section of the poem. We are now made aware of the words which we hardly noticed in the overwhelming presence of the boldly printed "acqua." "acqua" itself calms and recedes under the influence of the lighter type face. Except in one instance: "water" again takes its place typographically on an equal basis with "men" and "ship" in bold type face. Reading these boldly printed words in the center of the poem, we discover that they refer to people, natural and inanimate objects, and qualities. The qualitative words refer to water "colorless color transparent"), to the "vertical" sky, to "distance," which is placed next to "voice and voice," and to "silence," which occurs in the phrase "boat silence a man," which is juxtaposed to "sun leaves a woman." (I have quoted these phrases as they occur in the first half of the center section before they were "mirrored" in bold type.) With a reversal of type face, which reverses the meaning, the poet, nearly inundated by the word "acqua," suddenly returns by way of his words themselves to the world of men, women, children and things where, an equal among them, water finds its place. The kinetic typographical play in the shifting of "acqua" from bold to light to bold in the phrases "nave acqua uomini"/"uomini acqua nave" as the poet arrives at the moment of spiritual illumination should be noted. For he looks into the water as a great mirror from which objective reality, faintly visible for a time, comes to the surface into the sunlight of "palma sole voci/*voci sole palma* at the center of the poem. A vision of clarity has been achieved by means of the process of poetic creation.

Non-semantically Belloli has been able to convey the visual-aesthetic qualities of water typographically: the play of light and shade upon its mirror surface, its rushing and calming. But the mirroring technique is not allowed to become a mere system of exactly mirrored words (which usually results in nonsense); the articles are allowed to remain in normal position in relation to the nouns they accompany. So without making his language artificial in any way, Belloli captures the instability and inexactness of images mirrored in water. Beyond this there is the dimension of sound. The over-powering boldly-printed word "*acqua*" thunders in upon us to break into an exultation of vowels and consonants in the world of men and things. The meta-language that arises from this expert typographical-linguistic composition is of overwhelming force.

It would be unfair to Belloli to say that this is a great concrete poem. He feels that his "audiovisual" poetry goes beyond concrete poetry. But it is encouraging that having worked along concrete lines ten years longer than Gomringer, he can arrive at this stage of accomplishment using concrete techniques of repetition and word play within a system. For the mirroring of words in the center of the poem presents a system. If you begin reading with the first word and the last word and work towards the center, "voci" and "*voci*" meet, which is of great semantic significance: the poet has found his true voice and can now bring the objective world into clear focus. It is Belloli's freedom within this system that is so significant, because it is so firmly anchored in semantics. Also his use of typography organic with semantics in such an advanced way shows concrete poetry defined strictly the significant, demanding and liberating road it can take. If the concrete poet's committment is "total responsibility before language" this is an awe-inspiring example.

In a statement written this year, 1967, Belloli states that while he considers his work as precursive of the international concrete poetry movement and related to it in certain aspects defined by Gomringer, the *Noigandres* group of Brazil, Bense, and Garnier, he wishes to retain his own label "audiovisual" to disassociate himself from non-semantic work, both graphic and phonic, which has become associated with the term concrete poetry. He adds further that it is his belief that the best of the new visual poetry can stand on its own merits as an entirely new kind of expression born of our own time and need without having to back it-

self up with historical examples which represent a distinctly different concept:

> the origins of visual poetry are quite distinct from any attempt to illustrate the meaning of written words by giving them graphic or typographical interpretation of their content.
>
> this is seen in ancient greek, latin, mediaeval and baroque ideograms, and in the modern examples of christian morgenstern ("songs of the scaffold," 1905); in those of f. t. marinetti ("zang tumb-tumb adrianopoli," 1914); ardengo soffici ("bif + zf = 18. simultaneity and lyrical chemisms," 1915); corrado govoni ("rarefactions and words in freedom," 1915); pierre albert-birot (poems in "sic," 1916-1917); paul dermée (poems in "nord-sud," 1917); guillaume apollinaire ("calligrams," 1918); ilya zdanévitch "easter island," 1919). none of these examples can be regarded as legitimate sources, nor valid in any lineal sense, in relation to the history of visual poetry from its origins to the present.
>
> these ingenuous and experimental documents are lacking in any pledge or committment to integrate the semantic-semiotic values of the poematic-formal structure, also the will to understand poetry as a mathematical-permutational construction of successive block-units of elementary and aphysical words capable of continuous and unlimited development in series.

To the kind of poetry represented by the above-mentioned examples, Belloli would apply the term "visive."

Unrelated to these examples Belloli wants us to see the "lexical" structure of his poems as tending towards "a horizontal form in which nothing obtrudes, in which everything unites into a single compact and uniform whole. they are closely woven linguistic patterns whose words are the warp and woof that cross and recross to give syntactic structure to the poem." As far as his own work is presently concerned, he writes:

> for my part, a wide experience of visual poetry has enabled me to initiate new lines of research and new forms which, although in direct descent, seem to me to be fundamentally different from my first contributions to this genre, namely: "mural text-poems," 1944; "visual poetry panels," 1948; "poetry bodies," 1951; "audiovisual texts," 1959. i believe my new researches and the new forms resulting from them to be the only media through which today i can write words of poetry.
>
> for almost twenty-five years i have sought to express myself in poetry consisting of autonomous words unrelated to ideas of philosophical, psychological, social, historical or autobiographical origin.
>
> i do not regard poetry as a narrative or lyrical genre but as word patterns, a form of verbal architecture in a space-time dialectic.[51]

Arrigo Lora Totino is a leader of the concrete poetry movement in Italy. He is director of the review MODULO, which for its first number published a comprehensive international anthology of concrete poetry. He helped establish the Museum of Contemporary Poetry in Turin along with Carlo Belloli. Also he is a painter whose work has been widely exhibited. In "spazio" (Figure 86) typography and design are used semantically with great effectiveness. "si-non" (Figure 85) also conveys its meaning graphically.[52]

Adriano Spatola, born in Yugoslavia, now lives in Italy. He has published a novel as well as poems. His *zeroglifico* (cut up poems) appear to be related to Mon's theories about poetry of surface (Figure 87).[53]

PORTUGAL

Portugal has been active in the concrete poetry movement at least since 1956, when Décio Pignatari stopped there on his return to Brazil to speak about the concrete poem or ideogram. In 1962 an anthology of Brazilian concrete poetry was published in Lisbon—POESIA CONCRETA—including the "Pilot Plan." In "Monumento" (Figure 88) E. M. de Melo e Castro creates a monument to freedom around the letter "e" in "men" and "free" with one variation—"man"—as the responsibility of freedom progresses to the solider base of the statue where the platitude about men being free is reversed: LET THE FREE BE MEN. In "arranhisso" (Figure 89) by Salette Tavares, word play takes place in relation to the visual image of the spider.[54]

MEXICO

To speak of concrete poetry in Mexico is to speak of Werner Mathias Goeritz Brunner, who is also a painter

and architect. He was born in Germany and lived in Morocco and Spain from 1941-1949. According to Emmett Williams' AN ANTHOLOGY OF CONCRETE POETRY, he wrote "sound poems and graphic constellations" during these years. "El Eco Del Oro" ("The Echo of the Gold"), constructed in steel (Figure 91), was the first of several sculpture poems. "From ground-plans that resemble one-letter and one-word constellations have risen such poems in concrete as the five towers of Ciudad Satélite (between 135 and 190 feet high) outside Mexico City, the 150-foot-high Automex Towers, symbol of the new Mexican automobile industry, and the 90-foot-long VAM road-marker on the Mexico City-Toluca highway." "die goldene botschaft" ("the golden message") (Figure 90) is a typographical definition of "oro" ("gold"). Goeritz organized an exhibition "International Concrete Poetry" at the Gallery of the National University (Galería Aristos) in 1966.[55]

SPAIN

The recent advent of a new poetry movement in Spain was the result largely of the efforts of one man: Julio Campal, who began to champion avant-garde work in PROBLEMÁTICA 63 in 1962. According to Fernando Millán the situation in Spain at that time was such that:

> the Spanish literary scene appeared hardly favorable to anything resembling avant-garde writing or innovation. Likewise the cultural scene, which had suffered from the years of isolation and from a total lack of publications about modern (avant-garde) currents, obstructed any move toward innovation unless an audience aware of the new situation could be created. Literature, which in 1939 had broken with the European tradition—the tradition which had made possible the poetic generation of 25, had fallen into a complete neoclassicism of form and style. This situation became more grave because of official censorship which labelled any attempt at innovation as subversive. Literary movements were stifled as soon as they were being launched. Literary publications, which were either official or subsidized, rejected any work which deviated, even if only slightly, from the traditional. And at this point it should be noted that for Spanish poetry the traditional models are provided by the poets of the XVIIth century, with the exception of Góngora, of course. Under these circumstances the work of Julio Campal at the head of PROBLEMÁTICA 63 provided the luminous possibility for a renovation.

The younger writers were attracted by the work of Campal, and through it became acquainted with the avant-garde tradition: Hopkins, Mallarmé, Marinetti, Apollinaire, Tzara, Huidobro, German Expressionism, etc. Gómez de Liaño and Fernando Millán joined PROBLEMÁTICA in 1963.

In 1964 Enrique Uribe "published the first poem in the new direction in Spanish" in the London TIMES And in 1965 two exhibitions were organized by Campal, one in Bilbao and the other in Zaragoza. Uribe collaborated with Campal in organizing the Bilbao exhibition, which included also work by Angel Crespo. Interest in the new poetry in Spain can be said to date from these exhibitions, with the exception that notice had been taken of Brazilian concrete poetry by P. Gómez Bedate and Angel Crespo, editor of THE BRAZILIAN REVIEW OF CULTURE. Also Haroldo de Campos had visited Spain in 1959 and had returned during his tenure at the Technische Hochschule, Stuttgart, in 1964.

In 1965 two international exhibitions were organized by Campal in Madrid and San Sebastian following which "the prospects for a new Spanish poetry have assumed distinct form and new dimensions," according to Millán. Campal, Uribe, Millán, Gómez de Liaño, P. Gómez Bedate and Blanca Calparsoso exhibited in Madrid. The new movement progressed with "whirling rhythms" leading to the San Sebastián Exhibition to which the work of Ocarte and Díez de Fortuny was added. Campal organized the exhibition according to the "ideological motives of each type of poetry [and] made use of the nationalistic base of concrete poetry," achieving a critical basis for new work. Later M. Lage Rey, J. García Sánchez, and J. A. Cáceres joined the group.

There was a great deal of response in literary circles. Younger poets accepted the new experiments and have begun to participate in them. "Visual works of all international experimenters of importance" have been shown in Spain, and the phonetic work of Pierre and Ilse Garnier, Mon, Lora Totino, De Vree, Chopin and others." Today there exists in Spain a "dedicated and well-informed audience for avant-garde poetry"

and close contact between poets, painters and musicians working along the new experimental lines. And a new magazine (SITUACIÓN, I believe) has been launched as the organ of the new Spanish poetry.

The poets themselves feel that although "the new Spanish poetry already has vigor and life of its own," it has not had time to develop "any currents within the movement" and that "it is still too early to assess its importance. The adverse conditions under which it was born have left their mark until today."[56]

The most obvious trace one finds in Spanish experimental poetry of the difficult conditions it has had to overcome is a semiotic use of language from which it is sometimes difficult or impossible to extract a meaning although one senses the presence of specific content. Perhaps a reader living in the culture would be able to grasp it better. In any event, the use of language in some Spanish poems appears to be related to the theory of semiotic language set forth by Pignatari and Pinto and to Mon's theory that the poet is impelled towards visually articulated written language when the common language is inadequate or for some reason cannot be used. Millán attributes the predominantly semiotic quality of Spanish poetry to the practical fact that the high cost of assembling the necessary equipment to make phonetic poetry has made that kind of experimental poem inaccessible to Spanish poets.

To my knowledge Campal is the only Spanish concrete poet who has experimented with the phonetic poem. Millán refers to experiments by Campal with "reversable" poems in 1964, but states that most of his work follows the prevailing semiotic trends. Campal has, according to Millán, already done "extensive work." His "Calligram" (Figure 92), which is made by writing in a beautiful but illegible hand in purple ink on a page of the newspaper turned upside down, succeeds in doing precisely what it sets out to do: to make a textural surface by writing with purple ink in counter position to the printed letters. One can accept it on this level as a textural statement. But its more significant meaning resides in the gesture of the beautiful writing, the protest of the human hand, its attempt to create beauty in the face of the contents of the newspaper.

Enrique Uribe has probably the widest international reputation of the Spanish experimental poets; for he has been "closely connected with French Spatialisme," and his work appears in the Emmett Williams ANTHOLOGY. (To our knowledge this is the first time the Spanish poets have been presented as a group in an international survey of the movement.) Uribe has made both mechanical and concrete poems. "todo o nada" ("all or nothing") (Figure 95) is the kind of poem that loses everything in translation, for it is a sound poem. Its meaning is its "music," which is "all" and/or "nothing."

The text of Fernando Millán (Figure 93), who is our source of information and a leader in the Spanish movement, succeeds as a composition of letter forms. It is similar to work of Hansjörg Mayer.

According to Millán, Ignazio Gómez de Liaño is a poet of "clearly concrete tendencies" who is only peripherally associated with the group (Figure 94). His work and that of Fernando López Vera (Figure 102) is characterized by a purely aesthetic use of fragmented letter forms in the vein of Mon and Spatola.

From the Poems of José A. Cáceres and Jesús García Sánchez, we receive a strong semiotic impact although the reader is expected to make his own interpretation of the signs, which suggests the possibility of several levels of reading. Reading "feo" ("ugly," "deformed," "hideous") Figure 97 of Cáceres as a poem painting, the semantic meaning of "feo" is played against the beauty of the color composition, which takes its form from the letter forms, predominantly from the "o". A symbol may look beautiful and still say "ugly" is a possible reading.

In the "Vibrations" of Sánchez (Figure 100), we are moved by fragments of broken but still recognizable letters, and by symbols which do not quite succeed in being beautiful, either because they are being destroyed, or because the poet is unable to make them beautiful with his given materials.

The same possibility for many readings exists in the text of Joaquín Díez de Fortuny (Figure 98). Considering the elementary nature of the design itself and the fact that the column in the center is cut in two and half of it thrown out of line and turned

upside down, the text suggests utter futility, disgust and despair in the face of the artist's problems. The letter "i" is not a word in Spanish. In English it is the most important letter of the alphabet. Read as English other interpretations would be possible.

Ocarte (Figure 96) shows us a man bombarded by phrases in the mass media of communication—magazines, newspapers—which suggest the imminence of war and revolution, until his head is ready to split and he can make no sense of it. Instead of a solution we are given letters, an exclamation mark, and arrows pointing in all directions, and so in no direction. The letter "Y," which is red in the original, is the conjunction "and."

Herminio Molero's typewriter poems use visual pattern to suggest content: in our text (Figure 99) the sections of a window, or perhaps café curtains. The patterns appear to have been cut from a page of typed letters. But they are words, or fragments of words, or combinations of words relating to what the poet sees or hears out the window. I am guessing that Molero is a new member of the new poetry movement in Spain.

Alain Arias-Misson is not associated with the movement. He lives in Spain because he is married to the Spanish painter Nela Arias. He was born in Brussels, brought up and educated in the United States. In the text based upon quotations from St. John of the Cross (Figure 101), the music of the vowels is conveyed to us from the visual "score." Arias-Misson has also made poem objects of plastic.[57]

SCOTLAND

Moving to the English-speaking world we find no manifestoes; for the concrete poetry movement can by no stretch of the imagination be said to have originated in Great Britain, Canada or the United States, even though Joyce, Pound and Cummings are acknowledged fathers of the Brazilian concrete poem. But in Ian Hamilton Finlay of Scotland, publisher of Wild Hawthorn books and editor of POOR. OLD. TIRED. HORSE., we find the concrete poet who has been most imaginative in his use of materials. Finlay has enlarged our concept of the poem as a functional object in the environment. To function in the world the poem must be evident in the world. "My point about poems in glass, actual concrete, stone or whatever is," he states, "—simply—that new means of constructing a poem aesthetically, ought to lead to consideration of new materials. If these poems are for 'contemplating,' let them be made with that intention, and let them be sited where they can be contemplated." Finlay's poems embodied in various materials were anticipated, of course, by the "poetry bodies" of Carlo Belloli. Speaking of developments following his creation of the "poetry bodies" Belloli quoted Leonardo di Vinci as having pleaded: " . . . oh poet, give me something I may see and touch, and not what I can only hear" (". . . o poeta dammi cosa che io possa vedere e toccare e non che solamente la possa udire.").[58]

What impresses us most about Finlay's use of materials is their organic relationship to content. "Fisherman's Cross" (Figure 104), in which man's life ("seas") rhymes with his death ("ease"), would lose considerably were it printed on paper: the hard, rugged mold of cast concrete is entirely in keeping with the hard, rugged mold of the fisherman's life. This is not an interpretative use of materials; it is a semantic use of materials. Also, placing the cross within an eight-sided outline that modifies its shape, the word "seas" both makes the cross and appears to be floating away from its definite shape. "Ease" on the other hand rests quietly in its place. Nothing is done with materials, typography, or space in this poem that is not essential to the meaning. It was made to be situated in a church.

The sea and all that goes with it—boats, sailors, sailing, fish, waves, rocks, nets and stars, among which one may be found to steer by—is Finlay's favorite subject. In "wave rock" (Figure 106) he captures it in blue sandblasted glass designed to be placed where the light can shine through it as it does through the wave destroying itself on the rock. Light enters the poem as part of its meaning. Notice also that the letters of the words "wave" and "rock" are topographically related to the form of wave and rock and that the word "wave" moves towards the word

"rock." This is accomplished by appeal to our normal impulse to read from left to right. There is no dislocation in the placement of the letters: all of the "w's," "a's," "v's" and "e's" are placed directly on top of each other. Space created by left-out letters is used to convey the textural quality of the wave. But the poem actually happens in the crashing of the two words together. For although it is obvious that the rock is destroying the wave, it is equally true that the energy within the wave is exerting a more subtly destructive influence upon the stable-seeming rock so that the letters are thrown out of line without destroying their rock-like solidity through loss of control of space, and we are forced to read to the left. The crash is caused by the conflict between the normal movement of the reading eye and the stronger abnormal impulse to read in the opposite direction. The movement here suggests that there is kineticism in the reading process that is accessible to the poet skillful enough to use it beyond the more obvious kineticism in the process of reading and turning successive pages. "wave-rock" looks like an expressionist poem, but its organization is basically constructivist. Its permutations are spatial: either the letter is removed from its space or its position is shifted slightly, so slightly and subtly in the case of "rock" that after we notice the crashing together of the words, we notice the instability of "o" in "rock" which seems to float between the two directional reading impulses.

"Wave-rock" is a great visual poem. It not only happens in the eye but also makes poetry from the movements of the eye. The eye is so actively engaged that we forget the ear even though we can speak the words if we consciously remind ourselves to do so. It is nearly impossible to write a silent poem with words. This poem is about as close to a silent poem as you can get.

In "purse-net boat" (Figure 107) the body of the poem, the sea, is polished aluminum, because the sea where it touches the fish is "silver." The fish is named by its adjective so that we see its textural qualities better. Also there is textural sound in both the words of the poem: "seiner" and "silver," which are alliterative on the first syllable and subtly rhymed on the final syllable. The fish ("silver" printed in larger letters) seems to rest more than swim, oblivious to the fragile-looking seiner which approaches to destroy it. Printing "seiner" in smaller type heightens the tension between the delicate filagree quality of the net and its insidious function. The purse-net, very efficient, captures the fish by making a ring around it. Here again, in the spatial arrangement of "seiner," we have the normal direction of reading to the right playing against a created urge to read the poem to the left. This poem is predominantly expressionistic, but space and reading have been used semantically, and there are semantic overtones in the change of size in the type. The sculptor Henry Clyne is responsible for these sensitive concretizations of Finlay's word designs.

"earthship" (Figure 105) is also a sculpture poem, but it is made of small curved rectangles of bristol board, with thirteen words printed on them, and staples. Since it is made of such fragile materials, it is light and can be played with like a toy. It is a variable sculpture. Finlay, it should be mentioned, is a toy-maker as well as poet. The words are grouped as follows:

fin	funnel	eye	hold	bow	stern
star	number				
root	branch				
sail	sap	screw			

The first group of words tells us that the earthship has the essentials of any ship plus one more: an eye.

It is a star sailing in space, and, like a ship, it could have a number.

It has no anchor but instead a root from whence comes the branch.

It has a sail and a screw, but its fuel is life-giving sap.

Finlay gives us a few words as hints. The poem happens in the play-acitivity of the mind as it makes the connections between them. Metaphor is revealed by this process.

But we do not wish to leave the impression that the use of new materials to make the poem an object of comtemplation in the environment has been Finlay's sole preoccupation; for he is a poet of great versatility. As we have seen, he is capable of the strictest concrete practice, but if the poem demands a more expressionistic technique he does not attempt to force it into a

constructivist form. He reserves the name "concrete" for those poems which adhere strictly to constructivist principles. His more expressionistic work he calls "fauve" or "suprematist." In all his work he seeks repose. He has made several kinetic books: one, OCEAN STRIPE SERIES 3, from the two words "ark" "arc." The whole history of mankind could be written between them, but the leap the mind makes in the poem is accomplished plastically. "Arc", the final word, is defined by rainbow-colored stripes of tissue paper down the side of the page; so the book, the physical object, is used semantically in the poem.

Don't look to Finlay for great generalizations, but if you are willing to make the effort to probe into the spaces between his words, you may find profound truths there. Actively he is concerned with what "is little" and "is here" or what "was little" and "is lost" (Figure 103). He hasn't needed to write a manifesto because he doesn't need one and because he accepts for the most part the views of Gomringer and the *Noigandres* group. Also he no longer cares to write prose, although he has written the SEA-BED AND OTHER STORIES. But when Garnier was working on POSITION I DU MOUVEMENT INTERNATIONAL (10 October 1963), Finlay wrote him a letter, dated 17 September 1963, stating certain of his convictions about writing and concrete poetry. (See Manifestoes, p. 84). For him, he states, a theoretical explanation of concrete or any kind of poetry is:

> an attempt to find a non-concrete prose parallel to, or secular expression of, the kind of feeling, or even more basically, 'being,' which says, if one listens carefully to the time, and if one is not sequestered in society, that such-and-such a mode of using words—this kind of syntax, this sort of construction—is "honest" and "true.". . . I think any pilot-plan should distinguish, in its optimism, between what man can construct and what he actually *is*. I mean, new thought does not make a new man; in any photograph of an air crash one can see how terribly far man stretches—from angel to animal; and one does not want a *glittering* perfection which forgets that the world is, after all, also made by man into his *home*. I should say—however hard I would find it to justify this in theory—that 'concrete' by its very limitation offers a tangible image of goodness and sanity . . . . 'concrete' began for me with the extraordinary (since wholly unexpected) sense that the syntax I had been using, *the movement* of language in me, at a physical level, was no longer there—so it had to be replaced with something else, with a syntax and movement that would be true of the new feeling (which existed in only the vaguest way, since I had, then, no form for it . . .).[58]

Edwin Morgan, also of Scotland, relies on unexpected, often humorous juxtapositions of words and word elements, as in "The Computer's First Christmas Card" (Figure 109), which is Morgan as the computer rather than the computer itself. In his experiments with concrete poetry Morgan has remained in close relationship to the mainstream of tradition. He has translated Brazilian concrete poetry, our two translations of poems by Haroldo de Campos, for example.

ENGLAND

Two of England's experimental poets are Dom. Sylvester Houédard and John Furnival. Both have developed the new poem along graphic lines. The keys of the typewriter under the fingers of Houédard become instruments for spiritual meditation. "Linga Chakra" (Figure 110) is a meditative poem that takes the poet out of words into picture writing that conveys a spiritual message. Semantic hints are given by the title.

Reproductions leave the impression that Houédard's "Typestracts" are made with a black ribbon, but this is not the case. He uses colored ribbons and carbons. The original of "Linga Chakra" is in blue and magenta. "My own typestracts," Houédard writes:

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

grow on paper to see language grow—dictionary (convention as language-coffin—this word/poem means the WAY we use it—we (not them) convene its meaning—

Contrary to the opinion expressed by Belloli, Houédard believes the history of concrete poetry can be "pushed" way back in time: "its roots: the origin of all graphics—cave paintings pictographs ideograms alphabets hieroglyphs."[59]

John Furnival, a graphic artist by profession, uses words and letters as elements of composition and structure in texts which are meant to be viewed as paintings or drawings, but they can be read in part as well. The Babel theme, which interests him most, has been realized in several large-size tower poems: the Tower of Babel, the Eiffel Tower, the Leaning Tower of Pisa. He has also constructed a Devil's Trap. "Ring around a rosy" (Figure 112) uses as its central image the moebius strip, a curiosity of elementary topology. See the WORD GLOSS for a detailed reading of the text. Furnival edits Openings along with Houédard and Edward Wright.[60]

Peter Greenham, also of England, has experimented with the phonetic poem somewhat in the manner of Ernst Jandl, using syllabic particles, whole words, or short phrases (Figure 111). A musician, he is particularly interested in the rhythmical aspect of words. Rather than to England, he traces his origins as a concrete poet to Vienna, where he lived for twelve years as a close friend of Gerhard Rühm and the Vienna group. His first knowledge of Gomringer and concrete poetry came from this association. His concrete poems are written in English, although his other writings are in German, for he finds that language easier to handle where contemporary developments are concerned.[61]

Although England cannot lay claim to having been in on the laying of the foundations of the concrete poetry movement, important exhibitions have been held there. We have noted the First International Exhibition of Concrete and Kinetic Poetry in Cambridge in 1964, organized by Mike Weaver. Another important comprehensive exhibition, Between Poetry and Painting, organized by Jasia Reichardt, was held at the Institute of Contemporary Art, London, in 1965. The London TIMES LITERARY SUPPLEMENT put out two special numbers on international avant garde poetry on August 6 and September 3, 1964.

CANADA

Canada's leading concrete poet is B. P. Nichol, one of the editors of GRONK. From his text we learn that "love" (Figure 113) is also a beautiful word to look at.

UNITED STATES

Although a few isolated poets have been making concrete poems for some time, it would be an exaggeration to speak of a concrete poetry movement in the United States. The American concrete poet finds himself in the strange position of being associated with a new formal movement whose origins are foreign and many of whose foundation stones were laid by e. e. cummings and Ezra Pound. Actually the impetus towards concretization has been strong in American poetry since Whitman began to make his long catalogues to name the objects in his New World, leaving the rose for Gertrude Stein.

Until now Cummings (Figure 114) has remained for the American poet in a place uniquely his own, admired for his original style, death to imitate. Pound, on the other hand, along with William Carlos Williams, has been the most significant influence in contemporary American poetry, particularly upon the development of what is called "Projective Verse," the principles of which were formulated by Charles Olson. Projective Verse differs from concrete poetry very significantly in that it keeps the line and its syntactical-grammatical structures and because it is fundamentally expressionistic, personal, and concerned with speech—with articulating a series of related perceptions. Its method is "field composition" as opposed to filling in pre-conceived traditional patterns. It is called "open" verse because the poet is restricted by no formal rules except those which arise from the necessities of his perceptions, thoughts and feelings in relation to the breath, which controls the line. The concrete poem is also said to be "open," but that means open to the

formal possibilities inherent in particular linguistic materials. The concrete poet concentrates upon the object he is making rather than upon the psychical or personal reasons which have compelled him to make it. This is not to say that Projective Verse neglects form, for like concrete poetry, it sees formal innovation as a present imperative.

Other common denominators can be found between Projective Verse and concrete poetry: the insistence upon the role of breath in the poem is akin to convictions held by phonic concrete poets such as Henri Chopin. Both concrete poetry and projective verse are concerned with atomization of the word, with the syllable. Olson's insistence that "form is never more than an extension of content" is but a hair's breadth away from the concept: form = content / content = form. And Projective Verse and concrete poetry share in common a conviction that some kind of break is necessary with old grammatical and syntactical forms to bring language in line with present human necessities. Olson writes:

> . . . the conventions which logic has forced on syntax must be broken open as quietly as must the too set feet of the old line. But an analysis of how far a new poet can stretch the very conventions on which communication by language rests, is too big for these notes, which are meant, I hope it is obvious, merely to get things started.

But the concrete poet sees a need for moving farther away from grammar and syntax to a constellation of words with spatial syntax, or to the ideogram than does Olson, who stays with the line. Also the concrete poet has discovered greater possibilities in the space presented by the page and in the typewriter than Olson suggests:

> The irony is, from the machine has come one gain not yet sufficiently observed or used, but which leads directly on toward projective verse and its consequences. It is the advantage of the typewriter that, due to its rigidity and its space precisions, it can, for a poet, indicate exactly the breath, the pauses, the suspensions even of syllables, the juxtapositions even of parts of phrases, which he intends. For the first time the poet has the stave and the bar a musician has had. For the first time he can, without the convention of rime and meter, record the listening he has done to his own speech and by that one act indicate how he would want any reader, silently or otherwise, to voice his work.
>
> It is time we picked the fruits of the experiments of Cummings, Pound, Williams, each of whom has, after his own way, already used the machine as a scoring to his composing, as a script to its vocalization. It is now only a matter of recognition of the conventions of composition by field for us to bring into being an open verse as formal as the closed, with all its traditional advantages.[62]

It would appear that at the time when poets in Europe and Brazil felt the need in their languages for concretization, the American poet felt a greater need to learn to speak his own American language which, through the efforts of William Carlos Williams, he was just beginning to discover. But even in Williams, who was committed to the use of speech rhythms timed by a musical stress measure, there are strong impulses towards concretization: his insistence that a poem is made of words not of ideas; that it is a construction of language—a made object—a thing in its own right; his use of unedited samples from the real world of speech and daily affairs; the importance of the way his poems look on the page; and in the later poems his use of page space (pause) as a formal unit in the measure. Among Williams' poems there are some which seem almost to want to be concrete: the river passage in PATERSON III, for instance, in which the lines slant in several directions on the page; or "For a Low Voice," which uses repetitions of "huh," "ha," "heh," "ho," and other devices, somewhat in the manner of the phonetic concrete poet. In "May 1st Tomorrow," the bird sounds, which the poet tells us originate in the mind, "a queer sponge," are strongly suggestive of phonetic poems by the Dadaist Raoul Hausman, whose experiments predate concrete phonetic poetry. "The Testament of Perpetual Change" is strongly kinetic.[63]

Perhaps we were too close to concrete poetry to require a "movement," for with very little effort one can find concrete poems written by distinguished American poets simply included in their collections without its having occurred to anyone to attach a new label. "Julia's Wild" (Figure 115) by Louis Zukofsky, constructed upon repetitions of words in a line from Shakespeare's THE TWO GENTLEMEN OF VERONA (First Folio IV, iv, 202) is an outstanding example. It can be compared to Belloli's "acqua" from the standpoint of its force as meta-language. It is not,

however, an audiovisual poem. Its force comes through as a composition of sounds based upon the ten syllables of "Come, shadow, come, and take this shadow up" created by the play of the mind among the words. All of Zukofsky's work, which concentrates upon the musical value of the syllable as the repository of sight, sound and intellection, presents a preoccupation with language as material of the highest and most complexly synthetic order. His Catullus translations, in which he attempts to bring Latin as language into English, may very well be the most concrete translations to date.

Louise Bogan's "Train Tune" (Figure 116) is a series constellation published in 1951.

And in Robert Creeley's "Le Fou" (for Charles Olson) (Figure 117) we find a fascinating counterpointing (conflict) of the too-slow movement of the old grammar and syntax against the propulsive energy of the new, which moves through the poem in a succession of key words repeated somewhat in the manner of the concrete poem: breath moving slowly breath slow slowly slowly moving slower moving. It is possible to take these words in their exact order in "Le Fou," to arrange them in a spatial structure imitative of the serial poems of Haroldo de Campos, and to make an embryonic ideogram of the essential message of "Le Fou":

breath
moving
slowly
breath
slow
slowly
slowly
moving
slower
moving

Of course Creeley's "ideogram" cannot be fully realized in a reduced concrete structure because its meaning is organic to the more fully stated conflict of structures in "Le Fou." Notice in the poet's final statement ("So slowly . . . we are moving/ away from . . . the usual/ which is slower than this"), in which the movement of the old and the new run parallel to each other, how the skillfully-placed comma stops the slower grammatical-syntactical movement and throws the poem into the new more propulsive movement:

So slowly (they are waving
we are moving (the trees
away from (go by
the usual
which is slower than this, is
goodbye (we are moving!

In "Le Fou" form is so little "an extention of content" that one could almost say here "form = content," for too much grammar in the slower statements in the poem is part of the meaning. Also this very-close-to-concrete poem makes us realize that kineticism in the poem is a matter of progression of energy as well as of visual succession.

Impulses toward concrete poetry have, then, been strong in American poetry, but none of the above poets would wish to be or could be labelled "concrete." Concrete tendencies are present, I am sure, in any number of other American poets, in the calligraphic poems of Bob Brown, for instance.

Our painting like our poetry has been dominated by expressionism, but here, too, a strong kinship with certain aspects of the concrete movement can be felt. Jackson Pollock's paintings are, for instance, a kind of writing, which creates a surface analogous to the poetry of surface defended by Franz Mon (Figure 32); and they are related to the TYPOACTIONEN of Hansjörg Mayer (Figure 30). Concrete poets acknowledge the influence of Pollock, as we have seen in the title of Ladislav Novák's book. As was the case in our poetry, strong impulses relating to the concrete movement in art have been felt. Josef Albers, who has used the label "structural constellations," was mentioned in the Brazilian "Pilot Plan" and is greatly admired among concrete poets, also Charles Biederman. Optical painting, which is a reaction to highly subjective and emotional abstract expressionism, belongs to the immediate family of concrete poetry, and we have noted an occasional link with pop art.

When we attempt to assess the role of the United States in the international concrete poetry movement, we run into some difficulty even where poets who are considered to be concrete are concerned; for a complete lack of unity presents itself with respect to

both committment and method. This is due to a large extent, probably, to the fact that American concrete poets have worked in isolation from each other, unaware, for the most part, of other Americans following the same tendencies. Robert Lax, for instance, began writing "vertical" poems with "one word to a line" and others using "typographical innovations" in 1934. "Poem" (Figure 118), which is strongly concrete in its repetitions, linguistic play-activity, and ability almost to be read backwards, appeared in the AMERICAN SCHOLAR in 1941. But Lax wasn't thinking "concrete" at the time, and to this day, after having been published on several occasions as a concrete poet, he does not feel ready to make a general statement about concrete poetry. "quiet/silence" (Figure 119), a concrete poem using the mirroring technique, seems to say that there is a quiet, a silence, to which the poem aspires beyond the meaning of words.[64]

Emmett Williams is the first American poet who can properly be called concrete in terms of commitment and consistency of method. He states that he was always "profoundly interested in poetry" and that he came to concrete poetry after having learned "to assess the manipulation of linguistic materials by major poets of the past (under the tutelage of john crowe ransom)." He supposes he saw "no reason to continue manipulating material in the same old way. that is to say, 'make it new' meant, ultimately, to the tradition-bound poets of our century, make it as new as you can without stepping on grandpa's toes." He was able to perceive that language as material substance has a poetic content that is entirely its own apart from "poetic" contents to which it can be made to refer: "material meant material to me," Williams states,

> and i felt that i could do anything i wanted to with it. collage it, paint it over, isolate every detail and look at it that way, throw it together at random, put it together according to a strict system. it wasn't so much a protest as finding a way, my way, to be a poet under the circumstances of my place and time.

Emmett Williams' "place and time" from 1949 on was to be Europe. There, he writes:

> i soon found kindred souls—daniel spoerri, clause bremer, diter rot, gerhard rühm, etc. the results (for daniel, claus and myself) was the darmstadt circle of concrete poets, which flourished from 1957 to 1959, and brought forth the first international anthology of concrete poetry (1958) and books by diter rot and myself.

Strange as it may seem, Emmett Williams wrote most of his first concrete poems in German:

> it didn't have to be in german, but i was there, and it seemed the thing to do it in. it wasn't *really* a german thing we were doing, of course. spoerri was romanian, bremer was german but more oriented toward france, and i was an expatriated american, diter rot was a swiss-oriented german living in iceland.

But he had discovered the impulse towards concretization in his poems before he went to live in Europe. In an unpublished novel THE CLOUDS (1954-55), Aristophanes, "a deceased button-hole puncher" administers the following eye-ear test to the hero:

SENSE	SOUND
SONSE	SEUND
SOUSE	SENND
SOUNE	SENSD
SOUND	SENSE

By making a progressive exchange of letters, the poet transforms sense into sound, sound into sense. From this simple permutational poem, Emmett Williams would go on to become a master of the concrete permutational method.

His originality within this strict systematic method became apparent with the publication of *material 3*, from which the permutational text constructed with the letter "e" is taken (Figure 120). *material* was the magazine put out by the Darmstadt Circle, but no. 3 contained only the permutational poems of Emmett Williams. An attempt was made to show the system operating in each text by means of a cut out. An ingenious use of the rubber band in place of conventional binding gave *material 3* a distinctively new character as book object. All of the poems were reproduced from a "typewritten original." The significance of the use of the typewriter was explained by Bremer, someone named Riekert, and Spoerri in the introduction:

> emmett williams' concretions take their form from the regularity of the machine, they achieve their meanings through the systematic employment of signs. of the available signs of the machine, only the letters of the alphabet and fixed spaces are employed.

The "meanings" of the poems were said to be contained in the "systems" and to "presuppose the systems." Since the "concretions" were "systematic in themselves and related only to themselves, their position on the page [was] left to chance." The text constructed from the letter "e" was said to be:

a concretion showing all possible transportations of four units . . . built with the letter e. the units consist of one, two, three or four letters. the first twelve transpositions, read from left to right top to bottom, mirror the second twelve, read from right to left bottom to top.

Emmett Williams has made a variety of experiments. Our small selection cannot begin to do justice to his originality and versatility. His works include "universal poems" made with rubber stamps by spectators in the gallery, a "poetry clock," and a "cellar song for five voices" made of five phrases which operate within a system of 120 permutations:

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

During the course of operations the bluebirds and the blackbirds exchange places. "cellar song for five voices" is both a typesetter's and a performer's nightmare, but it emerges visually as a beautiful typographical design entirely organic to the progression of thought within the poem, and it is meant to be performed. It is reported that during its first performance in the Living Theater in New York, the performers became so confused trying to keep the permutations straight they started to giggle; and the director, Jackson Mac Low, had to stop the performance and begin all over again.

The poem "do you remember" (Figure 121) operates within a less complex system. The poet's explanation of it appears in the WORD GLOSS. It was "'translated' into a beautiful 6-color, 24-foot long collage" by Alison Knowles, to whom it is dedicated.

In the long kinetic book SWEETHEARTS, one of the most remarkable achievements in concrete poetry to date, Emmett Williams shows us how much can be said with one word of eleven letters within the play activity made possible by a strictly-defined system. We are able to present only a short sequence (Figure 122). The poet's explanatory notes reveal a great deal about the book:

the structural and textural characteristics of this erotic poem cycle derive from the 11 letters of the word *sweethearts*.
unluckily for the poet 3 or these 11 letters are *es* and 2 others occur twice so that there are only 7 different ones for word building. from these letters are extracted all the words that make the poem. the position of each letter on the page is determined by its place in the word *sweethearts*.
no single poem can be more than 11 letters wide or 11 letters deep.
in addition to the word poems there are kinetic metaphors also constructed from the 11 letters of sweethearts.

The cinematic organizational principle of the book, which is to be read back to front, contributes greatly to the succession of surprises of which the poem consists:

these sections can be animated by flipping the pages fast enough to achieve a primitive cinematic effect. the words and the kinetic visual metaphors work hand in hand to express what the poem is all about.
the author feels that this fusion is best achieved by beginning the book where in the west books traditionally end.

To read a book backwards is a renewing experience. But above and beyond this SWEETHEARTS is lyrical, metaphorical, witty, thoroughly delightful. It was interpreted typographically by Hansjörg Mayer.

Emmett Williams is also the editor of the large hard-cover: AN ANTHOLOGY OF CONCRETE POETRY, recently published by the Something Else Press, New York.[65]

Three other American poets working as part of the international movement—another Williams, Jonathan, publisher of Jargon books, Ronald Johnson, and myself—also became aware of concrete poetry through European contacts, specifically Ian Hamilton Finlay. Jonathan Williams' "The Crooked Cake of Leo Cesspooch; or How I Survived Bucolic Plague & Came unto Concrete" is the closest thing we have to date to an American manifesto. (See Manifestoes, pages 85-86). Jonathan Williams states that he began corresponding with Ian Hamilton Finlay in 1960 and began writing in the concrete manner in 1962 during a hike through the Lake District with Ronald Johnson. He had previously been associated with Projective Verse as

the result of his having attended Black Mountain College. The following acrostic made for Edith Sitwell was sent on a postcard to Finlay's friend, Jessie Mc Guffie, during the walking tour. It was suggested by "the ancient topiary and maze gardens of Levens Hall, near Kendal":

A 75th Birthday Maze

```
B I T E
    D A M E
  S I T W E L L ' S
    T       A
    H O T   C
      C     E
  C   T
  O   O
  B   B
F R E E
  A   R
  C
F O R
  L
  A L L
```

Jonathan Williams is fascinated by the kind of word play that allows the poet to make new words from old, to substitute new words for expected old words, or to find words within words, as in "From Colonel Bert Brecht's Alabama Song Bag" (Figure 129), "Be My Bloody Valentine" (Figure 130), and "news from other small worlds" (Figure 131). He likes to make poems from whatever is at hand in the world around him, whether it is segregationist signs for public facilities—"black only white only"—(Figure 128) or the tiny miracle the "inst ant" (Figure 131). The Civil Rights poems protesting the tragic brutalities of the attempts to keep dead Jim Crow attitudes towards the American Negro alive are as savagely humorous and damning as the brief "inst ant" of words is delicate and lyrical. Jonathan Williams along with Emmett Williams signed Garnier's POSITION I DU MOUVEMENT INTERNATIONAL.[66]

Ronald Johnson sees "The Round Earth on Flat Paper." His influences have been:

> Samuel Palmer: his "thirty-three moons and vast flaming suns but never a cast shadow," the curved arrows on black and yellow road signs, both Thoreau's square yard of earth and Agassiz's fish, and Charles Olson, Ian Finlay and the typewriter.

Although the typewriter is essential to his work in the more traditional modes, his impetus towards concretization is calligraphic:

> As I am unable to think except on the typewriter, my poems have been, from the beginning, all 8½" × 11". This is not only misunderstood by the printers, it is ignored. And if one should happen to bring it to their attention they say—do it yourself. So I have. I have begun to make my own letters and to think in ink. Besides 8½" × 11" is too small, or too large, or the wrong shape for a barn, an ant, or the sun above them.

The letters of both "eyelevel" (Figure 139) and "MAZE, MANE, WANE" (Figure 140) were made by the poet himself. The latter "is a maze mostly," the poet writes, because:

> one tends to read left to right at first & it makes no sense. Then one sees the vertical words: MAZE, MANE, WANE & thinks, trapped as I planned, to read it that way. But the way out of the maze is a visual one & one sees at last that it is simply three words MAZE (since the M's & W are made exactly alike, as are the Z & N's, so that the W is simply an upside down M, etc.) So it is actually the word maze making itself into one. And as an added delight, there are the handsome words MAZE, MANE, WANE.

What delights Johnson about the new poetry is that suddenly we can see the poem:

> Till recently, poetry, like prose, has been invisible. We can now make a line of poetry as visible as a row of trees. We may see, not through, but with the letters. (*The* 't' *leaves.* An 'r' *branches.* The 'e's' *have annual rings. Below, the snake believes it is an* 's'.) It is a magical world where all is possible. And placed properly on the page an 'I' can not merely resemble but have all the structural capabilities of an I-beam. An 'O' can rise, like the real moon, over the word 'moon'. . . . One could spend a lifetime writing with just the 26 letters of the alphabet.

"Most people," he goes on to say, "think of concrete poetry as an art of exclusion, but this is only true in that the poet is seeing the world in a grain of sand. The preceding 'period' is the grain of sand? It is the poet's business to make us believe it."[67]

Like Emmett Williams I learned from the New Critics to stay with the text. I could go along with them very well as long as "poetry" was being dis-

cussed, but when the dialogue got down to specifics, we never seemed to be talking about the same "poem." They were defending T. S. Eliot, the tradition, and the metrical line; I kept trying to say that William Carlos Williams had made it possible to use the space at the beginning of the line as a structural unit in the measure. The New Critics thought Williams was a poet who somehow managed to make it in spite of the fact that he couldn't or couldn't be bothered to learn his "meters." But from R. P. Blackmur, who was associated with the New Critics, I learned two very valuable things: (1) that whatever a poem is, it is revealed in its language and (2) that any poem is not so much a statement as it is, as Fahlström also said, a net of interacting linguistic relations or "reticulations." Meter was essential, he claimed, because it enabled the poet to achieve a tighter rhythmic organization and, consequently, more "reticulations."

William Carlos Williams objected to the metrical line on the grounds that it couldn't accommodate the rhythms of the American speech idiom and that it forced the poet to use words he didn't need just to fill in the pattern. The word the poet doesn't need isn't poetry. Pattern, of some kind is essential to poetry, he claimed, but it should be structural, organic to the poet's thoughts and feelings, not superimposed from the outside. Furthermore he said that the "*spaces between the words*"[68] must now be taken into account as part of the measure. When I insisted that William Carlos Williams had brought space into his measure as a "variable foot," no one was convinced. "Space can't be a foot," they would argue. I now agree with them. It can be a great deal more. But I was convinced Williams had used space as pause, somehow, in his later poems; he insisted there was structural pattern in his poetry; so it behooved me to find out what kind.

I devised a system with the help of linguistics for transcribing the patterns of William Carlos Williams' speech as he read his poems on records or tapes. When I started to translate the symbols back into words, I found a patterned use of pause (space) in the late step-down line poems and semantic serial patterns running vertically through all the poems—embryonic poems within the larger structure. These serial patterns were made up, for the most part, of single words and simple grammatical structures. There was a good deal of word repetition, and the grammatical elements which grouped themselves together tended to be of the same construction. It was these interacting serial patterns that held Williams' poems together structurally; and in the late poems he was able to bring space (pause) into the structure as a formal element. The horizontal "line" or "measure" was simply a timing device based upon the isochronic speech accents inherited from Anglo-Saxon, which are spaced wider apart than metrical stresses. This meant that William Carlos Williams could accommodate more speech rhythms in his line; and the lack of set metrical pattern eliminated the necessity for padding. When I tried to analyze traditional metrical poems using my own speech, I found essentially the same things. There was less pattern where pause was concerned, there were more so-called iambic patterns, the rhythmic units were shorter for the most part, but there were the same kinds of semantic serial patterns running vertically through the poem made up of single, often repeated, words and simple, often parallel, grammatical constructions. I now believe that William Carlos Williams carried the stress line as far as it can go. The next step is prose or a new concept of structural organization. Projective Verse substituted a breath line for the stress line and kept much of the old grammatical baggage. What did concrete poetry do?

As I see it, concrete poetry as defined by Gomringer, Fahlström, and the *Noigandres* group, Augusto and Haroldo de Campos and Pignatari, keeps the three essential elements of poetry: pattern, semantic serial structure, and the net of interacting linguistic relations—reticulation or "play-activity," as Gomringer defined it. The innate serial organization of poetic thought is given form in "constellations" or "ideograms" whose "meter" (or framework) is space, structurally accommodated space. The play-activity of linguistic elements operates within this controlled spatial area. Belloli has been able to organize semantic serial patterns by means of a structural use of typography. In "cristal fome" and "fala prata cala ouro" (Figures 10 and 11) by Haroldo de Campos, the

serial patterns achieve form in a manner remarkably close to idiomatic speech structure. The kinship the *Noigandres* poets felt with the serial compositions of Webern, as in our cover poem, was central to their endeavors and not "inspiration."

I was having a great deal of trouble with my own poetry when I found the serial patterns in the poems of William Carlos Williams and in traditional poems. But it didn't occur to me, as it occurred to Gomringer and the Brazilians, to get rid of the line, which never seemed to want to stay where I put it. It didn't occur to me either that I could get rid of the too-many words that were glutting the lines of my poems by isolating essential serial structures. But one day in March of 1963, I wanted to write a poem about some yellow crocuses blooming outside my window in the snow. I had been trying to read the Portuguese anthology of Brazilian concrete poetry, POESIA CONCRETA, with the aid of a dictionary. (Ian Hamilton Finlay had introduced me to Brazilian concrete poetry when I visited him in Edinburgh the preceding August.) I had probably read the "Pilot Plan," but I didn't begin to understand it. I began to make a poem from words beginning with the letters of YELLOW CROCUS. When I had finished the first series of words, another series seemed to want to be made from words beginning with the final letters of the words I had made from YELLOW CROCUS. Also the form seemed to want to be circular, moving out from center, so I found myself turning the page around and around. When I had finished, the serial order of the words and the page turning round and round seemed important to me; also I felt that making my own letters and from them a visual object had brought me closer to words than I had ever been before. But I knew immediately there was something wrong with the poem. The circular form moving out from center had nothing to do with the way crocuses grow, and the words were not closely enough related to each other. It occurred to me, though, that the form I had just made was suitable for a poem about a rose, for the rose grows in circles out from center. So I wrote a poem called WHITE ROSE, which I sent to Finlay. To my surprise he printed it in POOR OLD TIRED HORSE. I went on to make a book of flower poems in which I attempted to relate the word as object to the object to which it refers by studying the law of growth of the flower and making a visual equivalent. If there was a text, I used the serial method based on the letters in the name of the flower. When the text could not be incorporated within the visual pattern, I made two poems: a serial text and a visual object. There were some one-word poems, and in two instances I found an identity between the form of the letter and the form of the flower. The poems were primarily expressionistic, but I felt the need for a formal system inherent in the words.

FORSYTHIA (Figure 133), made from the letters of the word and their equivalents in the Morse Code, is one of these poems. When John Dearstyne was able to make typographical versions of all but one of the calligraphic originals ("DOGWOOD"), I knew I would have to face up to the problem of typography. There is no doubt in my mind that I feel closer to words when I make my own letters, but the machine makes them so much better. Unless, like Ronald Johnson, the poet is a good enough calligrapher to compete with printed letters, I think he should give up calligraphy. Occasionally, as in "bleiben" (Figure 38) by Gerhard Rühm and in the "calligrams" of Julio Campal (Figure 92), the gesture of writing with the human hand is of semantic significance and entirely justified.

"moonshot sonnet" (Figure 132) was made from the scientists' markings on the first photos of the moon. I noticed that by simply copying these symbols I could make a visual sonnet. No one has been able to write a sonnet to the moon since the Renaissance, and I could not do it unless I was willing to incorporate its new scientific content. The moon has become a different object.

The sonnet was a supra-national, supra-lingual form like the concrete poem. "moonshot sonnet" is both a spoof of old forms and a statement about the necessity for new ones.

The pure concrete poems we have looked at would seem to have proved Gomringer's thesis that reduced language reveals man as a sane, rational being. This is a poetry primarily of nouns, as though man now has the need to say the unqualified names of

things over and over again to restore life to words and actuality to objects. The other parts of speech and simple grammatical constructions are used with the utmost care and economy. In "animals yes animals" (Figure 134), Dick Higgins illustrates the point in a different way. Using most of the parts of speech, one interrogative sentence, and prepositional and participial phrases, he shows us that by adding a minimum of grammatical construction man can be revealed as an irrational if not insane animal.

"animals yes animals" meets Gomringer's over-all-requirements for the constellation. First of all it states a thesis at the beginning, which is joined by the middle and the end of the poem: "animals yes animals/ wi th ba by y c a rriag es/ hot anima ls." Its antithesis is a question, the one grammatical sentence in the poem: "how come animals." "animals yes animals" and "how come animals" are counterpointed against each other here and there throughout the poem. The rest of the poem develops the thesis and antithesis. It shows man behaving as an irrational animal. And since he behaves like one, that's "how come" he is one. Man's tools and machines are identified with his animal nature. "Winches" could easily be a slightly wrong pronunciation of "wenches"; "toots" could easily be read also as "toots," the somewhat derogatory slang word for a girl, echoing also, in some contexts, "tits"; "animals animals observing drills" suggests the herd, and the animals also climb drills. Their "car riages" carry baby animals. Clothes serve either to reveal the animal (bikinis) or to hide it by dressing it up ("elegant" animals). Newspapers do nothing but describe man's animal nature. But there are some higher-than-animal achievements. The animals have made stamp collections, to save something of value from their communications, and light bulbs (but the word breaks down: "bu lbs" to suggest "boo"—they are afraid of the light). The man in the animal hears the "tick tock" of his time running out, and he is moved in some kind of direction by tugboats pulling him along.

In addition to its thesis-antithesis thought organization, "animals yes animals" meets Gomringer's requirement that the long concrete poem must be organized in a manner resembling traditional poetry so that it can be read without difficulty in the way in which we are accustomed to read poems. "animals yes animals" proceeds in spatially-punctuated unheroic "couplets." But it adds a spatial (graphic) dimension taken over from the shorter visual concrete poem. As the number of spaces within the line and the number of words decreases while the word play gradually reduces man from an animal with a "baby car riage" (suggesting "rage") to a baby animal babbling in a baby carriage, space intrudes more and more into the poem until the baby animal says "by y" ("be" /"bye"), and there is nothing but space left at the center of the poem. Having been abandoned in space, the baby animal man speaks at the beginning of the second half of the poem in senseless broken down sounds of the word "carriages." "rriag" is almost "rage." The poem begins to push itself back into space with a restatement of the thesis-antithesis: "animals how come animals" followed by an acceleration of pace, accomplished for the most part by breaking apart the words at the ends of the lines and by an increase in the number of short interjections. As the result of this acceleration to fill in page space and let more space back into the poem, "tick tock" begins to fall apart, isolating the hard sound of the word for time and at the same time increasing its hollow sound. The fractured state of language in the second part of the poem and the accompanying acceleration in speed suggest that if this should go on indefinitely, the poem (and the animals) would eventually be catapulted into madness. But the poem stops. The word "cheers" is brought in to replace "toots" at the end of the poem: "animals ea ting cheers shoo skat animals wow hot anima [ted] ls." The only thing that brings them to life (animation) is lust. The space of the page has, then, been used semantically. Within the poem, space serves as punctuation creating semantic-syntactic structures. This process creates also highly accentuated, accelerating-decelerating rhythms. A riot of linguistic play-activity goes on within the horizontal spatially-organized visual structure, which bears some resemblance to couplets and stanzas.

The irrationality in "animals yes animals" is kept under control by still more formal conventions we have learned to associate with the constellation and

the ideogram: repetition and serial composition. There are seven serial structures running through this poem; and when one examines them, its meaning as realized in its structure becomes clearer. The serial patterns are organized as follows:

(1) The repeated noun "animals." This is the most obvious constant, but it is varied on occasion by repeating the word more quickly: "animals animals" or "animals animals animals."

(2) A counterpointed series thesis-antithesis: "animals yes animals"— "how come animals." The fracturing or atomizing of the word in this series occurs in the word "animals" ("anim als" "ani mals). The way the word is atomized suggests that the words "animate" and "animated" are unable to complete themselves. "yes" is separated from its phrase twice for emphasis: "yes animals."

(3) The word animals + a prepositional phrase beginning with "with": animals with newspapers, stamp collections, bikinis, baby carriages, baby car riages, light bu lbs, ba by y c a rriag es, st amp collections, light bulbs, wi th stamp collections, little noses. The atomized words here say a great deal. We have discussed the break down of "bulbs" and "baby carriages" except to say that the latter atomized phrase is not put back together again after man has been reduced to a babbling infant in a carriage at the center of the poem. "light bu lb," on the other hand, is atomized first (suggesting fear of the light) and made whole again to suggest that man has at least the little light he is able to manufacture. The breaking apart of "st amp collections" and "wi th stamp collections" in the last half of the poem suggests that the little things man has managed to collect from the envelopes (surfaces) of his communications are now disintegrating.

(4) The word animals + an adjectival, participial phrase. Participles are the closest we get to verbs in the poem. The animals are not acting so much as describing themselves by what they are doing:

observing winches [wenches], drills, hair

riding winches [wenches], toots, toots

eating toots, tugboats, toots, toots, toots, hair, cheers

collecting winches [wenches], winches [wenches], tugboats

climbing hair, drills

rapi [ng] dly animals (relates to series no. 5)

coming with tugboats, animals coming with tugboats

(both relate to series no. 3.)

Word atomizations in series 4 are provocative:

animals climbing ha ir

animals rapi [ng]

animals riding toots dly animals

animals eat ing toots

an imals collecting winches [wenches]

animals observ ing hair

animal s eating toots

animals coming wit h tugboats (This is the one note of hope in the poem. Whatever it is that is pulling the animals along may be "coming wit" [evolving reason or intelligence], which the organization of the poem also suggests.

animals collecting tugb oats

ani mals collecting tugboats

animals ea ting hair

animals ea ting cheers

There is a progression of sound from "toots" to "ing toots" to "ea ting hair" to "ea ting cheers" which suggests that even the animals' noises are getting less and less loud and strong and more and more tinkling and nonsensical. The poem ends with "cheers" instead of "toots."

(5) Adverbs + the word "animals." Since there aren't any real actions (verbs) to modify, the adverbs qualify the noun "animals": quickly animals, soupily animals, hardly animals, rapidly animals.

Word atomization in this series produces:

ra[h] pi[d] dly animals

rap[ing] rapidly animals

q uickly animals (suggesting "wickly" — a brief, fluttering light; perhaps, also, "wickedly.")

soupily anima[ted] ls

s[t] oupi[d]ly animals

(6) Adjectives + the word "animals." Choosy, big, elegant, hot, bo red.

Word atomizations suggest:

ele	gant	(elegant gaunt animals)
bo	red	(empty sex)
an	imals	(nonsense)
ani	mals	(any + the prefix "mal")
hot	anima[ted] ls	(animals animated by lust)

(7) A series of words for special effects—usually interjections—but including sound words, commands. Since these

words usually function in relation to the surrounding syntax, we will include it but not attempt to reproduce the spacing. Words in series 7 will be italicized:

quickly animals *shoo skat*
hardly animals *ouch*
animals *ouch* animals *shoo skat*
tick tock yes animals
quickly animals *hey oh* animals eating toots
tick tock yes animals
animals eating toots *wow* elegant animals *ouch*
animals collecting tugboats *ouch*
animals *hey* hot animals *bo red animals* (bo[y]red animals)
wow animals eating hair
shoo skat animals *wow* hot animals

Word atomizations in series 7 are:

o uch animals

hey o h animals

tick toc k yes

tugb oats ouch (here the word game landed the poet in a bad combination, which he leaves)

bo red animals (functions also in series 6).

It should be noted that in the first section of the poem often the "lines" end in semantic-syntactic pairs and in nonsense, when it's apt. In the second section, in which the language seems to be breaking apart, semantic combinations at the ends of lines are less frequent.

In "animals yes animals" Higgins has enlarged the possibilities of the long constellation by showing us that the long serially-structured poem need not be restricted to a long straight line of variations within one grammatical pattern. Using space semantically, as is done in shorter concrete poems, he has at the same time shown us that by employing concrete methods of word repetition and serial composition in relation to a wider variety of grammatical elements, a complex subject can be handled concretely. The result is, of course, a more rhythmic and complex play-activity which reintroduces some of the rhythmic elements and complexity of the traditionally-structured poem. The short concrete poem has achieved simplification and clarification of language, but it isn't likely that the poem will rest entirely content in this rarefied zone. Gomringer has insisted that the concrete poem is capable of accommodating content of equal significance to the traditional poem. In some of his latest work he seems also to be returning to more complex syntactical-grammatical relationships.

Dick Higgins was born in England, but he has lived in the United States since 1958. He is the publisher of Emmett Williams' AN ANTHOLOGY OF CONCRETE POETRY and other avant-garde works (Something Else Press).[69]

Aram Saroyan, who is the son of William Saroyan, places the word in the most literally autonomous position of all the poets in this selection (Figures 123-127). He depends while working completely on the typewriter and the word. His "obsolete red-top Royal Portable," he states, "is the biggest influence on my work." If its typeface, "standard pica," were different, he believes that he would write "(subtly) different poems." He is "sure" that when the "ribbon gets dull" his poems "change." The remarks below indicate that Saroyan takes the McLuhan approach to the word: "the medium is the *massage*":

I began as a "regular" poet, imitating effects I liked in Creeley, Ashbery, everybody. Then one night by accident I typed eyeye. I didn't know what it was. Someone else saw it and said—yes! That was about two years ago. For a year after that I did plenty of visual poems. But differently than the concrete poets. . . .

As McLuhan says, you can't make the new medium do the old job. The information in a new poem can't be the same as the information in an old poem. In a visual poem an "imitation" of the shape of an object outside the poem, let's say like the horizon of Holland (to use Finlay), well that's the same type of describing, really, as an old linear poem does. In a good visual poem there are no horizons, fields, kisses, hugs, sentiments etc but those implicitly inside the *shape* of the word constellation, which never never never should refer outside—to anything outside it. After all they've been doing shaped poems for centuries. That's entirely old—ruinously old.

What interests me now is that new poetry isn't going to be poetry for reading. It's going to be for looking at, that is if it's poetry to be printed and not taped. I mean book, print culture, is finished. Words disappeared in sentences, meanings, information, in the process that is reading (a boring, very boring moving of the eyes) that is the same in a poem by Edgar Guest as it is in a poem by Creeley— and,

yes The Media Is The Message, and reading is nothing as a medium at all, it's finished if literature is an art form because the process of moving the eyes is antique, has nothing to do with what eyes are doing now—like in painting, really since impressionism, the eyes haven't been directed. And I mean, still, there's no such thing as looking at writing—looking at words on a page—you have to start at the beginning and READ! That has absolutely nothing to do with words, and they (these) are the message. No information in them but themselves.

I mean for real! No more reading! If you have to read, resolve any structure of language into a meaning, well that's just it—it resolves! The words disappear into a meaning. What are words?[70]

If the next step beyond William Carlos Williams is prose or non-linear form, what is the next step beyond Saroyan? Out of words? Back to more words? Where? There can be no doubt that "eatc." says it. The question is, could it be said with less? More could be said with less: "etc."

Also Saroyan's statement that his typewriter is his strongest influence raises interesting questions. Does this mean that his poems should be presented as typewriter poems? Which is truer, the beautiful typographical verson of "crickets" (Figure 124) made by Gregory Hull at the Bath School of Art under the direction of Hansjörg Mayer or the typewriter version made by the poet (Figure 123)? The typographical artist was able to show us more clearly the geometrical visual structure Saroyan put in his poem, which is more difficult to see in the columnar typewriter arrangement. The reader, the individual poet, will have to decide for himself, but the typewriter poet seems to be in much the same position as the calligraphic poet. Can he really compete with the resources of typography unless he is making a work of art on the typewriter like Kolář, Valoch, the Garniers, or Houédard (Figures 48, 53, 54, 68, 110)? What is suggested by the two versions of "crickets" is that the presentation medium is the message as well as the word, that there is poetry to be made from it. The artist typographer can't make a good visual poem out of a poor visual-linguistic conception, but he can interpret a good visual poem as a pianist interprets a musical score, perhaps better than the composer. This is probably the most basic problem the visual poet must come to terms with, for questions of artistic integrity are involved.

Carl Fernbach-Flarsheim is the most experimental of the American poets in this selection. He does not consider himself a concrete poet in the strict definition of the term. He seems to be interested in bringing into the poem materials and methods made available by technology in both visual and phonetic poetry. In the catalogue for an exhibition at the Tyler School of Art in Philadelphia, THE ARTS IN FUSION, organized, I believe, by Flarsheim, it was stated that "such works as Flarsheim's conceptual clouds, Rot's ideograms, and Flynt's concept-art point the way," perhaps, "for an eventual fusion of the arts and sciences." "PØEM I" (Figure 135) is one of two "poems for creative and non-creative computers." Flarsheim refers to them as "programs for computer" since they are not "computer generated." "I am not particularly interested in computer activity, the poet writes:

the program, since it is written in Fortran, is quite interesting in itself. So far as I am concerned, it could be considered a poem since it is strongly structured due to the inflexibility of the language. . . .
The languages with which we address the computer are of two types: low level (example: S. P. S., Autocoder) or high level (example: Cobol, FORTRAN, Pl/1 (the latter is an adaptation or dialect of ALGOL). We can program a computer to react by some type of logic to a RANDOM structured input. Then the result—seemingly unpredictable—is as predictable as the score in a baseball game if we make up the rules and have no control over who comes up to bat and who is out in field. The "Random Generator Program" is an input tape which feeds a large group of random symbols to the machine and lets the machine react to those symbols under the control of our program. The question arises: If the score is a poem, why not the program which controls the score? Or to put it more cosmically: if we are allowed to write poems, why not God?

We have yet to see an impressive poem or word object made by the computer, although it has achieved provocative results in graphics and musical composition. Both of our so-called computer poems were poet generated.

There is a kinship in Flarsheim's "Saturday, August 27" (Figure 137) with William Carlos Williams' method of jotting down notes and samples of actual speech on prescription slips, the backs of en-

velopes, appointments calendars, etc., which he would often later incorporate into poems. Flarsheim goes one step farther by bringing the calendar page itself into the poem as part of its material, so that we are made aware of the relationship of particular things to particular events in particular time. Considering what is written upon it, the calendar page is more important than any other piece of paper with words written or printed on it on the poet's desk on Saturday, August 27; for when the scientist finds it necessary to make a revision of the rules, so does the poet.

The "Mirror Field" (Figure 138) is created by predominately large letters which reverse themselves in pattern groups. The same kind of "mirroring" can also be found within the "Random Field" of predominately small letters.[71]

CONCLUSIONS

We have been around the world with concrete poetry. And if we still don't know what it is except for some conclusions relating to "pure," or what may come to be known as "classical" concrete poetry, it is the triumph of the new experimental forms rather than their failure. The day we know exactly what concrete poetry is will be the day we know exactly what poetry is. We have said that the pure concrete poem extracts from language an essential meaning structure and arranges it in space as an ideogram or a constellation—as a structural word design—within which there are reticulations or play-activity. But this is like saying a sonnet consists of fourteen lines of iambic pentameter divided into an octave and a sestet according to a certain rhyme scheme. The sonnet was obviously a most significant formal concept, for it appealed to the imaginations of poets in many languages in many cultures, but we can't write sonnets any more because we no longer live in the sonnet's world. We need a form or, it is more likely, forms organic to the nature of our own world which, rather than being walled in, extends itself outward into space. And we seem to have arrived at the concept of a poem made from the possibilities and limitations of specific linguistic materials that has taken hold as an international formal concept. The concrete poem finds itself isolated in space to make a significance of its given materials as contemporary man finds himself isolated in space to make a significance of his life.

There seems to be a conviction held in common by concrete poets that the rationalistic method of the concrete poem penetrates to the core of man's present situation: a life and death struggle between his conflicting natures. Is man an irrational animal in mortal danger of destroying himself, or at the very least his human qualities, with the technology he has created? Or is man a rational being who can use his scientific and technological achievements to make a better life? The concrete poem, they contend, by liberating words from meaningless, worn-out grammatical connections, cleans up language; and by means of its orderly method, it places a control upon the flow of emotions, thus creating a distance from the poem that allows the poet as man actively perceiving and articulating his experience to examine and consider the quality of his human materials.

Whether or not the pure concrete poem will emerge as the "sonnet" of the latter half of the twentieth century it is too soon to say, but the broad categories within which we began this discussion still hold; that is to say, the new experimental poetry can be classified as visual, phonetic (sound), and kinetic.

The sound poem, defined by Weaver as an "auditory succession" in which "the figure (sound) rises off the ground (silence) producing a configuration of filled time against emptied time," evolves most obviously from the oral tradition of poetry. Its serial form is easily seen to be related to the structural serial forms within the linear framework of the traditional poem. Concrete poetry adds the machine (primarily the tape recorder) as a new medium of oral expression that creates new experiences of hearing the poem and probes new depths of the human psyche to discover or reveal new layers of consciousness.

The kinetic poem, as Weaver defines it, is "a visual succession" in which "the dimensions of the visual figure are extended to produce a temporal configuration only possible by the sense of succession." Meaning is revealed to us gradually, then, as we turn pages or open a fold-out. Here "serial method re-

places discursive grammar" so that the "use of poetic means without support from familiar spoken or written forms produces an exclusively artistic 'subject.'" This would seem to imply that the kinetic poem is less related to the tradition of poetry than the sound poem, or phonetic poem. But is it really? The kinetic poem is essentially a re-creation as artistic form of our habit of reading poems from books, a far more common experience with poetry than listening in the present world. The act of reading (making the connections between the words in one's own mind) enters the kinetic book as part of its poetic content. The serial form of the kinetic poem also introduces into the poem the cinematic method of reading, which relates to our "reading" or viewing of movies and television programs and commericals, bringing the silent reading of the poem more in line with contemporary habits of reading. Our passive viewing of entertainment contains within itself the potential for creative cinematic reading and seeing.

There have been signs throughout our reading of the poems that other strong kinetic impulses are at work in contemporary poetry, but they have not yet arrived at the synthesis necessary in the artistic consciousness to bring them into definitive formal expression. The kinetic poem may still be in its infancy.

Where the visual poem is concerned, Weaver takes over Gomringer's definition: The visual poem is a "'constellation' in space." And he raises a fundamental question: since the visual poem is a "'constellation' in space," the "sense of simultaneity and multidirectionality—a spatial order—inhibits a successive, phonetic response to the verbal units." This being the case, he discerns that "where phonetic elements are distinguishable they evoke a response at the motor level even when undetectable at the conscious level." The degree of remoteness of the visual poem from the assumed oral tradition of poetry seems to be the point in question.[72]

THE NEW VISUAL POEM

It is probably impossible to write a completely silent poem with words or recognizable fragments of words, although to be able to do so is probably the ultimate goal of the visual concrete poet. It is not that we can't speak the words in a visual concrete poem, it is that if the poet succeeds in keeping our eyes sufficiently engaged, we have no desire or need to speak them. Is this necessarily a deficiency? All true poems are said to aspire to silence, the silence of the spirit at their center, which is what Gomringer is saying with the white space at the center of his ideogram "silencio" (Figure 2). If the poem is to take its place as a functional object in the environment for spiritual contemplation, maybe we need to take some of the noise out of it. Still the remove of the visual poem from the oral tradition cannot be ignored. Have we perhaps lost the poet's voice? That is very doubtful. Brazilian concrete poetry, which seems silent to those who don't speak Portuguese, can be read aloud by native speakers with great enjoyment. And Belloli, as we have seen, has succeeded in making poems that are both audio and visual.

The fact remains, though, that we have an increasing number of poems which are primarily, and in the case of non-semantic poems totally visual; and the tradition of poetry is believed to be oral. Why suddenly the visual poem? Suppose we stop trying to draw support for the visual poem from the few historical examples of shape poetry, Futurist typograms, calligrams, picture writing, etc. and join Carlo Belloli in his bold assertion that the visual poem is a unique new art form created by contemporary man from contemporary linguistic materials to meet spiritual needs peculiar to his own time and place. Pierre Garnier has suggested that the poem now wishes to become a material object because man is becoming increasingly aware of the spirituality that resides in the material itself of the objects that surround him. Also, man having discovered or rediscovered himself as a cosmic being in the age of space, space itself takes on spiritual (poetic) content. The visual poem is a material object in space which can achieve spiritual influence.

If the visual poem is a new product in a world flooded with new products, then it must partake of the nature of the world that created it. The visual poem is a word design in a designed world. It can't

be mere coincidence that the founders of the concrete poetry movement in both Europe and Brazil were involved not only with the world of contemporary avant-garde poetry, painting and music but with the world of graphic design as well. Gomringer was in close daily contact with Diter Rot and Marcel Wyss, both graphic artists, when he began to come up with his new ideas for the poem; he was secretary to Max Bill at the Hochschule für Gestaltung at Ulm the year he wrote his first manifesto "from line to constellation." Décio Pignatari of the *Noigandres* group was a designer by profession when the Brazilians were learning to clarify their new theories. But Gomringer and the De Campos brothers were not designers who also became poets, as was Pignatari, they were poets who became word designers because the old world of the traditional poem was no longer their world. This was not a decision, it was a discovery made as the result of careful study of preceding forms. Among the concrete poets there are many painters, graphic artists and designers, as we have seen.

As we now move through our daily lives, our eyes are literally assaulted by designs of one kind or another. Every box of food we pick up or don't pick up in the super-market is covered with words and more or less enticing visual images to make us want to pick it up. Every cigarette we smoke against scientific medical advice was advertised into our consciousness. Every chair, table, knife, fork, spoon was designed by someone as an object for practical use, although some of these things are very beautiful. Our clothes, our cars, our appliances are designs. Some of the designs in our world are excellent, but their content is trivial. In some designs the content is insidious. If the new visual poem has found ways to use the materials and methods of presentation of the designers's world (mainly typography), ways to give them significant human and spiritual content; if it can find poetry in the designed world of our daily lives, then we should rejoice and stop worrying about the oral tradition. The plain fact is that *the oral tradition neglected the visual power of words.*

Great functional designs seem always to be related in some way to nature. The airplane, a mechanical bird, is poetry when it flies, but not a poem. The poem is made of language and partakes of human nature. Garnier speaks of the design of the visual poem as "interior." The visual poem as a functional design can humanize the materials and techniques of the mass media of communication, can make them available to the human spirit. The poem comes alive once again in the world it has been assumed would destroy it.

TYPOGRAPHY IN THE VISUAL POEM

But no matter how enthusiastic the poet may allow himself to become about the potential for positive influence in the world of the new visual poem, when he gets down to practicalities, he is confronted with certain problems inherent in his materials. If he is going to find poetry in the visual dimensions of words, he must learn to handle them typographically. In the world of advertising where visual communication with words is a cut-throat business, it is the designer's job to decide which type face or type faces will best persuade the viewer of his advertisement to buy the product he is selling. The poet's typographical concerns are far more subtle and significant, and he should exercise even more care, perhaps, in making typographical decisions; for the form, weight and scale of letters and words can be used to heighten, can at best become physically part of what he has to say; they can unobtrusively have little effect upon what he has to say; or they can intrude a discordant note into what he has to say.

The typographical problem is beginning to define and clarify itself in the work done so far. For the most strictly constructivist poem the lower case, simply-constructed letter has been almost universally adopted. It seems to intrude least upon the poem and to afford the poet most semantic freedom, particularly in relation to space. And within this general trend distinctive typographical styles begin to emerge.

Belloli has made semantics the ruling principle of his typographical decisions. The visual weight of words is handled so organically to meaning that typography becomes part of the autonomy of words (Figures 82, 83).

In Gomringer's case typography becomes organic to sensibility, so that we have inimitable typographic style—lyrical, personal, spiritual. To change the type style of Gomringer's poems would be to do them irreparable violence. Using essentially the same typographic style throughout his work with the utmost restraint, he is often able to convey the impression that the type face was chosen especially for a particular poem—in "ping pong" and "wind" for instance (Figures 3 and 4). Gomringer makes semantic use of space. Much of the meaning in his poems, particularly spiritual content, comes through as the result of the delicate relationship between the scale and weight of his letters and words and the space they occupy.

A bold, penetrating type face has come to be associated with Brazilian concrete poetry; but within the framework of this over-all characteristic style, the poets have been able to work with a great deal of typographic freedom and individuality. They seem to be able to use the bold, lower case letters when that seems best for the poem and to employ other kinds of typographical material where the content of the poem can be more effectively presented by using them. Décio Pignatari departs from typical Brazilian type style to use the familiar typographical image of the word LIFE as created by the magazine of the same name (Figure 16). Making semantic use of the constructive principles of these commercialized letters, he transforms a word tarnished by association with a magazine for mass consumption into an object of radiant beauty. "terra" ("earth") becomes beautiful, too, in the neutral type style by means of spatially organized typographical word play, which yields truths about the earth (Figure 14). In "beba coca cola" (Figure 15) he says far more about coca cola in an ideogrammic anti-ad made of uniform bold letters than the familiar Coca Cola ad with its expensive word symbol and layout.

Augusto de Campos is also able to adapt typographical design to particular semantic content. It is very difficult to use a decorative type face in a poem, but he can do it in LUXO (LUXURY) because the decorative type face defines the word more accurately than a simpler one would (Figure 7). And when the fold-out spells LIXO (GARBAGE) the typeface intensifies the surprise and satirical effect. Augusto de Campos does not hesitate to use capital letters, color, anything that heightens the meaning of the poem. But in "sem um número" ("without a number") he stays with the simple bold type face to create an ideogram that strikes us incisively in the eye like a warning sign (Figure 6). In "o novelo ovo," on the other hand, using the same type style, he creates an object of shining spiritual quality (Figure 8).

Haroldo de Campos, as we have said, has created a language close to music and the speech idiom. He uses his visual materials with the utmost economy and subtlety to harmonize the semantic-sound structure. Using the neutral typographical style associated with the constructivist method, he does not disturb the perfect balance between thesis and antithesis in "cristal fome" ("crystal hunger"), "fala prata cala ouro" ("silver speech golden silence"), and "nasce morre" ("to be born" "to die") (Figures 10, 11, 12). Still the words stand out clearly in space, their relationship to the other words in the ideogram positionally defined. The simple shift in position of "fome" ("hunger") and "forma" ("form") creates thesis-antithesis in "cristal fome": hunger creates form; form is itself a kind of hunger. "cristal," occupying its own defined and balanced space at the beginning and end of the poem, takes its form from a process no matter what its ultimate shape. The word "cristal" is kept in a strict line vertically and follows a broken line horizontally so that it seems to sparkle in space as no definite shape, still it has form.

In "nasce morre" the central and ageless realization of the nature of human existence: that to be born is to die, that not to be born is not to die, that to be reborn is to die again is presented as an ideogram constructed from the relationship of word elements alone. The arresting visual image the poem makes is entirely organic to meaning. "nasce morre" is an entity situated in space created by the semantic play-activity of its own elements.

Reversal occurs in "fala prata cala ouro" when golden silence, silver speech becomes silver silence, golden speech in the clear, true utterance of the poet.

The poet might have been tempted to emphasize "clara" typographically, also "para" ("stop") when the coin is flipped and the other side turns up. But the parallel arrangement of the ideogram at the end and the clear sound of the word "clara," subtler and more organic to meaning, make typographical emphasis unnecessary.

We see that in ALEA I—VARIAÇOES SEMANTICAS (Figure 13) Haroldo de Campos, as well as the other two Brazilian poets we have discussed, departs from a characteriztic typographical style if the needs of the particular poem demand it. Here he uses capital letters to make evident the system within which the semantic variations operate and can be made to go on operating by the reader.

In Edgard Braga's "ilha" ("isle") (Figure 19) the words, held together structurally by the look and sound of two pairs of identical syllables, paint a picture without the necessity of resorting to expressionistic graphic representation. Spatial pause and the lower intensity of "tranqüila" allow the island of words to shine alone in a tranquility of sun and sea. The poem was interpreted typographically by Nigel Sutton of England for POOR OLD TIRED HORSE. The size of the letters and the tension created by the space between them intensifies the visual message. Imagine the difference between this presentation and a typewriter version.

José Lino Grünewald (Figure 20) makes a poem about typographical form from the word and word root "forma."

In "rua sol" ("street sun") (Figure 23) Ronaldo Azeredo reveals his meaning entirely by the movement of the letter "l" in "sol" through "lines" made up of the word "rua." When the sun is shining, to use more words, each street reveals an identity of its own. When the word is removed from the line and the sun is gone, the streets "ruas" lose their identity in the darkness. Meaning here depends entirely upon word position and the construction of the letter "l," which stands out against the other letters. Lower case letters and the wide spaces between them are organic to meaning. The removal of "sol" from the last line makes it appear as though the letters were closer together removing light from the poem. The bold condensed capitals are equally organic to the eye definition of VELOCIDADE (Figure 24), which captures both the speed and volume of the word.

The typographical flexibility within Brazilian concrete poetry allows for calligraphic presentation when the poet needs it, as in the "logogramas" of Pedro Xisto (Figures 21 and 22), which are semiotic and the code is given. It allows also for the graphic metaphor of "anatomy of the muse" (Figure 25), which seems to be a hybred woman-dressmaker's form (José Paulo Paes).

The most important conclusion that emerges from an examination of Brazilian typographical practice is that the visual poem can accommodate any type face that can be handled so that it becomes part of the content of the poem.

Ian Hamilton Finlay should also be mentioned as a poet who has achieved remarkable control of his typographical materials. We have commented on the semantic use of typography in "purse-net boat" (Figure 107). In his constructivist poems Finlay follows the common practice of using simply-constructed lower case letters. But he has made a poster poem "le circus," using lay-out techinques, in which at least four type faces are used in words of different sizes and three colors (Figure 108). For "le circus!!," the largest and most important word, he uses an italic type face, a blue word and black exclamation marks. A design made from blue italic commas is used for the border. Italic type faces are seldom used in concrete poetry, but in "le circus" the effect is emphatic and lyrical.

Merely decorative typography in the visual poem is as undesirable as the merely decorative word in the traditional poem. But this is not to say that interpretative typography is out. On the contrary. To achieve complete typographical mastery is very difficult, impossible for many poets, who nonetheless have strong visual conceptions. We have seen in Braga's "ilha" how subtly a sensitive typographical reading of the poem by someone other than the poet can heighten its meaning without in any way destroying the poet's original conception of word relationships. Hansjörg

Mayer and John Furnival are both poets with distinctive typographical styles of their own who can "perform" the texts of other poets to great advantage. What is required is a typographical artist with the sensitivity to interpret the poems and the integrity not to attempt to re-write the text or to take off from it and start adding things the poet didn't put there. This is not to say the typographical artist may not be able to discover possibilities in the text the poet has not discovered himself. Hansjörg Mayer's distinguished typographical style, seen in many of our texts, is always evident in whatever poems he publishes, but the interpretations can always be seen to be inherent in the text. Mayer, as we have said, uses only lower case Futura.

Furnival, on the other hand, has experimented with a variety of type styles. The use of italic type face as contrast in the poems of Julien Blaine, published by Furnival, seems entirely suitable to the play of lyric and fantastic content against mathematically defined formula (Figures 71 and 72).

Elsewhere the typographical situation is confusing. Typography is such a formidable problem that some poets do paste-ups from letters cut out of magazines and other printed material. Others stay with the typewriter and try to make its peculiar qualities organic to the meaning in their poems. It is very difficult to find typographers who are artists and also committed to the aesthetic principles of concrete poetry. In England students at the Bath School of Art have done excellent work under the direction of Meyer and Furnival. The best work by Americans to date has been done by students in the Design Program at Indiana University under the direction of George Sadek and Joseph Lucca. Emmett Williams has been published by Hansjörg Mayer. His strict permutational poetry requires the constructivist style of typography.

The new visual poem has made us aware of poetic content in the typographical medium. Nonsemantic visual texts are probably to some extent a product of this discovery. When we know for sure what language is, what the poem is, we will know for sure whether or not these texts are poetry. In terms of what we know about concrete poetry, these non-semantic visual poems present pattern and reticulation of visual linguisitic elements that convey a nonspecific spiritual or aesthetic message. Any poet knows there is another poem above, below, or beyond the words he manages to get down on paper.

THE NEW POET-READER

The new visual poem challenges the creativity of the reader, but it also presents him with certain problems. Until he realizes that it is up to him to help create the poem, he is more often than not somewhat baffled by the object which presents itself. It is for this reason that I have attempted to read the poems. For the most part the readings are my own, but incorporated into some of them are perceptive remarks made by members of the family, friends, translaters who helped with the WORD GLOSS. In a few instances I sought or was given help by the poets. It is hoped that the reader will be encouraged to make his own readings with the help of the WORD GLOSS; for once he realizes that the design of the poem, which he can enjoy simply as itself on one level, is really an invitation to explore its "interior" structure, he can experience a new active and creative way of reading—perceiving—that is infinitely rewarding, and he can find himself reading poems in the original from languages he doesn't know.

Whether or not concrete poetry is a temporary or a permanent evolution of linguisitc art form is unpredictable and beside the point. For the poem will go where it needs to go, rather where it is man's spiritual need for it to go. If it needs to return to more complex grammatical structures, it will. But right now it seems to need to go to the foundations of meaning in language, to convey its message in forms akin to the advanced methods of communication operating in the world of which it is a part, and to be seen and touched like a painting or a piece of sculpture, not to be shut away always between the dark pages of a book. And this need is being felt throughout the world.

FOOTNOTES

1 Mike Weaver, "Concrete Poetry," *The Lugano Review*, Vol. 1/5-6, 1966, pp. 100, 103-104.

2 Eugen Gomringer, "The First Years of Concrete Poetry," (tr. Stephen Bann), *Form*, No. 4, April 15th, 1967, pp 17-18.

3 Gomringer, *Form*, No. 4, p. 18.

4 Eugen Gomringer, Letter to Author, April 4, 1967.

5 Gomringer, Letter, April 4, 1967; *Form*, No. 4, p. 18.

6 Gomringer, *Form*, No. 4, p. 18.

7 Gomringer, *Form*, No. 4, p. 18.

8 Gomringer, *Form*, No. 4, p. 18; Letter, April 4, 1967.

9 Hans Arp, "Concrete Art" ("Art Concret") *on my way*, (tr. Ralph Manheim), New York, 1948, p. 72. "l'art concret est un art élémentaire, naturel, sain, qui fait pousser dans la tête et le coeur les étoiles de la paix, de l'amour, et de la poésie." (p. 99).

10 Gomringer, Letter, April 4, 1967.

11 Gomringer, *Form*, No. 4, p. 18.

12 Gomringer, Letter, April 4, 1967. Gomringer's Manifestoes and Statements on Concrete Poetry (pp. 67-70) should be read in full. All quotations in the following discussion are taken from these works.

13 Weaver, *The Lugano Review*, Appendix B (from *De Stijl*, 3rd year, 1919-20, pp. 45-54), (tr. Mike Weaver), pp. 124-125.

14 Lázló Moholy-Nagy, *The New Vision* (1928), New York, 1946, p. 48.

15 Augusto de Campos, Letter to Author, 5 March 1967; Augusto de Campos, Décio Pignatari, Haroldo de Campos, *Teoria da Poesia Concreta*, Textos Criticos e Manifestos 1950-1960, Appendix II, "Sinopse do movimento de poesia concreta," São Paulo, 1965, p. 177.

16 A. de Campos, Letter, 5 March 1967.

17 A. de Campos, Letter, 5 March 1967; *Teoria da Poesia Concreta*, p. 178.

18 Gomringer, statement from letter to Pignatari, August 30, 1956, *Teoria da Poesia Concreta*, p. 178.

19 All quotations in the following discussion are taken from the "Pilot Plan for Concrete Poetry," printed in full with the Manifestoes and Statements on Concrete Poetry, pp. 70-72.

20 Décio Pignatari and Luiz Ángelo Pinto, "Nova linguagem, nova poesia," *Invenção*, Ano 3, No. 4, 1964, pp. 82-83.

21 Edgard Braga, from "Biographies," *An Anthology of Concrete Poetry*, edited by Emmett Williams, New York, 1967, p. 331.

22 Unless otherwise indicated all factual information concerning the Brazilian Concrete Poetry movement was derived from *Teoria da Poesia Concreta*, Appendix II, "Sinopse do movimento de poesia concreta," pp. 177-190.

23 Emmett Williams, Letter to Author, February 25, 1967, provided information concerning the Darmstadt Circle; Eugen Gomringer, statement concerning Claus Bremer, "The Poem as a Functional Object," included with Manifestoes and Statements on Concrete Poetry, p. 70.

24 Claus Bremer, statements in *Anthology* (E. Williams), unpaged.

25 Claus Bremer, statement in *Between Poetry and Painting*, edited by Jasia Reichardt, London, 1965, p. 29. (Exhibition Catalogue.)

26 All quotations from Max Bense are taken from the two statements printed with the Manifestoes and Statements on Concrete Poetry, pp. 73-74.

27 Hansjörg Mayer, statement in *Between Poetry and Painting*, p. 67.

28 Franz Mon, "Zur Poesie der Fläche" ["On the Poetry of Surface"]; "Texte in den Zwischenräumen" ["Texts in Spaces"] (tr. Irène Montjoye Sinor and M. E. S.). Copies sent by poet.

29 Ferdinand Kriwet, *Publit*, catalogue, no date, unpaged.

30 Gerhard Rühm and the Vienna Group, *Anthology* (E. Williams), "Foreword," p. vi; Gerhard Rühm, statement in *Between Poetry and Painting* (tr. Russell Block), p. 79.

31 Ernst Jandl, Manifesto translated from *zwischen räume*, edited by Reinhard Döhl (Wiesbaden, 1963, pp. 119-120), *Form* No. 3, December 15, 1966, p. 21; Letter to Author, February 6, 1967; *Anthology* (E. Williams), unpaged.

32 Heinz Gappmayer, Letter to Author, May 21, 1967.

33 Diter Rot, *Anthology* (E. Williams), unpaged.

34 "Prague Centre de Poésie Expérimentale," *Les Lettres*, Series 9, No. 33, pp. 29-32; Ladislav Novák, Letter to Author, May 22, 1967. Ladislav Novák is a painter as well as a poet and is noted for his "alchymáže" ("alchemical collages").

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37 Jiří Valoch, "nová poezie" (tr. Hana Beneš and M. E. S.), *program*, 4, pp. 3-5.

38 Eduard Ovčáček, Výtvarné Dílo 1961-1966, Galerie Výtvarného Umění, Ostrava, 13. Unov—14. Březen, 1966, unpaged. (Exhibition Catalogue.)

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40 Vagn Steen, "Art and the Word," lecture given by V. S. at Indiana University, September 28, 1966.

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46 Henri Chopin, "Réponse d'Henri Chopin à Position I du Mouvement International," *Les Lettres*, 8th Series, No. 32, pp. 4-5; quotations relating to sound poetry immediately following are taken from "Why I Am the Author of Sound Poetry and Free Poetry," printed in full with the Manifestoes and Statements on Concrete Poetry, pp. 80-82.

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57 Alain Arias-Misson, *Anthology* (E. Williams), "Biographies," p. 330; Letter to Author, May 21, 1967.

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60 John Furnival, statement in *Between Poetry and Painting*, pp. 41, 43.

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MANIFESTOES AND STATEMENTS ON CONCRETE POETRY

MANIFIESTOS Y DECLARACIONES SOBRE POESÍA CONCRETA

FROM LINE TO CONSTELLATION

Eugen Gomringer: Switzerland/Suiza

Our languages are on the road to formal simplification, abbreviated, restricted forms of language are emerging. The content of a sentence is often conveyed in a single word. Longer statements are often represented by small groups of letters. Moreover, there is a tendency among languages for the many to be replaced by a few which are generally valid. Does this restricted and simplified use of language and writing mean the end of poetry? Certainly not. Restriction in the best sense—concentration and simplification—is the very essence of poetry. From this we ought perhaps to conclude that the language of today must have certain things in common with poetry, and that they should sustain each other both in form and substance. In the course of daily life this relationship often passes unnoticed. Headlines, slogans, groups of sounds and letters give rise to forms which could be models for a new poetry just waiting to be taken up for meaningful use. The aim of the new poetry is to give poetry an organic function in society again, and in doing so to restate the position of poet in society. Bearing in mind, then, the simplification both of language and its written form, it is only possible to speak of an organic function for poetry in terms of the given linguistic situation. So the new poem is simple and can be perceived visually as a whole as well as in its parts. It becomes an object to be both seen and used: an object containing thought but made concrete through play-activity (denkgegenstanddenkspiel), its concern is with brevity and conciseness. It is memorable and imprints itself upon the mind as a picture. Its objective element of play is useful to modern man, whom the poet helps through his special gift for this kind of play-activity. Being an expert both in language and the rules of the game, the poet invents new formulations. By its exemplary use of the rules of the game the new poem can have an effect on ordinary language.

The constellation is the simplest possible kind of configuration in poetry which has for its basic unit the word, it encloses a group of words as if it were drawing stars together to form a cluster.

The constellation is an arrangement, and at the same time a play-area of fixed dimensions.

The constellation is ordered by the poet. He determines the play-area, the field of force and suggests its possibilities. the reader, the new reader, grasps the idea of play, and joins in.

In the constellation something is brought into the world. It is a reality in itself and not a poem about something or other. The constellation is an invitation.

Tr. Mike Weaver

1954

(From *Augenblick* No. 2 Agis Verlag Baden-Baden. Reprinted from *Image*.)

CONCRETE POETRY

Eugen Gomringer: Switzerland/Suiza

Language structures in concrete poetry differ in several respects from poems and texts which appear in the flow of literary production in our time.

The visual aspect. Concrete language structures either do not follow the traditional verse and line order or they follow it in such a limited way that one is not reminded of traditional forms (this refers only to poetry). Longer texts preferably retain the traditional readable forms of presentation. Looking at them one can talk about the accumulation, distribution, analysis, synthesis and arrangement of linguistic signs, of letters and of words. The conventional distribution of these signs is taken into account as one possibility among others, but it is not accepted or used without being challenged. With most structures the distribution of signs follows an inherent law, and certain systems can evolve therefrom. This is a matter of bare linguistic structure, and the visible form of concrete poetry is identical to it structure, as is the case with architecture.

Let us, however, speak of content. The question of content is for the concrete poet strongly related to the question of attitudes toward life in which art is effectively incorporated. If the poet's attitudes are positive and synthetically rationalistic, his poetry will be so. It will not serve as a valve for the release of all sorts of emotions and ideas but will consist of a

linguistic structure closely related to the tasks of modern communication, which are influenced by the sciences and by sociological factors. Content is, then, only interesting for the concrete poet if its spiritual and material structure prove to be interesting and can be handled as language.

Information and communication. Concrete language structures are partly unreflected, partly reflected information. They are unreflected when their pictorial sign-character is at the same time a signal which is—like a command—followed by a predominately sensory reaction. They are reflected (or aesthetic) information when they are presented as sign schemes. In both cases the poet tries to use the concrete language structure as information conveyed in concise unveiled form. For reasons of communication. Because the basis of good linguistic communication consists of analogous thought structure—or to use behaviorist terminology: analogous pattern structure—as well as of analogous material (sign) structure by way of the open visible presentation of a structure and often psychologically motivated reduction to relatively few signs (or signals). Concrete poem structures can serve to unite various kinds of language, concepts of language and the body of existing signs. They can, for instance, unite the view of the world expressed in the mother tongue with physical reality. Concrete poetry is founded upon the contemporary scientific-technical view of the world and will come into its own in the synthetic-rationalistic world of tomorrow. If concrete poetry is still considered strange (aesthetically meager or overly-simplified) this is probably due to a lack of insight into the new directions in which our society is developing in thought and action, which in essence contain a new total view of the world.

International-supranational. It is a significant characteristic of the existential necessity of concrete poetry that creations such as those brought together in this volume began to appear almost simultaneously in Europe and South America and that the attitude which made the creation and defense of such structures possible manifested itself here as it did there.

I am therefore convinced that concrete poetry is in the process of realizing the idea of a universal poetry. The time has therefore probably come for a thorough revision of concepts, knowledge, faith and lack of faith in poetics, if poetry is to exist in earnest and positively in modern society. Unfortunately one can still notice that even intelligent people pretend that they are more naive than they really are as soon as they appear as poets or come into contact with poetry. As if one would have to speak naively about fundamental questions.

The main languages in this book are German and English. But this should not be considered a final choice of preferred languages. Besides these Spanish and French are also used. This intentional polyglotism shall bring some living languages into contact with each other as at a party, for instance, or on a flight people from different backgrounds, abilities, and languages as well as outward appearances can be observed. Therefore we also take into consideration modern dialect poetry knowing that dialects represent the linguistic storehouse out of which individual forms and fundamental linguistic experience can be won.

Tr. Irène Montjoye Sinor
M. E. S.

1956

(From the Introduction to a planned anthology)

MAX BILL AND CONCRETE POETRY

Eugen Gomringer: Switzerland/Suiza

I was studying the essays of Max Bill when I began more and more to see the beautiful dishonesty and irrelevance of writing poems, for usually they come into being without enough distance created by thinking. It is clear that Bill's theory of concrete art in which he calls for production of the aesthetic object for spiritual use cannot be equally applied to linguistic constructions. Even in its most primitive usage language serves a spiritual use—so long as it is a language of words. Language with its building elements and rules is intelligible as an object.

What I could take over from Bill the artist was the modern functional interpretation of the aesthetic object. Bill talks about use (*gebrauch*). This discovery has its correlation in highly-developed interpreta-

tions of culture. To prepare a language for use—which does not mean for low purposes—we must analyse its means and make them evident as possibilities. In this I see a correspondence with the efforts of modern linguistic science.

First it seemed important to me to isolate and present the already-existing word (so as to remain within a reasonable area of communication). Constellations took form in place of lines, which don't claim to be "poetry": they have no more and no less to do with language. The name "concrete poetry" could be used because of this concern with use of the elements of language—with the word as a totality, for instance, reaching out to semantic, syntactic and pragmatic possibilities—an intelligible object treated with concrete intentions as a useful thing.

The meaning of "concrete" in relation to language does not imply the limitation of reference only to concrete things, although in actual practice this connotation is apt. Since quite a number of poets of this generation in Europe, and particularly in South America, had come to the same conclusions, I put the name "Concrete Poetry" on the cover of an anthology containing similar examples of linguistic design.

It can be seen that the work of Max Bill, particularly his analytical thinking, greatly influenced our first intuitive attempts. But over and above that it becomes obvious once again that poets no longer have to address themselves exclusively to other poets to experience a new view of the world and new techniques. Today possibly more than ever it is thought structures which are decisive.

Tr. Irène Montjoye Sinor
M. E. S.

1958

(From an essay in the Festschrift *Max Bill*)

THE POEM AS A FUNCTIONAL OBJECT

Eugen Gomringer: Switzerland/Suiza

Some years ago I defined the new poem as a functional object. This definition was accepted by some as a sign of the times and misguided youth and by others as a working hypothesis for different developmental procedures. At the same time in South America, or more exactly in São Paulo, a group was formed whose definition of the poem coincided with mine. I called my poems "constellations" omitting reference to earlier poems with the same title by other poets. Later, after similar and different forms had been created, my friends in São Paulo and I grouped all our experiments under the term "Concrete Poetry." One reason for this was to honor the concrete painters in Zürich—Bill, Graeser, Lohse, Vreni, Loewensberg and others—a strong group from which impulses felt throughout the world had been emitted uninterruptedly since the early forties. Since 1942 my creation of the constellations has been decisively influenced by this group. Today "Concrete Poetry" is the general term which inlcudes a large number of poetic-linguistic experiments characterized—whether constellation, ideogram, stochastic poetry, etc.,—by conscious study of the material and its structure (for a short time there was a magazine with this name [*material*] in Darmstadt): material means the sum of all the signs with which we make poems. Today you find concrete poetry in Japan, Brazil, Portugal, Paris, Switzerland, Austria and Germany.

For some younger poets the constellation is already old hat. That is it does not go far enough for them. Some of them work typographically more freely; others work typographically less imaginatively. Still others criticise me for trying to say too much. In spite of the fact that many of my purer constellations (for example "avenidas"/ "baum kind hund haus" (tree child dog house)/ "mist mountain butterfly" were preceded by divers experiments. Even today, again and again, I make logical, atomistic and graphic experiments, which serve only as stimulation and discipline.

I find it wisest to stay with the word, even with the usual meanings of the word. By doing this I hope, in spite of the apparent scarcity of my words as compared to the verbosity of non-concrete poetry, to stay in continuity with poetry which emphasizes formal pattern. The purpose of reduced language is not the reduction of language itself but the achievement of greater flexibility and freedom of communication

(with its inherent need for rules and regulations). The resulting poems should be, if possible, as easily understood as signs in airports and traffic signs. I see danger in taking away from Concrete Poetry its useful, aesthetic-communicative character on the one side by not understanding the simpler linguistic phenomena (by being over-fed with words, and by lack of artistic sensibility) and on the other side by following the new esoteric of the typographic poets in whom one can sometimes notice a certain lack of imagination. To date I see only in the experiments of Claus Bremer, in his poems in the form of ideograms, genuine enrichment of the constellation. This selection is not comprised of pure constellation only. Each poem contains elements of constellation: the direct juxtaposition of words; repetitions and combinations; questioning of equivalent statements; over-all unity of themes; analysis and synthesis as poetic subject; minimal-maximal tension in the smallest space. I want especially to show through this small variety that the constellation can be the rallying point as well as the point of departure. Anyone who makes use of the freedoms of the art of poetry in a reasonable way will see that the constellation is not a dead-end or an end at all, as the literary people have said, but on the contrary that it uses thinking and structural methods which can connect artistic intuition with scientific specialization.

Concrete poetry in general, as well as the constellation, hopes to relate literature as art less to "literature" and more to earlier developments in the fields of architecture, painting, sculpture, industrial design—in other words to developments whose basis is critical but positively-defined thinking.

Note: Originals of Gomringer's manifestoes and statements are printed without capitals.

Tr. Irène Montjoye Sinor
M. E. S.

1960

(From the Foreword to *33 konstellationen*)

PLANO-PILÔTO PARA POESIA CONCRETA

Augusto de Campos, Decio Pignatari, Haroldo de Campos: Brazil/Brasil

Poesia Concreta: produto de uma evolução crítica de formas. Dando por encerrado o ciclo histórico do verso (unidade rítmico-formal), a poesia concreta começa por tomar conhecimento do espaço gráfico como agente estrutural. espaço qualificado: estrutura espácio-tempo-ral, em vez de desenvolvimento meramente temporístico-linear. daí a importância da idéia de ideograma, desde o seu sentido geral de sintaxe espacial ou visual, até o seu sentido específico (Fenollosa/Pound) de método de compor baseado na justaposição direta—analógica, não lógico-discursiva—de elementos: ≪il faut que notre intelligence s'habitue à comprendre synthético-idéographiquement au lieu de analytico-discursivement≫ (Apollinaire). Eisenstein: ideograma e montagem.
Precursores: Mallarmé (*Un coup de dés*, 1897): o primeiro salto qualitativo: ≪subdivisions prismatiques de l'idée≫; espaço (≪blancs≫) e recursos tipográficos como elementos substantivos da composição. Pound (*The Cantos*): método ideogrâmico. Joyce (*Ulysses* e *Finnegans Wake*): palavra-ideograma; interpenetração orgânica de tempo e espaço. Cummings: atomização de palavras, tipografia fisiognômica; valorização expressionista do espaço. Apollinaire (*Calligrammes*): como visão, mais do que como realização. Futurismo, Dadaísmo: contribuições para a vida do problema. No Brasil: Oswald de Andrade (1890-1954): ≪em comprimidos, minutos de poesia≫. João Cabral de Melo Neto (n. 1920)—*O Engenheiro* e *A Psicologia da Composição* mais *Anti-Ode*): linguagem direta, economia e arquitetura funcional do verso.
Poesia Concreta: tensão de palavras-coisas no espaço-tempo. Estrutura dinâmica: multiplicidade de movimentos concomitantes. Também na música—por definição, uma arte do tempo—intervém o espaço (Webern e seus seguidores: Boulez e Stockhausen; música concreta e eletrônica); nas artes visuais—espaciais, por definição—intervém o tempo (Mondrian e a série *Boogie-Woogie;* Max Bill; Albers e a ambivalência perceptiva; arte concreta, em geral.)
Ideograma: apêlo à comunicação não verbal, o poema concreto comunica a sua própria estrutura: estrutura-conteúdo. O poema concreto é um objeto em e por si

mesmo, não um intérprete de objetos exteriores e/ou sensações mais ou menos subjetivas. Seu material: a palavra (som, forma visual, carga semântica). Seu problema: um problema de funções-relações dêsse material. Fatôres de proximidade e semelhança, psicologia da gestalt. Ritmo: fôrça relacional. O poema concreto, usando o sistema fonético (dígitos) e uma sintaxe analógica, cria uma área lingüística específica—≪*verbivocovisual*≫—que participa das vantagens da comunicação não verbal, sem abdicar das virtualidades da palavra. Com o poema concreto ocorre o fenômeno da metacomunicação: coincidência e simultaneidade da comunicação verbal e não-verbal, com a nota de que se trata de uma comunicação de formas, de uma estrutura-conteúdo, não da usual comunicação de mensagens.

A poesia concreta visa ao mínimo múltiplo comum da linguagem. Daí a sua tendência à substantivação e à verbificação: ≪a moeda concreta da fala≫ (Sapir). Daí suas afinidades com as chamadas ≪*linguagens isolantes*≫ (Chinês): ≪Quanto menos gramática exterior possui a linguagem Chinesa, tanto mais gramática interior lhe é inerente≫ (Humboldt via Cassirer). O chinês oferece um exemplo de sintaxe puramente relacional baseada exclusivamente na ordem das palavras (ver Fenollosa, Sapir e Cassirer).

Ao conflito de fundo-e-forma em busca de identificação, chamamos de isomorfismo. Paralelamente ao isomorfismo fundo-forma, se desenvolve o isomorfismo espaço-tempo, que gera o movimento. O isomorfismo, num primeiro momento da pragmática poética concreta, tende à fisiognomia, a uma movimento imitativo do real (motion); predomina a forma orgânica e a fenomenologia da composição. Num estágio mais avançado, o isomorfismo tende a resolver-se em puro movimento estrutura (movement); nesta fase, predomina a forma geométrica e a matemática da composição (racionalismo sensível).

Renunciando à disputa do ≪absoluto≫, a Poesia Concreta permanece no campo magnético do relativo perene. Cronomicrometragem do acaso. Contrôle. Cibernética. O poema como um mecanismo, regulando-se a si próprio: ≪feed-back≫. A comunicação mais rápida (implícito um problema de funcionalidade e de estrutura) confere ao poema um valor positivo e guia a sua própria confecção.

Poesia Concreta: uma responsabilidade integral perante a linguagem. Realismo total. Contra uma poesia de expressão, subjetiva e hedonística. Criar problemas exatos e resolvê-los em têrmos de linguagem sensível. Uma arte geral da palavra. O poema-produto: objeto-útil.

Nota: Original imprimido sin mayúsculas.
El "Plan piloto para poesía concreta" es una síntesis de las teorías del grupo *Noigandres* de 1950-58. Las críticas y manifestos de Augusto de Campos, Décio Pignatari y Haroldo de Campos han sido recogidos en un volúmen: *Teoria da poesia concreta*, Textos Críticos e Manifestos 1950-60, São Paulo, Edições Invenção, 1965.

1958
Reimprimido de *Poesia Concreta*.

PILOT PLAN FOR CONCRETE POETRY

Augusto de Campos, Decio Pignatari, Haroldo de Campos: Brazil/Brasil

Concrete Poetry: product of a critical evolution of forms. Assuming that the historical cycle of verse (as formal-rhythmical unit) is closed, concrete poetry begins by being aware of graphic space as structural agent. Qualified space: space-time structure instead of mere linear-temporistical development. Hence the importance of ideogram concept, either in its general sense of spatial or visual syntax, or in its special sense (Fenollosa/Pound) of method of composition based on direct—analogical, not logical-discursive—juxtaposition of elements. "Il faut que notre intelligence s'habitue à comprendre synthético-idéographiquement au lieu de analytico-discursivement" (Apollinaire). Eisenstein: ideogram and montage.

Forerunners: Mallarmé (*Un coup de dés*, 1897): the first qualitative jump: "subdivisions prismatiques de l'idée"; space ("blancs") and typographical devices as substantive elements of composition. Pound (*The Cantos*); ideogramic method. Joyce (*Ulysses* and *Fin-*

negan's Wake): word-ideogram; organic interpenetration of time and space. Cummings: atomization of words, physiognomical typography; expressionistic emphasis on space. Apollinaire (*Calligrammes*): the vision, rather than the praxis. Futurism, Dadaism: contributions to the life of the problem. In Brazil: Oswald de Andrade (1890-1954): "in pills, minutes of poetry." João Cabral de Melo Neto (born 1920—*The Engineer* and *The Psychology of Composition* plus *Anti-Ode*): direct speech, economy and functional architecture of verse.

Concrete Poetry: tension of things-words in space-time. Dynamic structure: multiplicity of concomitant movements. So in music—by definition, a time art—space intervenes (Webern and his followers: Boulez and Stockhausen; concrete and electronic music); in visual arts—spatial, by definition—time intervenes (Mondrian and his *Boogie-Woogie* series; Max Bill; Albers and perceptive ambivalence; concrete art in general).

Ideogram: appeal to nonverbal communication. Concrete poem communicates its own structure: structure-content. Concrete poem is an object in and by itself, not an interpreter of exterior objects and/or more or less subjective feelings. Its material: word (sound, visual form, semantical charge). Its problem: a problem of functions-relations of this material. Factors of proximity and similitide, gestalt psychology. Rythm: relational force. Concrete poem, by using the phonetical system (digits) and analogical syntax, creates a specific linguistical area—"*verbivocovisual*" —which shares the advantages of nonverbal communication, without giving up word's virtualities. With the concrete poem occurs the phenomenon of metacommunication: coincidence and simultaneity of verbal and nonverbal communication; only—it must be noted—it deals with a communication of forms, of a structure-content, not with the usual message communication.

Concrete Poetry aims at the least common multiple of language. Hence its tendency to nounising and verbification. "The concrete wherewithal of speech" (Sapir). Hence its affinities with the so-called *isolating languages* (Chinese): "The less outward grammar the Chinese language possesses, the more inner grammar inheres in it" (Humboldt via Cassirer). Chinese offers an example of pure relational syntax, based exclusively on word order (see Fenollosa, Sapir and Cassirer).

The conflict form-subject looking for identification, we call isomorphism. Parallel to form-subject isomorphism, there is a space-time isomorphism, which creates movement. In a first moment of concrete poetry pragmatics, isomorphism tends to physiognomy, that is a movement imitating natural appearance (*motion*); organic form and phenomenology of composition prevail. In a more advanced stage, isomorphism tends to resolve itself into pure structural movement (*movement* properly said); at this phase, geometric form and mathematics of composition (sensible rationalism) prevail.

Renouncing the struggle for "absolute," Concrete Poetry remains in the magnetic field of perennial relativeness. Chronomicro-metering of hazard. Control. Cybernetics. The poem as a mechanism regulating itself: feed-back. Faster communication (problems of functionality and structure implied) endows the poem with a positive value and guides its own making.

Concrete Poetry: total responsibility before language. Thorough realism. Against a poetry of expression, subjective and hedonistic. To create precise problems and to solve them in terms of sensible language. A general art of the word. The poem-product: useful object.

Note: Original printed without capitals. The "Pilot Plan for Concrete Poetry" presents a synthesis of the theoretical writings of the *Noigandres* group from 1950-58. The critical writings and manifestos of Augusto de Campos, Décio Pignatari and Haroldo de Campos have been collected in a volume: *Teoria da Poesia Concreta*, Textos Críticos e Manifestos 1950-1960, São Paulo, Edições Invenção, 1965.

Translated by the authors.

1958

(From *Noigandres* 4)

CONCRETE POETRY

Max Bense: Germany/Alemania

This is a kind of poetry which produces neither the semantic nor the aesthetic sense of its elements, words for example, through the traditional formation of linear and grammatically ordered contexts, but which insists upon visual and surface connectives. So it is not the awareness of words following one after the other that is its primary constructive principle, but perception of their togetherness. The word is not used primarily as an intentional carrier of meaning. Beyond that it is used as a material element of construction in such a way that meaning and structure reciprocally express and determine each other. Simultaneity of the semantic and aesthetic functions of words occurs on the basis of simultaneous exploitation of all the material dimensions of the linguistic elements which, of course, can also appear to be broken up into syllables, sounds, morphemes or letters to express the aesthetic dependence of the language upon their analytical and syntactical possibilities. In this sense it is the constructive principle of concrete poetry alone which uncovers the material wealth of language.

Whatever consists of signs can be transmitted; that is, it is the subject, emission, perception and apperception of a communication scheme that can typify a specific design pattern which concrete poetry can show. Let us now enlarge the concept of concrete poetry. Concrete texts are often closely related to poster texts due to their reliance upon typography and visual effect; that is, their aesthetic communication scheme often corresponds to that of advertisements. The central sign, often a word, takes on polemical or proclaiming function.

Concrete poetry does not entertain. It holds the possibility of fascination, and fascination is a form of concentration, that is of concentration which includes perception of the material as well as apperception of its meaning.

Thus concrete poetry does not separate languages; it unites them; it combines them. It is this part of its linguistic intention that makes concrete poetry the first international poetical movement. In South America and North America, in Germany, France, Italy, England, Portugal, Denmark, Sweden and Switzerland, in Czechoslovakia and Japan there is concrete poetry. Already well-known poets are making use of this important experimental way of writing. . . .

Tr. Irène Montjoye Sinor
M. E. S.

1965

(From *Rot* 21)

CONCRETE POETRY

Max Bense: Germany/Alemania

The world is only to be justified as an aesthetic phenomenon; and if there is such a thing as an aesthetic conception, it is an artistic one. This has been known since Nietzsche. Much in modern art demonstrates the validity of these postulates, primarily the material concept of poetry, which is less poetry about a world than creation with linguistic means. Design in words. Text design.

Concrete poetry is a style of material poetry if it is understood as a kind of literature which considers its linguistic means (such as sounds, syllables, words, word sequences and the interdependence of words of all kinds) primarily as representation of a linguistic world which is independent of and not representative of an object extrinsic to language or of a world of events. Furthermore the language of material poetry is not subject to the conventional rules of grammar and syntax in the common speech, but is ruled by unique visually and structurally oriented models. The communication scheme serves less an understanding of meaning than an understanding of arrangements. It is therefore an aesthetic communication scheme.

As to the term concrete, it is to be understood positively, as in Hegel, as the opposite of the term abstract. The concrete is the non-abstract. Everything that is abstract is based on something from which

certain characteristics have been abstracted. Everything concrete, on the other hand, is nothing but itself. To be understood concretely a word must be taken at its word. All art is concrete which uses its material functionally and not symbolically. To some extent therefore concrete poetry can be considered to be material art. The "Pilot Plan for Concrete Poetry" published by the Noigandres group recognizes the verbal, the vocal and the visual materiality of the word and of language. However the problem is not to create a traditional linguistic sphere of communication which conventionalizes meanings in exploiting the verbal function of the word. The word is being manipulated so-to-speak in three dimensions verbally, vocally and visually. Seen as material the communication sphere is three-dimensional. The word has simultaneously a verbal, a vocal and a visual positional value. This is the reason why a word that is to be used in a text should not be chosen according to its role or position in a possible sentence. Sentences are not the aim of concrete texts. What is to be created are ensembles of words which as unities represent a verbal, vocal and visual sphere of communication—the three-dimensional language object, and this three-dimensional language object is the carrier of a specifically concrete aesthetic message. The graphic positional value of the word or the grouping of words on a surface must, it is evident, be considered in the same way in which phonetic phenomena are used on the acoustical borders of speech. It is equally clear that to the same extent to which the word is not the basis of the message of the text characterized by the linear distribution of the conventional communication sphere of classical poetry, it is being replaced by the surface arrangement.

Note: Originals of Bense's statements were printed without capitals.

Tr. Irène Montjoye Sinor
M. E. S.

1965

(From *Konkrete Poesie International*)

HÄTILA RAGULPR PÄ FÄTSKLIABEN MANIFESTO FÖR CONCRETE POETRY (1953)

Öyvind Fahlström: Sweden/Suecia

"Since some time ago I invited hundreds of dogs to attend a two-weeks class in poetry in my home, I have started to write tables (words, letters)."

"To replace the psychology of the human being . . . with LYRICAL OBSESSION WITH THE MATERIAL." (The Manifesto of Futurist Literature, 1912).

1. Starting Point

The literary fashion for 1953 was dictated by Sigtuna [where a literary conference was held]. One rejected the psychoanalytically marked bust line and hip line, pulled down the skirt length and lowered the neck line. Since fantasy is to be stressed this year, flounces and butterflies in the hair, everyone Sings with Setterlind [Swedish "court" poet].

All this is well-known. But what lies behind these general recommendations, how shall we realize them? It has been said that we should interpret modern myths (at the same time that Freud has been accused of myth-making); and that we should not bury ourselves in the situation of our time, but should concern ourselves with timeless symbols.

Myths: does this mean to construct a complicated apparatus of symbolic and mythological contacts a la Joyce, Gösta Oswald [Swedish novelist], etc. "who did the same thing with Shakespeare or Virgil"?

Or to give up the precise complexion and to be satisfied with single ideas, most often only single words, floating around without definite contexts? The risk is that the impression will be less timeless and less related to our timeless humanity, quite simply that it will be looser and more general; since the eternally valid word-symbols (if there are such animals) have become faded by much rubbing on the washboard. To some, Lorca, for example, they have been quite useful in new contexts. Also for the surrealists, but on another level, for them it has been valid not to create eternal myths, but myths useful for the future.

At Sigtuna they also talked about the structural analysis of the new criticism. But no one claimed

freedom from preoccupation with the self in connection with the claim of interest in poetical structure.

Poetry can be not only analysed but also created as structure. Not only as structure emphasizing the expression of idea content but also as concrete structure. Say good-bye to all kinds of arranged or unarranged private, psychological, contemporary, cultural or universal problematics. It is certain that words are symbols, but there is no reason why poetry couldn't be experienced and created on the basis of language as concrete material.

That the word has symbol value is no more remarkable than that in art representative forms have symbol value over and above their superficial representational value, and that non-figurative forms, even if it is the white square on the white tablecloth, also have symbolic value and further suggest associations over and above the experience of the play of proportions.

The Situation: since the war a long beer house-sad-doomsday-mood, the feeling that all the experimental extremes have been arrived at. For the person who refuses to soar in the worlds of vodka and ambrosia, it remains only to
analyze
analyze
analyze the misery with the given means.

Today when the rough symbolic cryptogram, "beautiful" romantic jargon, or desperate grimaces outside the church gate appear to be the current alternatives, the concrete alternative must also be presented.

Starting Point: Everything that can be expressed with language and every linguistic expression on an equal basis with another in a given context that heightens its value.

Therefore Dostoyevsky problematics do not appear to me as anything more essential and human than to consider whether the voices of men are more beautiful in värdar [host] or in världar [worlds—pronounced the same as värdar]. Motive for drama can be for the poet, as well as for the dictator situated in time, the fixed fact that a certain sound can never be repeated. Experimental psychological results can be taken as starting points for a novel as well as for psychoanalysis. I describe certain people: Bobb, Torsten, Sten, Minna, Pi, without the slightest interest in them as people. Literature won't be inhuman for all that. Ants should only write books about ants, but man, who has the ability to look around himself and objectify, need not be that one-sided.

2. Material and Means

What is going to happen to the new material? It can be shaken up as you like, and after that it is always unassailable from the "concrete" point of view?

This can always be said at the beginning. But the circumstance that the new means of expression have not found their norms of value ready-made, does not prevent us from testing them, if their value is ever to be clarified.

One way is that as often as possible we must break against the path of least resistance, Mimömolan [*min*sta *mö*jliga *mo*tståndets *lag*]. This is no guarantee for success, but it is a way to avoid sitting in the same spot. To use the system as well as automatism, mostly to use them in combination, but not in such a way that the system becomes other than an auxiliary means. So no ambition whatsoever to reach the purest "poetry" with automatism; even the surrealists do not pay homage to that any more. But do not criticise the systems: if you choose them yourselves and do not follow the rules. Therefore the question is not whether or not the system is in itself The Only Right One. It will become so because you have chosen it and if it gives you a good result.

In that case I can construct, I say construct, for example, a series of 12 vowels in a certain succession and make tables accordingly, even though a twelve-vowel series as such does not make the same sense as the series of the twelve-tone chromatic scale.

It is said that our time longs for stable norms. It is clear: when we tire of regular meter and at last tire also of rhyme, we must find something else that will give the poem that general effect. Nowadays the connecting element has a tendency to be *content*, both descriptive and ideational content. But it is best if form and content are one.

It remains, therefore, to give form its own norms again. This is already being done in punktmusik. The possibilities are uncountable. In the case of poetry strophes can be broken up into vertical parallelisms in such a way that content determines form by placing the word exactly below the word above it, which it repeats, or vice versa, so that when you have a fragment of line vertically parallel with the one above, it brings with it the content of the line above. Identical strophes aided by filling out a line with rhyme on the last word in the line, or with agreed syllables, words, etc. Marginal strophes beside the principal strophes. Framed-form strophes with a kernel strophe within: the possibility for more readings corresponding to the free movement of sight when you look at abstract art. Thus the strophes can be read not only from left to right and from above to below but vice versa and vertically: all the first words in every line, then all the second, the third, etc. Mirroring, diagonal reading. Change of lines, particularly of short lines. Free emphasis and free word order as in classical literature (that we don't have the same linguistic conditions is no reason not to make these experiments).

Therefore a richness of possibilities for reaching greater complexity and functional differentiation so that the different elements of content in a work of art can assume their own shape.

The simplest of all systematizations of formless material is, as always, the change between the contrasts, the contrasts within all thinkable aspects of the work of art. The play between difficult and easy sentences (respectively texts or words), rich and poor, normally syntactic and primitively added, such with and such without context in the environment, lofty, porridgy, knotty, gliding, sounding, and representing.

Not only simple changes but also augmentations —and rhythms. Everything except the lazy stumbling forward according to Mimömolan [the law of least resistance]. (It is something else, of course, if amorphous pieces are put in with intended, directed effect.)

Above all I think that the rhythmic aspect contains unimagined possibilities. Not only in music is rhythm the most elementary, directly physically grasping means for effect; which is the joy of recognizing something known before, the importance of repeating; which has a connection with the pulsation of breathing, the blood, ejaculation. It is wrong that jazz bands have the monopoly of giving collective rhythmic ecstasy. The drama and poetry can also give it. Even in art with its limited time dimension it can be done, Capogrossi has shown that.

It is only to break loose from the grinding of the new, new, new; not to leave behind oneself a kitchen mess of ideas for every step in the work one takes: instead of biting oneself to stick with the motifs, to let them repeat themselves and form new rhythms; for example one works at filling out rhythmic words as a background for principle meanings, which can be bound or unbound by the background rhythm. Independent onomatopoetic rhythmic phrases, like those which the African or East Indian drummer forms to represent his melodies of rhythm. Simultaneous reading and above all—readings of several lines of which at least one has rhythmic words. Of course metrical rhythms also; rhythms of word order, rhythms of space.

Another way to have unit and connection is to widen the logic by forming new agreements and contrasts. The simplest way is to go to the logic of primitive people, children and the mentally ill, the intuitive logic of likeness, of sympathetic magic.

This logic applied to language: w o r d s w h i c h s o u n d a l i k e b e l o n g t o g e t h e r , the fun comes from that. Rhyme has had a similar effect. Myths have been explained like this: when Deukalion and Pyrrha had to create new people after the deluge, they threw stones and people grew up: the name for stone is läas, for people laos.

When the fire has gone out [släckts], I am less sure that it has stopped burning than that the family [släkten] have gone on their way. The fire can both burn and be extinguished [släckt] and be related [släkt] to the family [släkten] or be extinguished [släckt] with the family [släkten]. Laxar [salmon] has to do with laxering [laxatives], and taxar [dachshund] with taxering [tax assessment], and not vice versa. Homonyms provide great possibilities. Zeugmabinding also belongs here: to connect words, meanings and fragments, for example, poetry is poetry is poetry,

where the middle poetry is both end and beginning. And the whole work may be valued for the word put in here and there, always inflexible, a binding cord for structure as realized thought motive. Always the precious repetition for the joy of recognition.

It is valid, particularly in the larger forms, epic, drama, the film, also, to create happenings of the same firmness of structure as that of reality. To give the elements new functions and then certainly to make use of them instead of the comfortable improvisations of floating inspiration. To knit the net of relations tightly and clearly. To be bound by conventions you develop yourself but not by those of others.

With such possibilities for richness, ordinary interpretations and antitheses such as tragically and comically must be over-simplifications. The whole value in the connection tax-taxering [dachshund-tax assessment] does not lie in the humorous effect which can result from the unexpected connecting.

Another form of magic with linguistic means is the conventionally seen arbitrary dictation of new meanings for letters, words, sentences or fragments: let us say that in this table all the "i's" represent "sickness," the more "i's" the more difficult—or in this fragment the word "sickness" represents "all sounds, prize stones"—or all words devoid of their own meanings represent "coldness."

You can also go one step in this direction by putting well-known words in such realized strange connections that you undermine the reader's security in the holy context between the word and its meaning and make him feel that conventional meanings are quite as much or quite as little arbitrary as the dictated new meanings. This is no more remarkable than is the case with Povel Ramel the Swedish actor: the man who suffered from stage fright among other things and told us that his temperature taken rectally was from the stage of himself [rampen/rumpan], so that—hearing both through the situation and the similarity between the words—we discover a new meaning for the word ramp [stage].

You can't say that the well-known in the strange connection arouses fertile insecurity about the identity between word and apparition in everyone—it may arouse a quite fertile interest in the form itself, if the meanings for the reader are meaningless and he has such a great appetite that he goes on looking for values. At first many meanings will sound meaningless, particularly amusing or touching, neither forbodingly meaningful nor diffusely sonorous.

Not least because they contain unfairly dealt with words. The unfairly dealt with words are those which, despite the enormous expansion of the poetic vocabulary during the last century, are not yet considered able to keep themselves dry on the poet's copy sheets. "Salesmen," "excitement," "clubs," "mine," "horribly," "whisk," "men," "dozen," "glands." These words can, of course, be found, but how often when compared with the old guard. Reading the dictionary is quite as exploratory for the language artist as is turning the pages of a handbook about insects, car motors, or tissues of the body is for the artist.

Meanings can also sound meaningless because they have been constructed in another way. It is valid not only to mix the word order, but to meet the necessities in terms of all the habitual mechanics of sentences or grammatical constructions; and as thinking is dependent upon language, every attack aimed at valid language form will be an enrichment of the worn-out paths of thought, a link in the evolution of language —of thinking, which always occurs on the every day, literary and scientific levels.

Ideas to renew grammatical structures are bound to emerge if you make comparisons with foreign languages, with Chinese, for instance, with its classless words and meaning derived from word order, or with the unexpected and shaded possibilities for expression in the languages of many primitive people. Perhaps it is more important and in any case easier, because of its accessibility, to examine the language of the mentally ill. If, for example, you examine the tests of manic-depressives, you find effects—certainly not meant to be artistic—the connecting of logical resemblances (contaminations), pure soundlikeness associations, modelling with the material of words (neologisms) and more or less rhythmical repetitions (perseverances).

Another way is to see what there is to keep in language found purely mechanically without the use of reading directions or a series system of words and meanings. This will be to break through the frontiers

very slowly to that which means something to you. We can obtain unexpected values from—as we now see it—the most amputated and kneaded (fragmentized) word elements and phrases.

SQUEEZE the language material: that is what can be titled concrete. Do not squeeze the whole structure only: as soon as possible begin with the smallest elements, letters and words. Throw the letters around as in anagrams. Repeat the letters in words; lard with foreign words, gä-elva-rna [djävlarna = devils]; with foreign letters, ahaanadalaianaga for handling, compare with pig latin and other secret languages; vowel glissandos gäaeiouuåwrna. Of course also "lettered," newly-discovered words. Abbreviations as new word building, exactly as in everyday language, we certainly have Mimömolan [the law of least resistance]. Always it is a question of making new form of the material and not of being formed by it. This fundamental concrete principle can be most beautifully illustrated by Pierre Schaeffer's key experience during his search for concrete music: he had on tapes seconds of locomotive sounds, but he was not satisfied only to connect one sound to another, even if the connection itself was unusual. Instead he e x t r a c t e d a s m a l l f r a g m e n t of the locomotive sound and repeated it with a change of musical pitch; he then went back to the first again and so to the second, etc. so there was a change. He had created a n i n t e r f e r e n c e w i t h t h e m a t e r i a l i t s e l f by means of separation: the elements were not new: but t h e n e w l y - f o r m e d c o n t e x t y i e l d e d a n e w m a t e r i a l.

From this it will be clear that what I have called literary concretion and non-figurative art is not a style—it is partly a way for the reader to experience word art, primarily poetry—partly for the poet a release, a declaration of the right of all language material and working means. Literature created from this starting point stands neither in oppositional nor parallel relationship to lettrisme or dadaism or surrealism.

Lettrisme: usual "representing" and the "lettristic" words can be experienced as both form and content, "representing" giving a stronger experience of content and a weaker experience of form, "lettristic" vice versa; a difference of degree.

From the standpoint of the result itself, surrealistic poetry can be seen to share certain resemblances with the tables. But there is a difference of starting point which must ultimately influence the results: the concrete reality of my tables does not stand in any kind of opposition to the reality of environment: neither as sublimation of dream or as myth for the future but as an organic part of the reality in which I live with its potentialities for life and evolution.

The coquetish or desperate grimace and even more dadaistic nihilism can be fertile if you see the artistic result, again it is the starting point that separates: I can find no reason to talk about grimace and denial, I have no feeling of fuss, of exceptional condition, that is the normal thing. A constructive dadaism and so none at all.

Having used the word concrete in these contexts, I have related it more to concrete music than to art concretism in its narrow meaning. In addition the concrete working poet is, of course, related to formalities and language-kneaders of all times, the Greeks, Rabelais, Gertrude Stein, Schwitters, Artaud and many others. And he considers as venerated portal figures not only the Owl in Winnie the Pooh but also Carrol's Humpty Dumpty who considers every question a riddle and dictates impenetrable meanings to the words.

Tr. Karen Loevgren
M. E. S.

1953

From *Bord-Dikter 1952-55*

POSITION I OF THE INTERNATIONAL MOVEMENT

Pierre Garnier: France/Francia

If the poem has changed
It is that I have changed
It is that we all have changed
It is that the universe has changed

Men are less and less determined by their nation, their class, their mother tongue, and more and more by the

function which they perform in society and the universe, by presences, textures, facts, information, impulsions, energies.

They have entered space and already have adapted their movements, soon their thoughts, their mode of living to this new freedom. Poetry turns from art to action, from recitation to constellation, from phrase to structure, from song to the center of energy.

For years groups or isolated authors, who most of the time ignored each other and yet were conscious of humanity called to functional and cosmic life, that is to say to metamorphosis that leads us beyond existential fear, have made researchers in the direction of a poetry that can be given the general name Spatial (which includes concepts of time, structure, energy):

concrete poetry: working with language material, creating structures with it, transmitting primarily esthetic information;

phonetic poetry: based upon the phonemes, sound bodies of language and generally speaking upon all sounds emitted by the vocal organs of man, worked out on the tape recorder and tending toward the creation of spatial sound;

objective poetry: pictorial, graphic, sculptural and musical arrangement due to the collaboration of painters, sculptors, musicians and typographers;

visual poetry: the word or its elements taken as objects and centers of visual energy;

phonic poetry: the poem composed directly on magnetic tape, words and sentences being taken as objects and centers of auditory energy;

cybernetic, serial, permutational, verbophonic, etc. poetry

Because they have the following points in common, these diverse tendencies (which by the way often appear) can be grouped into a movement (which leaves each of their promoters free):

These kinds of poetry tend to become objective, that is to say to be no longer either the vehicles of moral or philosophic content or the expression of a social ego that asks itself in vain "Who am I?", but the liberation of an energy, the sharing of esthetic information, the objectivation of a language,[1] the latter being conceived of as an autonomous universe (containing other universes as it is contained in them, from whence its authenticity). All of these poets are heading toward that ideal point where the word creates itself, liberating thus a universal reality.

These attempts complement each other: national languages are becoming more and more bureaucratic having often lost their power of incantation, the remaining living elements of languages must be freed (concrete, objective, visual poetry) and structured by renewing and possibly changing the syntactic and semantic values. It is a matter of abandoning the robot languages to their sleeping existence and of finding the lightning-signs, the sun cries, the enormous richness that exists in man's vocal organs which common usage has eliminated during the course of the centuries (phonetic poetry).

Parallelly we create a frankly spatial poetry of structures, of montages, of energies, poetry of the projected more than of the projection, destined to "explore" space.

These kinds of poetry escape from the old social order and from the storehouse of available ideas which has remained unchanged for thousands of years, and in which all revolutions are engulfed and lost. For example: the Indo-European languages which are based on the same substructure subject-verb-object, in which to our day a way of life has been arrested.

These kinds of poetry are not content to explore, as did surrealism, with the help of fixed linguistic postulates, imposed and consequently imprisoning: they isolate language, modify it, upsetting it, liberating thus its profound vitality, they create new structures (acoustic as well as visual, syntactic as well as semantic) provoking the appearance of hitherto unknown situations and putting man into a permanent environment of creation and freedom.

This being so, these kinds of poetry tend more and more towards destruction of the very idea of a work of art in favor of the idea of transmitted energy. For example: one branch of concrete poetry yields structures, aesthetic information, schemes created from conscious, rational, methodical experiences, the "montage" implies total as well as pure participation of the emitter and of the receiver.

Another example: the sonie is an ensemble of sounds worked out on the tape recorder, transformed, purified, constructed, communicating finally to the auditor only a structure.

These kinds of poetry in their diversity as well as in their shared tendencies are driving forces, they are man come back, liberated from a pre-established language imposed from childhood on with its burden of ideas and moralities, at the root of the forces and working there aided by the most modern techniques and consciousness, like the cosmonaut in space —the ethics residing in the audacity of change. Joy in the absence of narrow certainties, joy in the world open as it is, joy of creation in creation infinitely spacious, these kinds of poetry are not "fixed," they are constantly becoming. It is in this sense that one must understand this text position: we have reached this point on 10 October 1963.

1. Language must be understood as the totality of functions, relations, radiations, linguistic concretions, but also as the noises, gestures, silences by means of which language grafts itself directly upon the universe in which we live.

Tr. Irène Montjoye Sinor
M. E. S.
1963
(From *Les Lettres* No. 32)

POSITION I DU MOVEMENT INTERNATIONAL was drafted by Pierre Garnier of France and signed by the following: Mario Chamie, Carl-Friedrich Claus, Ian Hamilton Finlay, Fugitomi Yasuo, John Furnival, Ilse Garnier, Pierre Garnier, Eugen Gomringer, Bohumila Grögerová, Josef Hiršal, Anselm Hollo, Sylvester Houédard, Ernst Jandl, Kitasono Katué, Frans van der Linde, E. M. de Melo e Castro, Franz Mon, Edwin Morgan, Ladislav Novák, Herbert Read, Toshinko Schimizu, L. C. Vinholes, Paul de Vree, Emmett Williams, Jonathan Williams, from the following countries: Germany, Austria, England, Belgium, Brazil, Scotland, Finland, France, Holland, Japan, Portugal, Switzerland, Czechoslovakia, the United States of America.

Ferdinand Kriwet agreed with POSITION I where "objective," "phonetic," and "visual" poetry were concerned. Henri Chopin's reasons for being unable to sign it are discussed with his poetry.

WHY I AM THE AUTHOR OF SOUND POETRY AND FREE POETRY

Henri Chopin: France/Francia

It is impossible, one cannot continue with the all-powerful Word, the Word that reigns over all. One cannot continue to admit it to every house, and listen to it everywhere describe us and describe events, tell us how to vote, and whom we should obey.

I, personally, would perfer the chaos and disorder which each of us would strive to master, in terms of his own ingenuousness, to the order imposed by the Word which everybody uses indiscriminately, always for the benefit of a capitol, of a church, of a socialism, etc. . . .

No one has ever tried to establish chaos as a system, or to let it come. Perhaps there would be more dead among the weak constitutions, but certainly there could be fewer than there are in that order which defends the Word, from the socialisms to the capitalisms. Undoubtedly there would be more alive beings and fewer dead beings, such as employees, bureaucrats, business and government executives, who are all dead and who forget the essential thing: to be alive.

The Word has created profit, it has justified work, it has made obligatory the confusion of occupation (to be doing something), it has permitted life to lie. The Word has become incarnate in the Vatican, on the rostrums of Peking, at the Elysee, and even if, often, it creates the inaccurate SIGNIFICATION, which signifies differently for each of us unless one accepts and obeys, if, often, it imposes multiple points of view which never adhere to the life of a single person and which one accepts by default, in what way can it be useful to us? I answer: in no way.

Because it is not useful that anyone should understand me, it is not useful that anyone should be able to order me to do this or that thing. It is not useful to have a cult that all can understand and that is there for all, it is not necessary that I should know myself to be imposed upon in my life by an all-powerful Word which was created for past epochs that will never

return: that adequate to tribes, to small nations, to small ethnic groups which were disseminated around the globe into places whose origins escape us.

The Word today serves no one except to say to the grocer: give me a pound of lentils.

The Word is useful no more; it even becomes an enemy when a single man uses it as a divine word to speak of a problematic god or of a problematic dictator. The Word becomes the cancer of humanity when it vulgarizes itself to the point of impoverishment trying to make words for all, promises for all, which will not be kept, descriptions of life which will be either scholarly or literary which will take centuries to elaborate upon with no time left for life.

The Word is responsbile for the phallic death because it dominates the senses and the phallus which are submissive to it; it is responsible for the birth of the exasperated who serve verbose principles.

It is responsible for the general incomprehension of beings who succumb to murders, racisms, concentrations, the laws, etc.

In short, the Word is responsible because instead of making it a way of life we've made it an end. Prisoner of the Word is the child, and so he will be all his adult life.

But, without falling into anecdote, one can mention the names of some who insisted upon breaking the bonds imposed by the Word. If timid essays by Aristophanes showed that sound was indispensable—the sound imitative of an element or an animal then—that does not mean that it was sought after for its own sake. In that case, the sound uttered by the mouth was cut off, since it only came from an imagined and subordinated usage, when in fact it is the major element.

It will not be investigated for its importance in the sixteenth century either since it must be molded by musical polyphony. It will not be liberated by the Expressionists since they needed the support of syllables and letters as did the Futurists, Dadaists and Lettristes.

The buccal sound, the human sound, in fact, will come to meet us only around 1953, with Wolmann, Brau, Dufrêne, and somewhat later with my audio-poems.

But why want these a-significant human sounds, without alphabet, without reference to an explicative clarity? Simply, I have implied it, the Word is incomprehensible and abusive, because it is in all the hands, rather in all the mouths, which are being given orders by a few mostly unauthorized voices.

The mimetic sound of man, the human sound, does not explain, it transmits emotions, it suggests exchanges, affective communications; it does not state precisely, it is precise. And I would say well that the act of love of a couple is precise, is voluntary, if it does not explain! What then is the function of the Word, which has the pretension to affirm that such and such a thing is clear? I defy that Word.

I accused it and I still accuse it as an impediment to living, it makes us lose the meager decades of our existence explaining ourselves to a so-called spiritual, political, social, or religious court. Through it we must render accounts to the entire world; we are dependent upon the mediocrities Sartre, Mauriac, De Gaulle. They own us in every area; we are slaves of rhetoric, prisoners of explanation that explains nothing. Nothing is yet explainable.

That is why a suggestive art which leaves the body, that resonator and that receptacle, animated, breathed and acted, that + and −, that is why a suggestive art was made; it had to come, and nourish, and in no way affirm. You will like this art, or you will not like it, that is of no importance! In spite of yourself it will embrace you, it will circulate in you. That is its role. It must open our effectors to our own biological, physical and mental potentialities beyond all intellect; art must be valued like a vegetable, it feeds us differently, that is all. And when it gets into you, it makes you want to embrace it. That way the Word is reduced to its proper role subordinate to life; it serves only to propose intelligible usages, elementary exchanges, but never will it canal the admirable powers of life, because this meager canaling, as I have implied, finally provokes usury in us through the absence of real life.

Let us not lose 4/5ths of intense life without Word to the benefit of the small 1/5th of verbiage. Let us be frank and just. Let us know that the day is of oxygen, that the night eliminates our poisons, that the

entire body breathes and that it is a wholeness, without the vanity of a Word that can reduce us.

I prefer the sun, I'm fond of the night, I'm fond of my noises and of my sounds, I admire the immense complex factory of a body, I'm fond of my glances that touch, of my ears that see, of my eyes that receive. . . . But I do not have to have the benediction of the written idea. I do not have to have my life derived from the intelligible. I do not want to be subject to the true word which is forever misleading or lying, I can stand no longer to be destroyed by the Word, that lie that abolishes itself on paper.

Tr. Irène Montjoye Sinor
M. E. S.
January 17, 1967
(From copy sent by poet)

Paul de Vree: Belgium/Bélgica

ALL PREDICATION IS AN ASSAULT UPON THE FREEDOM OF MAN. POETRY, AS I CONCEIVE OF IT, IS NO LONGER THE HANDMAIDEN OF PRINCES, PRELATES, POLITICIANS, PARTIES, OR EVEN THE PEOPLE. IT IS AT LAST ITSELF: A PHONETIC PHENOMENON IN ITSELF VOCAL OF PSYCHO-PHYSICAL ORIGIN AND OBJECTIVELY STRUCTURED WITH THE HELP OF WORDS, SOUNDS AND MECHANICAL AND GRAPHIC MEANS (RECORDINGS AND SCRIPTS).
THE PURELY VISUAL VERBAL DOES NOT EXIST. IT ROUSES ALWAYS THE SOUND OR NOISE FROM WHENCE IT SPRINGS AND FOR WHICH IT IS THE SIGN. THE POEM IS EITHER AN AUDIBLE EMISSION OF RESPIRATION (AUDITION) OR A SILENT ONE (READING), CREATIVELY MODULATED, PROVOKED BY THE NEED TO SAY SOMETHING, IT REFERS TO NOTHING OTHER THAN THE SENSIBILITY OF BEING (PRESENT AND PLANETARY). THIS IS WHAT I UNDERSTAND AS THE OBJECTIVE INTENTION OF VOCAL SONORITIES: A COMMUNICATION IN CONCERT OF SPONTANEOUSLY CREATIVE VIBRATIONS.
PHONETIC POETRY CANNOT EXIST WITHOUT A REINVENTION OF THE RECITATION, THAT IS TO SAY THE SONORIZATION OR THE MANIPULATION OF SOUND. ACTUALLY ALL DEPENDS UPON THE NEW POSSIBILITIES OF MECHANICAL EXPRESSION FOR REALIZATION OF THE TRANSMISSION OF THE TOTAL SENSIBILITY OF THE POEM, ITSELF AT BOTTOM PART OF THE TOTAL KINETIC SPECTACLE WHICH HENRI CHOPIN PROVIDES THROUGH THE INEVITABLE USE OF THE MACHINE WHICH BREAKS THE VOICE UP INTO WAVES.
THE SOUND WORK IS THE RESULT OF TEAMWORK UNDER THE DIRECTION OF THE POET, AND THE IDEAL REPRODUCTION IS THAT WHICH IS CUT ON HIGH-FIDELITY RECORDS. THERE AGAIN THE MACHINE IS INDISPENSABLE. IT GOES WITHOUT SAYING THAT THE RECITER (IF IT IS NOT THE POET) AND THE ENGINEER OF SOUNDS (WHERE MY RECORDINGS ARE CONCERNED) HAVE CONTRIBUTED PERSONALLY TO THE ORIGINALITY OF THE REALIZATION. THE DAWN OF THE ERA OF ELECTRONIC POETRY IS NO LONGER A FIGMENT OF THE IMAGINATION.

Tr. Irène Montjoye Sinor
M. E. S.
(From OU, No. 28/29)

original: page 83.

TOUTE
PREDICATION EST UN ATTENTAT A
LA LIBERTE DE L'HOMME.- LA POESIE, COMME
JE LA CONÇOIS, N'EST PLUS LA FEMME DE CHAMBRE
DES PRINCES, PRELATS, POLITICIENS, PARTIS, OU ENCO-
RE DU PEUPLE.- ELLE EST ENFIN ELLE-MEME : UN PHENOME-
NE PHONETIQUE VOCAL EN SOI DE SOURCE PSYCHO-PHYSIQUE ET
OBJECTIVEMENT STRUCTURE A L'AIDE DE MOTS, DE SONS ET DE MO-
YENS MECHANIQUES ET GRAPHIQUES (ENREGISTEMENTS ET ECRITURES).
- LE VISUEL VERBAL PUR N'EXISTE PAS.- IL SUSCITE TOUJOURS LE SON OU
LE BRUIT D'OU IL PROVIENT ET DONT IL EST LE SIGNE.- LE POEME EST UNE
EMISSION DE RESPIRATION AUDIBLE (AUDITION) OU SILENCIEUSE (LECTURE),
CREATIVEMENT MODULEE, PRO- VOQUEE PAR LA NECESSITE DE DI-
RE, NE SE REFERANT A RIEN D' AUTRE QU'A LA SENSIBILITE D'
ETRE (PRESENT ET PLANE - TAIRE).- C'EST CE QUE JE COM-
PRENDS PAR L'INTENTION OB- JECTIVE DES SONORITES VO-
CALES : UNE COMMUNICATION CONCERTEE DE VIBRATIONS
CREATRICES SPONTANEES.- LA POESIE PHONETIQUE NE
PEUT EXSISTER SANS UNE REINVENTION DE LA RECITA-
TION, C'EST-A-DIRE LA SONO- RISATION OU LA REGIE DU SON
- TOUT DEPEND EN EFFET DES NOUVELLES POSSIBILITES D'EX-
PRESSION MECANIQUE POUR RE- ALISER LA TRANSMISSION DE LA
SENSIBILITE TOTALE DU POEME, LUI-MEME AU FOND UNE PARTIE DU
SPECTACLE CINETIQUE TOTAL QU'HENRI CHOPIN PREVOIT PAR L'UTILISATION
INEVITABLE DE LA MACHINE MUE PAR LES ONDES.- L'OEUVRE SONORE EST
LE RESULTAT D'UN TRAVAIL D'EQUIPE SOUS LA REGIE DU POETE ET LA
REPRODUCTION IDEALE EST CELLE REALISEE SUR DISQUE H.F.- LA EN-
CORE LA MACHINE EST INDISPENSABLE.- CELA VA DE SOI QUE LE
RECITANT (SI CE N'EST PAS LE POETE) ET L'INGENIEUR DE
DE SONS (EN CE QUI CONCERNE MES ENREGISTREMENTS)
CONTRIBUENT PERSONNELLEMENT A L'ORIGINAL-
ITE DE LA REALISATION .- A L'AUBE DE
L'ERE ELECTRONIQUE LA POESIE
NE PEUT PLUS ETRE UN
FABLIAU.-

LETTER TO PIERRE GARNIER, SEPTEMBER 17th, 1963

Ian Hamilton Finlay: Scotland/Escocia

I feel that the main use of theory may well be that of concentrating the attention in a certain area—of providing a context which is favourable to the actual work. I like G. Vantongerloo's remark: "Things must be approached through sensitivity rather than understanding . . ."; this being especially acceptable from Vantongerloo since he is far from being against understanding (it seems to me)—his "must" I take to mean "must" because the world is such and we are so. . . . An understanding (theoretical explanation) of concrete (in general) poetry is, for me, an attempt to find a non-concrete prose parallel to, or secular expression of, the kind of feeling, or even more basically, "being," which says, if one listens carefully to the time, and if one is not sequestered in society, that such-and-such a mode of using words—this kind of syntax, this sort of construction—is "honest" and "true." . . .

One of the Cubists—I forget who—said that it was after all difficult for THEM to make cubism because they did not have, as we have, the example of cubism to help them. I wonder if we are not all a little in the dark, still as to the real significance of "concrete." . . . For myself I cannot derive from the poems I have written any "method" which can be applied to the writing of the next poem; it comes back, after each poem, to a level of "being," to an almost physical intuition of the time, or of a form . . . to which I try, with huge uncertainty, to be "true." Just so, "concrete" began for me with the extraordinary (since wholly unexpected) sense that the syntax I had been using, *the movement* of language in me, at a physical level, was no longer there—so it had to be replaced with something else, with a syntax and movement that would be true of the new feeling (which existed in only the vaguest way, since I had, then, no form for it . . .). So that I see the theory as a very essential (because we are people, and people think, or should think, or should TRY to think) part of our life and art; and yet I also feel that it is a construction, very haphazard, uncertain, and by no means as yet to be taken as definitive. And indeed, when people come together, for whatever purpose, the good is often a by-product . . . it comes as the unexpected thing. For myself, on the question of "naming," I call my poems "fauve" or "suprematist," this to indicate their relation to "reality" . . . (and you see, one of the difficulties of theory for me is that I find myself using a word like "reality" while knowing that if I was asked, "What do you mean by reality?," I would simply answer, "I don't know . . ."). I approve of Malevich's statement, "Man distinguished himself as a thinking being and removed himself from the perfection of God's creation. Having left the non-thinking state, he strives by means of his perfected objects, to be again embodied in the perfection of absolute, non-thinking life. . . ." That is, this seems to me, to describe, approximately, my own need to make poems . . . though I don't know what is meant by "God." And it also raises the question that, though the objects might "make it," possibly, into a state of perfection, the poet and painter will not. I think any pilot-plan should distinguish, in its optimism, between what man can construct and what he actually *is*. I mean, new thought does not make a new man; in any photograph of an aircrash one can see how terribly far man stretches—from angel to animal; and one does not want a *glittering* perfection which forgets that the world is, after all, also to be made by man into his *home*. I should say —however hard I would find it to justify this in theory—that "concrete" by its very limitations offers a tangible image of goodness and sanity; it is very far from the now-fashionable poetry of anguish and self. . . . It is a model, of order, even if set in a space which is full of doubt. (Whereas non-concrete might be said to be set in society, rather than space, and its "satire," its "revolt," are only disguised symptoms of social dishonesty. This, I realise, goes too far; I do not mean to say that society is "bad.") . . . I would like, if I could, to bring into this, somewhere the unfashionable notion of "Beauty," which I find compelling and immediate, however theoretically inadequate. I mean this in the simplest way—that if I was asked, "Why do you like concrete poetry?" I could truthfully answer "Because it is beautiful."

(Reprinted from *Image*)

THE CROOKED CAKE OF LEO CESSPOOCH; OR, HOW I SURVIVED BUCOLIC PLAGUE & CAME UNTO CONCRETE

Jonathan Williams: United States/Estados Unidos

The title is no more confusing than trying to figure out why one does This, as opposed to That. Leo Cesspooch is an Indian studying Domestic Science at the Institute of Indian Affairs in Santa Fe. A newspaper photograph showed Leo looking at his pathetic, crooked cake, baked, one supposes, in some war-surplus, crooked, white-man's oven. I sympathized. One thing leads to another—but seldom does one see how.

I have been peripatetic for far too many years to keep literary details straight. I certainly don't remember when I became privy to the word *Concrete*, as coined by Eugen Gomringer and the Noigandres gents. I used to get the Swiss magazine *Spirale* as far back as 1953, when Gomringer was one of the editors, and found that visually very stimulating, as was searching through Stuttgart's bookshops for original publications from the Bauhaus period. My correspondence with Ian Hamilton Finlay dates back to 1960, at least then. Finlay has been my tutor in the Concrete mode, and he is, to my taste, the finest exponent of the poem manufactured as an object of contemplation.

But, to pin down my first use of Concrete, memory dates that from October, 1962 during a month's hike of the English Lake District. Every day I wrote a postcard to Jessie McGuffie, a friend of Ian's in Edinburgh, and these cards were later collected as a small book, *Lines About Hills Above Lakes*. One of the entries was a poem, "A 75th Birthday Maze," for Dame Edith Sitwell. It was an acrostic, and the impetus had come from visiting the ancient topiary and maze gardens of Levens Hall, near Kendal. The notion was naturalistic, then, in one obvious sense—as form has been said to be nothing but an extension of content. However, cowbells in a Mahler symphony don't *stay* cowbells—there is the *new*, second formal content of art—and letters in a poem are not made out of clipped, shaped yews and beeches. One cannot be a *man of letters*, as we say, without coming to a recognition of their look, as well as their sound and their various notations. Note, for example, that in the title, *Lines About Hills Above Lakes*, each word contains five letters, and that their initials make another five-letter word, LAHAL, of which I am very fond. Poets are happy with such simple pleasures found in the language's substance.

In a letter dated September 12, 1954, I received a poem from Robert Creeley called "Hi There!" He appended a suspicious, scribbled note: "Maybe I'm losing my mind?" For me, the poem was a delight and opened up a new world of possibilities. Since it is one of Creeley's least known poems, let me cite it here:

HI THERE!

Look, love

******

(oo)

springs

from out the

******

(oo)
()

surface of a pedestrian

fact, a new

******

(oo)
()
(——)

day.

So, this is the modern instance. Since it was written close to my own home in spirit and is so particularly "american" (albeit written by an American living in Mallorca at the time), I got more push from that poem than from any prior to a discovery of Finlay's work. Here again, I have enough of the Scots obsession with purity in blood to heed IHF. Pound makes the point that we divide poetry into what we can and cannot read. We should add, and what we can and cannot see. And we are, altogether, more automatic in this than reasonable, for who knows what it is that reasons the

Muses? Is it blood? Ichor is thicker than blood. It flows as a celestial green fluid in the veins of the gods and, now and then, of some poets.

To conclude, do not think there has not been a tradition of the poem as visualization, as substance, from Way Way Back. Dom Sylvester Houédard (Silver-Star-Who-Ate-Art), OSB, the distinguished, fab Kin/Kon Servo-Mechanistic Scribe of the Western Cotswolds, can clue you into Baby-Lon-Con, the peerless Saggil Kinam Ubbib, He of the Theodicy writ with a cuneiform acrostic circa 1500 B.C. But, I go only A Little Ways Back: George Herbert, Blake, Lewis Carroll, Morgenstern, Malevich, Schwitters, Apollinaire, Bob Brown, Stein, cummings, William Carlos Williams, Patchen, Zukofsky, the Institute of Design (Chicago), Jan Tschichold, Black Mountain College, and Biederman's *Art As the Evolution of Visual Knowledge* since I was 18. And then there is always Pound's realization that it is the *sign* that constantly renews its vitality, as against themthere dim symbols. I take it—from there.

April 23-24, 1967

(From copy sent by poet)

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Note:

Sources of statements on Concrete Poetry and letters sent by the following poets and used in the text have been indicated in the footnotes: Alain Arias-Misson, Zdeněk Barborka, Carlo Belloli, Augusto de Campos, Paul de Vree, Carl Fernbach-Flarsheim, Ian Hamilton Finlay, Heinz Gappmayr, Pierre Garnier, Mathias Goeritz, Eugen Gomringer, Peter Greenham, Bernard Heidsieck, Ernst Jandl, Ronald Johnson, Kitasono Katué, Ferdinand Kriwet, Robert Lax, Jean Marie Le Sidenar, Fernando Millán, Ladislav Novák, Aram Saroyan, Jiří Valoch, Emmett Williams. English translations of the *De Stijl* manifesto (*Lugano Review*, tr. Mike Weaver), Pierre Garnier's "Manifesto for a New Poetry—Visual and Phonic" (*Image*, November/December 1964, tr. Stephen Bann from *Les Lettres* No. 29, and "The First Years of Concrete Poetry," statement by Eugen Gomringer in *Form* No. 4 (tr. Stephen Bann) were used with the permission of the authors and translators.

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CONCRETE POEMS AND TEXTS

from de talfelronde

une autre histoire d' o Paul de Vree

Figure 1 Eugen Gomringer

avenidas
avenidas y flores

flores
flores y mujeres

avenidas
avenidas y mujeres

avenidas y flores y mujeres y
un admirador

Figure 2 Eugen Gomringer

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

Figure 3 Eugen Gomringer

ping pong
ping pong ping
pong ping pong
ping pong

Figure 4 Eugen Gomringer

w w
d i
n n n
i d i d
w w

Figure 5 Eugen Gomringer

o
bo
blow
blow blow
blow blow blow
blow blow
blow
bo
o
so
show
show show
show show
show show
show
so
o

o
go
grow
grow grow
grow grow grow o show
grow grow
grow
go
o
lo
flow
flow flow
flow flow flow
flow flow
flow
lo
o

Figure 6 Augusto de Campos

sem um numero
um numero
numero
zero
um
o
nu
mero
numero
um numero
um sem numero

Figure 7 Augusto de Campos

Figure 8 Augusto de Campos

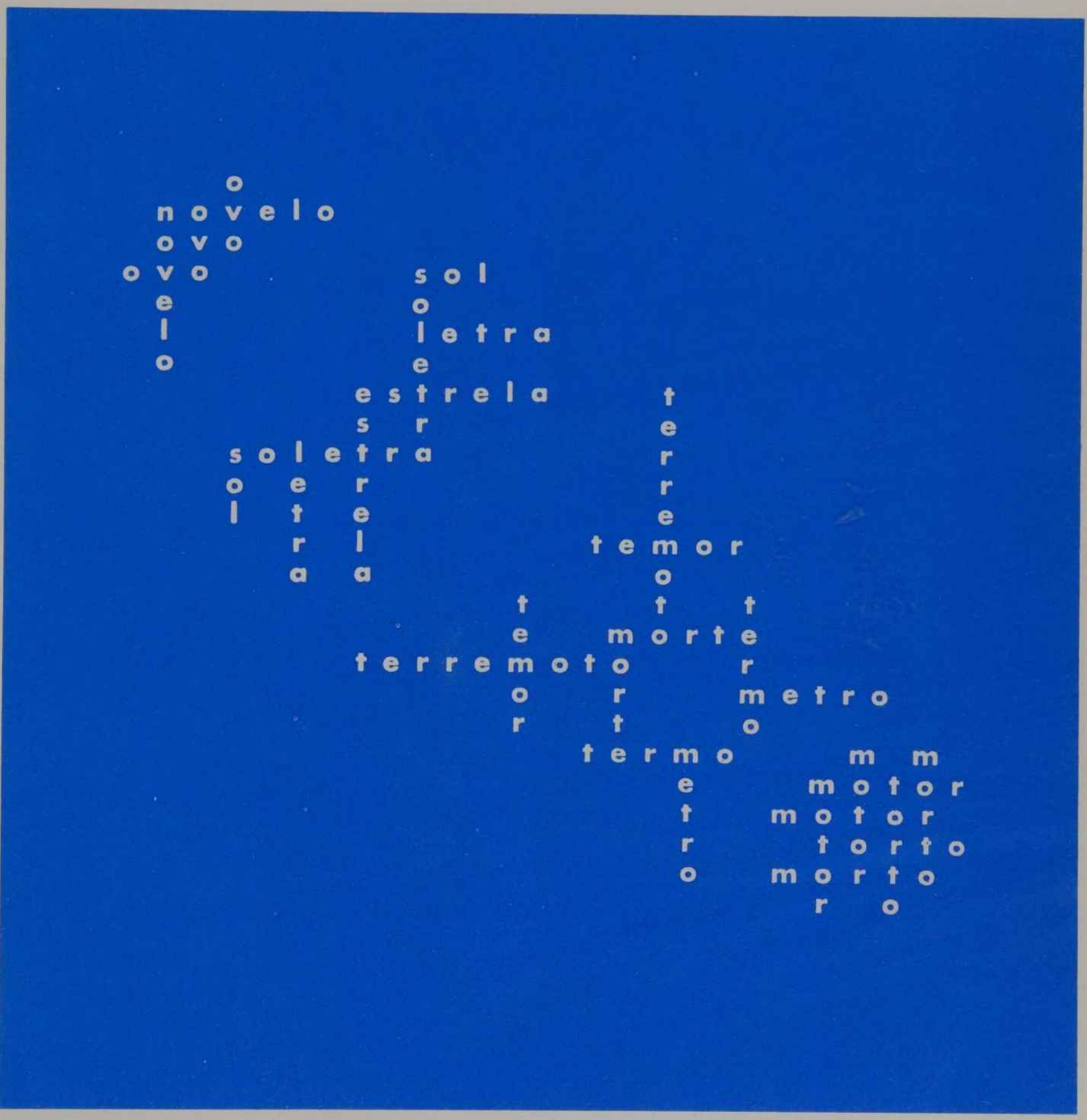


Figure 9 Augusto de Campos ÔLHO POR ÔLHO (EYE FOR EYE)

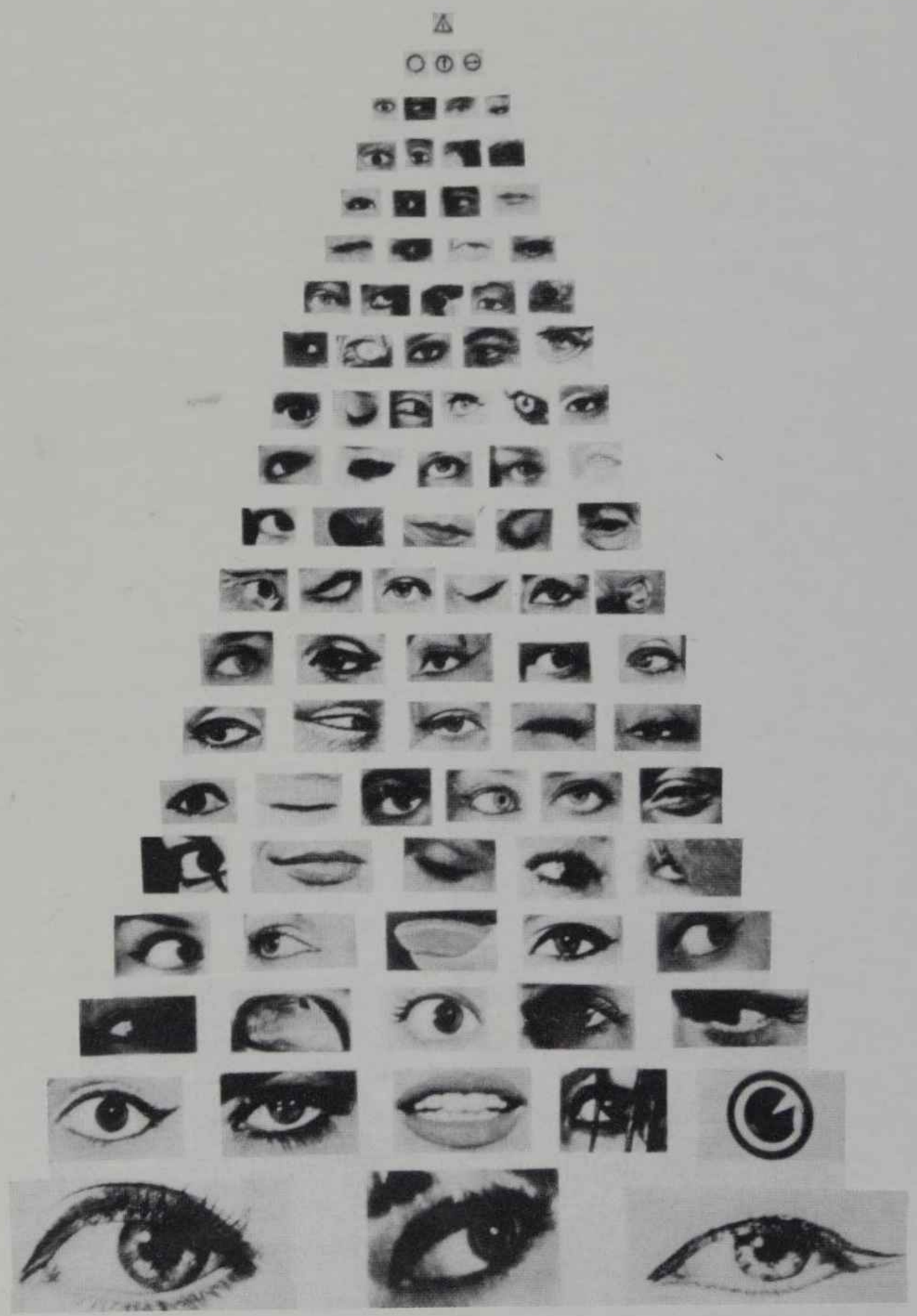


Figure 10 Haroldo de Campos

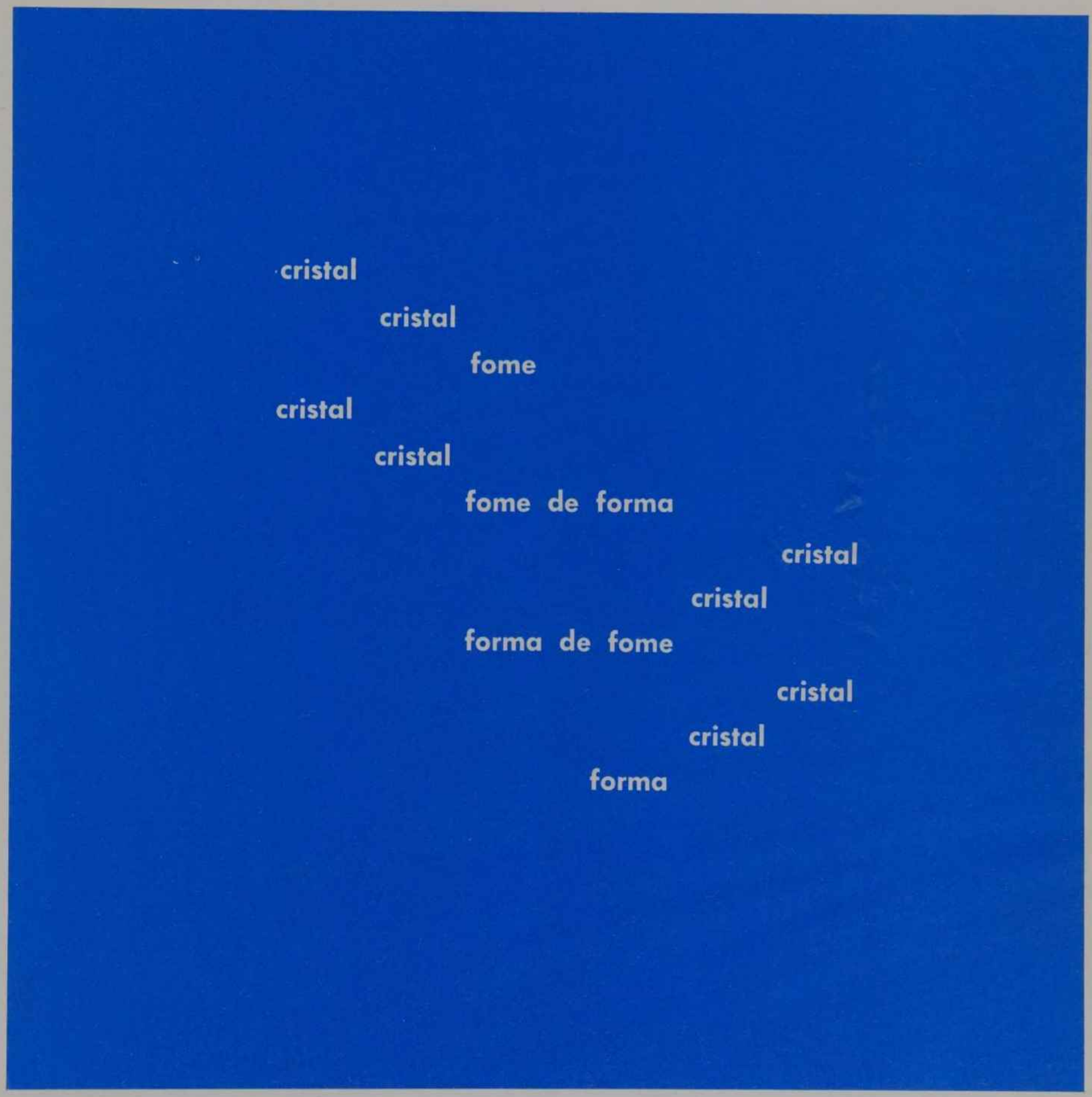


Figure 10 Haroldo de Campos (Translation Edwin Morgan)

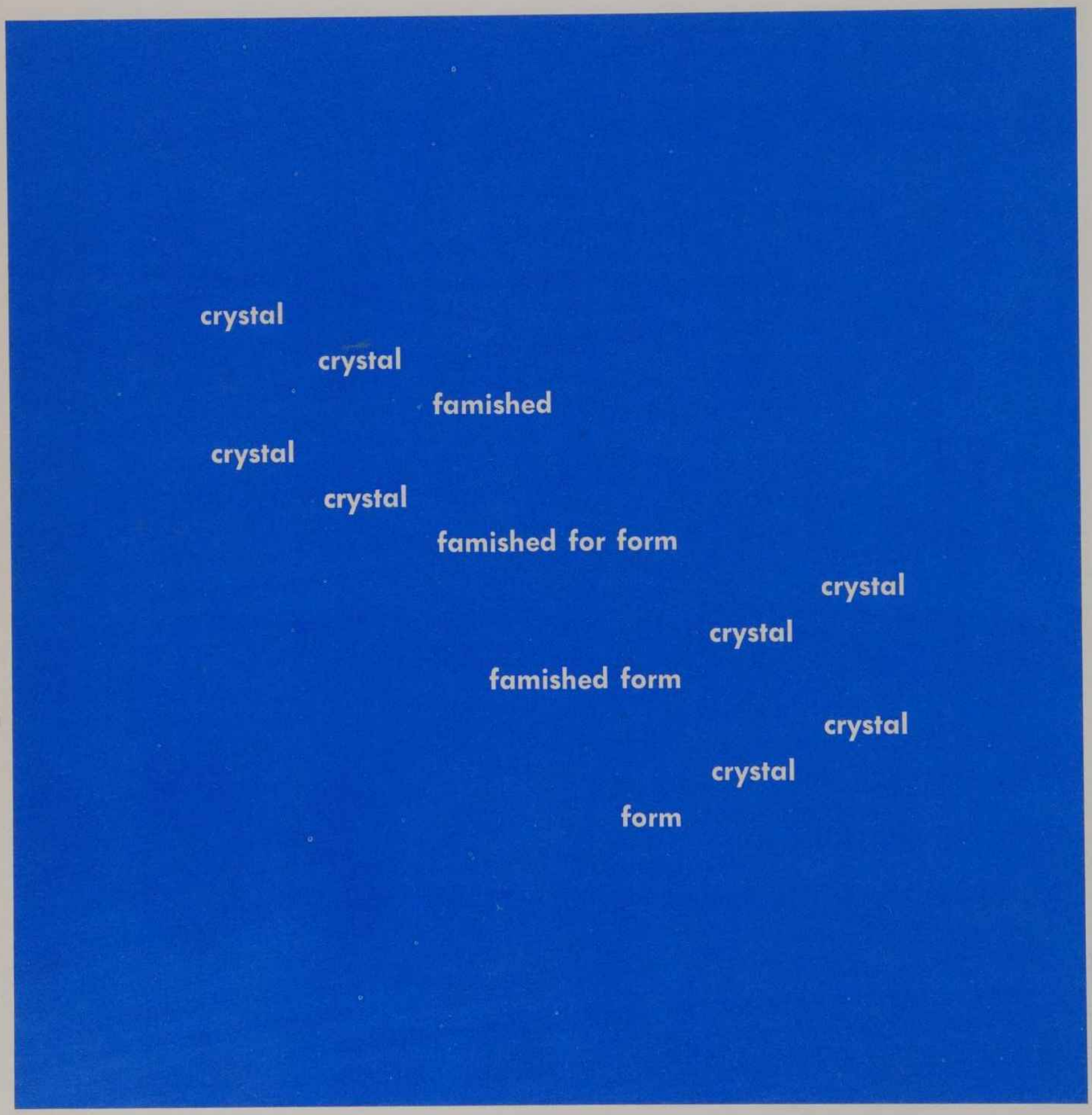


Figure 11 Haroldo de Campos

fala
prata

cala
ouro

cara
prata

coroa
ouro

fala
cala

para

prata ouro
cala fala

clara

Figure 11 Haroldo de Campos (Translation M.E.S.)

speech
silver

silence
gold

heads
silver

tails
gold

speech
silence

stop

silver
silence

golden
speech

clarity

Figure 12 Haroldo de Campos

se
nasce
morre nasce
morre nasce morre
renasce remorre renasce
remorre renasce
remorre
re

re
desnasce
desmorre desnasce
desmorre desnasce desmorre
nascemorrenasce
morrenasce
morre
se

Figure 12 Haroldo de Campos (Translation Marco Guimarães and M.E.S.)

if
to be born
to die to be born
to die to be born to die
to be reborn to die again to be reborn
to die again to be reborn
to die again
again

again
not to be born
not to be dead not to be born
not to be dead not to be born not to be dead
to be born to die to be born
to die to be born
to die
if

Figure 13 Haroldo de Campos ALEA I—SEMANTIC VARIATIONS

O ADMIRÁVEL o louvável o notável o adorável
o grandioso o fabuloso o fenomenal o colossal
o formidável o assombroso o miraculoso o maravilhoso
o generoso o excelso o portentoso o espaventoso
o espetacular o suntuário o feerífico o feérico
o meritíssimo o venerando o sacratíssimo o sereníssimo
o impoluto o incorrupto o intemerato o intimorato

O ADMERDÁVEL o loucrável o nojável o adourável
o ganglioso o flatuloso o fedormenal o culossádico
o fornicaldo o ascumbroso o iragulosso o matravisgoso
o degeneroso o incéstuo o pusdentoso o espasmventroso
o espertacular o supurário o feezífero o pestifério
o merdentíssimo o venalando o cacratíssimo o sifelíssimo
o empaluto o encornupto o entumurado o intumorato

NERUM
DIVOL
IVREM
LUNDO
UNDOL
MIVRE
VOLUM
NERID
MERUN
VILOD
DOMUN
VRELI
LUDON
RIMEV
MODUL
VERIN
LODUM
VRENI
IDOLV
RUENM
REVIN
DOLUM
MINDO
LUVRE
MUNDO
LIVRE

programa o leitor-operador é
convidado a extrair outras
variantes combinatórias
dentro do parâmetro semântico
dado
as possibilidades de permutação
entre dez letras diferentes
duas palavras de cinco letras cada
ascendem a 3.628.800

Figure 13 Haroldo de Campos ALEA I—SEMANTIC VARIATIONS *(Translation Edwin Morgan)*

THE UNSURPASSABLE the laudable the notable the adorable
the grandiose the fabulous the phenomenal the colossal
the formidable the astonishing the miraculous the marvellous
the generous the excelse the portentous the stunning
the spectacular the sumptuous the faerifying the faery
the supereminent the venerable the supersacred the supercelestial
the unpolluted the uncorrupted the inviolate the intrepid

THE UNSHITPASTABLE the lowbabble the nauseable the malodorable
the ganglious the flatulous the fetoranimal the cutarsadical
the fornicable the astinking the iratulous the matrocitous
the degenerous the insext the pustiferous the stomafuching
the tentacular the suppurous the faecifying the fevery
the supermuckent the veneravid the suprasacral the supersyphilable
the pollust the upcorpsed the violoose the tumorped

FEWERDOLR
FOWLREDER
DREERFLOW
LOWFEEDRR
FROWLEERD
REERFOWLD
FLEDWEROR
FREDERLOW
WEEDFLORR
FERROWELD
REDFLOWER
FLEERWORD
FREEWORLD

program do it yourself
the reader (operator)
may go on at pleasure
doing new semantic variations
within the given parameter

Figure 14 Décio Pignatari

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

Figure 15 Décio Pignatari (Translation Maria José de Queiroz and M.E.S.)

Figure 16 Décio Pignatari

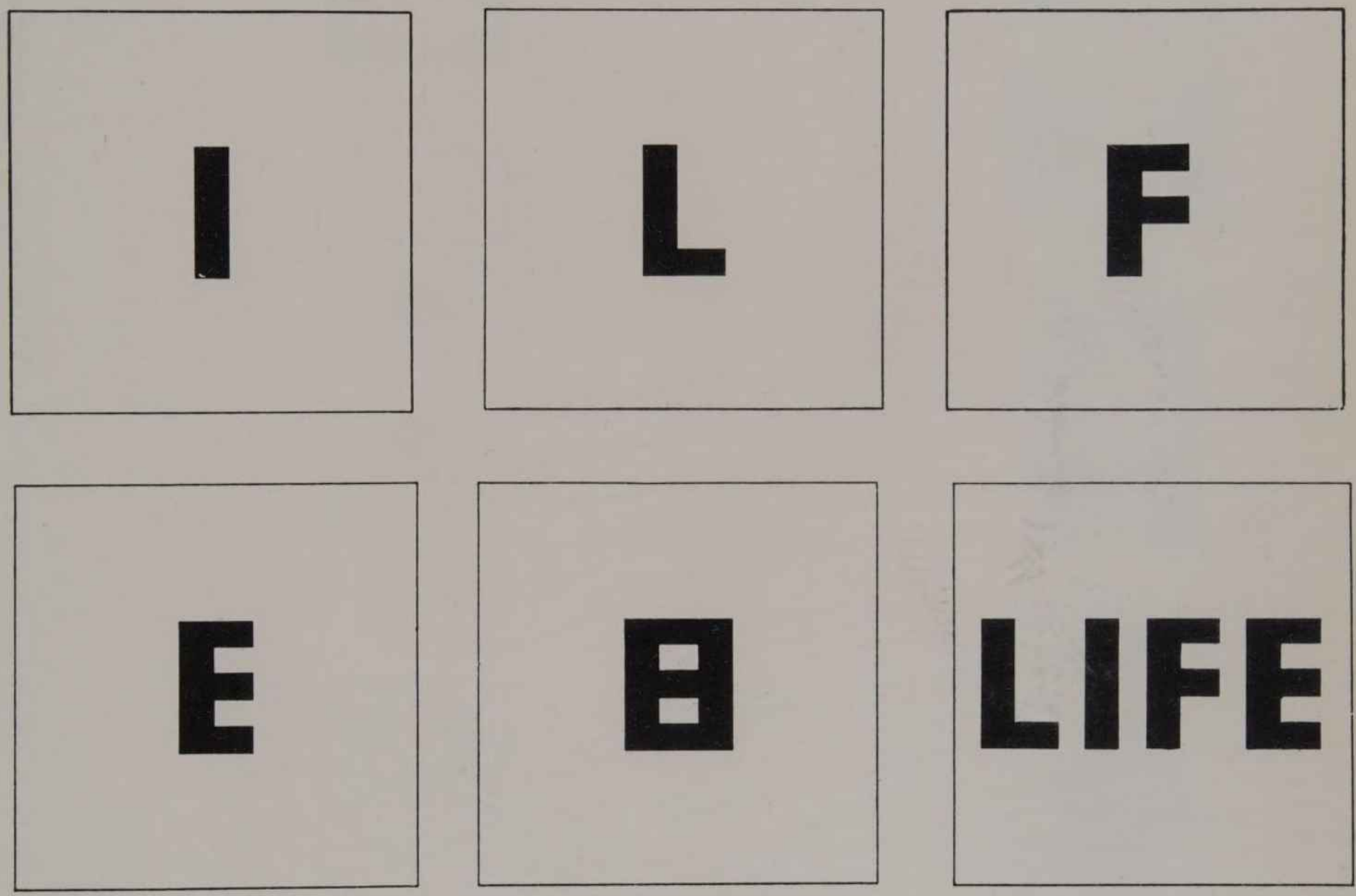
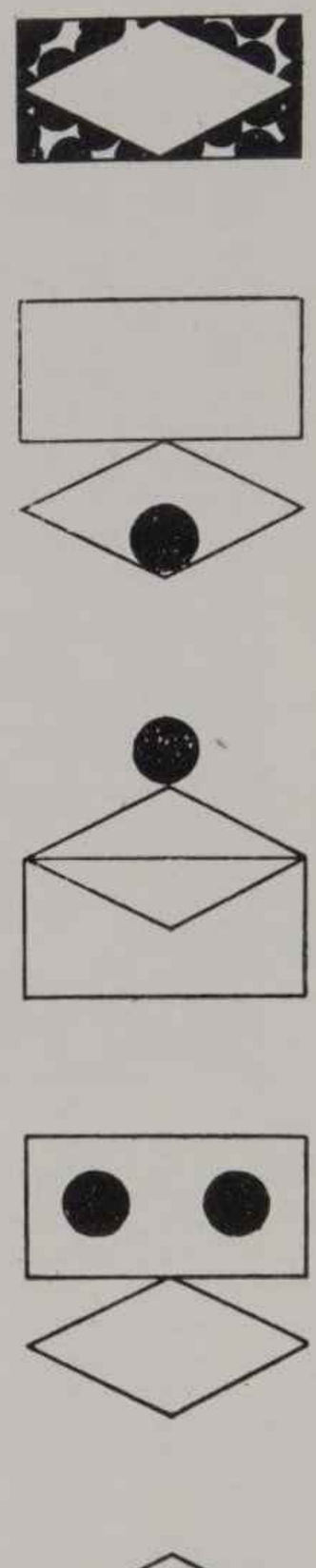


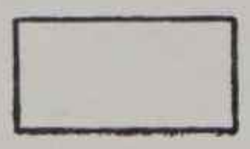
Figure 17 Décio Pignatari



chave léxica
lexical key

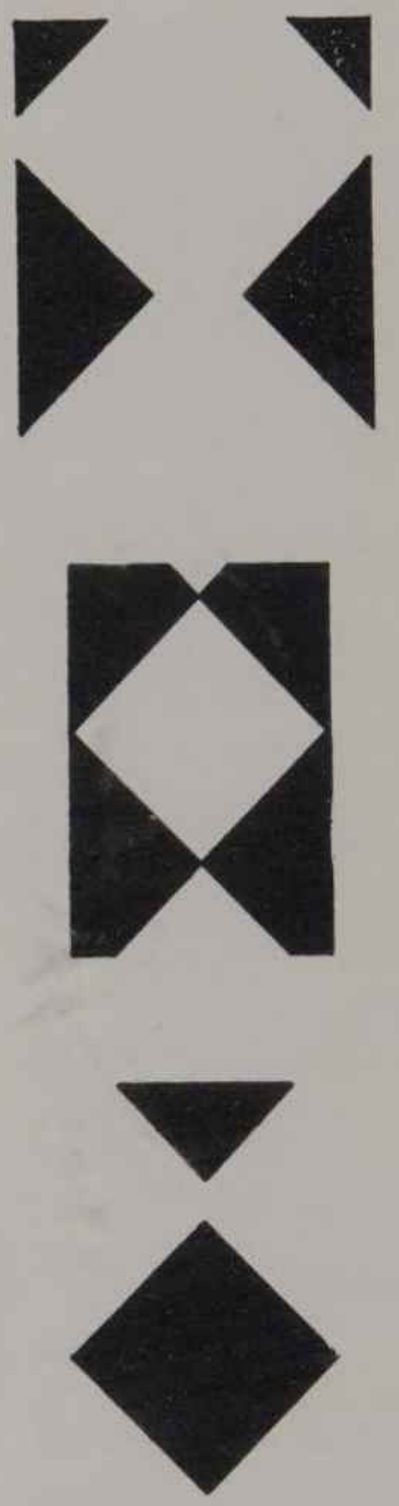
pelé

a pátria é a família
(com televisão) amplificada
the country is the amplified
family (with television set)



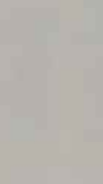
no fim dá certo
at the end all ends well

Figure 18 Luiz Ângelo Pinto



chave léxica
lexical key

macho
male



fêmea
female

Figure 19 Edgard Braga

ilha
brilha

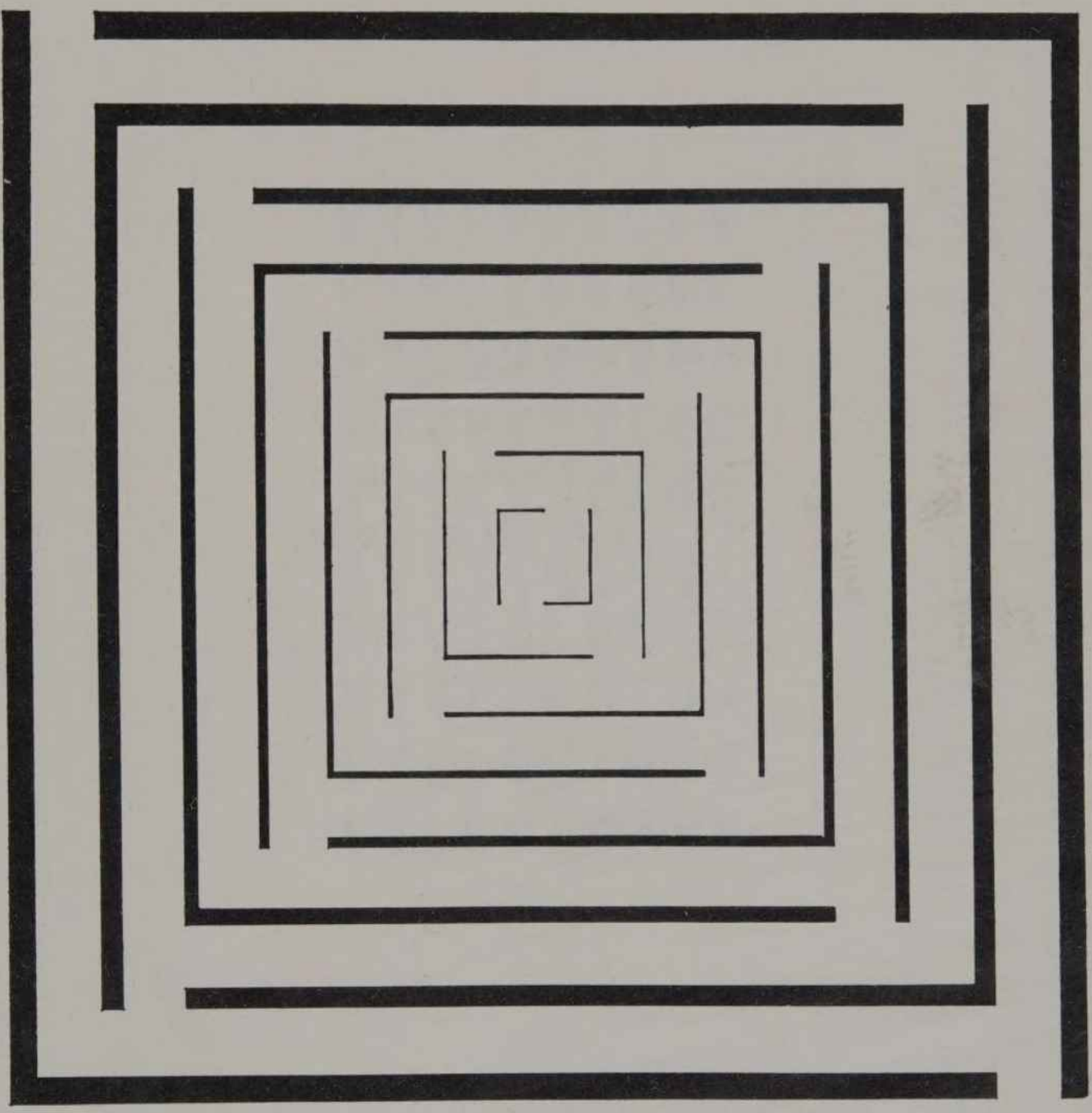
tranqüila

Figure 20 José Lino Grünewald

f o r m a
r e f o r m a
d i s f o r m a
t r a n s f o r m a
c o n f o r m a
i n f o r m a
f o r m a

Figure 21 Pedro Xisto EPITHALAMIUM II

Figure 22 Pedro Xisto EPITHALAMIUM III



Labyrinth { Love / Life } L { Logos / Leito } Labirinto

Figure 23 Ronaldo Azeredo

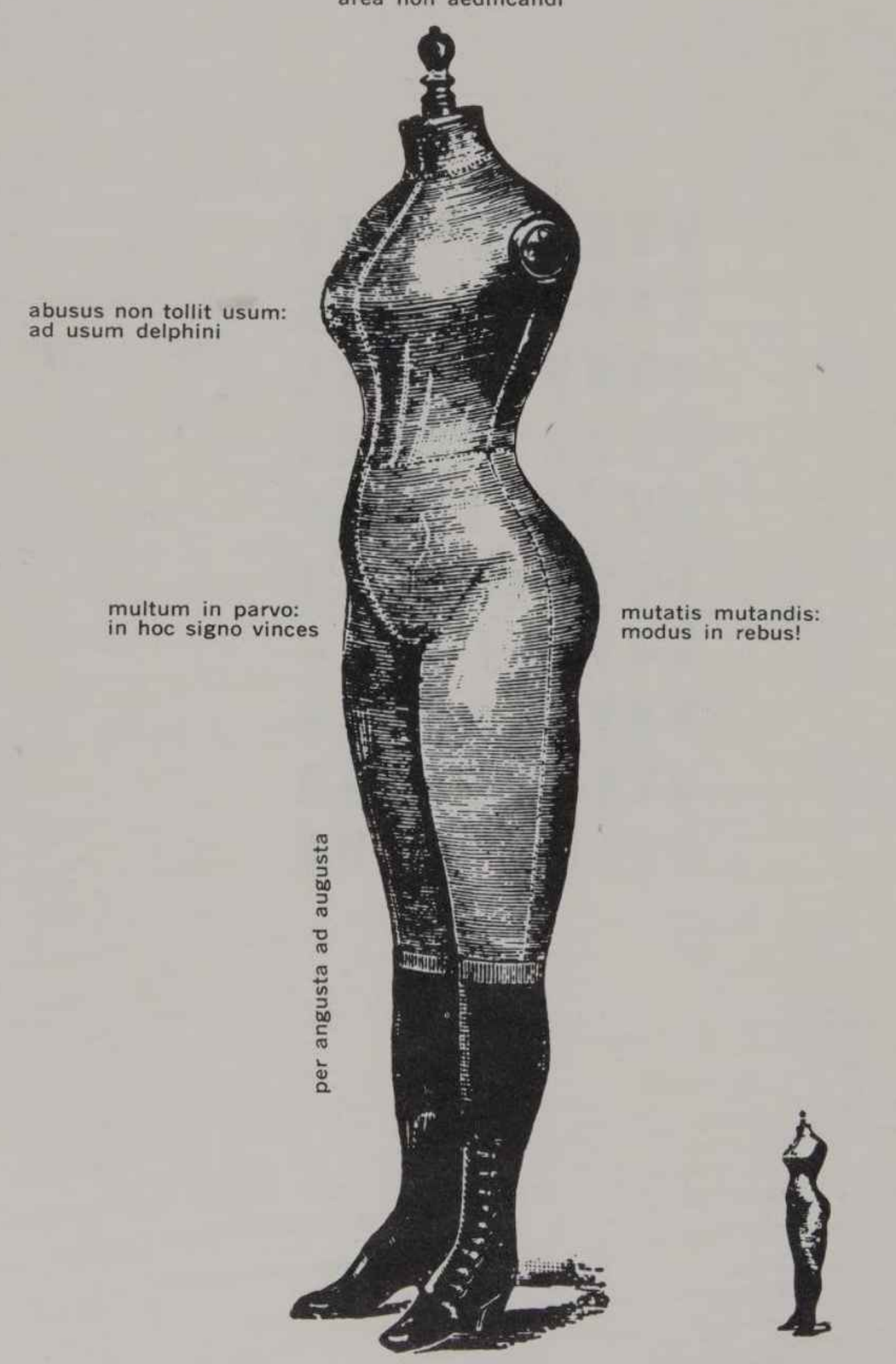
r u a r u a r u a s o l
r u a r u a s o l r u a
r u a s o l r u a r u a
s o l r u a r u a r u a
r u a r u a r u a s

Figure 24 Ronaldo Azeredo

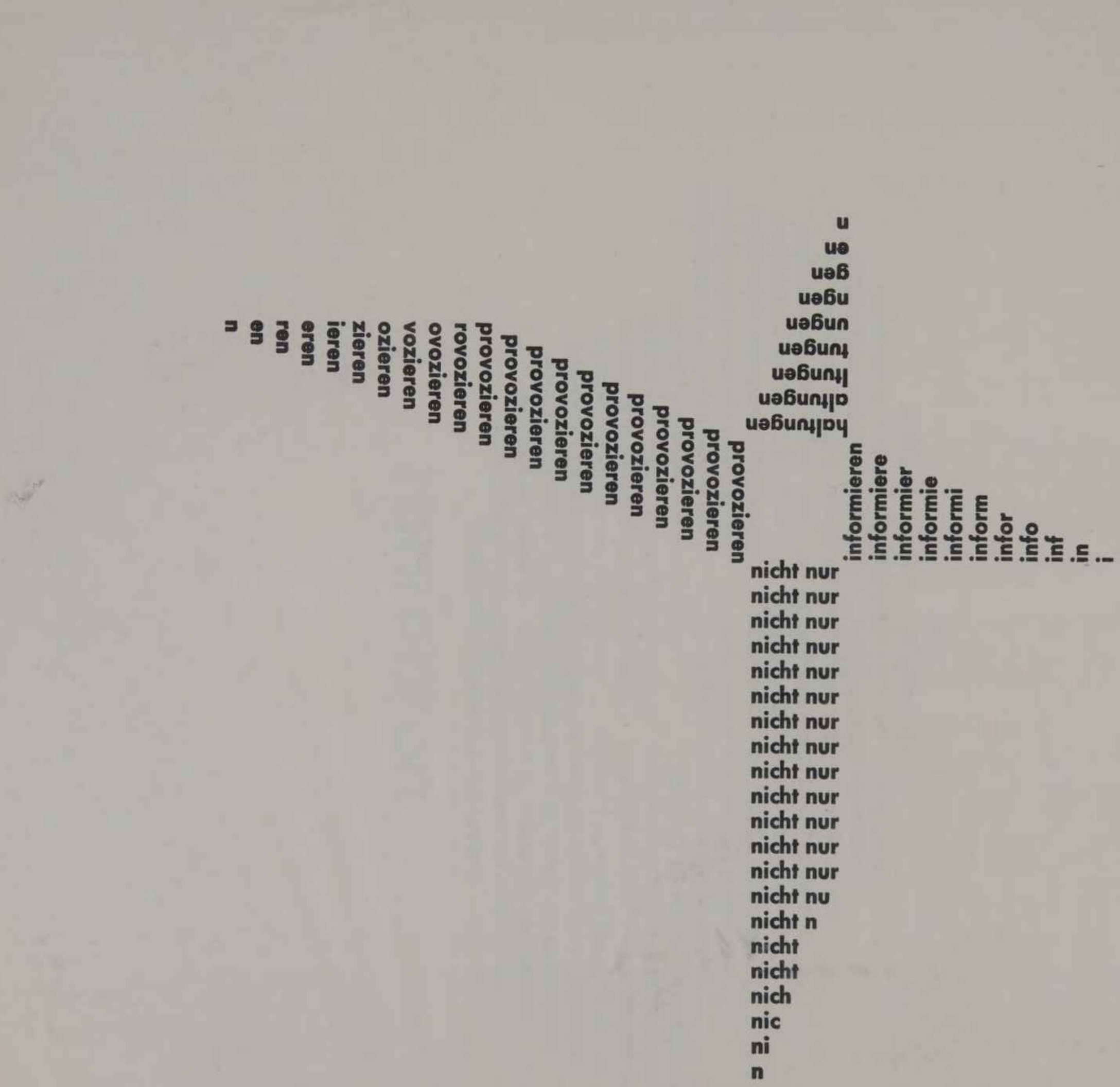
V V V V V V V V V V
V V V V V V V V V E
V V V V V V V V E L
V V V V V V V E L O
V V V V V V E L O C
V V V V V E L O C I
V V V V E L O C I D
V V V E L O C I D A
V V E L O C I D A D
V E L O C I D A D E

Figure 25 José Paulo Paes

anatomia da musa
anatomy of the muse



all rights reserved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informiere
informier
informie
informi
inform
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provozieren
provozieren
provozieren

Figure 27 Claus Bremer

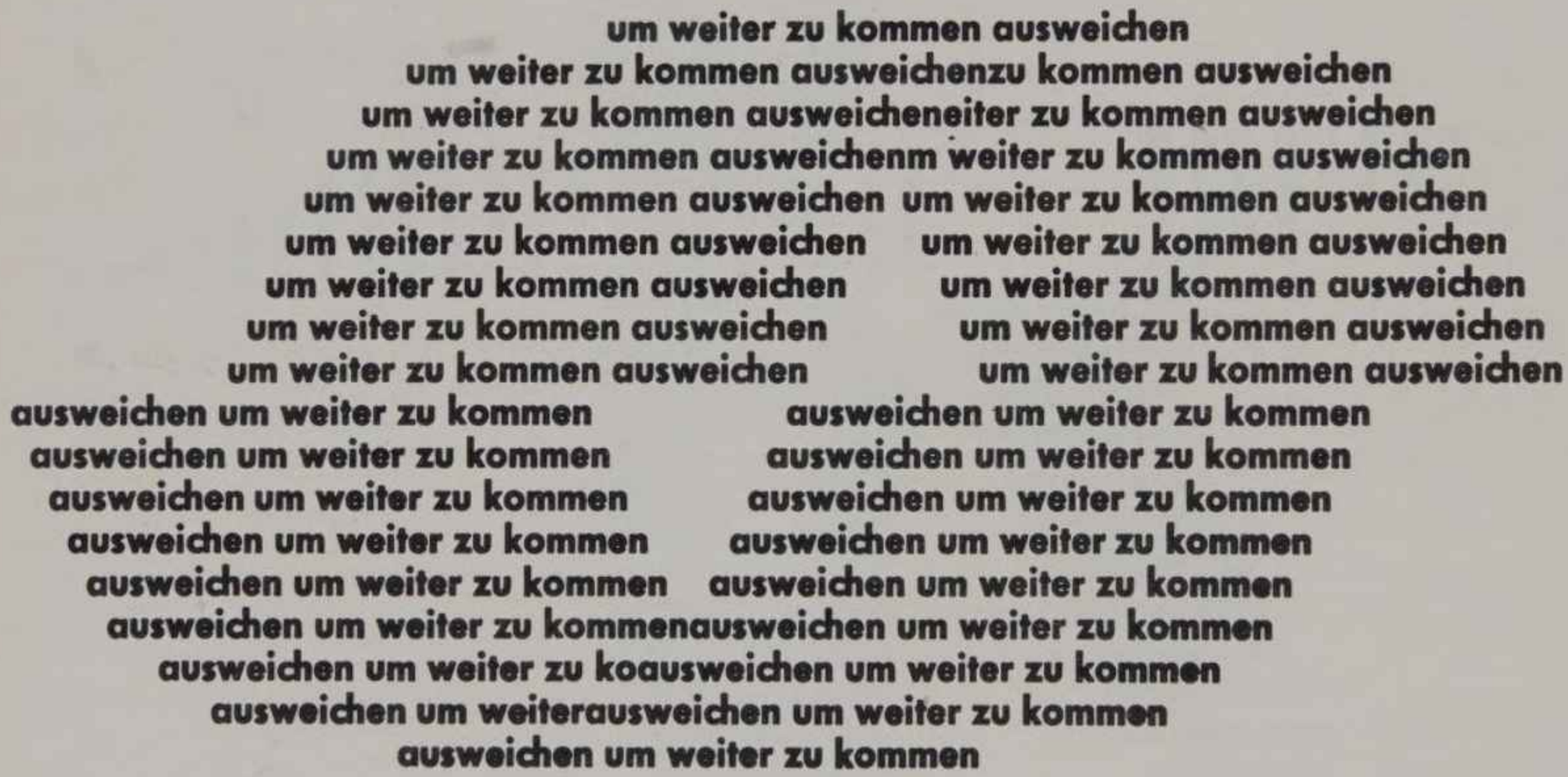

Figure 28 *Max Bense* Valleyless Mountains

ir

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rionoir
ronronron

ri

Figure 29 Max Bense Statistical Text

es, ist, wenn, aber, doch, nicht; es ist, es doch,
es aber, wenn es, wenn ist, es nicht, aber ist, doch
ist, wenn doch, wenn aber, nicht ist, aber doch,
doch nicht, wenn nicht, aber nicht; wenn es ist,
es aber ist, ist es doch, wenn es aber, wenn es doch,
es aber doch, es nicht ist, es doch nicht, wenn doch
ist, wenn aber ist, aber doch ist, es aber nicht,
wenn es nicht, doch nicht ist, wenn aber doch, wenn
nicht ist, ist aber nicht, wenn doch nicht, wenn aber
nicht, aber doch nicht; wenn es aber ist, es aber
doch ist, wenn es doch ist, wenn es aber doch, es
doch nicht ist, wenn es nicht ist, es aber nicht ist,
wenn es aber nicht, wenn aber doch ist, es aber doch
nicht, wenn es doch nicht, wenn doch nicht ist, aber
doch nicht ist, wenn aber nicht ist, wenn aber doch
nicht; wenn es aber doch ist, wenn es aber nicht
ist, wenn es doch nicht ist, es aber doch nicht ist,
wenn es aber doch nicht, wenn aber doch nicht ist;
wenn es aber doch nicht ist.

Figure 30 *Hansjörg Mayer* Typoactionen

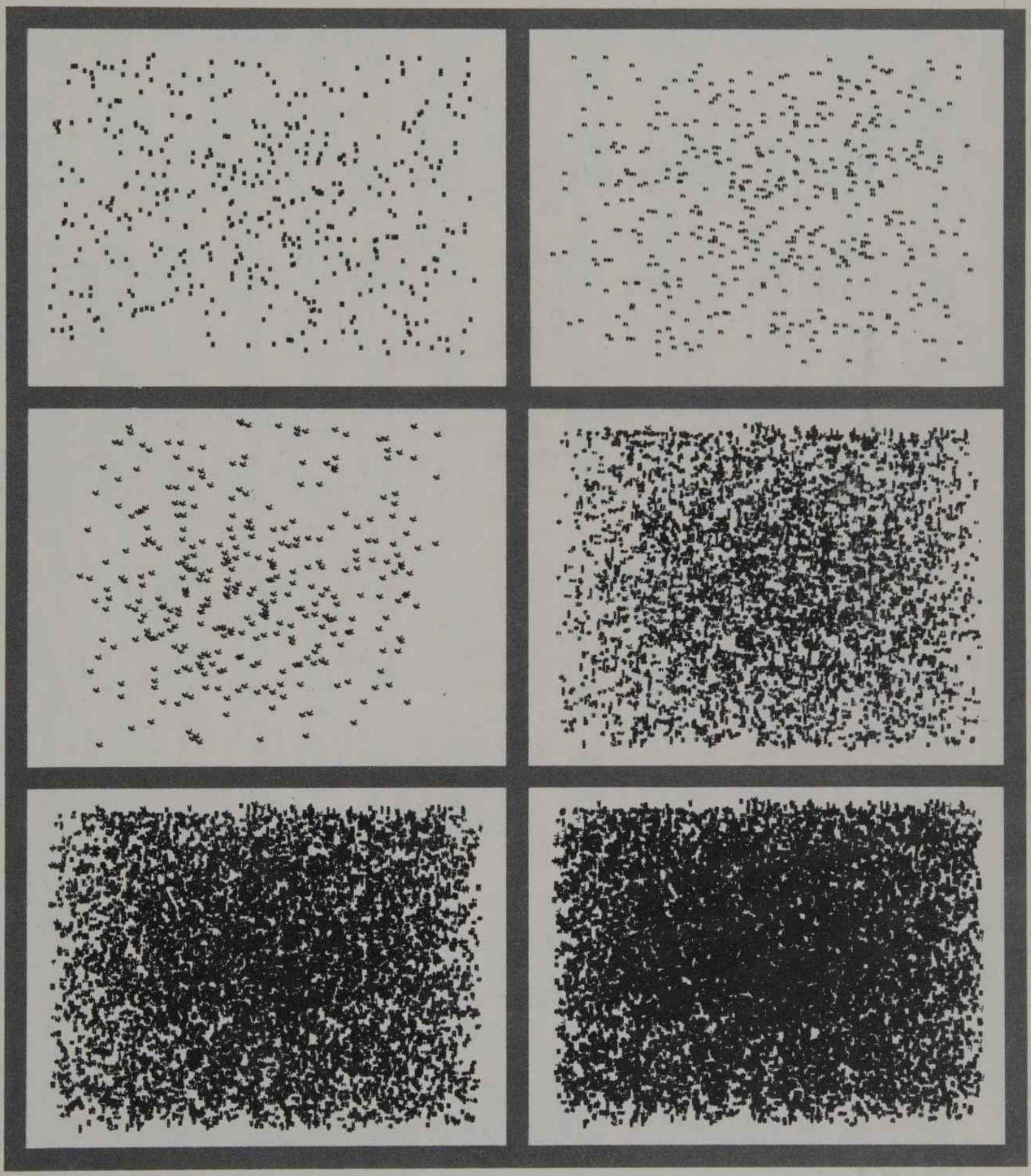

Figure 31 Hansjörg Mayer

Figure 32 Franz Mon

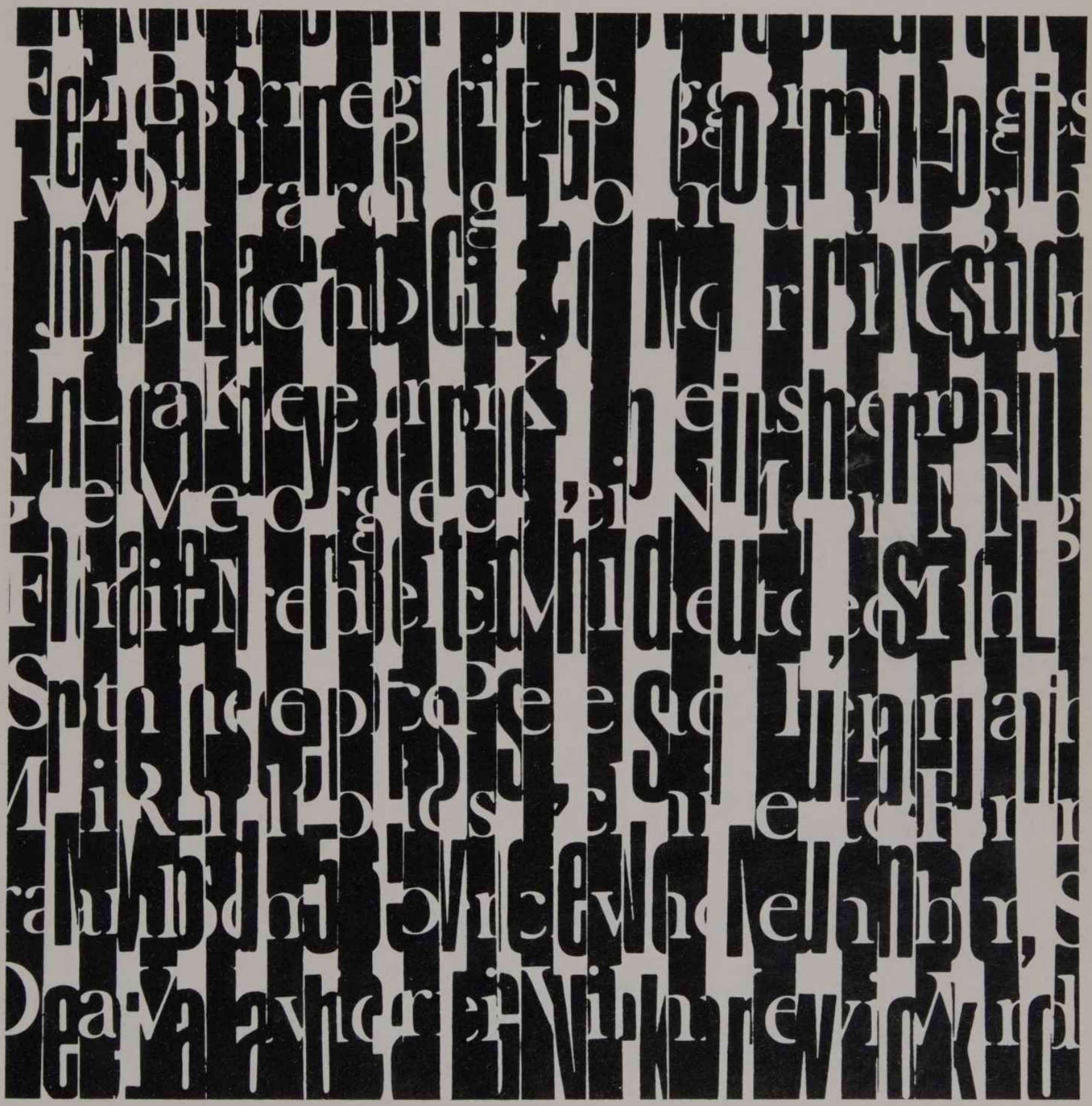

Figure 33 *Franz Mon* Epitaph for Konrad Bayer

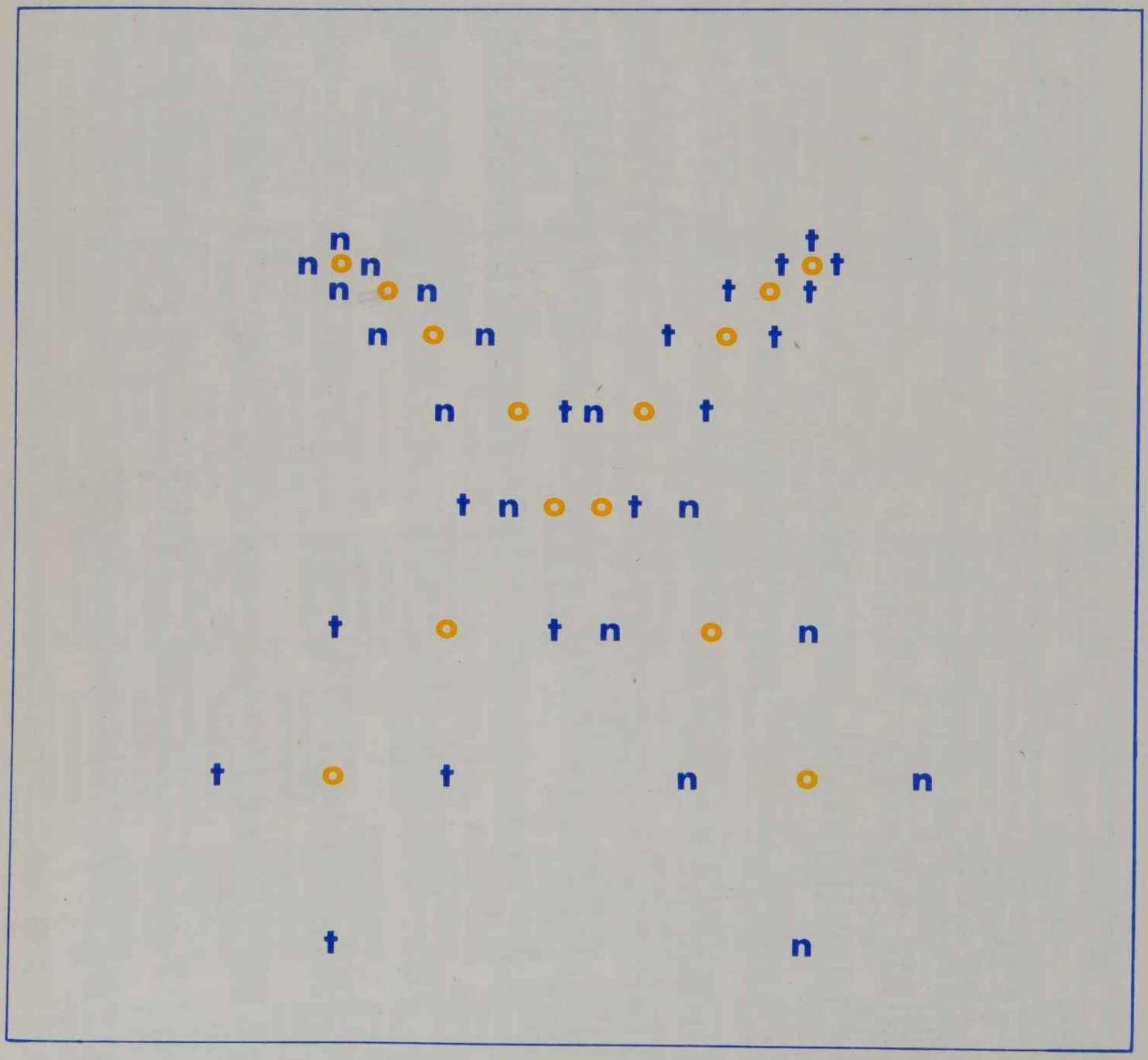

Figure 34 *Ferdinand Kriwet* Visual Text XIV

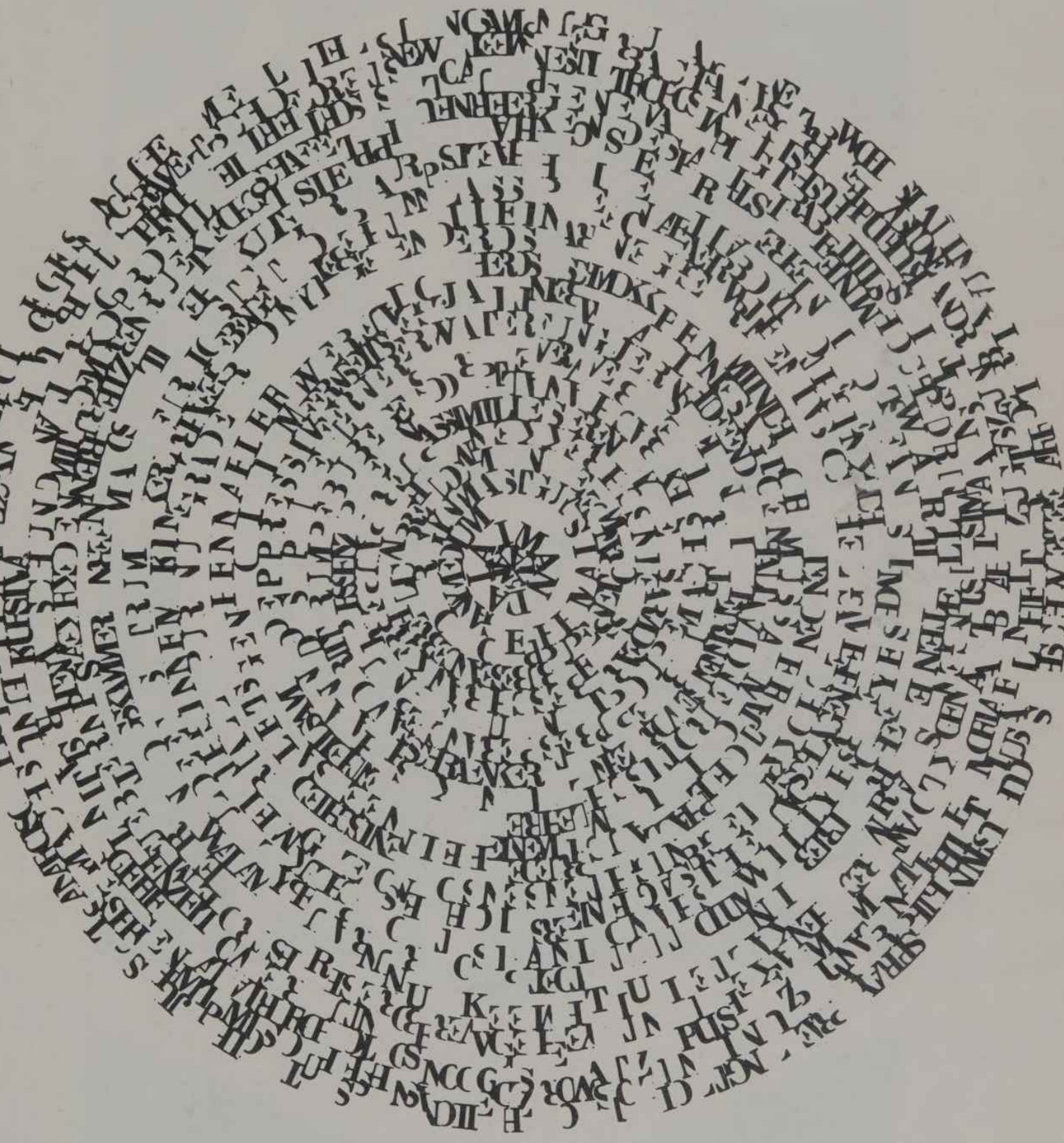

Figure 35 *Ferdinand Kriwet* Publit: Poem Painting 34

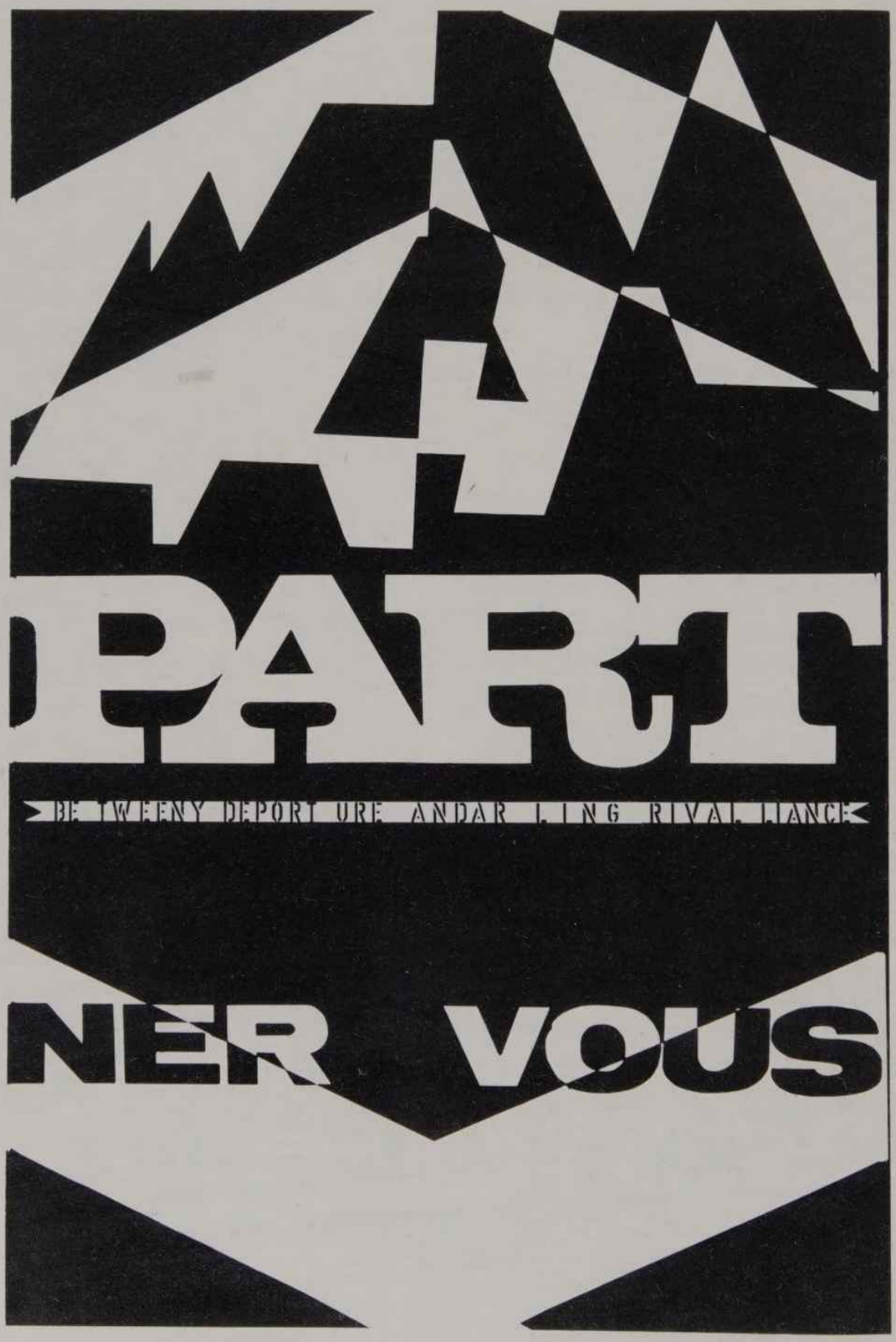

Figure 36 Ernst Jandl The Creation of Eve

g o tt
p
q
r

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

eva d a m

Figure 37 *Ernst Jandl* Schützengraben

schtzngrmm
schtzngrmm
t–t–t–t
t–t–t–t
grrrmmmmm
t–t–t–t
s————c————h
tzngrmm
tzngrmm
tzngrmm
grrrmmmmm
schtzn
schtzn
t–t–t–t
t–t–t–t
schtzngrmm
schtzngrmm
tsssssssssssssssssss
grrt
grrrrrt
grrrrrrrrrt
scht
scht
t–t–t–t–t–t–t–t–t–t
scht
tzngrmm
tzngrmm
t–t–t–t–t–t–t–t–t–t
scht
scht
scht
scht
scht
grrrrrrrrrrrrrrrrrrrrrrrrrrrr
t–tt

Figure 38 Gerhard Rühm

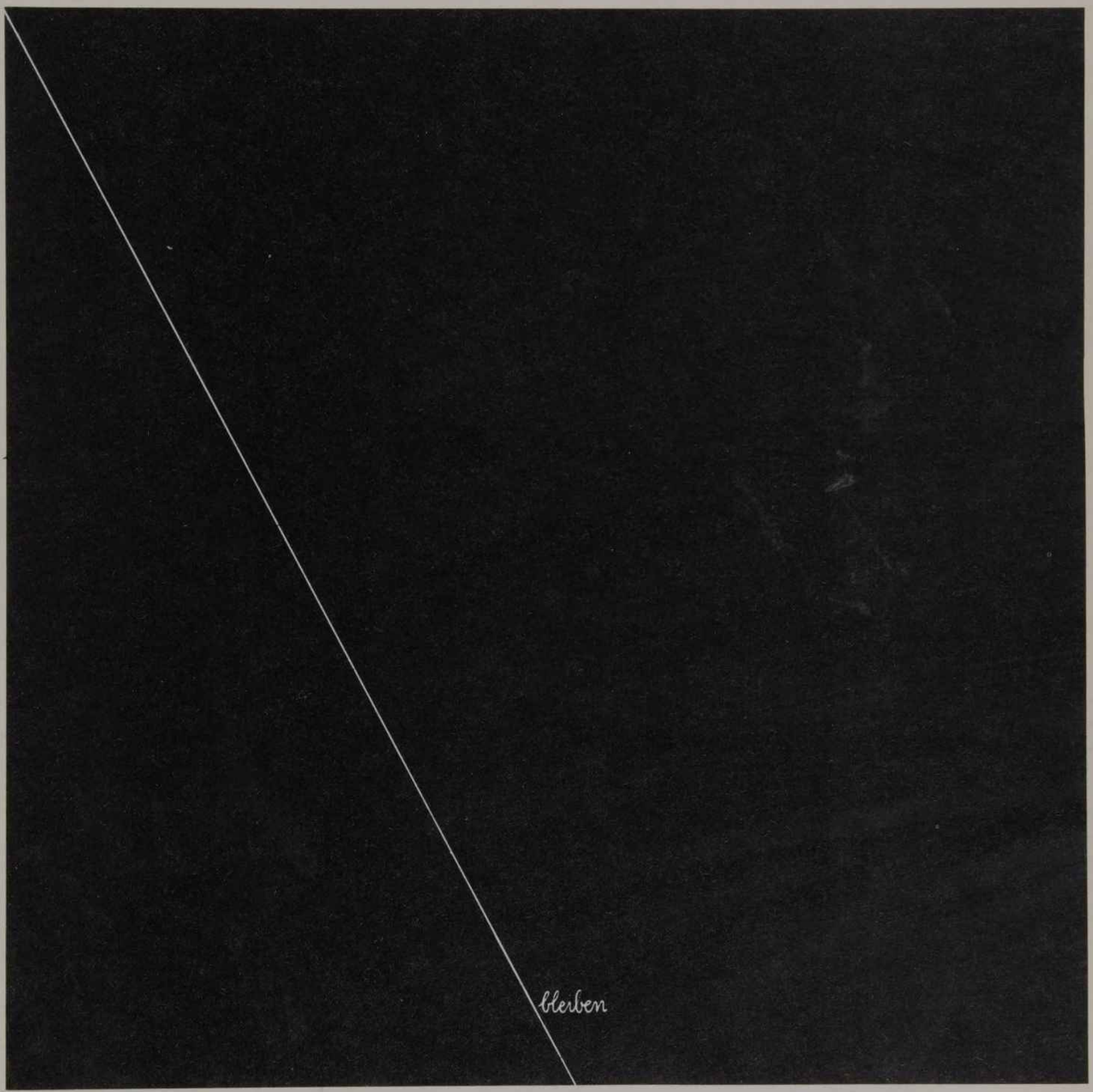

Figure 39 Gerhard Rühm

die blume

die blume blüht
die blume blüht
die blume blüht
die blume blüht

die blume welkt
die blume welkt
die blume welkt
die blume welkt

die blume
die blume
die blume
die blume
die blume
die blume
die blume
die blume

Figure 40 Gerhard Rühm

undundundundundundund
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undundundundundundund
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undundundundundundund
undundundundundundund
undundundundundundund
undundundundundundund
undundundundundundund
zer br eche n

Figure 41 Oswald Wiener

du dich ich
du dich ich
dudichich
dich
ichdichdu
ich dich du
ich dich du

Figure 42 Heinz Gappmayr

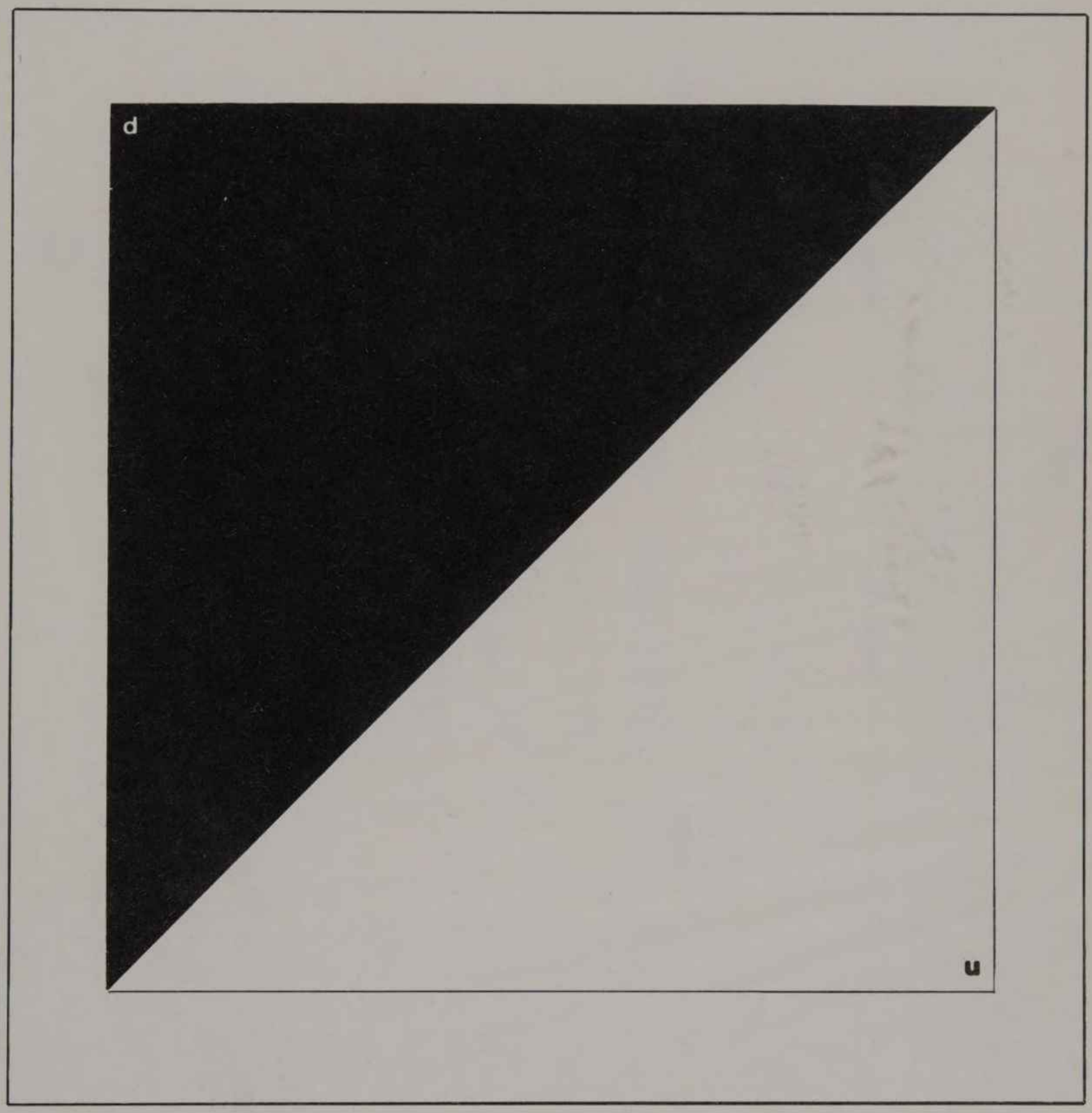

Figure 43 Diter Rot

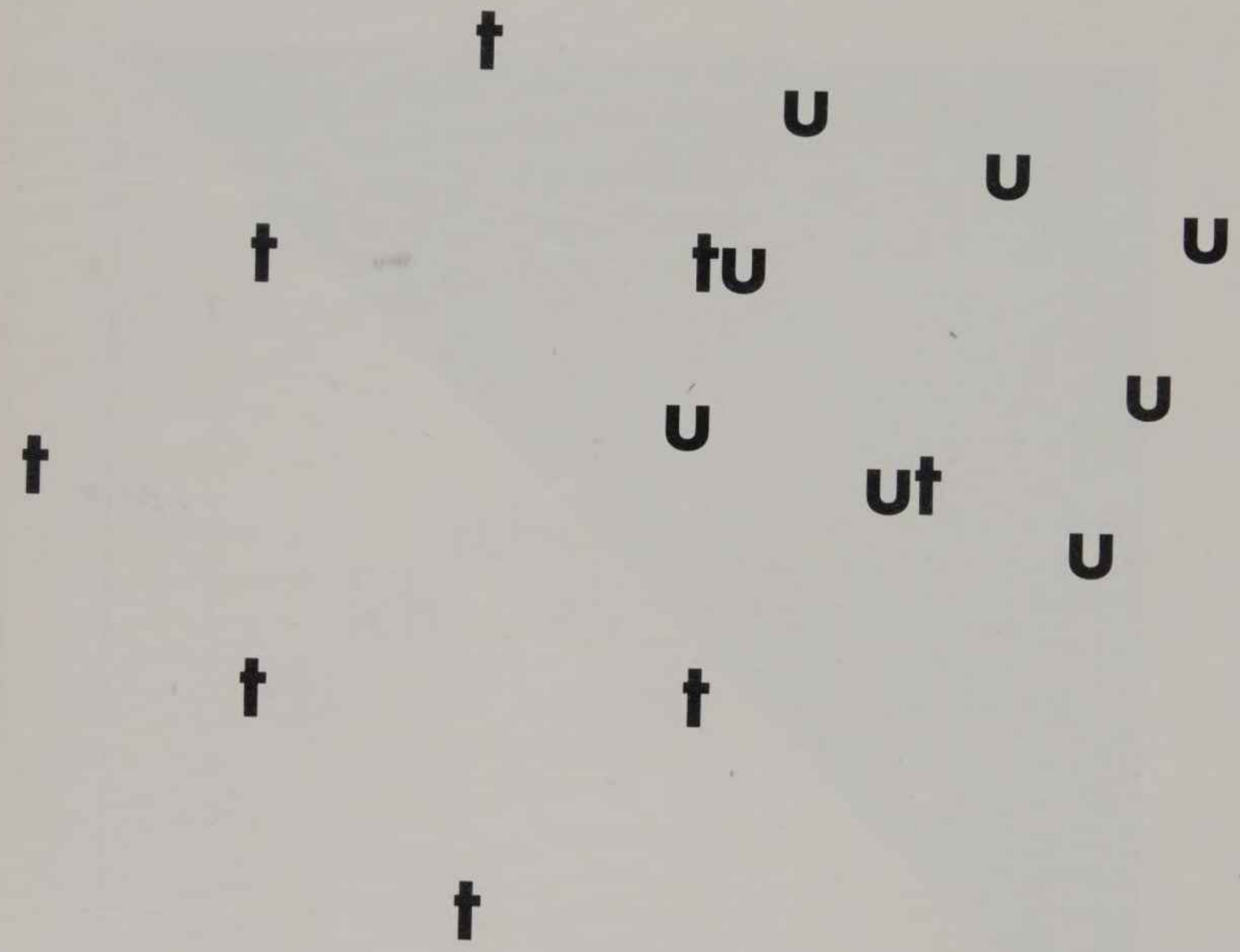

Figure 44 *Ladislav Novák* Magic of a Summer Night

k o u z l o l e t n í n o c i

tma tma tma tam
tma tma tma tma
tma tam tma tma
tma tma tma tma

tma hma tma tma
tma tma tám tma
tam tma tma tma
tma tma tma tam

srp srp srp srp
srp srp srp prs
srp prs srp srp

srp srp srp srp
prs srp srp srp
srp srp pes srp

Figure 45 *Ladislav Novák* Enchanted Woman

z a k l e t á

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 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

Figure 46 *Ladislav Novák* Individualista

individualista

IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII
IIIIIIIIIIIIII

Figure 47 *Ladislav Novák* The Philosopher's Stone

KÁMEN MUDRCŮ

hledám veliký černý kámen
hledám malý ohnivý kámen
hledám zelený prorocký kámen
hledám potápěčův oněmělý kámen
hledám vrahův osudný kámen
hledám Orestův sfinzí kámen
hledám kovářův kolosální kámen
hledám Gabrielův hromový kámen
hledám Hefaistův festovní kámen
hledám zelený luční kámen
hledám rozkvetlý jarní kámen
hledám vonný večerní kámen
hledám čirý potoční kámen
hledám proměnlivý oblačný kámen
hledám dívčí ochlupacený kámen
hledám ženský krvavý kámen
hledám škebelní perlový kámen
hledám jeskynní vrnící kámen
hledám potoční vyhlazený kámen
hledám jeskynní krápníkový kámen
hledám lesní mechatý kámen
hledám víli oční kámen
hledám ženský černý kámen
hledám lidský vypadlý kámen
hledám zemský mluvící kámen
hledám vesmírný noční kámen
hledám svištící padající kámen
hledám nekonečný padající kámen
hledám kanoucí a hynoucí kámen
hledám bušící srdeční kámen
hledám neoblomný mozkový kámen
hledám tvrdý morální kámen
hledám statečný pěstní kámen
hledám silný Romulův kámen
hledám nelítostný zbojníkův kámen
hledám bludný Ahasverův kámen
hledám i gumový Budhův kámen
hledám medijní světélkující kámen
hledám vědoucí netopýří kámen
hledám osudný ďáblův kámen
hledám nenápadný andělský kámen
. . . . . .
hledám mokrý Poseidonův kámen
hledám proměnlivý oblačný kámen
hledám refrénový myšlenkový kámen
hledám lesní pryskyřnatý kámen
hledám tvrdý osobní kámen
hledám veliký kamenný kámen

Figure 47 Ladislav Novák (Translations Willis Barnstone, Hana Beneš and M.E.S.)

LA PIEDRA FILOSOFAL	THE PHILOSOPHER'S STONE
Busco una piedra grande y negra	I am looking for a big black stone
Busco una piedra de fuego	I am looking for a fiery stone
Busco una piedra verde de profeta	I am looking for a green prophet stone
Busco una piedra sin palabras de buceador	I am looking for a diver's wordless stone
Busco una piedra fatal de matador	I am looking for a murderer's fated stone
Busco una piedra de la esfinge de Orestes	I am looking for Orestes' sphynx stone
Busco una piedra colosal de fragua	I am looking for a smithy's colossal stone
Busco una piedra de Gabriel tonante	I am looking for Gabriel's thundering stone
Busco una piedra festiva de Hefestos	I am looking for Hephaestus' festive stone
Busco una piedra verde de prado	I am looking for a green meadow stone
Busco una piedra florida de manantial	I am looking for a flowering spring stone
Busco una piedra de viento fragante	I am looking for a fragrant windy stone
Busco una piedra de arroyo claro	I am looking for a clear brook stone
Busco una piedra de nube cambiante	I am looking for a changing cloud stone
Busco una piedra peluda de muchacha	I am looking for a girl's hairy stone
Busco una piedra sangrienta de mujer	I am looking for a woman's bloody stone
Busco una piedra de perla de concha	I am looking for a shell pearl stone
Busco una piedra de gemido de caverna	I am looking for a whining cave stone
Busco una piedra pulida de manantial	I am looking for a polished brook stone
Busco una piedra estalagmita de caverna	I am looking for a staligmite cave stone
Busco una piedra de bosque musgoso	I am looking for a mossy forest stone
Busco una piedra de ojo de duende	I am looking for a fairy's eye stone
Busco una piedra negra mujeril	I am looking for a black woman stone
Busco una piedra humana caída	I am looking for a fallen human stone
Busco una piedra de tierra hablante	I am looking for a speaking earth stone
Busco una piedra de noche universal	I am looking for a universal night stone
Busco una piedra que cae con silbido	I am looking for a whizzing falling stone
Busco una piedra que cae sin fin	I am looking for an endlessly falling stone
Busco una piedra que cae y muere	I am looking for a dropping and dying stone
Busco una piedra de corazón palpitante	I am looking for a heart-pounding stone
Busco una piedra de cerebro obstinado	I am looking for an obdurate brain stone
Busco una piedra moral y dura	I am looking for a hard moral stone
Busco una piedra de puño valiente	I am looking for a courageous fist stone
Busco una piedra de Rómulo fuerte	I am looking for a strong Romulus stone
Busco una piedra de bandido despiadado	I am looking for a merciless bandit stone
Busco una piedra de judío errante	I am looking for a Wandering Jew's stone
Busco una piedra de Buda de caucho	I am looking for a rubber Buddha stone
Busco una piedra de Medina fluorescente	I am looking for a flourescent Medina stone
Busco una piedra de murciélago instruído	I am looking for a knowing bat's stone
Busco una piedra de diablo fatal	I am looking for a fatal devil's stone
Busco una piedra de ángel no conspicuo	I am looking for an inconspicuous angel's stone
. . . . .	. . . . .
Busco una piedra de Poseidón	I am looking for a wet Poseidon's stone
Busco una piedra nube cambiante	I am looking for a changing cloud's stone
Busco una piedra de pensamiento que refrena	I am looking for a refraining thought stone
Busco una piedra de bosque resinoso	I am looking for a resinous forest stone
Busco una piedra dura y personal	I am looking for a hard personal stone
Busco una piedra grande pedregosa	I am looking for a big stony stone

Figure 48 Jiří Kolář

Figure 49 *Jiří Kolář* Le poème evident 1967

Figure 50 ***Josef Hiršal and Bohumila Grögerová*** Egoism

JÁ JÁ JÁ JÁ JÁ JÁ JÁ JÁ JÁ
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JÁ JÁ JÁ JÁ JÁ JÁ JÁ JÁ ty

Figure 51 *Josef Hiršal and Bohumila Grögerová* Quarrel

já :ty já :ty já :ty já :ty já!
já :ty já :ty já :ty já? tyty!
já? ty! já? ty! já? ty! ty!
já! já! já! ty? já! ty? já!
ty ty! ty ty! ty ty ty! já?
já! já! já! ty? já? ty? ty?
já? já? ty ty ty! já :ty já!
já :ty já :ty já :ty já :ty já!
já?! já??!! ty! ty! tytyty!
já? tytytytytyty!!!!!!!!!!!

Figure 52 *Josef Hiršal and Bohumila Grögerová* Developer

L I E B E
I E B E L
E B E L I
B E L I E
E L I E B
L Á E B E
Á E B E L
E B E L Á
B E L Á E
E L Á E B
L Á S B E
Á S B E L
S B E L Á
B E L Á S
E L Á S B
L Á S K B
Á S K B L
S K B L Á
K B L Á S
B L Á S K
L Á S K A

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

Figure 53 *Jiří Valoch* Homage to Ladislav Novák

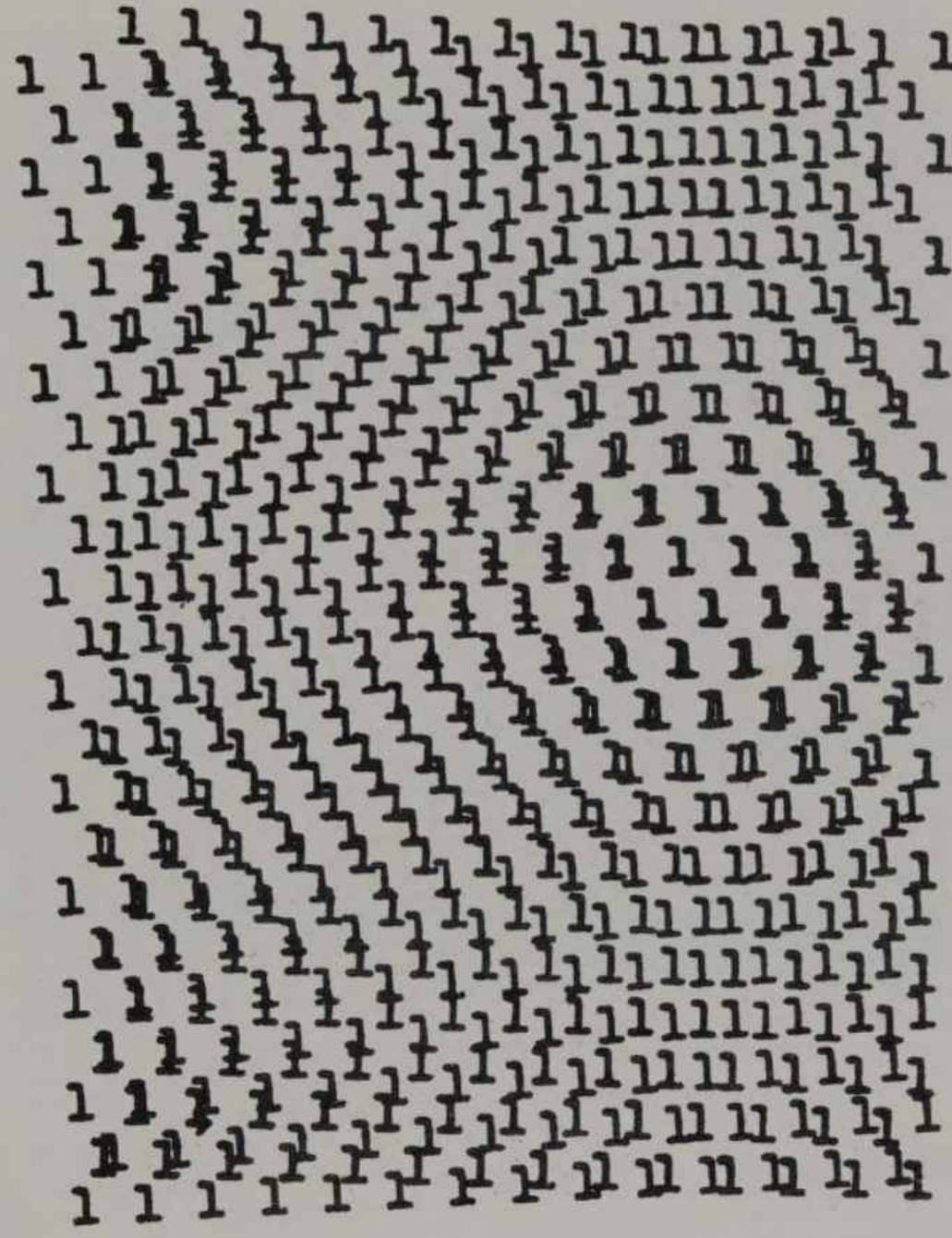

Figure 54 Jiří Valoch

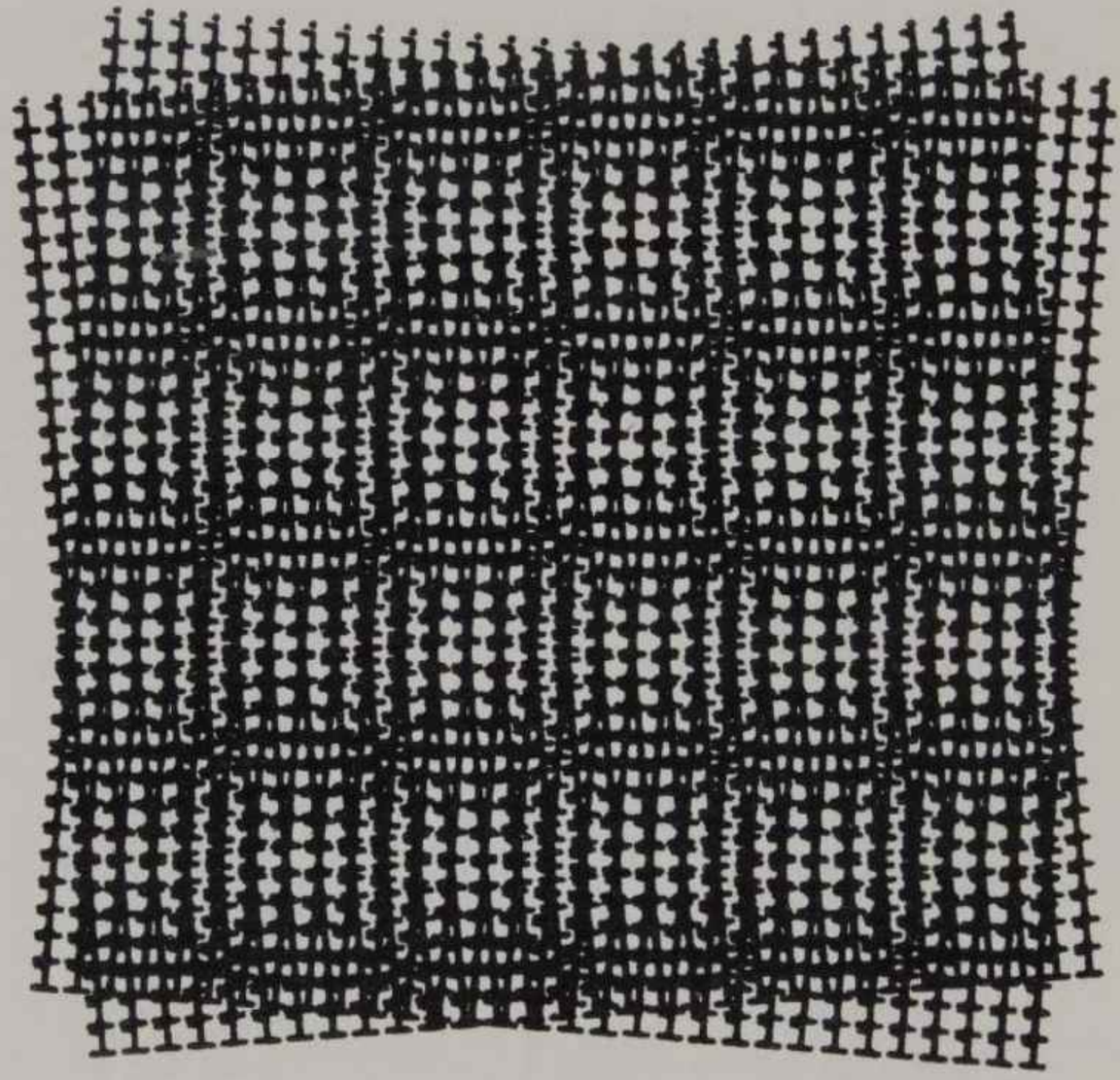

Figure 55 *Václav Havel* Estrangement

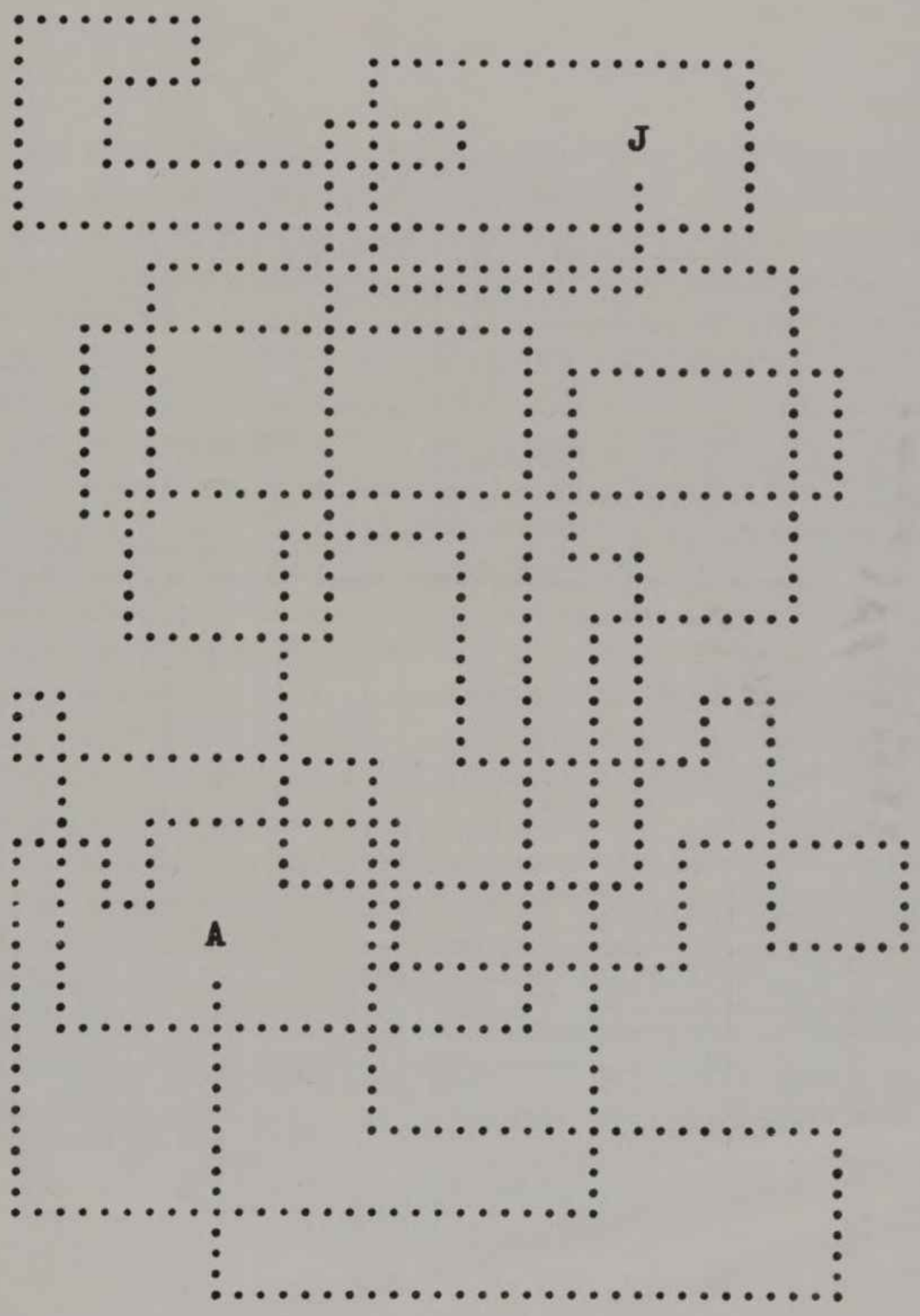

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Figure 56 *Zdeněk Barborka* Flood (final page)

voda voda voda voda voda voda boří hráz voda voda voda běda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
hluk sílí voda voda voda voda voda voda pláč dětí voda voda voda voda
voda ničí domy voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda stůl
voda voda voda voda voda voda voda voda voda voda voda hučí voda voda
voda voda víří láme kmen kmen drtí nohu krev teče voda voda voda voda
voda voda voda voda jsem sláb voda tonu voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda vlna nese dítě voda voda voda dítě volá mámu voda voda víří smrt
voda voda voda voda voda ruka voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda pták letí padá dolů hyne voda voda voda voda
voda voda voda voda voda voda trám víří tlak vody láme kost muži voda
voda voda voda voda voda tiše voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda vrah volá pane bože voda lano voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda nahá žena hyne vlna smrt voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
voda voda voda voda voda voda voda voda voda voda voda voda voda voda
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Figure 57 Eduard Ovčáček

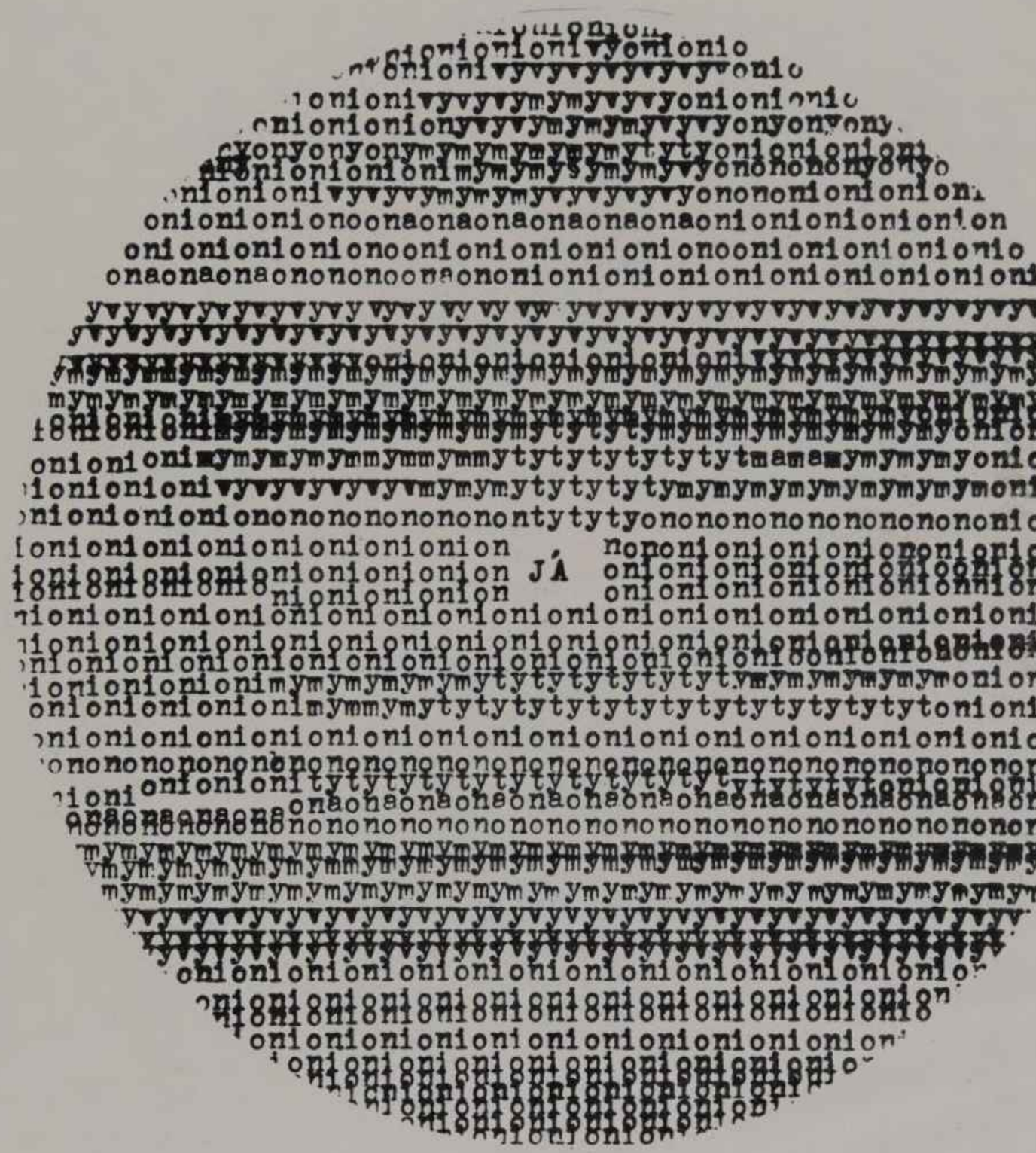


Figure 58 Yüksel Pazarkaya

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

Figure 59 Kurt Sammark Knitting Holes

idealen
ruttnar förvittrar
maskarna maskerna
gömmer gömmer
sig oss
i i
oss sig
plånboken
ersätter
hjärtat livet
vita trådar trånger in
förorsakar sömnlöshet
grubbel smärta
frågor begär
inför efter
en säkert
utfallande
dividend
i
kistan
utan med
lås
3
skovlar
mull

Figure 59 Kurt Sanmark Knitting Holes *(Translation Karen Loevgren and M.E.S.)*

ideals
moulder weather
worms masks
hide hide
me us
in in
us me
wallet
replaces
heart life
white press
threads forward in
causes insomnia
brooding pain
questions desire
ahead behind
in sure
strikealight
dividend
in
the coffin
without with
a lock
3
shovels of
earth

Figure 60 Vagn Steen KNALF PAST KNELEVEN

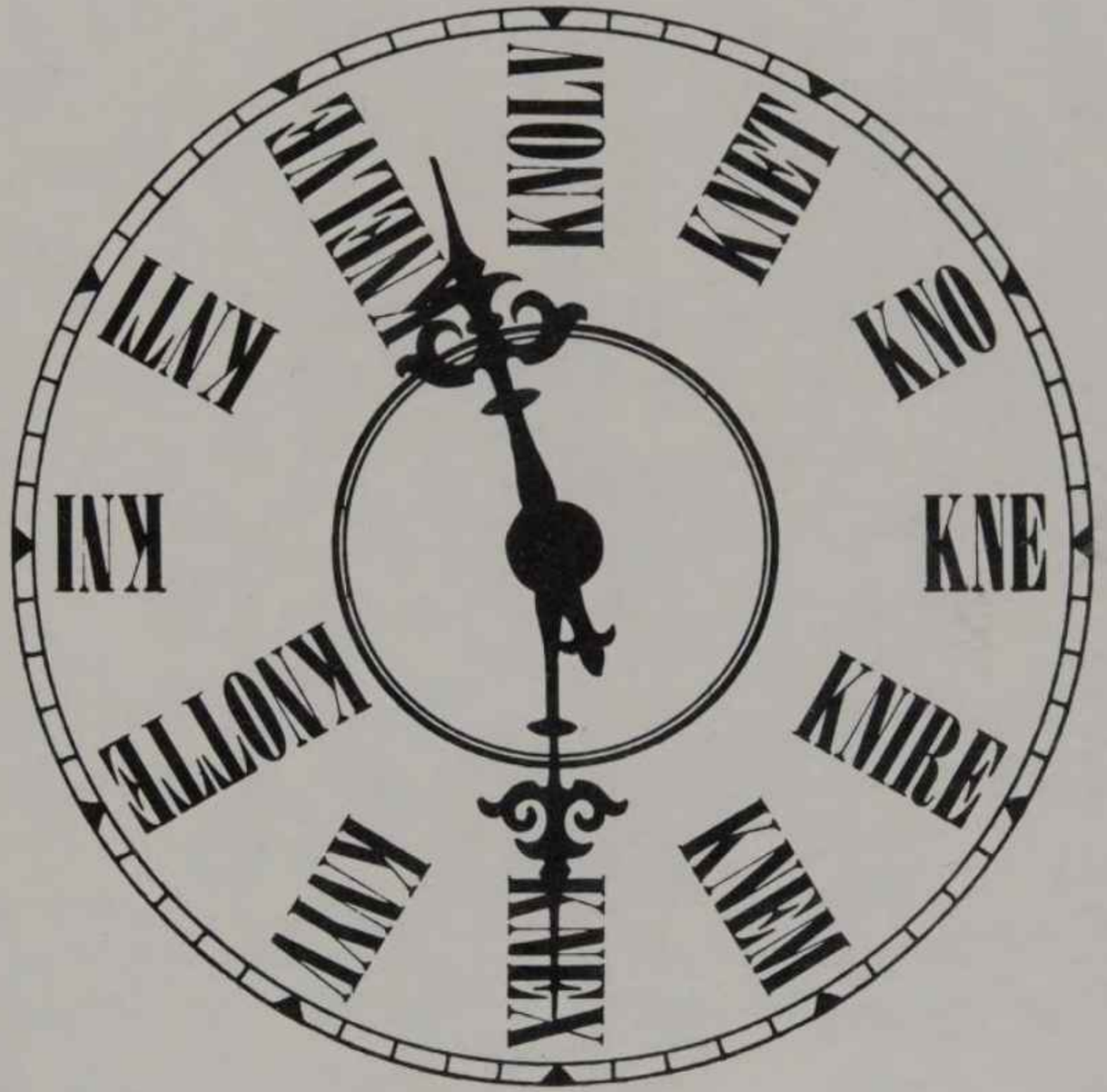


Figure 61 *Öyvind Fahlström* Bob's Fence

2. Bobbs inhägnad.

och kommer
den vi
tjockare som
allt satt
en påve han
bäst han
kom var
Bobb sittgroparna

och ett tåg tidigaste till sittgroparna kommer kom dan blev till Bobb sittgroparna till tidigaste tåg ett och

vi kom
som från Bobb bäst
satt fast han var en påve
han på samma gång allt
han mänsklig och tjockare
var den

kommer kom dan blev till Bobb sittgroparna till tidigaste tåg ett och Bobb till blev dan kom kommer

Bobb sittgroparna
kom var
bäst han
en påve han
allt satt
tjockare som
den vi
och kommer

Figure 62 Öyvind Fahlström

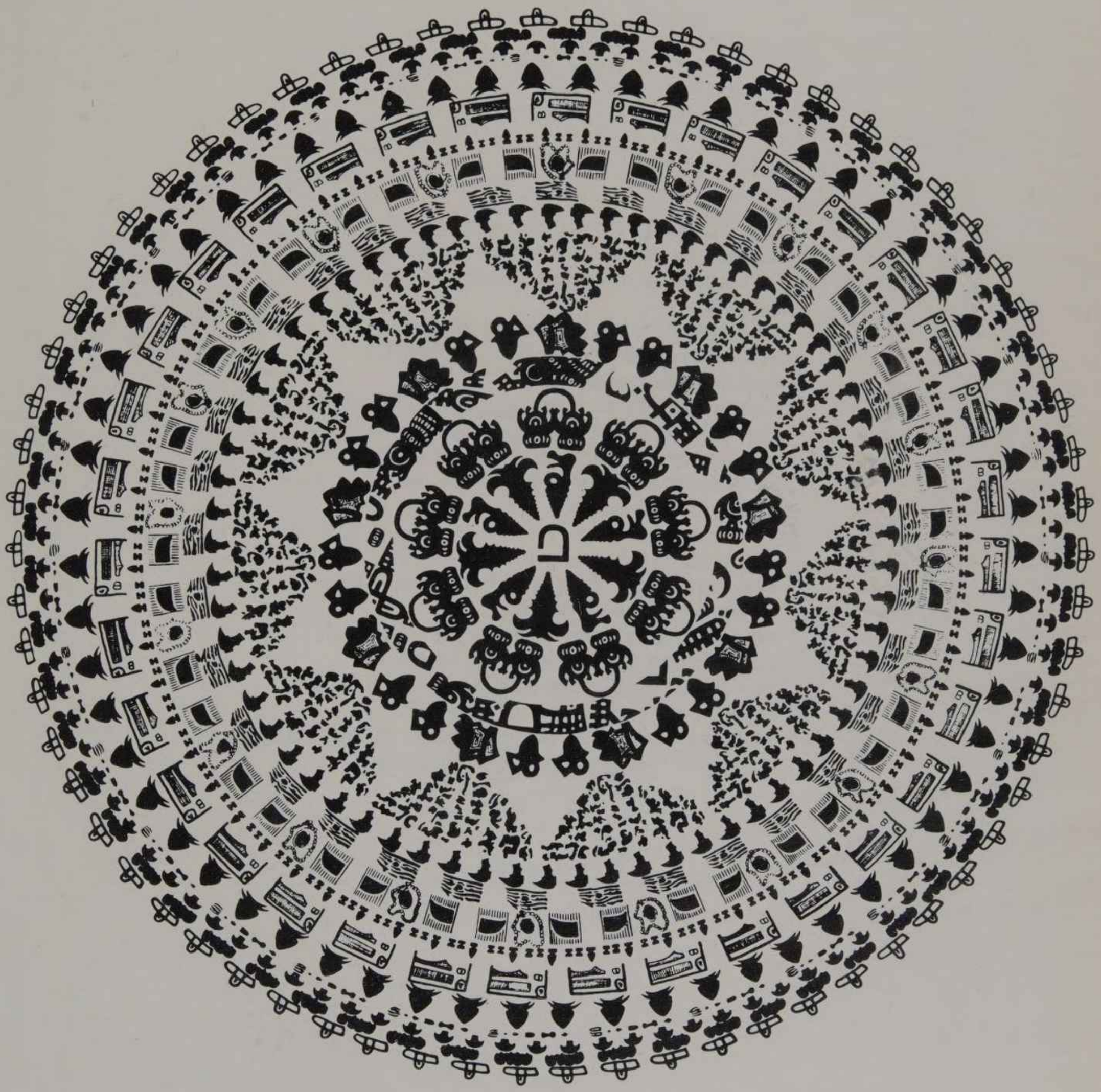


Figure 63 Lief Nylén

blau zu blaugrün von blaugrün zu bange
zu gelb zu schnell zu reizbar zu weiss
von weiss zu blaugrau zu hart zu lichtrot
zu lose
von lose zu feig von feig zu blaurot
von blaurot zu rund zu listig zu rotgelb
von rotgelb zu gelbweiss
von gelbweiss zu stark zu grau zu lichtbraun
von lichtbraun zu tüchtig zu blau zu weiss
von weiss zu falsch zu durchsichtig zu effektiv
zu braungrau zu grob zu wild zu bitter zu gelb
zu berührt zu heiser
von heiser zu gelbweiss zu modrig zu gelbrot
zu rot zu berührt zu grün zu berührt
von berührt zu blaurot zu heiser zu weiss
zu dunkelbraun zu modrig
von modrig zu rund zu bitter zu weissgelb
zu weich zu grau zu losefeig zu rot
von rot zu rundfalsch zu blau weichtüchtig
zu grün zu leichtbrüsk zu grauwild
zu blaurotheiser zu graugrünbitter zu gelbbange
zu weissmodrig zu blauweichtüchtig

Figure 64 Kitasono Katué White

白

白の中の白
黒の中の黒
黒の中の黒
黄の中の黄
黄の中の白
白の中の白

Figure 65 *Kitasono Katué* Portrait of a Poet 2 1966 (Plastic Poem)

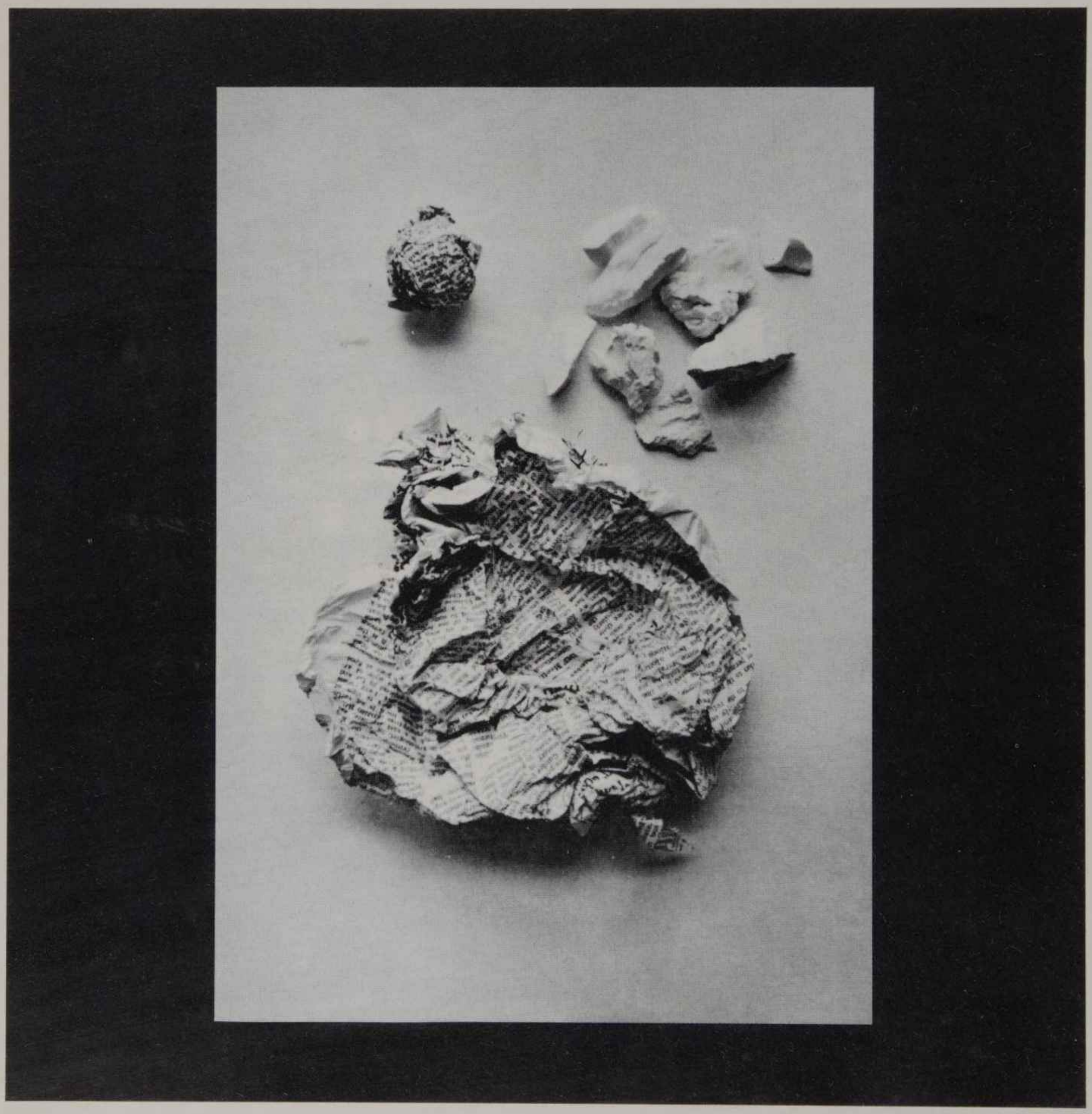
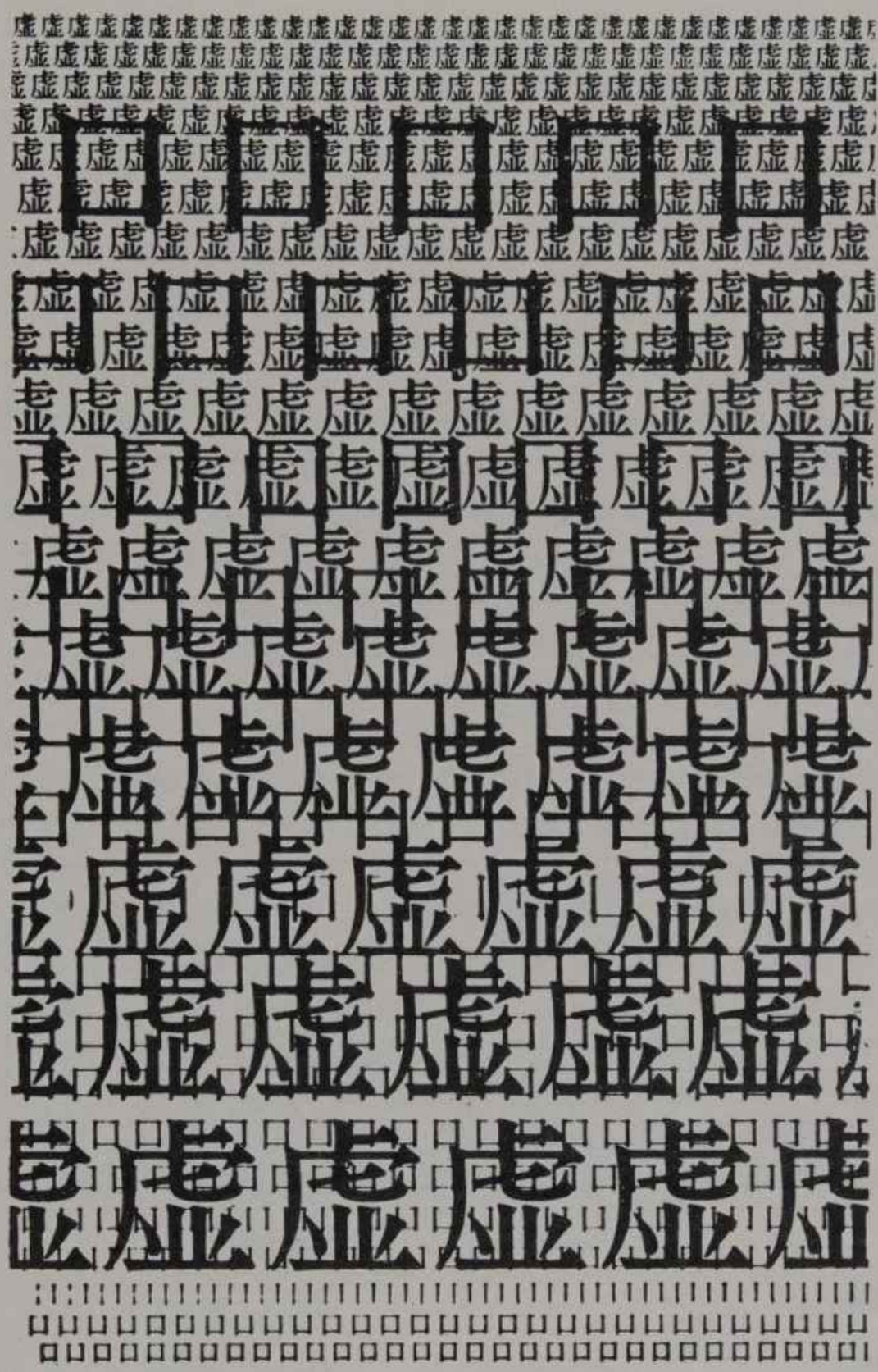


Figure 66 Seiichi Niikuni



* 口 = mouth
虚 = empty
嘘 = lie

Figure 67 Pierre Garnier JANUARY

JANVIER

GLACE				CRI	
NEIGE		ÉPÉE		CRI	
BLEUE		ÉPÉE		CRI	
NOIRE		ÉPÉE		CRI	
NOIRE		FUSIL		CRI	
CRI		SABRE		CRI	
LAIT		ÉPÉE		CRI	ACIER
GLAIVE		ÉPÉE		CRI	MIROIR
FEU		ÉPÉE		CRI	SIFFLE
NOIR	NOIR	FUSIL	CAILLOUX	CRI	SIFFLE
BLANCHE	VASTE	MORT	CAILLOUX	CRI	CALME
RIGIDE	VENT	NOIRE	CAILLOUX	CRI	LAME
SEREINE	GRIS	BLEUE	NOIRDUR	CRI	FER
	ROUGE		BLANCDUR	CRI	DUR
	BLUES		CAILLOUX	CRI	ACIER
	GLACE		NEIGE	CRI	ATTENTE
	NUE		BLUES	CRI	ATTENTE
	NUDITÉ		BLEU	CRI	ATTENTE
	BLANCHE		NOIRE	CRI	
	NOIRE		VERTE	CRI	
	MOLLESSE		ROUGE	CRI	

Figure 68 *Pierre and Ilse Garnier* Text for a Building

cinemacinemacinemacinemacinemacinemacinemacinem
acinemacinemacinemacinemacinemacinemacinemacine
macinemacinemacinemacinemacinemacinemacinemacin
emacinemacinemacinemacinemacinemacinemacinemaci
nemacinemacinemacinemacinemacinemacinemacinemac
inemacinemacinemacinemacinemacinemacinemacinema
cinemacinemacinemacinemacinemacinemacinemacinem
acinemacinemacinemacinemacinemacinemacinemacine
macinemacinemacinemacinemacinemacinemacinemacin
emacinemacinemacinemacinemacinemacinemacinemaci
nemacinemacinemacinemacinemacinemacinemacinemac
inemacinemacinemacinemacinemacinemacinemacinema
cinemacinemacinemacinemacinemacinemacinemacinem
acinemacinemacinemacinemacinemacinemacinemacine
macinemacinemacinemacinemacinemacinemacinemacin
emacinemacinemacinemacinemacinemacinemacinemaci
nemacinemacinemacinemacinemacinemacinemacinemac
inemacinemacinemacinemacinemacinemacinemacinema

Figure 69 Henri Chopin Earth Air

SOL AIR

Poème-1961. Audio-poème 1964. Pour ballet et chorégraphie.
Durée: 10'. Superpositions timbrales: 4. Exclusivement réalisé par la voix de l'auteur.
Recherche: fission de particules bucchales et timbrales, anatomie du verbe .
Composition intégrale avec les deux mots précédents: soit Sol et Air.
Vitesses du magnétophone : 9,5 cm
19 cm
4,75 cm
Mixage en studio. Recueilli sur v. 38 cm/s.

(fragments)

v. 9,5 cm:

soooooIrrrrrrrrrrrrrr
rrrrrrrrrrrIlossssssssS SôôôLRRRRRRR
siiiiiiiiiiiiiiiiiiii (" s " = spirance)
airfffffle (variation) rrrrrIIIooooooosssSSS sol air rrrRRR
sooooooIrrrrrrrrrrrr sssssssssssssssss....

fragments pour 10 " sur une piste.

v. 9. 5 cm:

rrrrrrrrrrrrrr (appoints claquements de lèvres)
iiiiiiiiiiiiiiiiii (pizzicato sur v. 4, 75 cm " aigü)
s
o
I
a i r (chute du timbre presque inaudible)
(recouvert par) sol RRR
rrrr LosSSS (recurrence)

fragments pour 10 " sur une autre piste.

v. 4,75 cm:

(exclusivement des aigus soit des: claquements de lèvres et bouches, des voyelles «i» et «e» couvrant les enregisments précédents; emploi de plus du volume sonore par augmentation des intensités ou diminution. Superpositions: 4)

I i I i III ii I i IIIIIII iii I iiiiiiiiii I i I i I
SSS OOOOOO (puis liquide) **èèèèèè** ..... (diminuendo) **RRRR**

Figure 70 Henri Chopin

saoul saoul
saoul saoul saoul saoul saoul saoul saoul saoul saoul
saoul saoul saoul saoul saoul saoul saoul saoul saoul
saoul saoul saoul saoul saoul saoul saoul saoul saoul
saoul saoul saoul saoul saoul saoul saoul saoul saoul
saoul saoul sao l oul saoul saoul
saoul saoul s e l saoul saoul
saoul saoul saoul saoul
saoul sao s oul saoul
saoul s o l saoul
saoul l saoul
saoul d saoul
saoul a saoul
saoul t saoul
saoul saoul
saoul i saoul
saoul n saoul
saoul c saoul
saoul e saoul
saoul n saoul
saoul n u saoul
saoul b r û l e ! saoul
saoul saoul
saoul saoul
saoul s s saoul
saoul s s saoul
saoul s s saoul
feu feu feu feu feu feu feu feu feu feu feu feu feu feu feu
feu feu feu feu feu feu feu feu feu feu feu feu feu feu feu

Figure 71 Julien Blaine

3 + 3
et 12 + 3
3 + le vent suggéré par la nuit
et le vent suggéré par la nuit + la pluie inspirée d'une cythare,
la pluie inspirée d'une cythare + la mouette tissée de vagues...
Et la mouette tissée de vagues + l'oiseau en sève de frêne ? ? ?

Rappel : 3 + vent = X
vent + pluie = Y
pluie + mouette = Z
mouette + oiseau = ?

Figure 71 Julien Blaine (Translations Willis Barnstone, Ann McGarrell)

3 + 3
y 12 + 3
3 + el viento sugerido por la noche
y el viento sugerido por la noche + la lluvia inspirada por una cítara,
la lluvia inspirada por una cítara + la gaviota peinada por las ondas...
y la gaviota peinada por las ondas + el pájaro de savia de fresno ? ? ?

Recuerda : 3 + viento = X
viento + lluvia = Y
lluvia + gaviota = Z
gaviota + pájaro = ?

3 + 3
and 12 + 3
3 + the wind suggested by the night
and the wind suggested by the night + the rain inspired by a cither,
the rain inspired by a cither + the seagull woven of the waves...
and the seagull woven of the waves + the bird in the sap of the ash tree ? ? ?

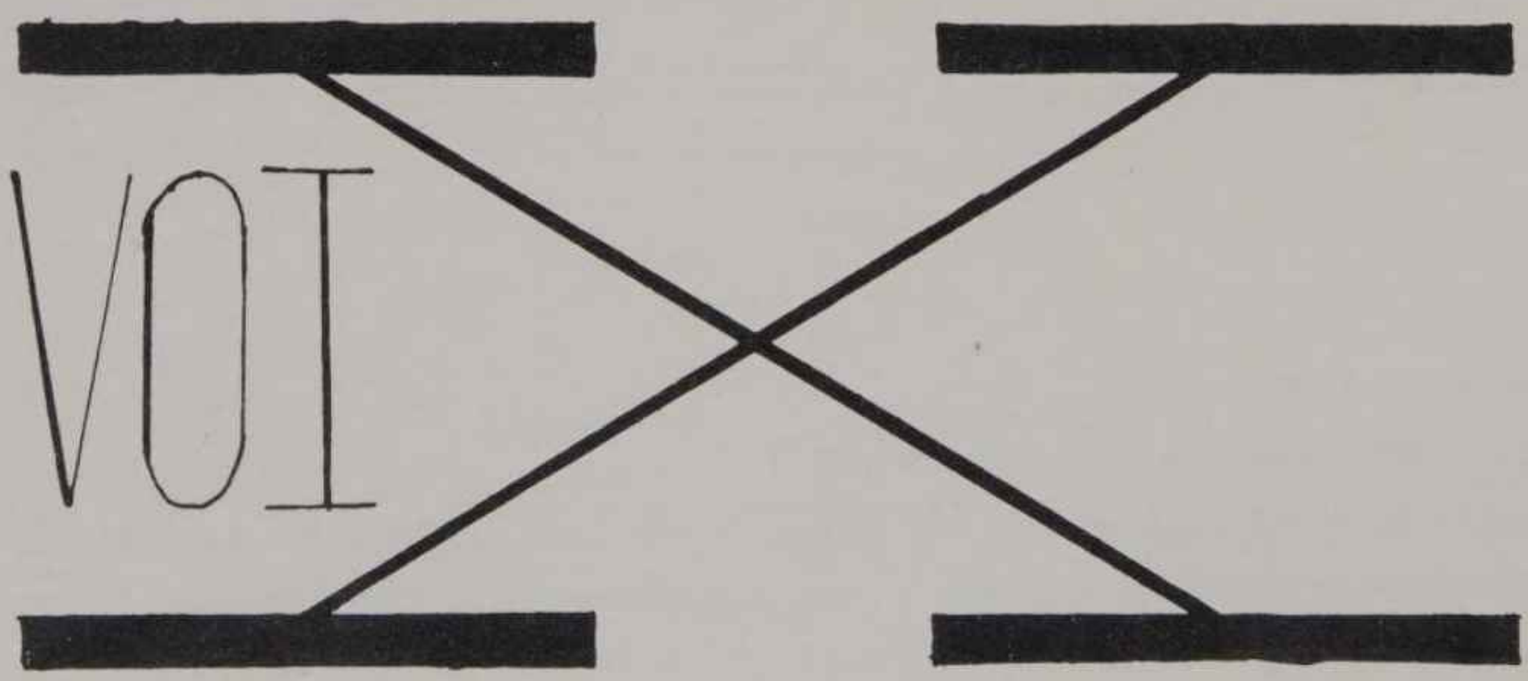
Recall : 3 + wind = X
wind + rain = Y
rain + seagull = Z
seagull + bird = ?

Figure 72 Julien Blaine

...Qui ont à la place des mains une dizaine d'yeux onglés,
le dos en sablier,
les muscles comme des poissons d'acier vif,
les veines chargées de mer.

*...percent voi***X** *et regards.*
Sans main et sans mer ?

"
-
-
."



10 EST UN AGENT DE MULTIPLICATION
x un géniteur

Figure 73 Bernard Heidsieck

LA PENETRATION (Mécano-Poème) Mars-Mai 1964

à Nathalie et Emmanuelle

Ce mécano-poème n'est totalement achevé que lorsque se superposent, à la charpente ci-dessus, dans un même enregistrement, les bruits ambiants, quels qu'ils soient, captés, au hasard, au cours même de son audition.

Deux mots, peut-être, sur ce Poème-Partition.

≪Partition≫ n'est pas, du reste, particulièrement approprié comme terme. Disons qu'il s'agit plutôt d'un... Mécano-Poème.

Son titre... voyons..., son titre... heuuuu... ce pourrait être ≪LA PENETRATION≫. Par exemple. Oui. Enfin. Après tout. Et puis... a lui de jouer.

...Ainsi lorsqu'est obtenue, sous une forme géométrique convenable, un rassemblement d'une certaine quantité de matière fissile

—dite masse critique —

s'amorce une réaction en chaine, et un dégagement d'énergie... qui se traduit...

...par une explosion.

Pratiquement cette masse critique est formée en rapprochant deux ou plusieurs masses plus petites, en sorte que leur somme soit supérieure à la masse critique. Et c'est alors,
c'est alors que se pose un problème technique délicat.

Si la réaction démarre trop lentement,

Enregistrement
d'un enfant
buvant
un biberon
(Emmanuelle)

≪*AINSI...*
Continuation
de
l'enregistrement

Cri de Bébé
(Emmanuelle)
durant 7 secondes

Nathalie
chantonnant une marche
durant 8 secondes

Si tu vas au bois...
(Nathalie)

l'énergie dégagée écarte les masses. Et la réaction s'arrête:

le rendement de l'explosion sera faible.

Il importe donc de dégager le maximum d'énergie dans le minimum de temps, soit avant que ne commence cette désagrégation.

Les masses, donc, doivent être rapidement rapprochées, et l'explosion amorcée par un flux extérieur:

ce qui est beaucoup plus facile à obtenir quand on dispose de suffisamment de place, mais beaucoup moins quand il s'agit de rendre l'OBJET transportable. Donc...

...donc, donc, il s'agit de le MINIATURISER et néanmoins de le rendre plus puissant en perfectionnant son rendement: deux exigences bien difficiles à concilier...

...

...problème plus difficile à résoudre, encore si l'on désire LE placer, par exemple, dans le cône d'une fusée.

Car la place y est maigre. Sans parler des exigences de poids qui sont draconniennes. Quant à sa puissance

qui se doit d'être grande,

condition de son efficacité elle sera obtenue — compte tenu du fait que l'on ne peut LE bourrer d'une quantité d'explosifs supérieure de beaucoup à la masse critique — par une seule, mais appréciable, amélioration de ce rendement.

Simplement.

Si tu vas au bois, et
que le loup n'y soit pas...
(Nathalie)

Oh non, ça va pas...
(Nathalie)

...la dame est au dessus du monsieur.
(Nathalie)

Zan.. Zan... Zi... bar
Da dan Da ne
danmark dan DANEMARK
(Nathalie)

chant d'enfant de 6 secondes dans la rue
c'est moi le chat
non c'est moi
C'EST RICHARD le chat
L'A DEUX CHATS

chant d'enfant de 5 secondes dans la rue.

chant d'enfant de deux secondes dans la rue
NON
NON
et cri strident d'enfant

enfant comptant très vit e jusqu' à 50 durant 5 se condes dans la rue
UN · DEUX · TROIS

Et c'est le saut de A à H.

L'énergie, ici, l'énergie est fournie par la fusion de deux noyaux d'hydrogène lourd que l'on fait se rencontrer à très, TRES grande vitesse. Encore faut-il pour cela porter l'hydrogène à de très hautes températures. Et n'y parvient-on

qu'en faisant exploser une petite bombe A.

En guise de détonateur. Et comme il est évident que l'on doit éviter, à tout prix, d'avoir une bombe H de taille encombrante

il s'agit dès lors de MINIATURISER la petite bombe A, qu'elle doit contenir, dans des proportions considérables. Mais ceci obtenu,

ce qui n'est pas un mince problème, son rendement sera à tout coup

assuré de façon optimum.

Ainsi, paradoxalement, cette miniaturisation est-elle la condition même d'une bonne

d'une bonne pénétration.

ya est ya est...

chant d'enfant de deux secondes dans la rue.

vous n'avez pas fini de crier comme ça (grosse voix d'homme)

brave soldat attaquons (voix d'enfant modulée dans la rue)

chant d'enfant d'une seconde dans la rue.

bruit neutre sans voix de la ville durant 7 secondes.

bruit neutre de la ville avec musique douce et désinvolte en contrepoint durant 12 secondes.

Figure 73 Bernard Heidsieck (Translation Sandra L. Miller and M.E.S.)

THE PENETRATION (Mechanico-Poem) March-May 1964

for Nathalie and Emmanuelle

This mechanico-poem is not totally achieved until the surrounding noises, whatever they may be, captured by chance, during the very course of its audition, are superimposed upon the frame below, on the same recording.

A few words, perhaps, about the Poem-Partition.

But "Partition" is not a particularly appropriate term. Let's say rather that it's a question of a... Mechanico-Poem.

Its title... let's see..., its title... uhhhhhh... could be "THE PENETRATION." Think of that. Yes. Well. After all. And yet... it's his turn.

...So when there has been obtained, in a suitable geometric form, an assembling of a certain quantity of fissionable matter—called the critical mass—a chain reaction is brought into play, and a release of energy... which expresses itself...

...by an explosion.

Practically speaking this critical mass is formed by putting together two or more smaller masses so that their total is greater than the critical mass. And it is at this point,
at this point that a delicate technical problem presents itself.

If the reaction lets go too slowly,

The recording
of a baby
drinking
a bottle
(Emmanuelle)
"SO...
Continuation
of
the recording

A baby's cry
(Emmanuelle)
for 7 seconds

Nathalie
singing a march
for 8 seconds

If you go to the woods...
(Nathalie)

the discharged energy separates the masses and the reaction stops:

the return from the explosion will be slight.

It is important then to release the maximum energy in the minimum time before this breaking up begins.

The masses, then, must be rapidly brought together, and the explosion encouraged by an exterior flux:

which is much easier to obtain when you have enough room, but much harder when you have to make the OBJECT transportable. Therefore...

...therefore, therefore, it's a question of MINIATURIZING it and for all that of rendering it more powerful while perfecting its yield: two exigencies very difficult to reconcile...

...

...problem still more difficult to solve, if one wants to place IT, for example, in the cone of a fuse.

For the room there is meager. Not to speak of exigencies of weight which are draconian. As for its power.

which should be great,

condition of its efficaciousness will be obtained—taking account of the fact that one cannot cram IT with a quantity of explosives much larger than the critical mass—by a

If you go to the woods, and the wolf is not there...

(Nathalie)

Oh no, that won't do...

(Nathalie)

...the lady is on top of the gentleman.

(Nathalie)

Zan... Zan... Zi... bar
Da den Da ne
denmark den DENMARK

(Nathalie)

song of a child for 6 seconds in the street
I am the cat
no it's me
RICHARD IS the cat
HERE ARE TWO CATS

song of a child for 5 seconds in the street,

song of a child for two seconds in the street
NO
NO
and the strident cry of a baby

single, but appreciable, amelioration of this yield.

Simply.

And it's the leap from A to H.

The energy, here, the energy is furnished by the fusion of two nuclei of heavy hydrogen which one causes to meet at a very VERY great speed. Moreover to do this one must bring the hydrogen to very high temperatures. And one does not achieve that

except by exploding a little A bomb.

By means of a detonator. And since it is evident that one must avoid at all costs having an H bomb of cumbersome size

it is a question from that point on of MINITURIZING the little A bomb, that it must contain in considerable proportions. But this having been obtained,

which is not a slight problem, its yield will be at once

assured in the optimum fashion.

Thus, paradoxically, this miniturization is the condition of a good

of a good penetration.

child counting very fast up to 50 for 5 seconds in the street

ONE · TWO · THREE

there is there is...

song of a child for two seconds in the street.

haven't you finished yelling like that (big voice of a man)

brave soldier let's attack

(modulated voice of a child in the street)

song of a child for one second in the street.

neutral noise without voice from the city for 7 seconds.

neutral noise from the city with soft and carefree contrapuntal music for 12 seconds.

Figure 74 *Jean François Bory* Woman

女 = *femme*

Figure 75 Jean François Bory

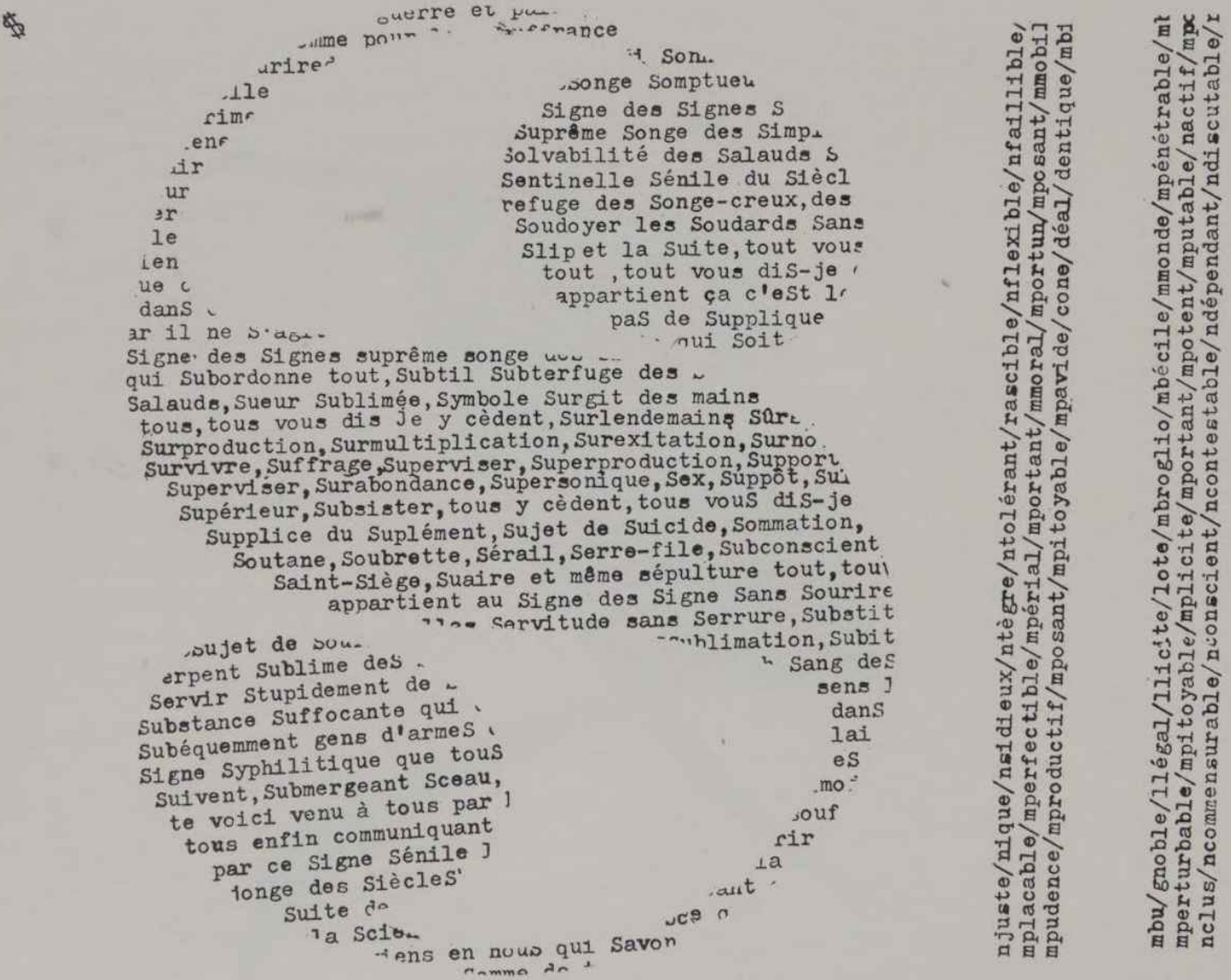


Figure 76 Jean-Marie Le Sidaner

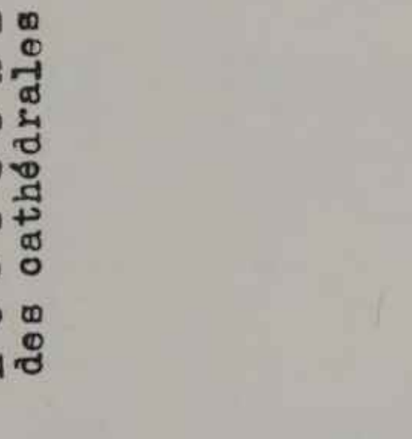
à bout portant
le dieu ne crée plus
n'a pas varié

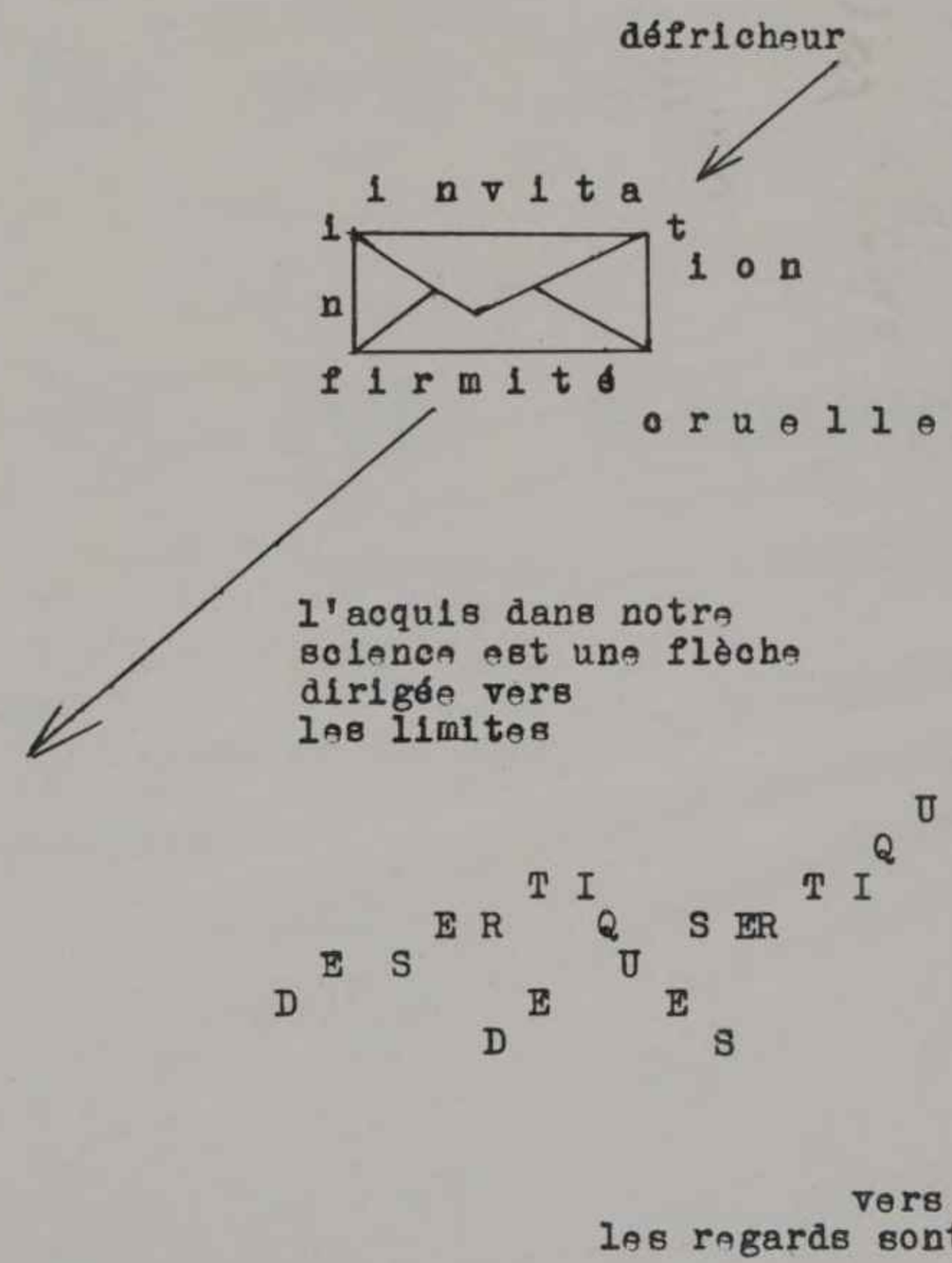
Vouloir

Réellement

ce que veut
l'étincelle

non pas la nostalgie
H O S P I T A L I E R E
des cathédrales





vers qui
les regards sont tournés

Figure 77 *Paul de Vree* Vertigo Gli

SKIbaan

SKYline

STIP STIP

stijgt

BLInkt
Blikt

BLIK
BLIK

GLIJbaan

GLIJvlucht

GLEIS

GLInstert

GLImt

GLIst

GLIpt

dewing
dewong
dewimper

strijkt

strekt zich de horizon

HORIZON

woeng

GROND

Figure 78 Paul de Vree

a rose is everywhere

a rose

as a rose

for ever is

a rose

for ever everywhere

a rose

Figure 79 Ivo Vroom

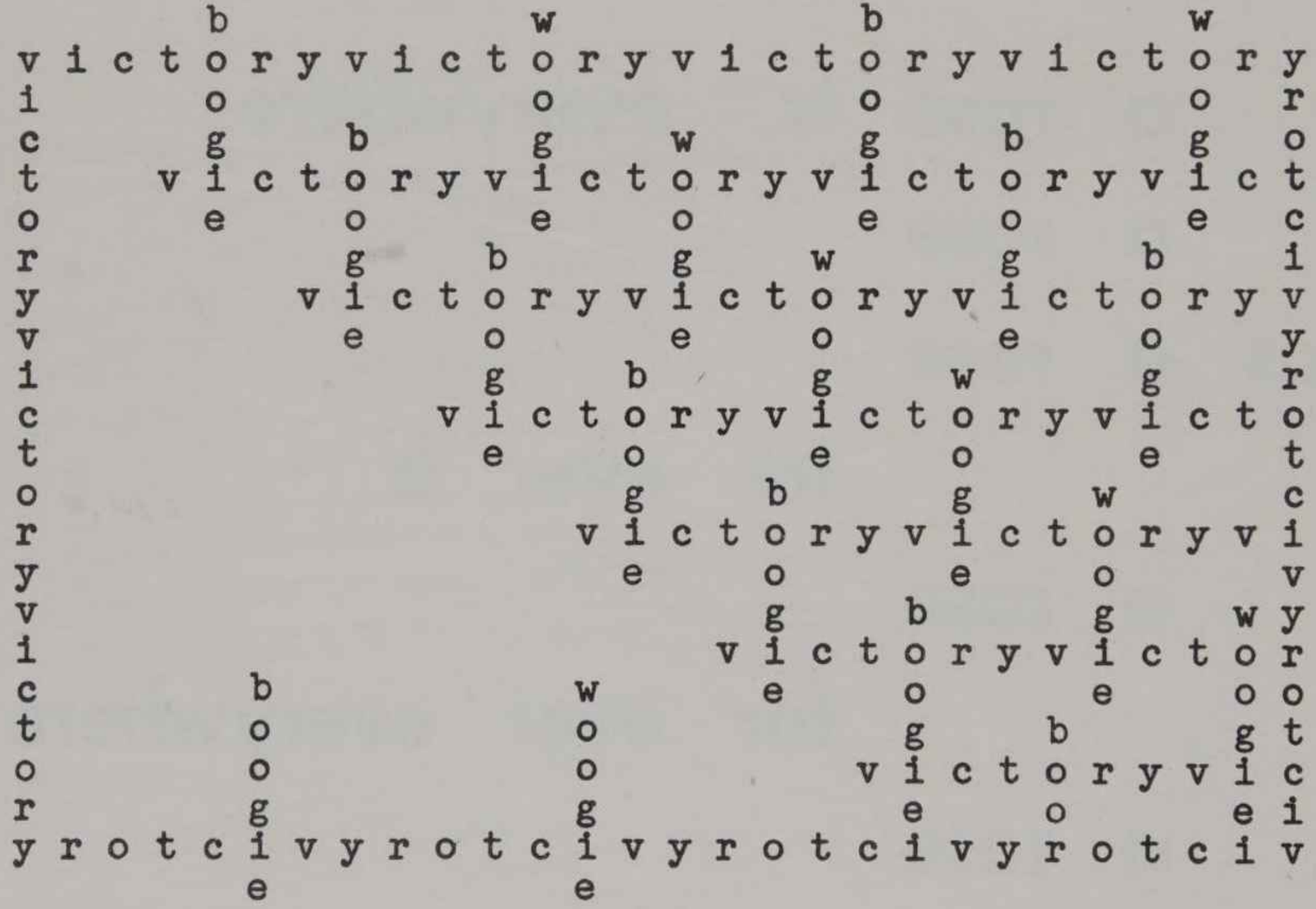


Figure 80 Leon van Essche

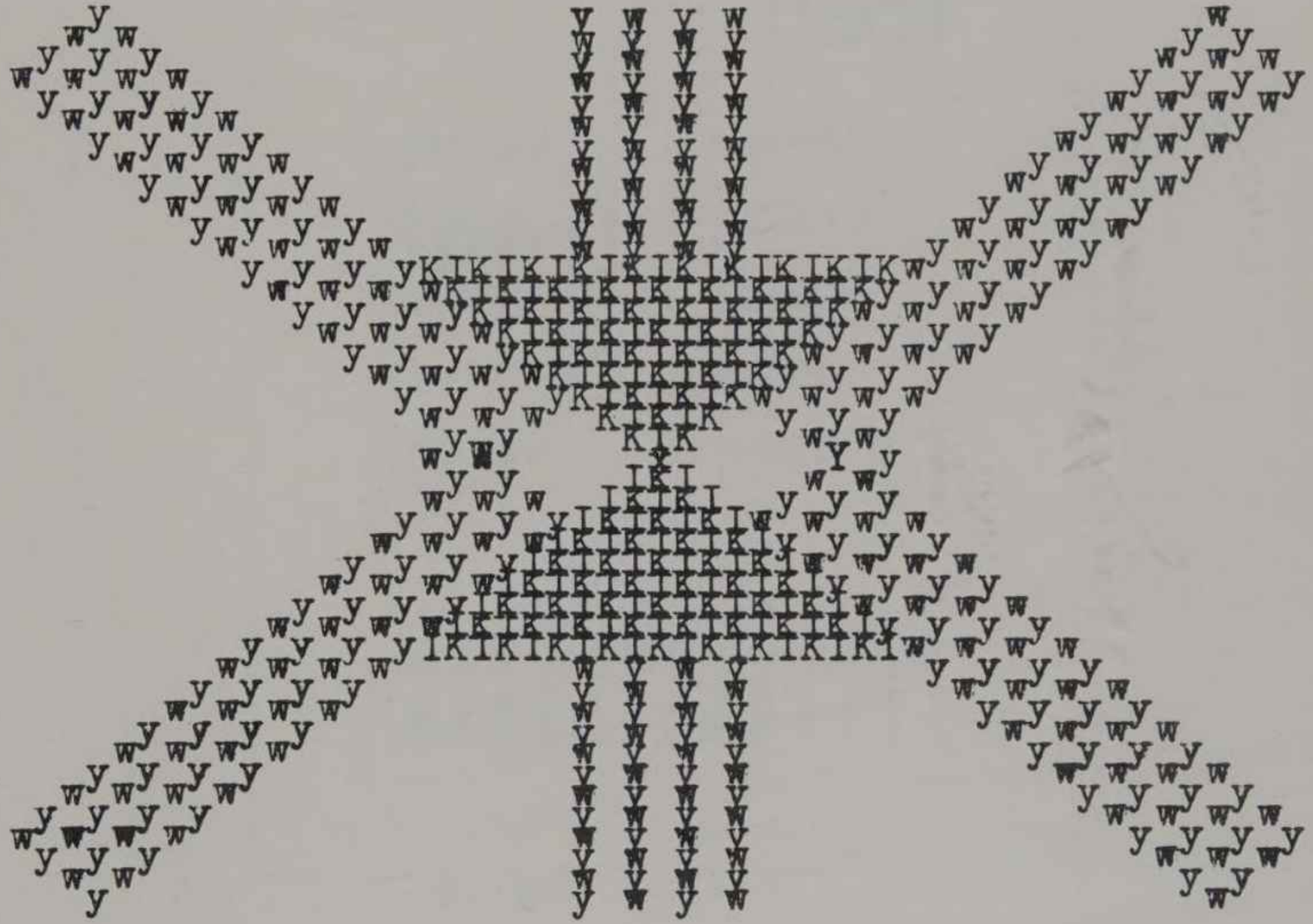


Figure 81 Carlo Belloli

treni

i treni

i

iiiiiiiiiiiii

umbria 1943

Figure 82 Carlo Belloli

guerra terra
serra guerra
serra serra
terra terra
guerra guerra

carlo belloli futurista
dicembre 1943

Figure 83 Carlo Belloli

acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua acqua

Figure 84 Carlo Belloli

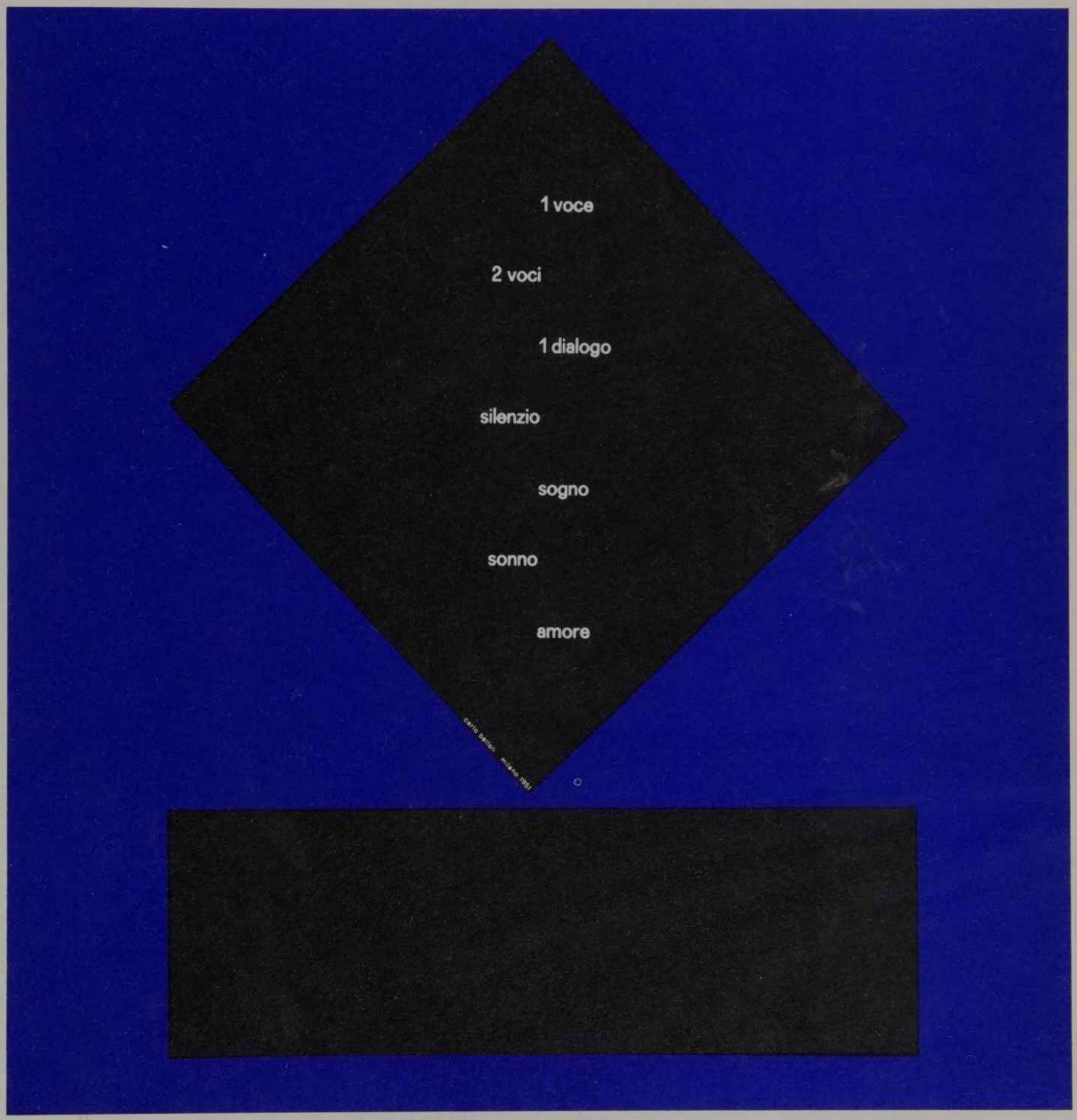


Figure 85 Arrigo Lora Totino

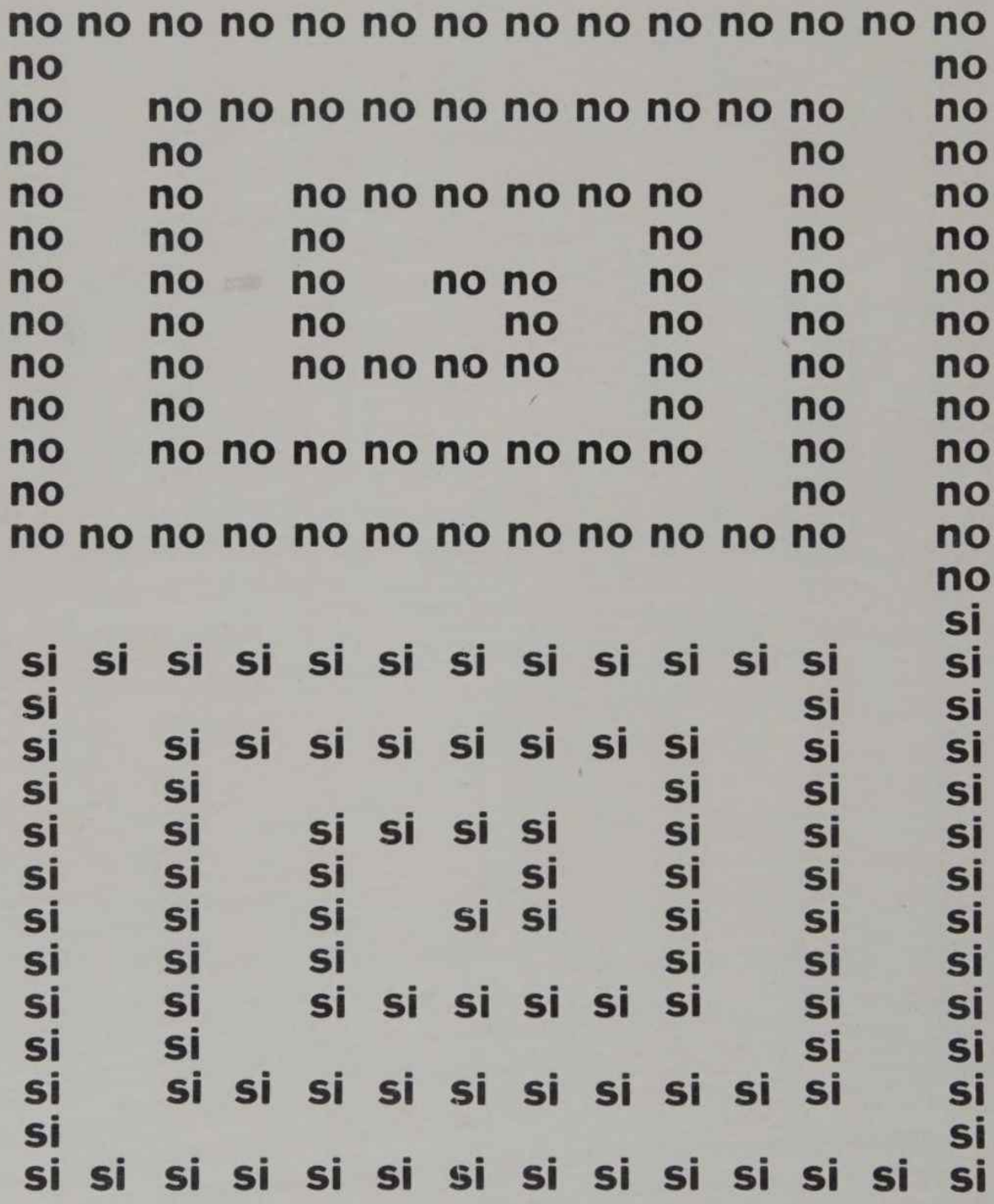
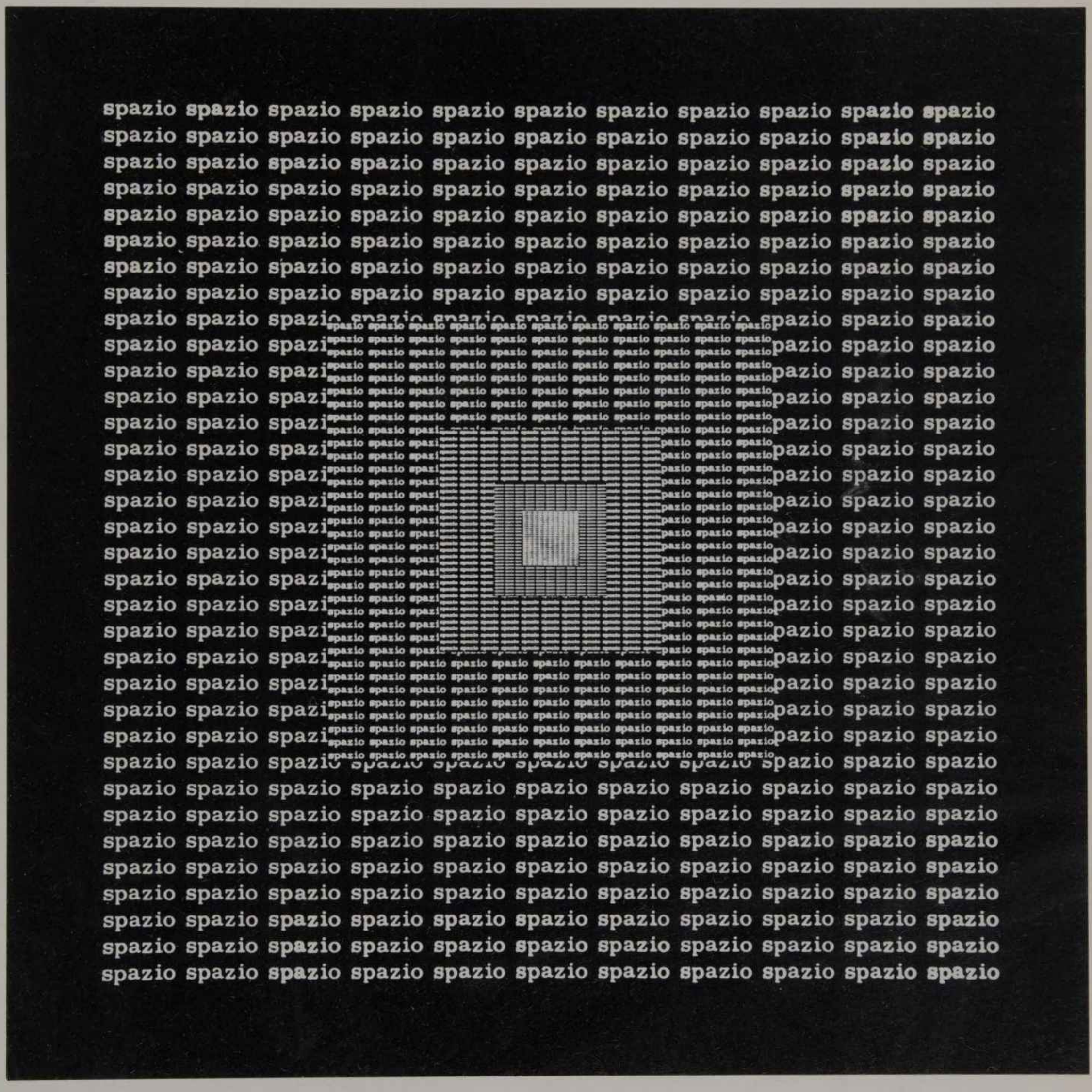


Figure 86 Arrigo Lora Totino


spazio spazio spazio spazio spazio spazio spazio spazio spazio spazio spazio

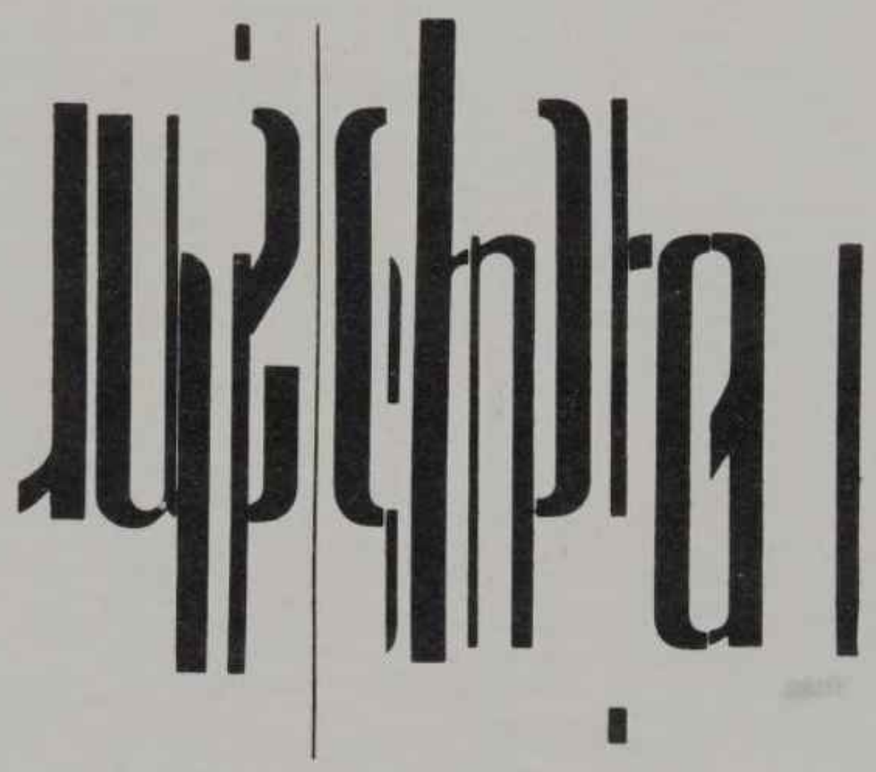


Figure 87 Adriano Spatola

Figure 88 *E. M. de Melo e Castro* Monument

l e t
t h e
m e n
b e
f r e e

l e t
t h e
m a n
b e
f r e e

l e t t h e f r e e b e m e n
LET THE FREE BE MEN

Figure 89 Salette Tavares

Figure 90 *Mathias Goeritz* The Golden Message

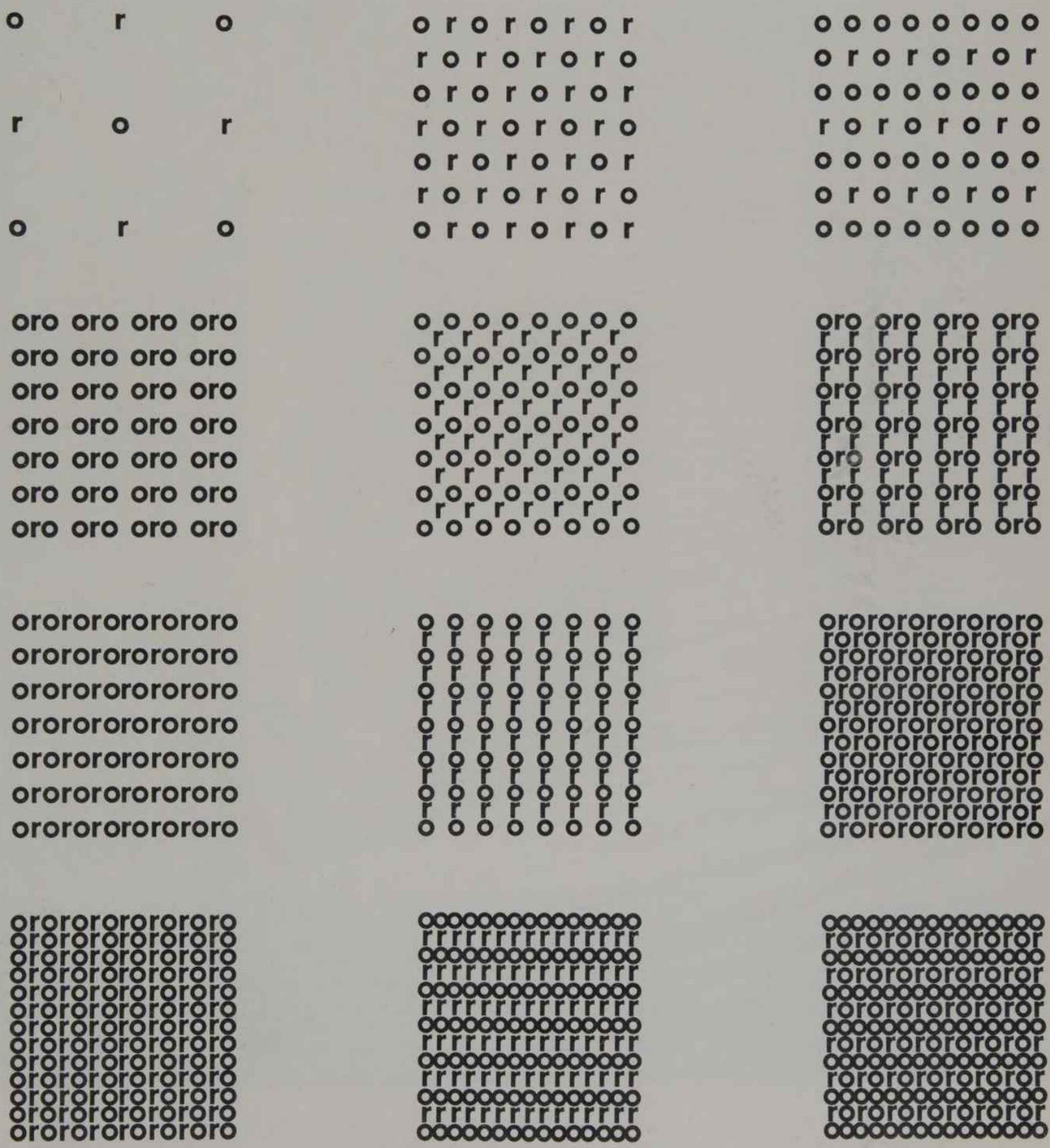

o r o
r o r
o r o
oro oro oro oro
oro oro oro oro
oro oro oro oro
oro oro oro oro
oro oro oro oro
oro oro oro oro
oro oro oro oro
ororororororororo
ororororororororo
orororororororo

Figure 91 *Mathias Goeritz* The Echo of the Gold (Steel Construction)

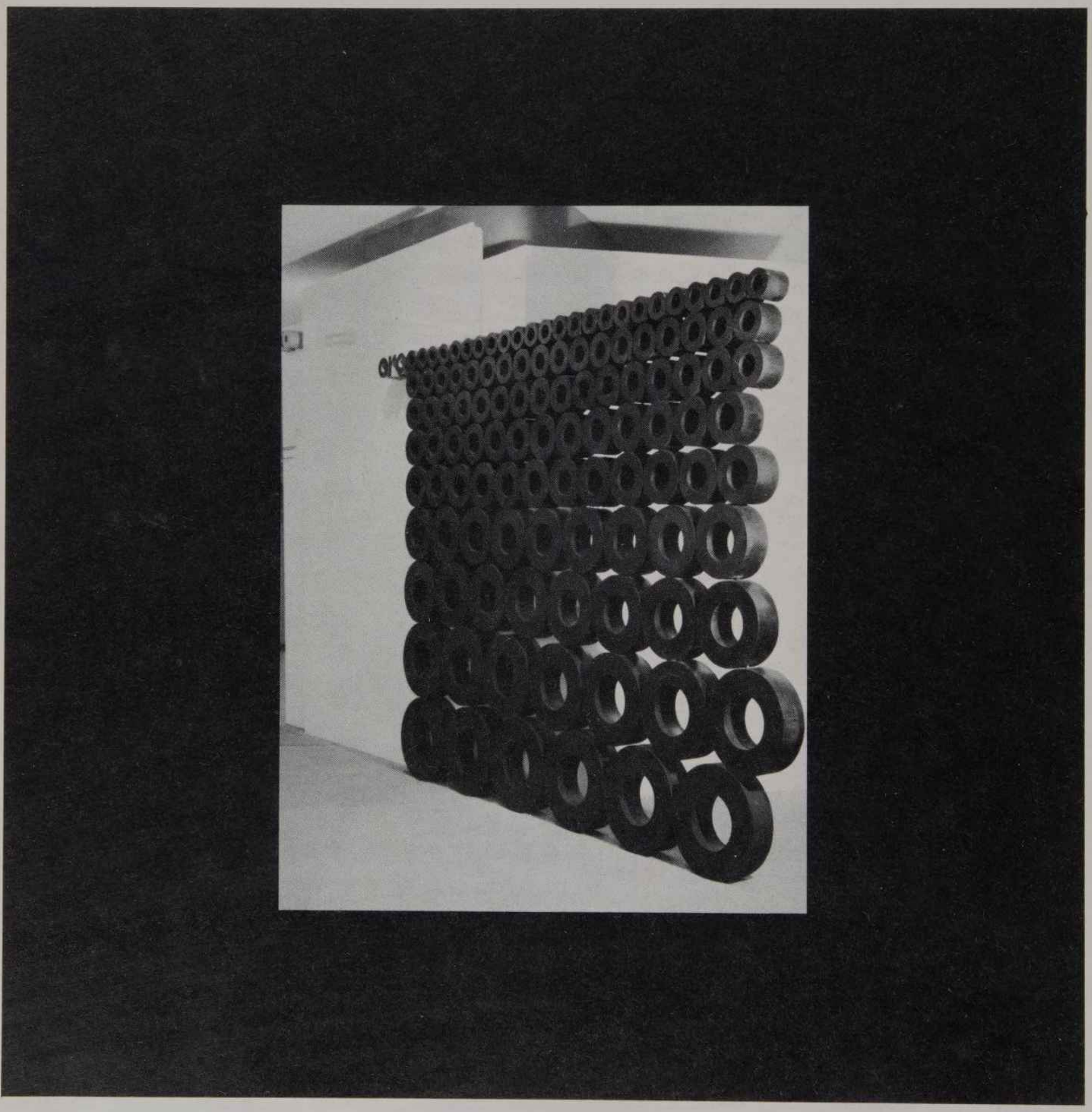


Figure 92 *Julio Campal* Calligram No. 11

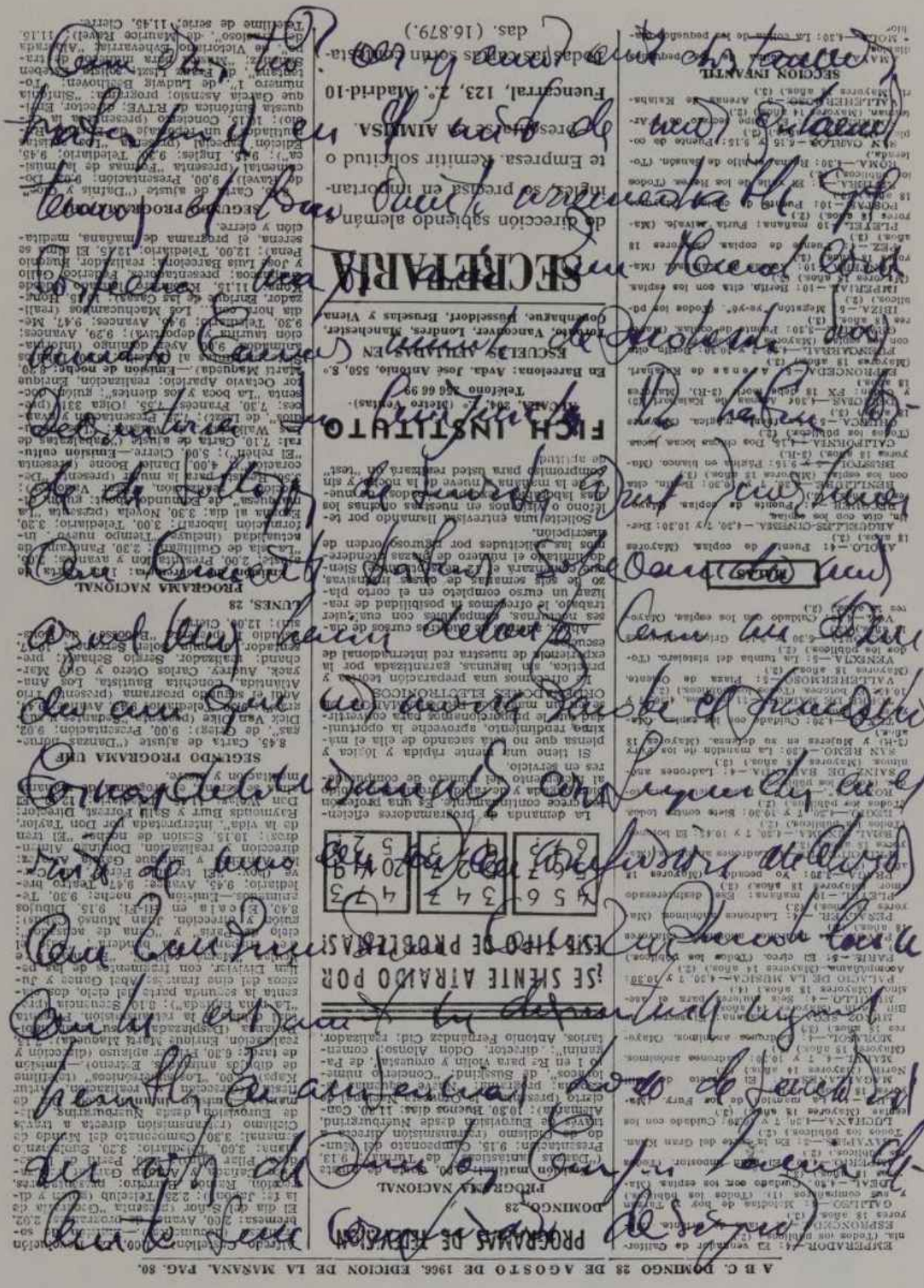


Figure 93 Fernando Millán Text 1

Figure 94 Ignazio Gómez de Liaño

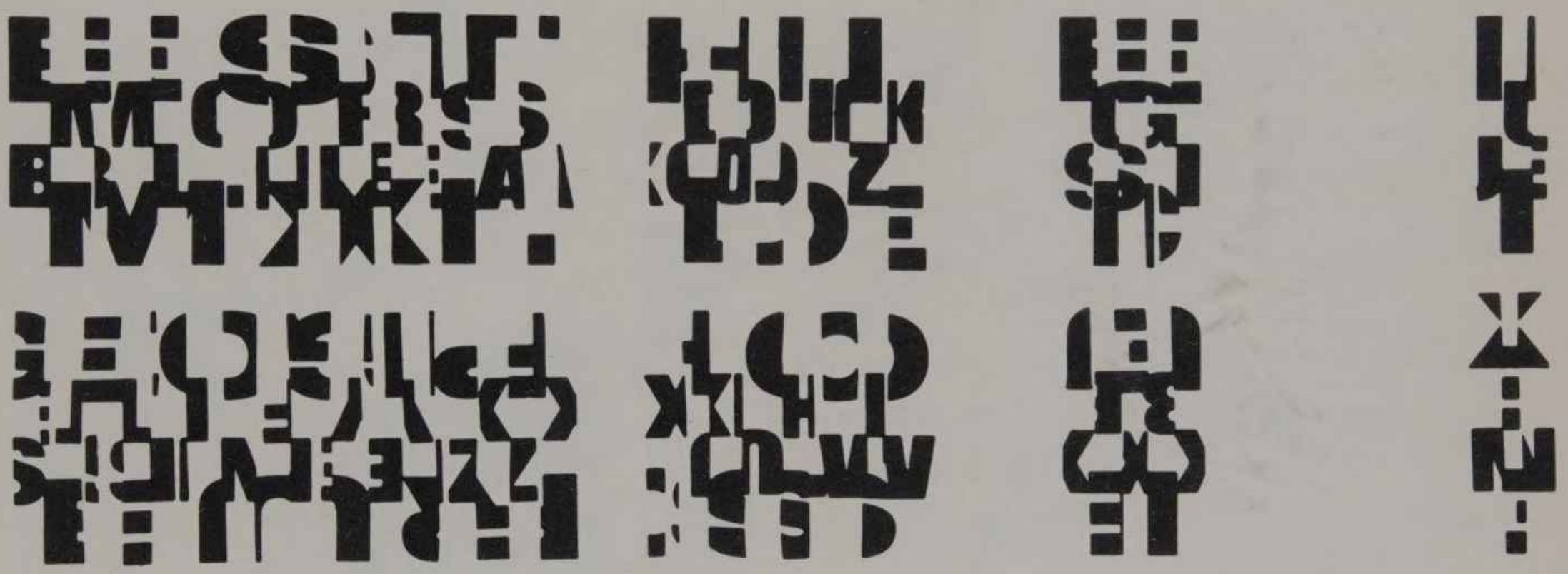


Figure 95 Enrique Uribe

todo	o nada
o nada	todo
y todo	nada
o nada	y todo
y todo	nada
y nada	y nada
o todo	nada
música	música
y todo	música
o nada	música
y nada	nada
o nada	música
nada	música
o todo	nada
y nada	música
o nada	nada
todo	y nada

Figure 96 Ocarte

Figure 97 José A. Cáceres

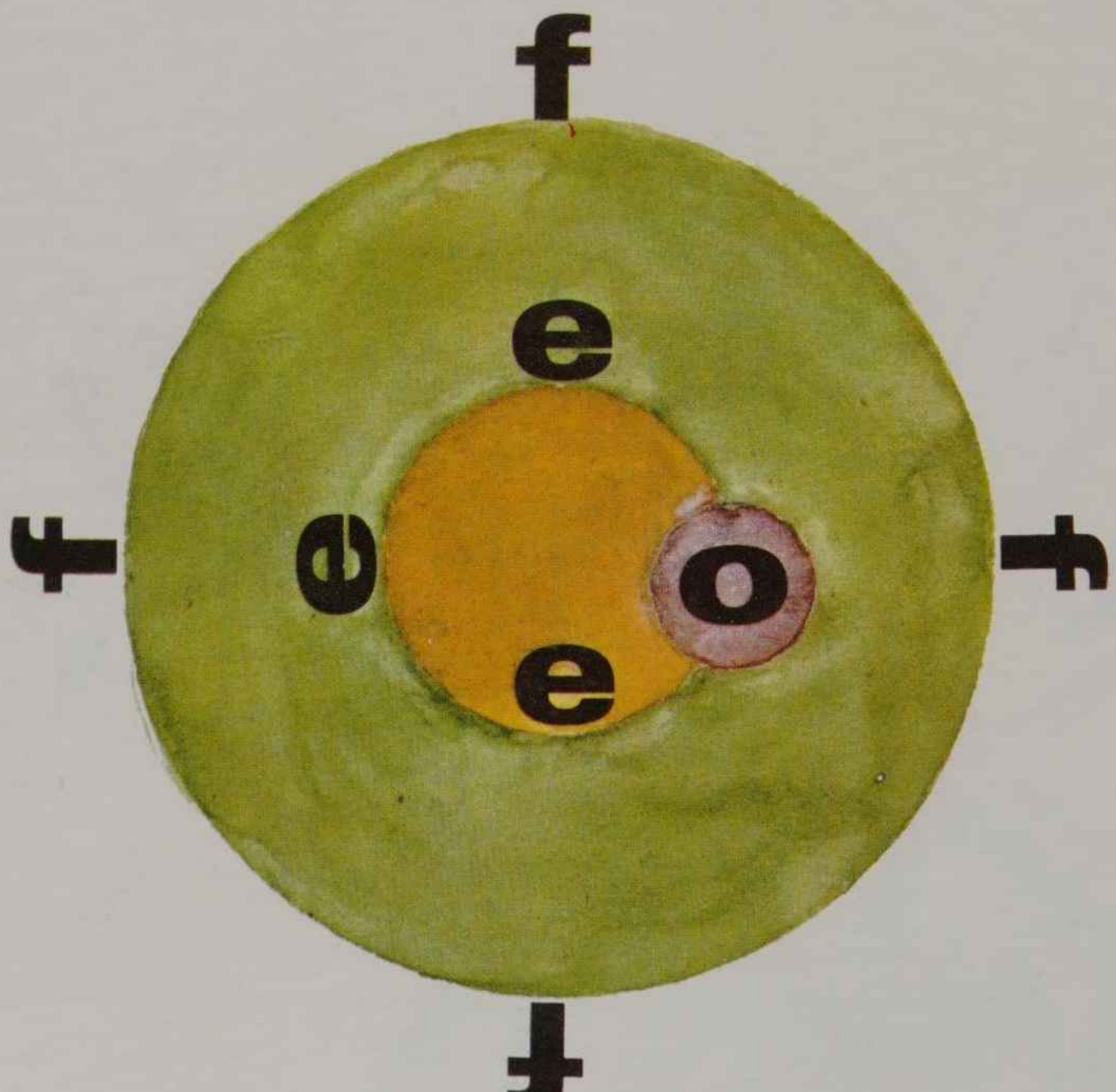


Figure 98 Joaquín Díez de Fortuny

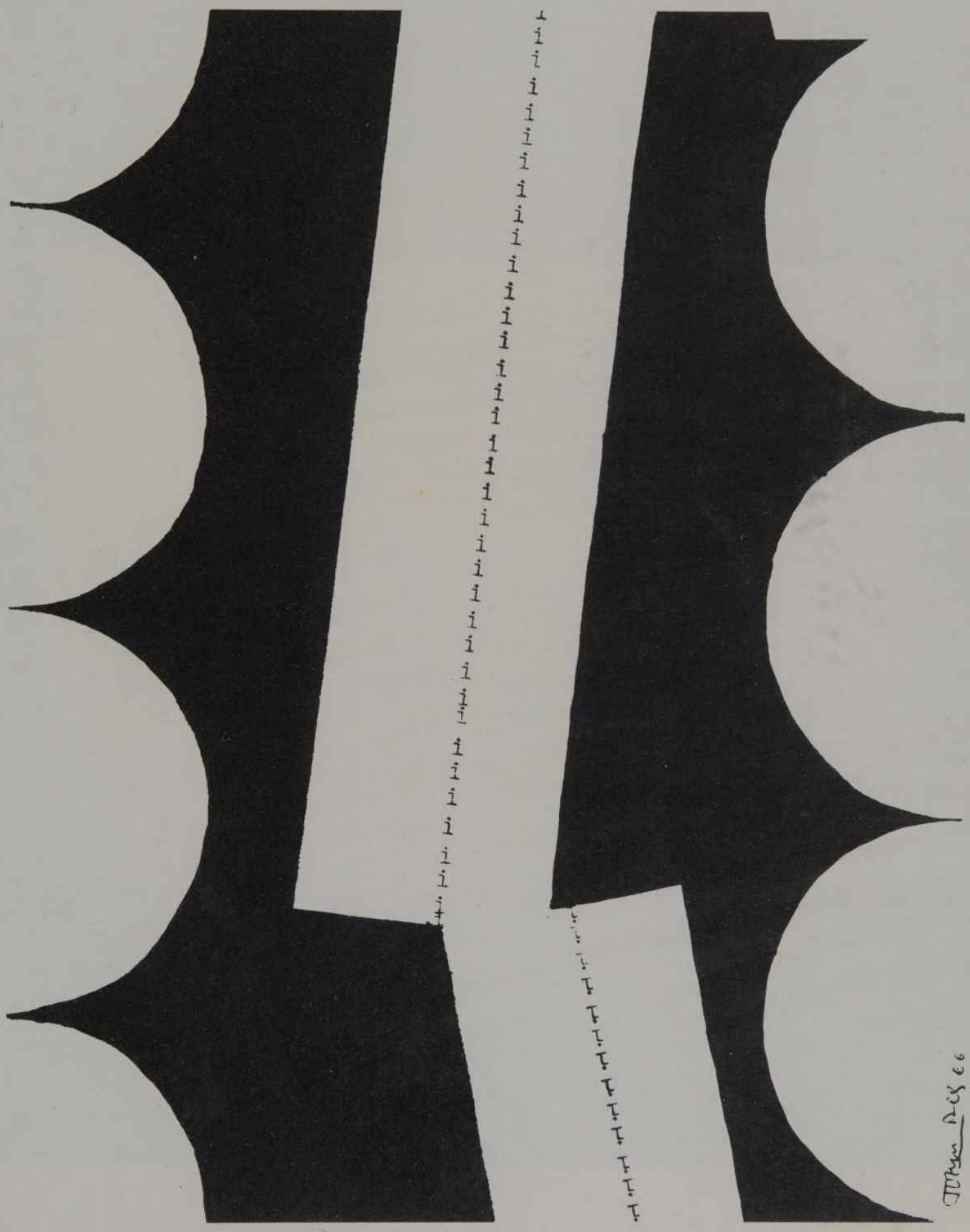


Figure 99 Herminio Molero

Figure 100 *Jesús García Sánchez* Vibratio IV

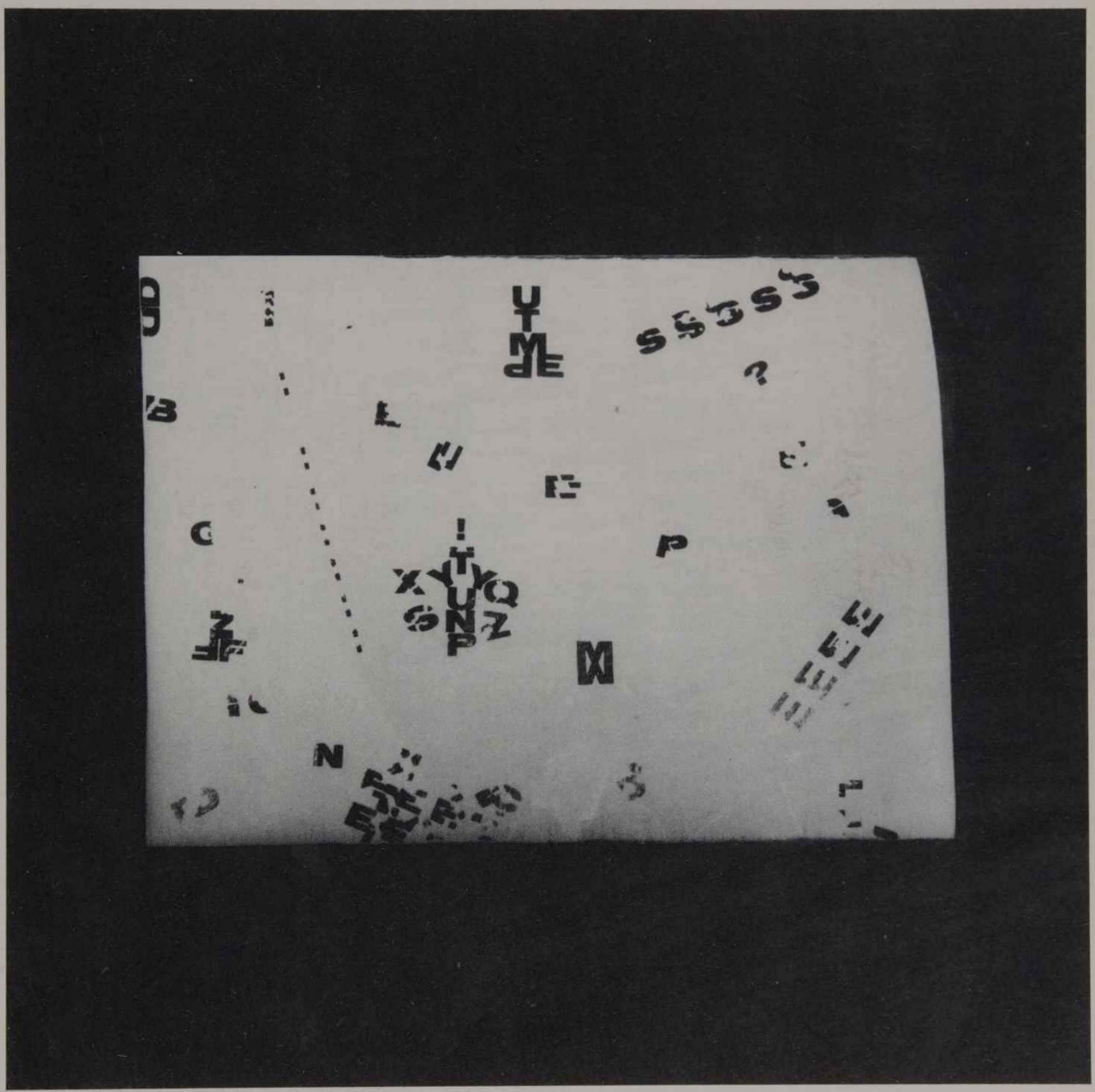
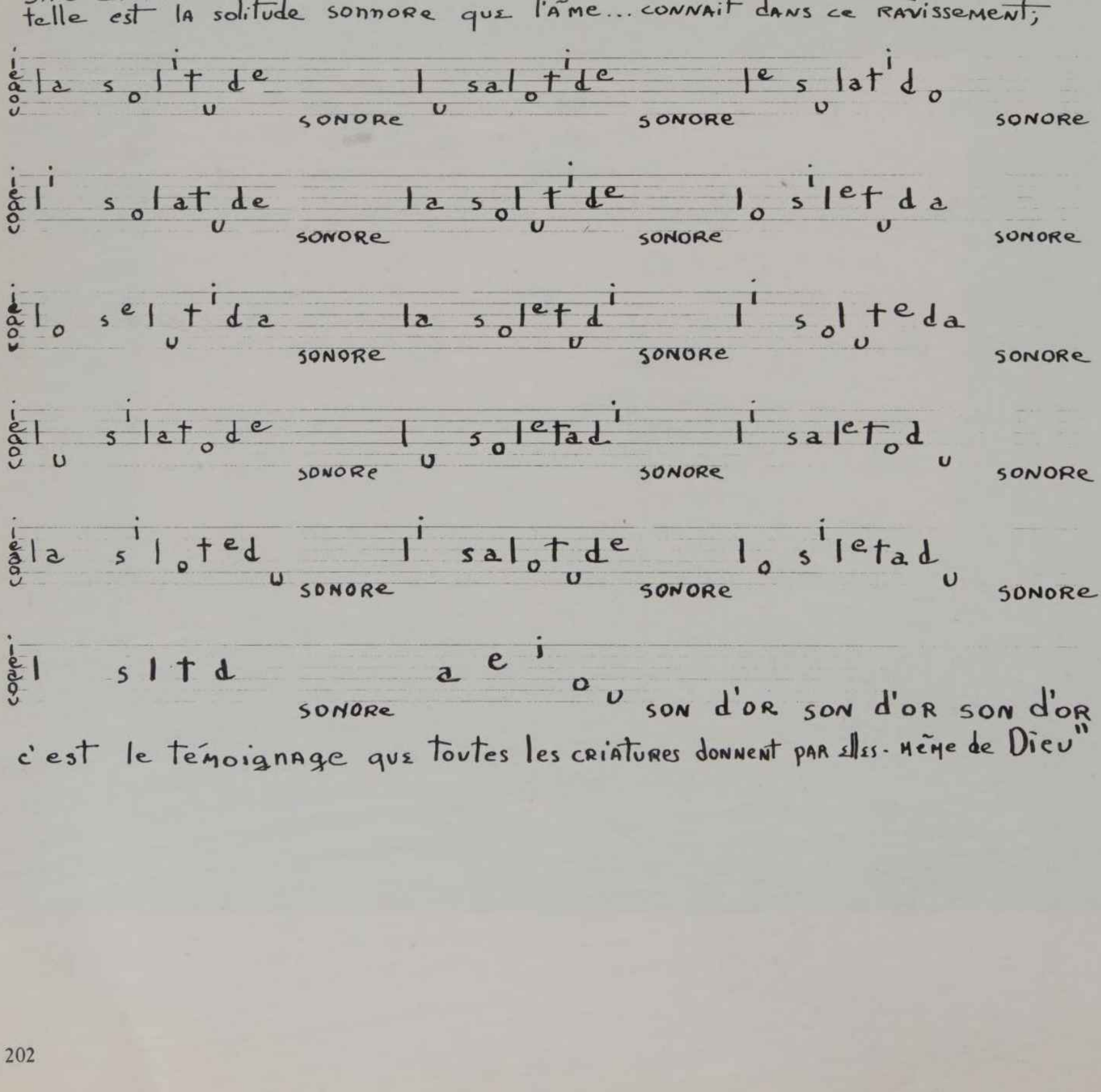


Figure 101 Alain Arias-Misson

St. J. de L. C."
telle est la solitude sonnore que l'âme... connait dans ce ravissement;



c'est le témoignage que toutes les criatures donnent par elles-même de Dieu"

Figure 102 *Fernando López Vera* 2° Concrete Poster

Figure 103 Ian Hamilton Finlay

it

it is here

little

it

it is little

here

it

it was here

little

it is lost

Figure 104 *Ian Hamilton Finlay* Fisherman's Cross *(Sculptor Henry Clyne)*

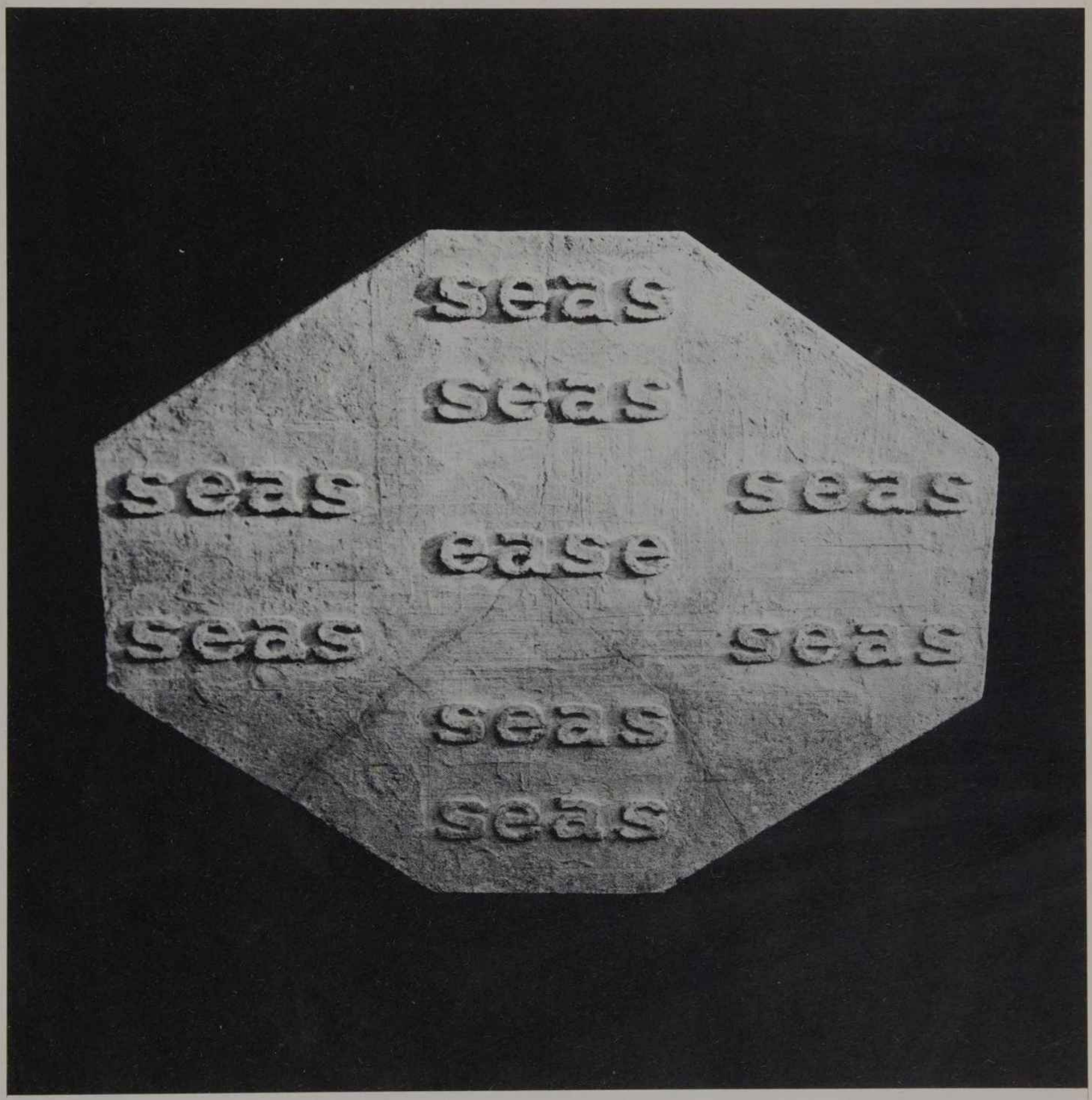


Figure 105 *Ian Hamilton Finlay* Earthship

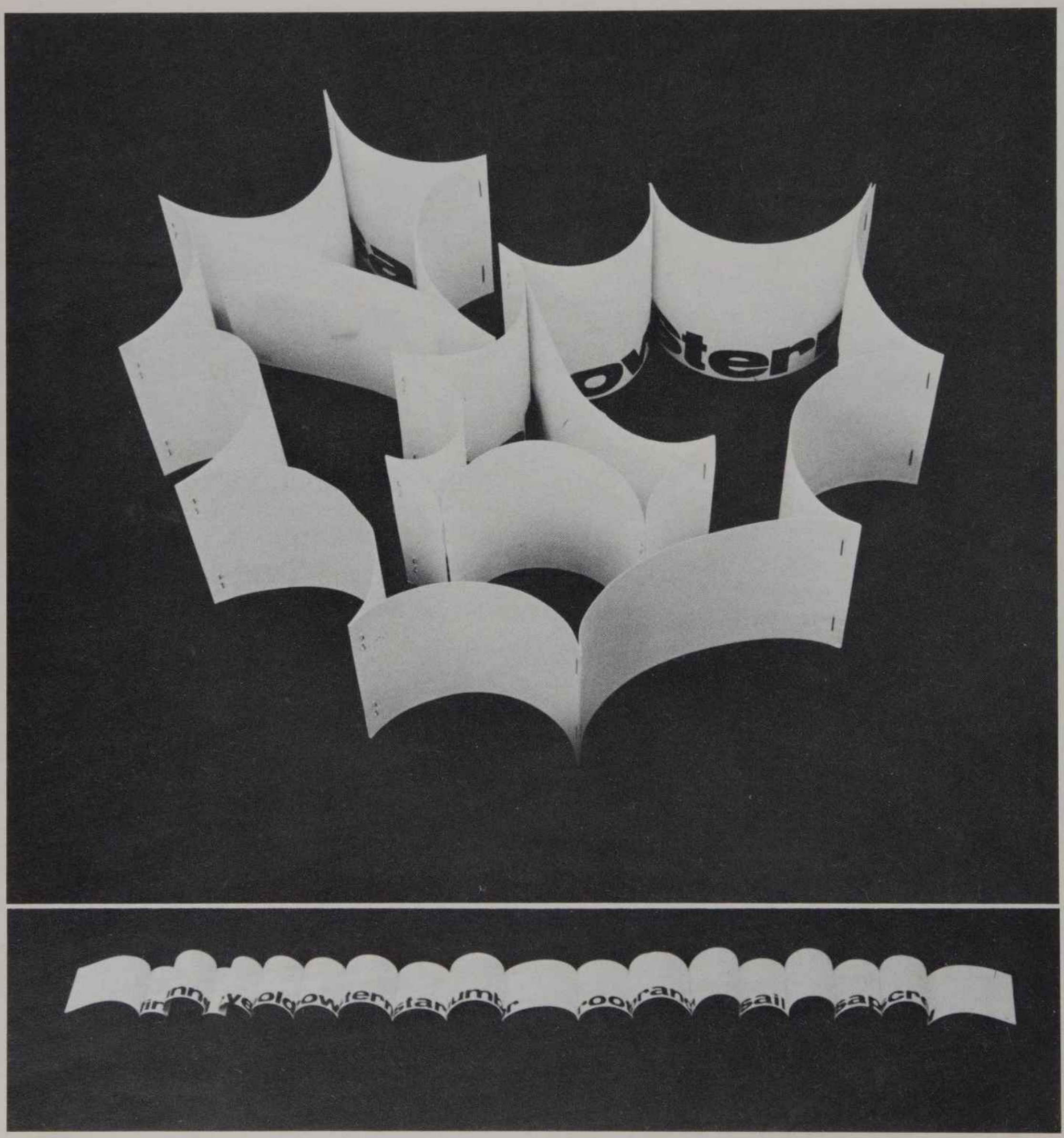


Figure 106 Ian Hamilton Finlay

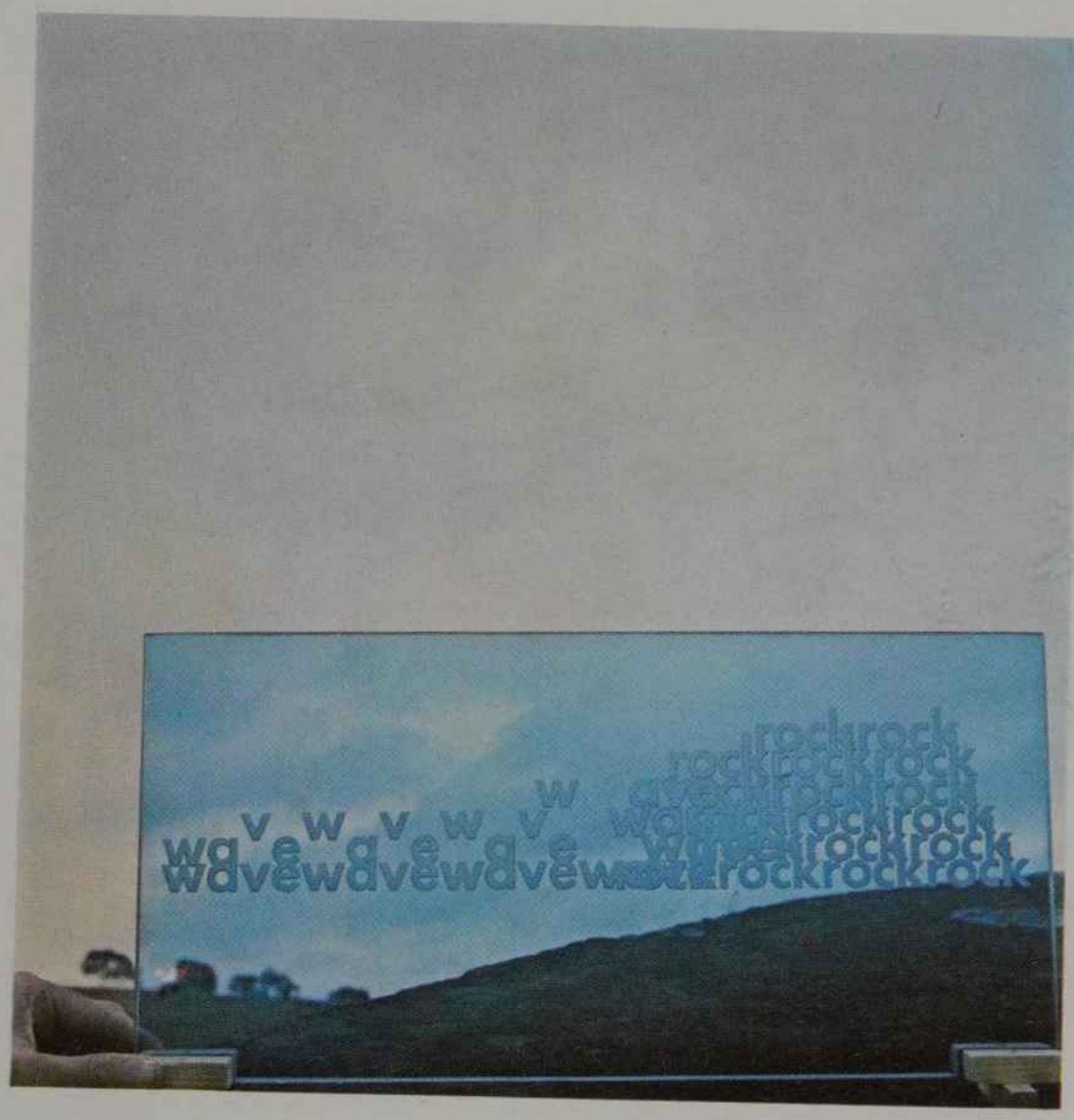


Figure 107 *Ian Hamilton Finlay* Purse-net Boat *(Sculptor Henry Clyne)*

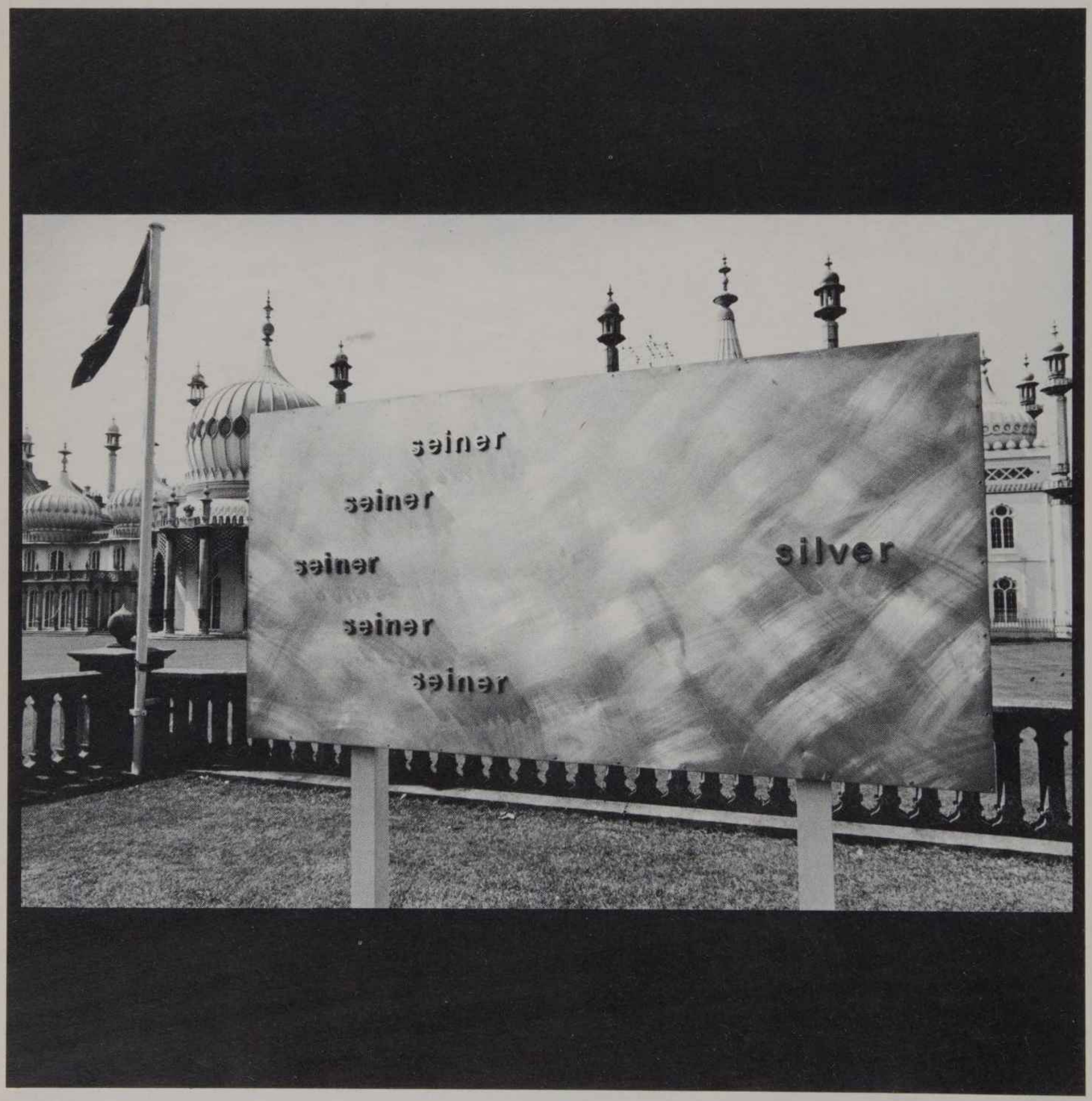


Figure 108 *Ian Hamilton Finlay* Poster poem

on the right, a red blinker

le circus!!

smack

K47

and crew

they
leap
BARE-BACK
through
the
rainbow's

also
corks
nets
etc.

on the left, a green blinker

poster poem ian hamilton finlay 1984

wild hawthorn press

Figure 109 Edwin Morgan

THE COMPUTER'S FIRST CHRISTMAS CARD

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

Figure 110 Dom Sylvester Houédard

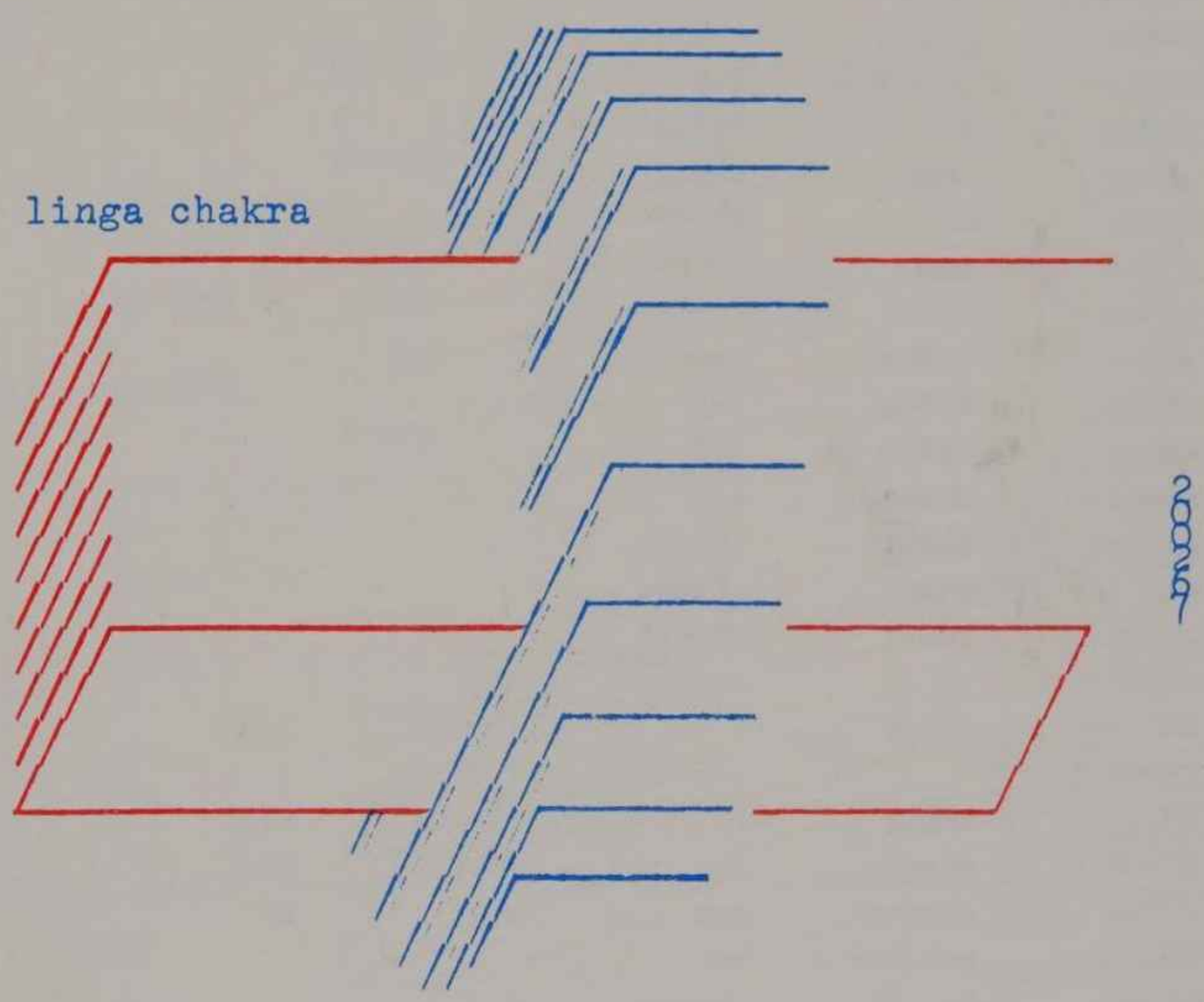


Figure 111 Peter Greenham

•	china	•	china		
•	china	coffee	cup		
•	china	•	china		
•	china	coffee	cup		
•	china	•	china		
•	china	coffee	cup		
oc	tober	over			
oc	tober	over			
coffee	cup	padding	ton		
•	china	•	china		
coffee	china	cup	china		
•	china	•	china		
coffee	china	cup	china		
•	china	china			
cheese	china	coffee	cup		
cheese	china	coffee	cup		
cheese	china	coffee	cup		
•	china	china	cup		
china	cheese	china	cheese		
china	cup	china	cheese		
cup	china	china	cheese		
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
•	china	cheese	cup	plas	tic
•	china	cheese	cup	plas	tic
nibbled a	bit	nibbled a	bit		
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
china	cheese	cup	plas	tic	
padding	ton	padding	ton		
oc	tober	over			
china	cheese	cup	plas	tic	nibbled a bit
china	cheese	cup	plas	tic	nibbled a bit
•	china	•	cheese		
•	cup	plas	tic		
•	china	•	cheese		
•	cup	plas	tic		

•	china	•	cheese		
•	cup	plas	tic		
cone	coffee	cup	nibbled a	bit	
•	china	•	cheese		
•	cup	plas	tic		
•	china	•	cheese		
•	cup	plas	tic		
padding	ton	padding			
ton	padding				
•	china	•	cheese		
•	cup	plas	tic		
•	china	•	cheese		
•	couple	touched	it		
cone	cup	nibbled a	bit	she	
touched	it	nibbled a	white	bit	
•	china	•	cheese		
•	couple	touched	it		
•	china	•	cheese		
•	cup	plas	tic		
nibbled a	white	bit			
white	plas	tic			
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
china	cheese	cup	plas	tic	
china	cheese	cup	plas	tic	
nibbled a	bit	nibbled a	bit		
nibbled a	bit	bit			
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
•	china	•	cheese	cup	
plas	tic	china	•	cheese	cup
padding	ton	padding	ton		
oc	tober	over			
•	china	cheese	cup	plas	tic
•	china	•	white	plas	tic
nibbled a	bit	nibbled a	bit		
•	china	•	white	plas	tic
china	cup	china	cup		
•	china	cheese	cup	plas	tic
plas	tic				

•	china	•	cheese
•	cup	plas	tic
•	china	•	cheese
•	cup	plas	tic
•	china	•	cheese
china	cup	plas	tic
•	china	•	cheese
china	cup	plas	tic
•	china	•	cheese
china	cup	plas	tic
china	cup	plas	tic
china	cup	plas	tic
china	cup	plas	tic
china	cup	plas	tic
china	cup	plas	tic
china	cup	plas	tic
china	cup	plas	tic

Figure 112 John Furnival

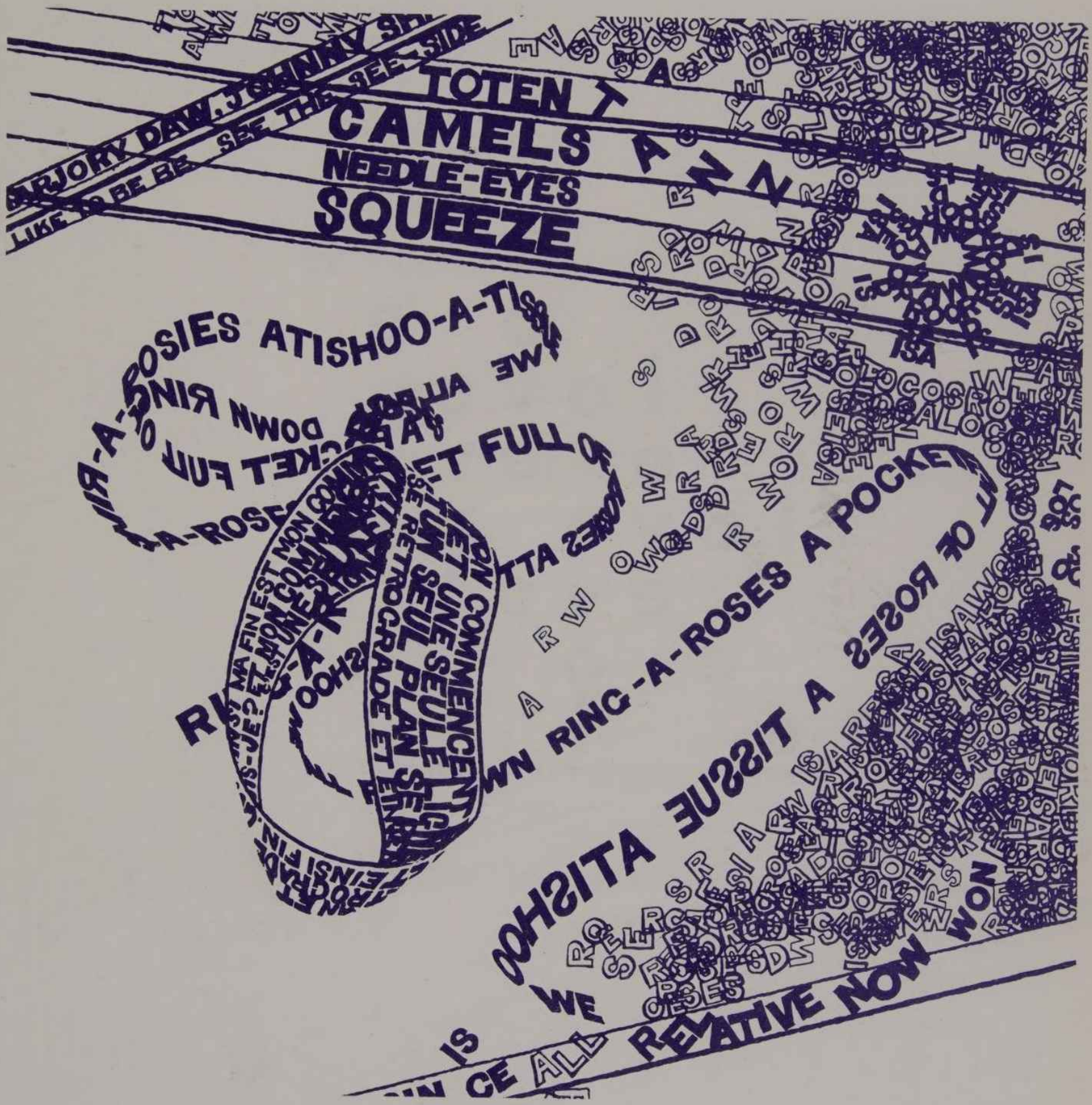


Figure 113 B. P. Nichol

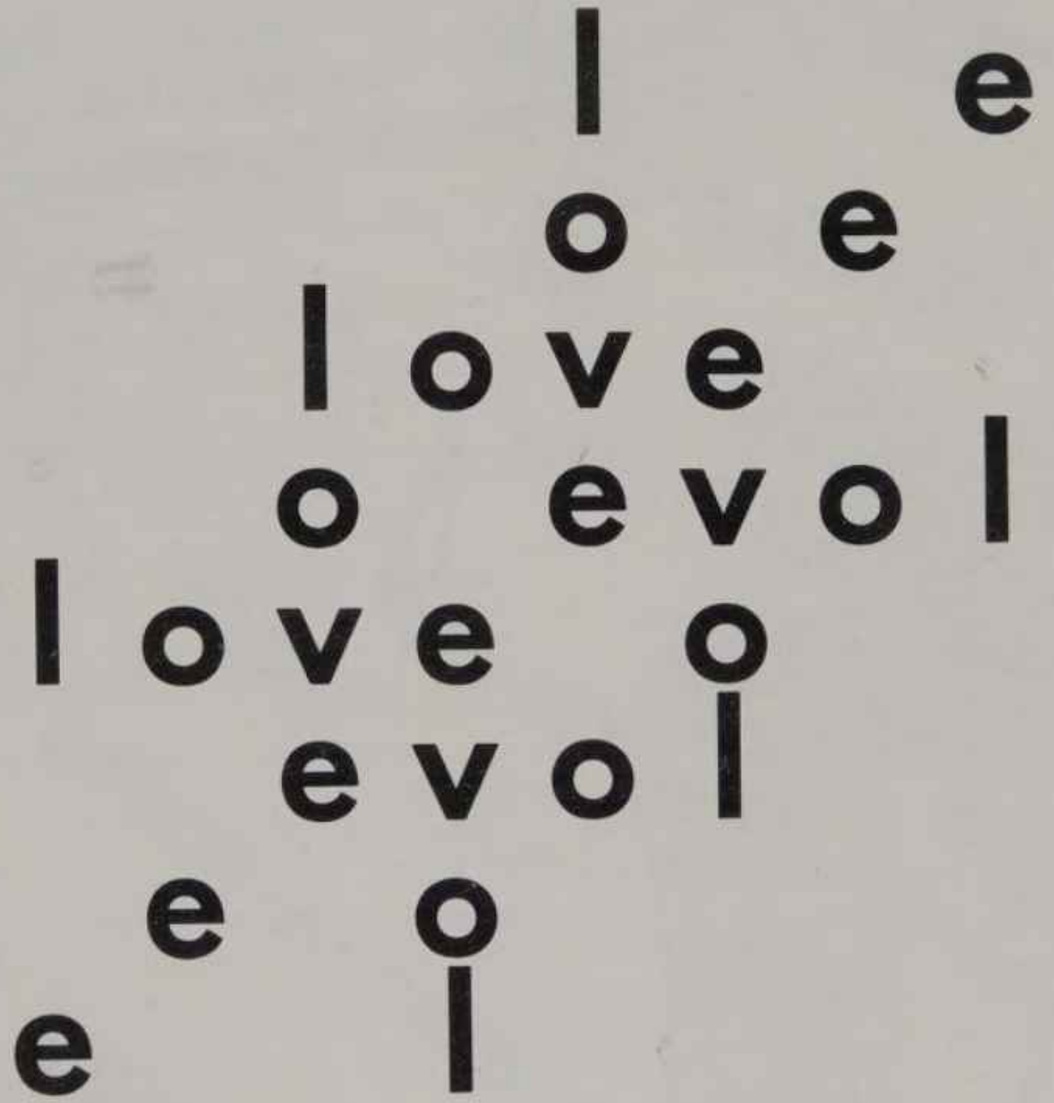


Figure 114 e. e. cummings

brIght

bRight s??? big
(soft)

soft near calm
(Bright)
calm st?? holy

(soft briGht deep)
yeS near sta? calm star big yEs
alone
(wHo

Yes
near deep whO big alone soft near
deep calm deep
????Ht ?????T)
Who(holy alone)holy(alone holy)alone

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Figure 114 E. E. Cummings (Translation Augusto de Campos)

brIlha

bRilha estr ? ? ? grande
(suave)

suave perto calma
(Brilha)
calma estrê ? ? santa

(suave briLha longe)
siM perto estrêl ? calma estrêla grande sIm
só
(qUem

Sim
perto longe quEm grande só suave perto
longe calma longe
????Ha ?????A)
Quem(santa só)santa(só santa)só

Figure 115 *Louis Zukofsky* Julia's Wild

Julia's Wild

Come shadow, come, and take this shadow up,
Come shadow shadow, come and take this up,
Come, shadow, come, and take this shadow up,
Come, come shadow, and take this shadow up,
Come, come and shadow, take this shadow up,
Come, up, come shadow and take this shadow,
And up, come, take shadow, come this shadow,
And up, come, come shadow, take this shadow,
And come shadow, come up, take this shadow,
Come up, come shadow this, and take shadow,
Up, shadow this, come and take shadow, come
Shadow this, take and come up shadow, come
Take and come, shadow, come up, shadow this,
Up, come and take shadow, come this shadow,
Come up, take shadow, and come this shadow,
Come and take shadow, come up this shadow,
Shadow, shadow come, come and take this up,
Come, shadow, take, and come this shadow, up,
Come shadow, come, and take this shadow up,
Come, shadow, come, and take this shadow up.

Copyright 1963 by Celia and Louis Zukofsky. Reprinted from BOTTOM: ON SHAKESPEARE by Permission of the University of Texas Press.

Figure 115 Louis Zukofsky Julia's Wild *(Translation Augusto de Campos)*

A Furia de Júlia

Vem sombra, vem, e consuma esta sombra,
Vem sombra sombra, vem e esta consuma,
Vem, sombra, vem, e consuma esta sombra,
Vem, vem sombra, e consuma esta sombra,
Vem, vem e sombra, consuma esta sombra,
Vem, consuma e vem, sombra esta sombra,
E vem, sombra vem, esta sombra consuma,
E vem, vem sombra, consuma esta sombra,
E vem sombra, vem, consuma esta sombra,
Vem e vem, esta sombra, consuma sombra,
Esta sombra vem e consuma sombra, vem
E sombra, vem, consuma sombra, vem esta
Sombra, consuma e vem, esta sombra, vem,
Consuma e vem, sombra, vem, esta sombra
Vem, consuma sombra e vem, esta sombra
Vem e consuma sombra, vem esta sombra,
Sombra, sombra vem, vem e esta consuma,
Vem, sombra, consuma, e vem esta sombra,
Vem sombra, vem, e consuma esta sombra,
Vem, sombra, vem, e consuma esta sombra.

Figure 116 Louise Bogan Train Tune

Train Tune

Back through clouds
Back through clearing
Back through distance
Back through silence

Back through groves
Back through garlands
Back by rivers
Back below mountains

Back through lightning
Back through cities
Back through stars
Back through hours

Back through plains
Back through flowers
Back through birds
Back through rain

Back through smoke
Back through noon
Back along love
Back through midnight

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Figure 116 Louise Bogan Train Tune *(Translation Willis Barnstone)*

Canción del Tren

Volviendo desde las nubes
Volviendo desde un claro
Volviendo desde la distancia
Volviendo desde el silencio

Volviendo desde los bosques
Volviendo desde las guirnaldas
Volviendo sobre los ríos
Volviendo bajo las montañas

Volviendo desde el rayo
Volviendo desde las ciudades
Volviendo desde las estrellas
Volviendo desde las horas

Volviendo desde los llanos
Volviendo desde las flores
Volviendo desde las aves
Volviendo desde la lluvia

Volviendo desde el humo
Volviendo desde el mediodía
Volviendo por el camino del amor
Volviendo por la medianoche

Figure 117 *Robert Creeley* Le Fou

LE FOU

for Charles

who plots, then, the lines
talking, taking, always the beat from
the breath
(moving slowly at first
the breath
which is slow—

I mean, graces come slowly,
it is that way.

So slowly (they are waving
we are moving
away from (the trees
the usual (go by
which is slower than this, is
(we are moving!
goodbye

Copyright 1957, 1962 by Robert Creeley. Reprinted from FOR LOVE by permission of Charles Scribner's Sons.

Figure 117 *Robert Creeley* Le Fou *(Translation Willis Barnstone)*

EL LOCO

para Charles

Quien marca, entonces, las líneas
hablando, llevando, siempre el compás del
aliento
(yendo lentamente al principio
el aliento
que es lento—

Quiero decir, las gracias vienen lentamente,
es así.

Tan lento (ellas se despiden
estamos yéndonos
lejos de (los árboles
la costumbre (pasan
que es más lento que esto, es
(¡estamos yéndonos!
adiós

Figure 118 Robert Lax Poem

POEM

So like a bird from a swamp
The spirit flies
To what uplightness
Bright bird knows not
What before
Nor what behind him—

So like bird from swamp
The spirit flies
That what before him
What behind him—

So he flies
That what above
That what below
Before behind
Be upward downward
Fore behind him—

So he flies
That what before him
What behind him lies,
The bright bird knows not.

A swampbird upward
So the spirit flies
That what behind it knows
Nor what before it
What uplightness lies
So like a spirit
Bright bird upward
So like an upward bright bird flies
Love-lifted lightly spirit knows not
What before it
What behind it lies.

So bird, so spirit
So uplightly flies
That what before
That what behind
The bright bird knows not, lies.

Figure 118 Robert Lax Poem *(Translation Willis Barnstone)*

POEMA

Así como un ave de marisma
Vuela el espíritu
A qué ligereza ascendente
Ave clara no sabe
Lo que delante
Ni lo que detrás de ella—

Así como ave de marisma
Vuela el espíritu
Lo que delante de ella
Lo que detrás de ella—

Así vuela ella
Lo que arriba
Lo que abajo
Delante detrás
Sea ascendente descendente
Ante detrás de ella—

Así vuela ella
Lo que delante de ella
Que detrás de ella yace
El ave clara no sabe.

Un ave marismal ascendente
Así vuela el espíritu
Lo que detrás de él sabe
Ni lo que delante de él
Qué ligereza ascendente
Así como un espíritu
Ave clara ascendente
Así como un ave clara ascendente vuela
Espíritu elevado ligeramente por el amor no sabe
Lo que delante de él
Lo que detrás de él yace.

Así ave, así espíritu
Así ligeramente ascendente vuela
Lo que delante
Lo que detrás
El ave clara no sabe, yace.

Figure 119 Robert Lax

q u i e t t e i u q
q u i e t t e i u q

t e i u q q u i e t
t e i u q q u i e t

- - -

s i l e n c e e c n e l i s
s i l e n c e e c n e l i s

e c n e l i s s i l e n c e
e c n e l i s s i l e n c e

- - -

q u i e t t e i u q
q u i e t t e i u q

t e i u q q u i e t
t e i u q q u i e t

- - -

Figure 120 Emmett Williams

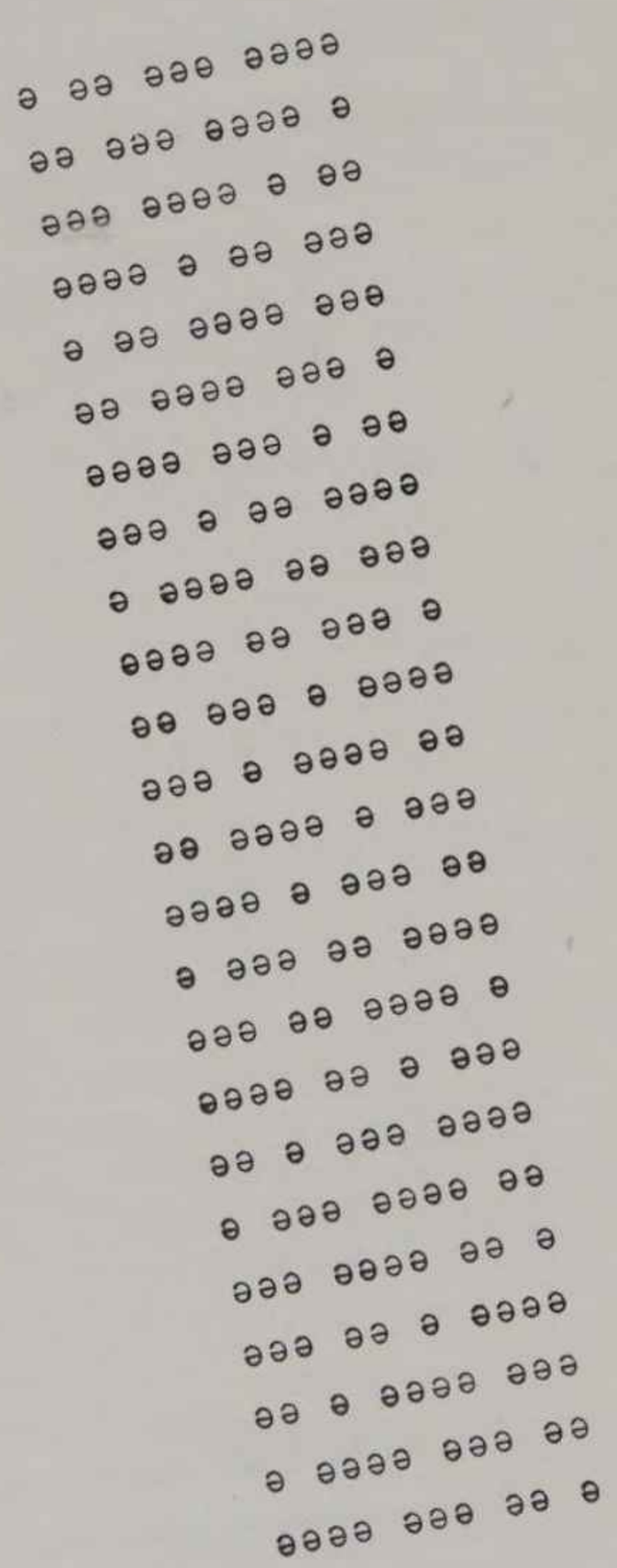

Figure 121 Emmett Williams Do You Remember (For Alison Knowles)

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

Figure 122 *Emmett Williams* Grid and Sequence from Sweethearts

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

s w e e t h e a r t s

t h e

s e a

s e e t h e s

t h e

s w e e t h e a r t s

s e e t h e

a s

t h e

s e a

s e e t h e s

t h e

s w e e t h e a r t s

s e e

s t a r s

s

s

a

t

r

a t

s

a

e

t h e

w a r

s t a r t s

Figure 123 Aram Saroyan

crickets
crickess
cricksss
cricssss
crisssss
crssssss
cssssssss
sssssssss
ssssssts
sssssets
ssssskets
sssckets
ssickets
srickets
crickets

Figure 124 Aram Saroyan

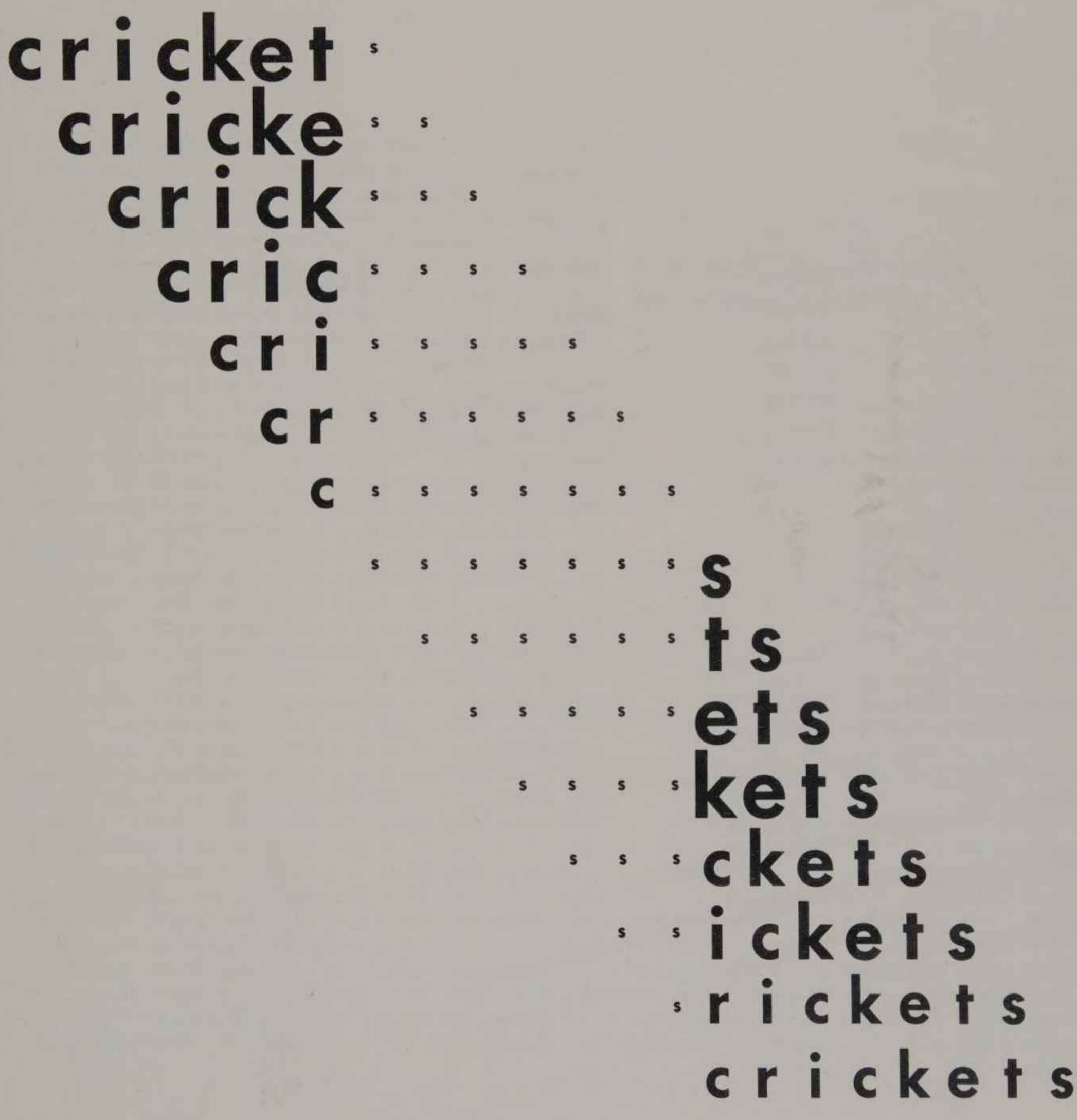
cricket s
cricke s s
crick s s s
cric s s s s
cri s s s s s
cr s s s s s s
c s s s s s s s
s s s s s s s
s s s s s s
s s s s s
s s s s
s s s
s s
s
s

Figure 125 126 127 Aram Saroyan

even
even
even
even
even
even
even
seven

night
again
again

eatc.

Figure 128 *Jonathan Williams* A Mnemonic Wallpaper Pattern for Southern Two Seaters

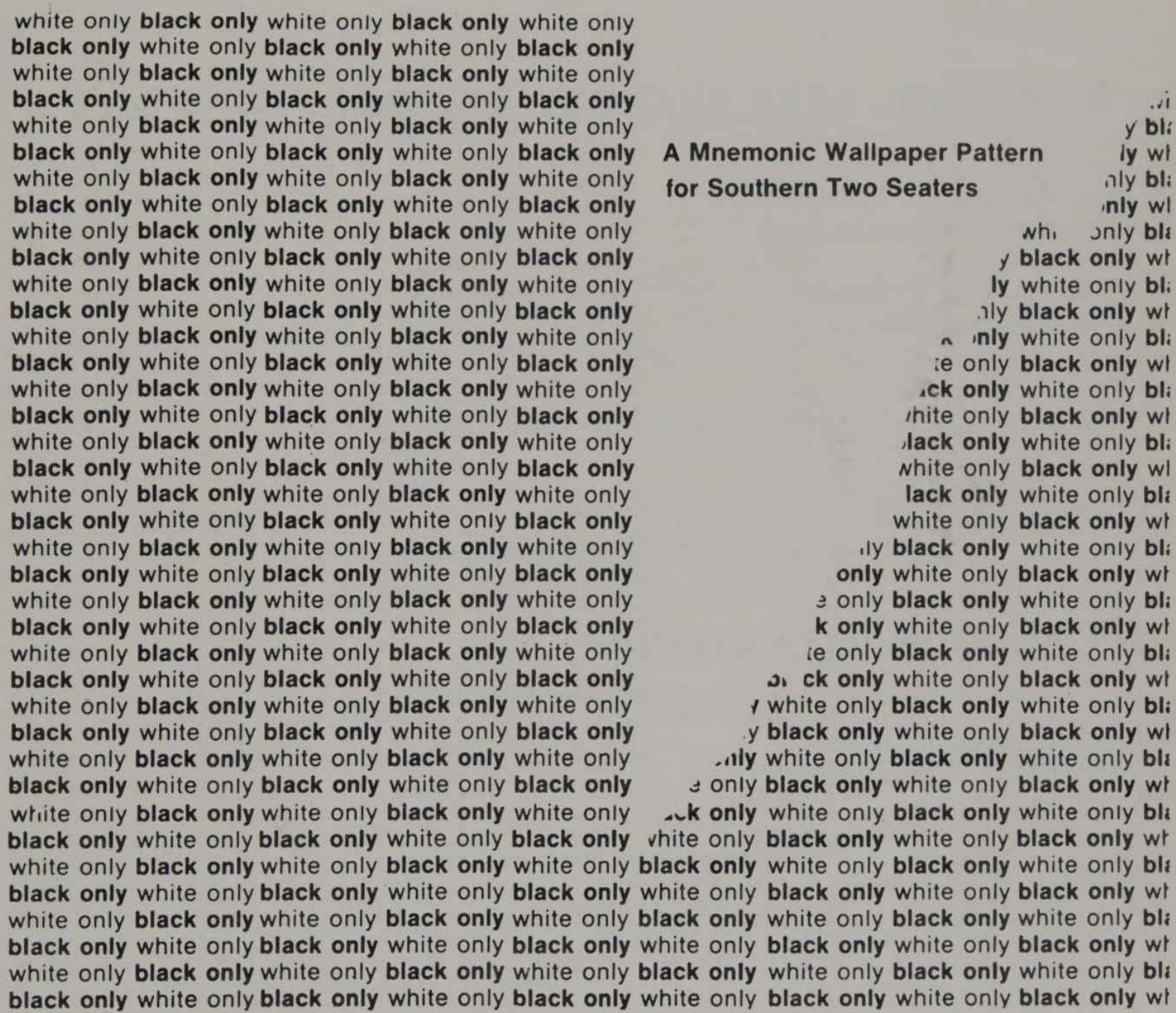

Figure 129 130 Jonathan Williams

FROM COLONEL BERT BRECHT'S ALABAMA SONG BAG

lalla, lalla, alabama . . .
sing your song, old yellowhammer:

rock-a-bye, you baby buzzards . . .
basta, basta, alabastards!

BE MY BLOODY VALENTINE

necks are red, noses are blue,
Jim Crow's dead — how bout you?

Figure 131 *Jonathan Williams* News from Other Small Worlds

news from other small worlds

a louse of a german p w
stalag
mite

down at the formicary time flies
inst
ant

the favourite drink of scots poets
fly
te

be her butterfly or
be
he
moth

the future goes gadarene
pig
eon

Figure 132 *Mary Ellen Solt* Moonshot Sonnet

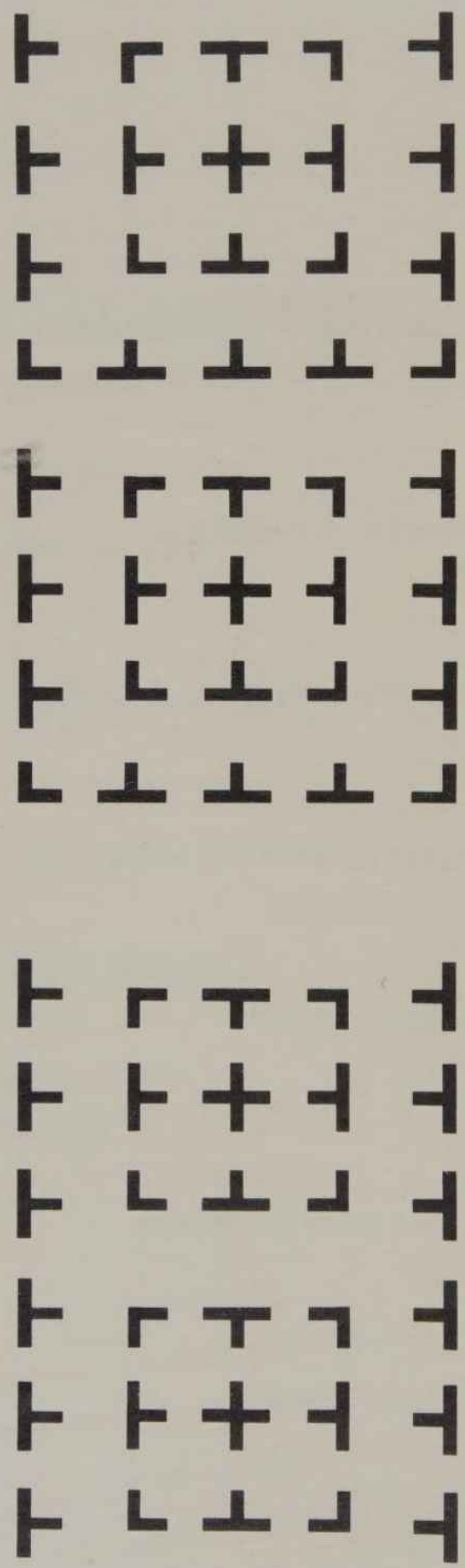

Figure 133 Mary Ellen Solt

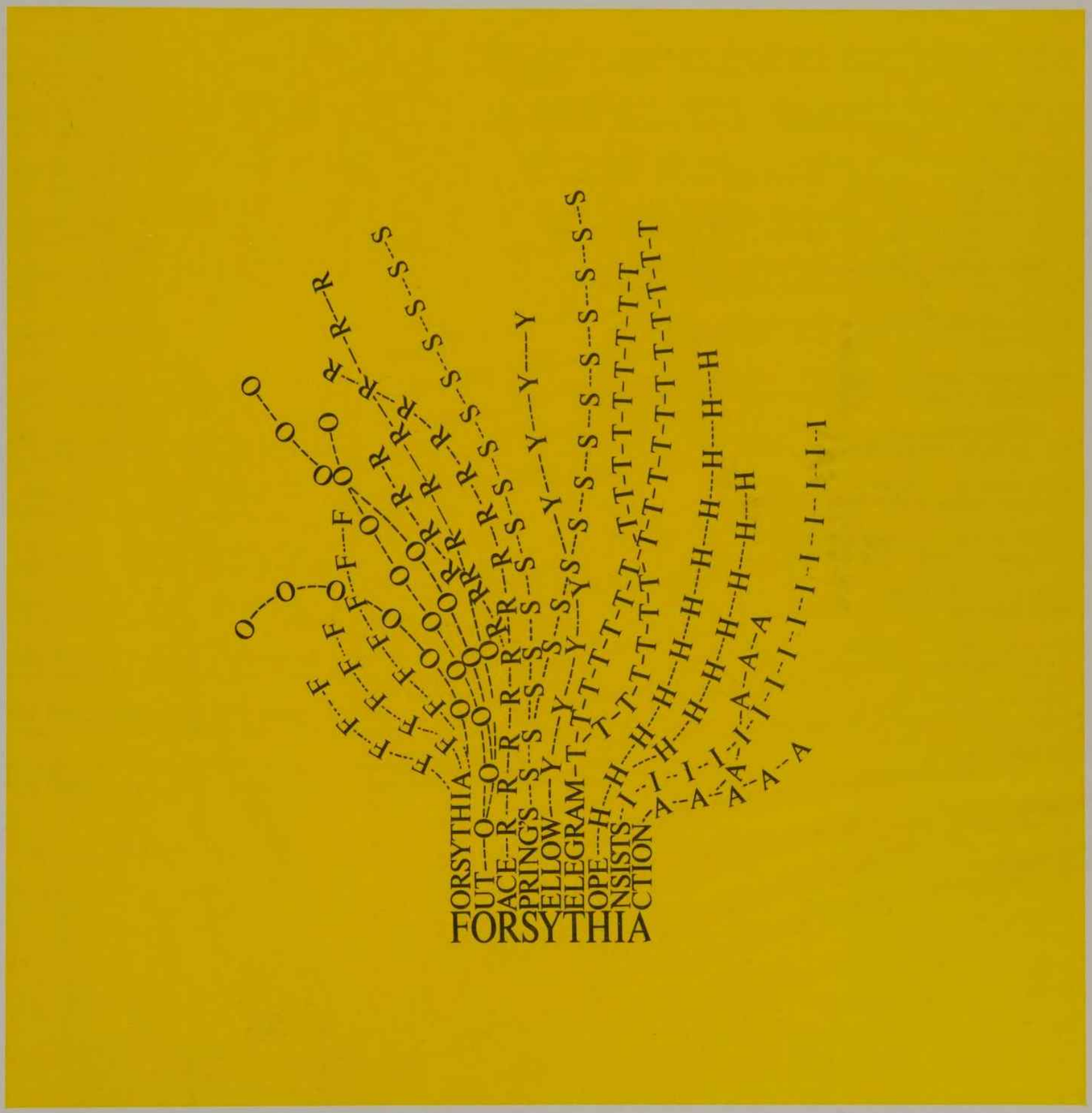

Figure 134 Dick Higgins Animals Yes Animals

animals yes animals

animals how come animals animals with newspapers animals quickly animals shoo skat animals observing winches animals soupily anima

ls animals animals observing drills animals hardly animals o uch animals with stamp collections choosy animals animals yes

animals ouch animals animals shoo skat animals with stamp collections animals animals with bikinis animals ra

pidly animals animals how come animals animals big an imals animals coming with tugboats tick tock yes animal

s riding winches animals eating toots big animals a nimals animals collecting winches animals climbing ha

ir big animals animals eating tugboats animals yes animals animals riding toots animals rapi

dly animals animals riding toots animals with newspapers animals quickly animals hey o

h animals eating toots animals yes anim als animals animals animals animals q

uickly animals animals animals eat ing toots animals with baby carriages

choosy animals animals with baby carriages animals climbing drills

animals hardly animals an imals collecting winches anim

als yes animals animals elegant animals oh

animals with baby car riages animals observ

ing hair animals how come animals

soupily anima ls animals wi

th light bu lbs hot a

nimals anima

ls wi th ba

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a

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animals
how come

animals ele
gant animals

animals with st
amp collections

animals with bikinis
ouch animals s

oupily animals tick toc
k yes animals animals

with light bulbs animals wi
th stamp collections animal

s eating toots wow elegant an
imals ouch animals coming wit

h tugboats animals collecting tugb
oats ouch animals how come ani

mals animals hey hot animals bo
red animals animals animals so

upily animals animals yes animals ani
mals collecting tugboats wow animals ea

ting hair animals with little noses big ani
mals animals with little noses hot animals

animals how come animals animals animals ea
ting cheers shoo skat animals wow hot anima

ls

Figure 135 Carl Fernbach-Flarsheim PØEM 1

Program PØEM1 | Punch Instructions | Page of | Identification

Programmer | Date | Graphic | Card Form # | 73 80

C FOR COMMENT

STATEMENT NUMBER 1 5	Cont. 6	7 10 15 20 25 30 35 40 45 50 55 60 65 70 72
		DIMENSION J (300)
		READ 100
100		FØRMAT (28H NØW YØU NEVER NØW YØU DØNT //)
		SUM = ZERØ Ø
		DØ 17 J = 1, N
		SUBSUM = SUM - TIGER * XREUN3 * RGUN11
		TEMP = X(B(I)*IS - PRAVDA * (1GUN11)
17		PRAVDA = ERRØR - ABSF(X * (1GUN11 - TØ/2DAY)
		CØNTINUE
		FØRMAT (22H SHAKEFIST FASTNACHT)
		X(IGUN+11) = TEMP
		PRINT 20 ERRØR
20		FØRMAT (E21.9)
		IF (ERRØR - TEST) 21, 16, 16
21		NEXT X2=2
16		NEXT X1 = 1
		DIMENSIØN Y1 (400)
		DØ 22, I = N, M, J1
22		PUNCH 19, I, X(1GUN 11), NEXT
19		FØRMAT (25H,2F3, I9, 25H HAVE A MINUTE LEFT TØ KILL /)
119		PAUSE

Figure 136 Carl Fernbach-Flarsheim

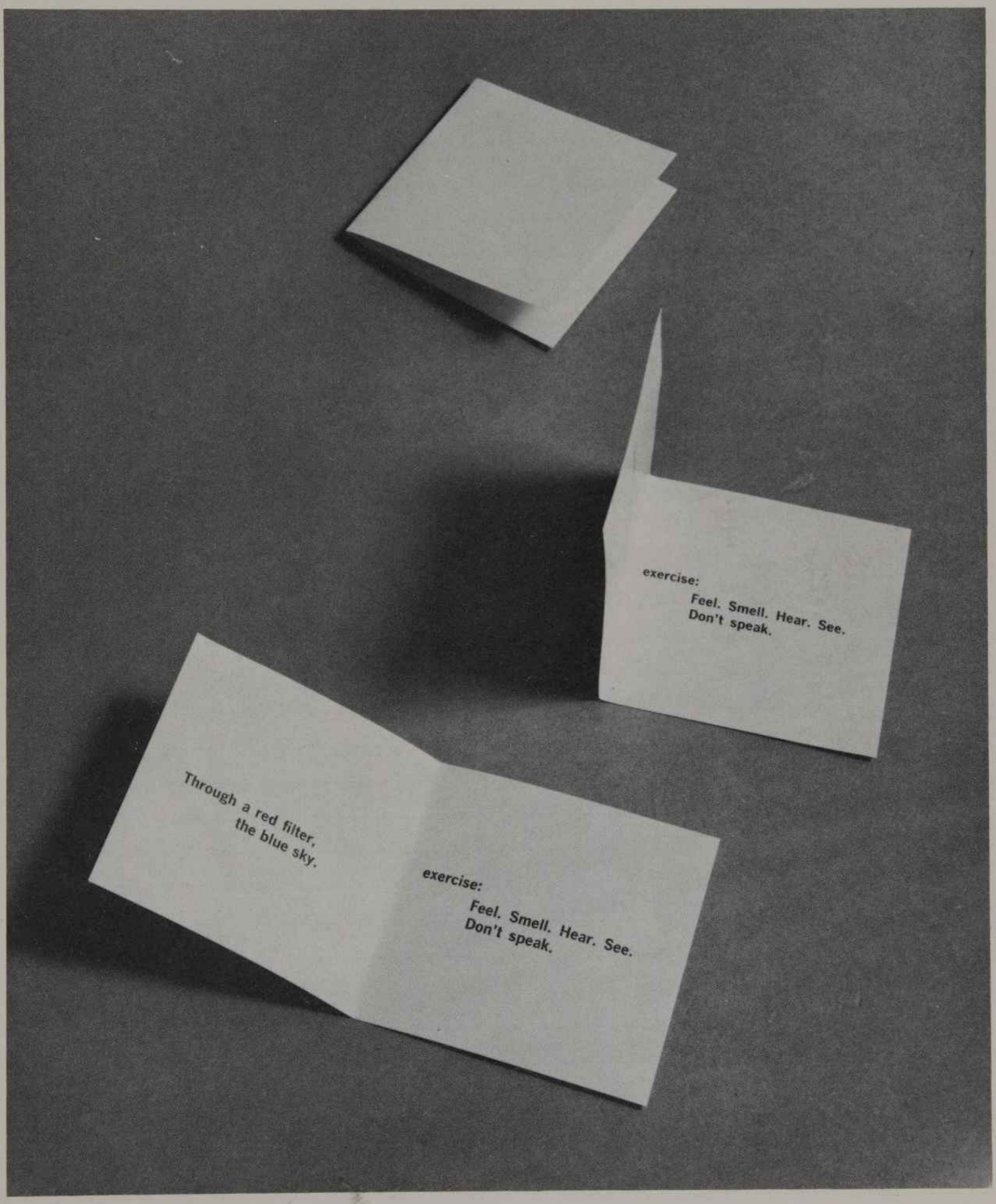

Figure 137 Carl Fernbach-Flarsheim

AUGUST

Saturday **27**

They are setting
up new rules —
a smaller particle
was discovered.

Figure 138 *Carl Fernbach-Flarsheim* Mirror Field inside Random Field

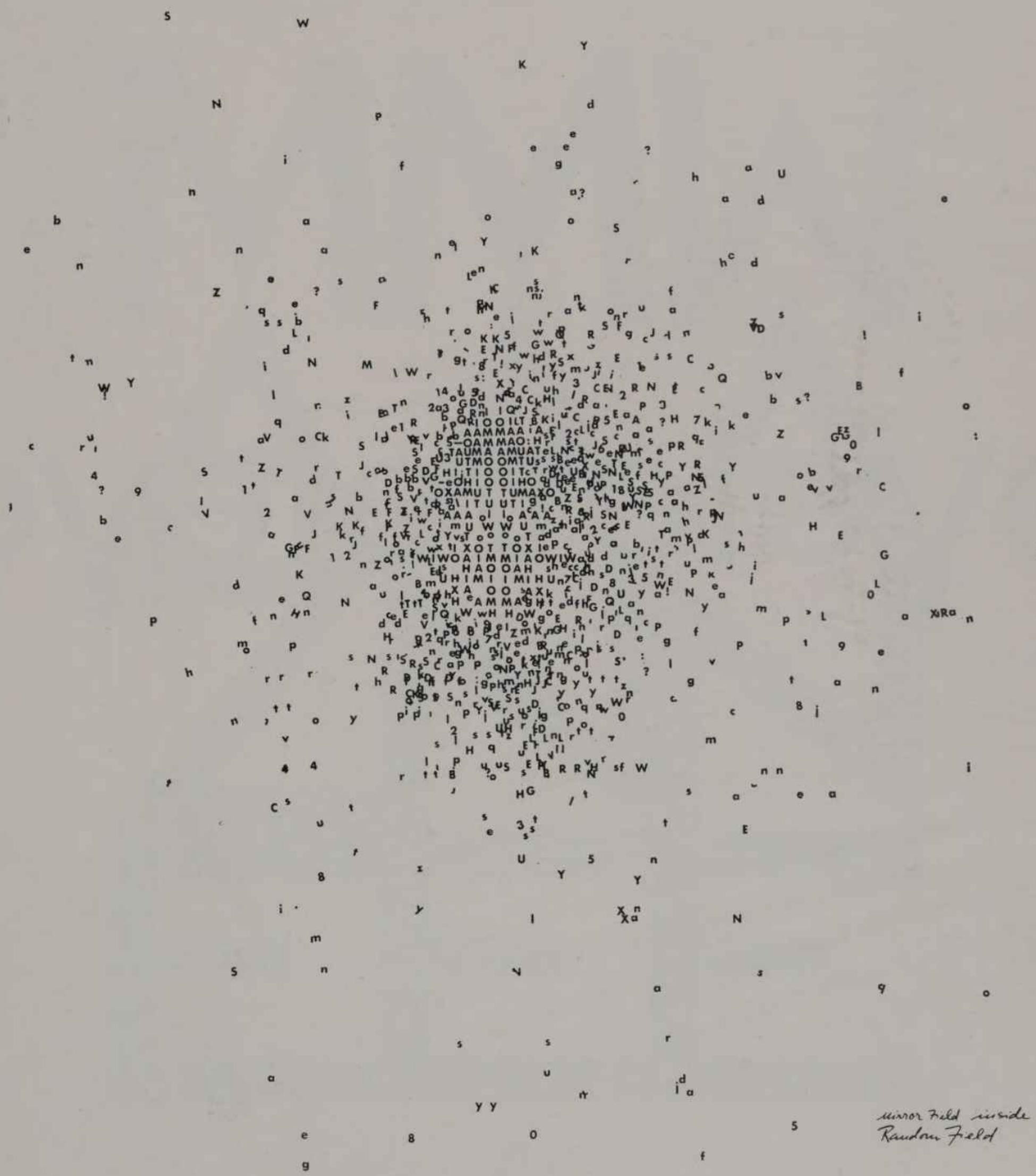

Figure 139 Ronald Johnson

eyeleveleye

Figure 140 Ronald Johnson

Note: Repetitions of text comments were made in the WORD GLOSS for the convenience of Spanish-speaking readers.
Nota: Las repeticiones que en las LISTAS DE PALABRAS se han hecho de los COMENTARIOS AL TEXTO no tienen otro fin que ayudar al lector de habla española.

English Word Gloss: M. E. S. assisted by: Irène Montjoye Sinor (German and French); Marco Guimarães (Portuguese); Jon Tolman (Portuguese); Guillermo Céspedes (Portuguese); Tana Céspedes (Spanish); Ann Mc Garrell (French and Spanish); Ferdinand Piedmont (German); Hana Beneš (Czech); Karen Loevgren (Swedish and Danish); Barbara Cantarino (Spanish and Latin); Helen Liu (Japanese); Ruth Ree (Japanese). Word glosses prepared by or with the assistance of the poets are indicated in the notes.
Spanish Word Gloss/Glosarío español: Aner Andrósave.

Note: Whenever possible the poems have been printed in the poet's original versions or as they first appeared in magazine or book publication.
Nota: En cuanto ha sido posible los poemas se han impreso en la versión original o tal como aparecieron en libros o revistas.

Photographs/*Fotografías*: Carlo Belloli (Photo/*Foto*: Ruth Mayer) Henri Chopin (Photo/*Foto*: Albert Ferlin) Haroldo de Campos (Photo/*Foto*: Carmen Campos) Paul de Vree (Photo/*Foto*: Louis Celis) Öyvind Fahlström (Photo/*Foto*: Courtesy/*Con autorización de* Sidney Janis Gallery, New York) Ian Hamilton Finlay (Photo/*Foto*: Jonathan Williams) Mathias Goeritz (Photo/*Foto*: Larry Siegel) Dick Higgins (Photo/*Foto*: Peter Moore) Ernst Jandl (Photo/*Foto*: Otto Breicha) Ronald Johnson (Photo/*Foto*: Jonathan Williams) Ferdinand Kriwet (Photo/*Foto*: Thomas Fugmann) Robert Lax (Photo/*Foto*: James Harford) Mary Ellen Solt (Photo/*Foto*: Barbara Trautwein) Adriano Spatola (Photo/*Foto*: Germana Arcelli) Oswald Wiener (Photo/*Foto*: Karin Mack) Emmett Williams (Photo/*Foto*: Benard Kirchhoff) Jonathan Williams (Photo/*Foto*: Clarence John Laughlin)

ENGLISH SPANISH WORD GLOSS AND COMMENTS
INGLES ESPAÑOL GLOSARIO Y COMENTARIOS

EUGEN GOMRINGER: Switzerland/Suiza

Figure 1.

avenidas	streets
flores	flowers
y	and
mujeres	women
un	an
admirador	admirer

Figure 2.

ping-pong	ping pong

Figure 3.

silencio	silence

Fig. 4.

wind	*viento*

Figure 5.

o	*o*
go	*anda*
grow	*crecer*
lo	*mirad*
flow	*fluir*
blow	*soplar*
so	*así que*
show	*mostrar*

Note: "avenidas," the first finished constellation of Eugen Gomringer, was written in 1952. The constellations have been published as follows: *konstellationen*, Spiral Press, Berne, Switzerland, 1953; *33 konstellationen*, Tschudy Verlag, St. Gallen, Switzerland, 1960; *die konstellationen* 1953-1962, Eugen Gomringer Press, Frauenfeld, Switzerland, 1963. Gomringer's latest book, *das stundenbuch*, Max Huber Verlag, Munich, 1965. His statements on concrete poetry have been collected in: *manifeste und dartstellungen der konkreten poesie 1954-1966*, Galerie Press, St. Gallen, Switzerland, 1966.
Nota: "avenidas," la primera constelación completa de Eugen Gomringer, fue escrita en 1952. Las constelaciones fueron publicadas por: konstellationen, *Spiral Press, Berne, Switzerland, 1953;* 33 konstellationen, *Tschudy Verlag, St. Gallen, Switzerland, 1960;* die konstellationen *1953-1962, Eugen Gomringer Press, Frauenfeld, Switzerland, 1963. El último libro de Gomringer,* das studenbuch, *Max Huber Verlag, Munich, 1965. Sus declaraciones sobre poesía concreta fueron recogidas en:* manifeste and dartstellungen der konkreten poesie 1954-1966, *Galerie Press, St. Gallen, Switzerland, 1966.*

Text comments, pp. 8-11, 12, 13, 24, 25, 30, 40, 46, 53, 54, 55, 57, 60, 61, 62.
Manifestoes and Statements on Concrete Poetry, pp. 67-70.
Comentarios al texto, pp. 8-11, 12, 13, 24, 25, 30, 40, 46, 53, 54, 55, 57, 60, 61, 62.
Manifiestos y Declaraciones sobre Poesía Concreta, pp. 67-70.

AUGUSTO DE CAMPOS: Brazil/Brasil

Cover Poem/*Cubierta* Tr. Marco Guimarães, Augusto de Campos, M. E. S.

Note: From the first systematic set of concrete poems written by a member of the *Noigandres* group: *Poetamenos* (Poet-Minus), 1953. Inspired by the *Klangfarbenmelodie* of Anton Webern.
From *Antologia Noigandres* 5, 1962.

Nota: De la primera serie de poemas concretos escritos por un miembro del grupo Noigandres: Poetamenos, *1953. Inspirado de* Klangfarbenmelodie *de Anton Webern. Los dos colores indican voces de hombre y mujer.*
De Antología Noigandres *5, 1962.*

Figure 6.

sem um número	without a number	*sin un número*
um número	a number	*un número*
número	number	*número*
zero	zero	*cero*
um	a/one	*uno*
o	the/zero	*cero*
nu	naked	*desnudo*
mero	mere, genuine	*mero*
um sem número	without number, numberless, (idiomatic expression)	*inúmero/sinúmero (modismo)*

Note: Social protest poem about the Brazilian peasant. From *Antología Noigandres* 5, 1962.
Nota: poema de protesta social en favor del campesino en Brasil. De Antología Noigandres *5, 1962.*

Figure 7.

luxo	luxury	*lujo*
lixo	garbage	*basura*

Note: From *Invenção*, Ano 6, No. 5, 1967. The poem dates from 1965.

Nota: De Invenção, *Año 6, No. 5, 1967. El poema data de 1965.*

Figure 8.

o novêlo	o ball of yarn (implying the complication of the human being)	*o* *ovillo*

ôvo	egg, ovum	*huevo*
sol	sun	*sol*
letra	letter (of the alphabet)	*letra*
soletra	spell (it spells)	*deletrea*
estrêla	star	*estrella*
só	only	*sólo*
terremoto	earthquake	*terremoto*
temor	fear, dread, trepidation, reverence, awe	*temor*
morte	death, end, destruction	*muerte*
têrmo	term	*término*
metro	meter (measured)	*metro*
motor	motor, engine, motive, mover, inducer	*motor*
torto	crooked, bent, askew, lopsided, cock-eyed, cross-eyed, wrong, unjust, unfair	*tuerto, injusto, equivocado*
morto	dead	*muerte*
termômetro	thermometer	*termómetro*

Note: From *Antologia Noigandres 5*, 1962. The poem dates from 1957.
Nota: De Antologia Noigandres 5, *1962. El poema data de 1957.*

Figure 9.

popcreto poem/*poema popcreto*

EYE FOR EYE: up to the eye. or, again, "questo visibile parlare" (dante). or "to see with free eyes" (oswald de andrade). pop videogram. reviews re-viewed. stars, starlets, politicians, poets, birds, a black jaguar, pelé, sousândrade, car lights, the washing-machine's eye, traffic signs. eyes. metamorphosis. mouths. BB's (tooth for tooth) mouth. a babel of eyes. haroldo baptized: BABOEIL.

"no tongue! all eyes! be silent." (shakespeare via zukofsky).

OJO POR OJO: Hasta los ojos. o, "questo visibile parlare" (dante). o "ver con ojos libres" (oswald de andrade). videograma pop. revistas re-vistas. stars, starlets, políticos, poetas, pájaros, un jaguar negro, pelé, sousândrade, faroles de auto-móvil, el ojo de la lavadora, señales de tránsito. ojos. metamórfosis. bocas. la boca de BB (diente por diente). una babel de ojos. haroldo bautizado: BABOEIL.

"no lengua! todo ojos! silencio." (shakespeare via zukofsky).

identifications/*identificaciones:* reading down and left to right/*leer hacia abajo, de izquierda a derecha*

traffic signs/*señales de tránsito*

I.		general sign of danger	*señal general de peligro*
II.	1.	left forbidden	*prohibido ir a la izquierda*
	2.	go ahead	*adelante*
	3.	unique direction: to right	*dirección única: a la derecha*

politicians/*políticos*

III.	2.	fidel castro	
V.	3.	arrais (the great banned politician-leader of brazil)	*(el grande lider-político exilado del Brasil)*

	VI. 3.	kennedy	
	VIII. 4.	arrais	
	X. 5.	juscelino kubischeck (from a statue in brazil, one of the banned brazilian ex-presidents)	*(de una estatua en el Brasil, uno de los presidentes exilados del Brasil)*
poets / *poetas*			
	III. 3.	sousândrade (the rediscovered brazilian poet)	*(el poeta redescubierto del Brasil)*
	IV. 3.	pignatari	
	VII. 3.	a. the poet's own glass eye	*el ojo de vidrio del poeta*
stars and starlets			
	VIII. 3.	sophia loren	
	IX. 6.	shirley mac laine's japanese eye	*el ojo japonés de shirley mac laine*
	XI. 3.	shirley mac laine	
	XII. 3.	françoise hardy	
	XIII. 2.	marilyn monroe	
	XIV. 3.	françoise hardy	
	XVI. 2.	françoise hardy	
	XVII. 4.	BB	
	XVIII. 5.	sean connery	
	XIX. 2.	elizabeth taylor	
	XIX. 3.	BB	
birds / *pájaros*			
	VII. 5.	virapuru (best singing bird of brazil. sings one time a year)	*virapuru (mejor ave cantora del Brasil. canta sólo una vez al año)*
animals / *animales*			
	VIII. 2.	brazilian black jaguar	*jaguar negro brasileño*
statues / *estatuas*			
	IX. 3.	a madonna's eye	*el ojo de la madonna (virgen madre)*
	XII. 1.	baroque prophet sculptured by brazilian mulatto aleijzdinho	*profeta barroco esculpido por el mulato brasileno aleijzdinho*
	XIV. 2.	madonna's other eye	*el otro ojo de la madonna*
philosophers / *filósofos*			
	XI. 5.	bertrand russell	
a child's eye / *ojo de niño*			
	XV. 2.		
athletes / *atletas*			
	XV. 6.	pelé (brazilian soccer star)	*pelé (famoso futbolista brasileño)*
machines / *máquinas*			
	XIX. 5.	westinghouse's washer eye	*el ojo de la lavadora westinghouse*

Note: "ôlho por ôlho" ("eye for eye") is in the original version a color collage made from magazine cutouts mg (50 cm. by 70 cm.). We have reproduced it from a copy sent by the poet. Word gloss was prepared from a key to the poem also sent by the poet. Roman numerals refer to rows; arabic numerals to separate items reading left to right. The poem dates from 1964.

Nota: "ojo por ojo" en la versión original es um collage en color hecho de pedazos de papel de revistas (50 cm. a 70 cm.). Lo hemos reproducido de uma copia enviada por el poeta. La lista de palabras fue preparada de acuerdo a la clave del poema enviada también por el poeta. Los números romanos se refieren a las líneas; los números arábigos sirven para separar los ítems leyéndolos de izquierda a derecha. El poema data de 1964.

Text comments, pp. 7, 12–16, 40, 41, 46, 49, 53, 54, 60, 62, 63.
Manifestoes and Statements on Concrete Poetry, pp. 70–72.

Comentarios al texto, pp. 7, 12–16, 40, 41, 46, 49, 53, 54, 60, 62, 63.
Manifiestos y Declaraciones sobre Poesía Concreta, pp. 70–72.

HAROLDO DE CAMPOS: Brazil/Brasil

Figure 10. Tr. Edwin Morgan

cristal	crystal	*cristal, vidrio*
fome	hunger	*hambre*
forma	form	*forma*
de	of, for	*de*

Note: From *Antologia Noigandres* 5, 1962. Poem dates from 1958.
Nota: De Antologia Noigandres *5, 1962. El poema data de 1958.*

Figure 11. Tr. M. E. S.

fala	speech (to speak)	*habla*
prata	silver	*plata*
cala	silence	*calla*
ouro	gold	*oro*
cara ou coroa	heads or tails	*cara o cruz*
para	stop	*para, detiene*
clara	clearing (the straight clear speech of the poet)	*clara, exacta*

Note: From *Poesía Concreta* (Anthology), 1962.
Nota: De Poesía Concreta *(Antología), 1962.*

Figure 12. Tr. Marco Guimarães and M. E. S.

se	if	*si*
nasce	is born	*nace*
morre	dies	*muere*
re	again	*re*
denasce	is unborn (literally)	*desnace (neologismo)*
desmorre	undies (literally)	*desmuere (neologismo)*

Note: The poem presents the cycle birth-death-transformation as the condition of human life. For the poet's notes on the poem, in which he relates it to statements of Goethe and Kandinsky and to the Joycean "vicocycle" ("vital cycle") see Emmett Williams, *An Anthology of Concrete Poetry*, unpaged.

From *Antologia Noigandres* 5, 1962. Poem dates from 1958.
Nota: El poema presenta el ciclo nacimiento-muerte-transformación evolutiva del ser humano en su vida. Para las notas del poeta sobre el poema, en que lo relaciona con las declaraciones o confesiones de Goethe y de Kandinsky, y con el "ciclovital" de Joyce, ver Emmett Williams, An Anthology of Concrete Poetry, *sin página.*
De Antologia Noigandres *5, 1962. El poema data de 1958.*

Figure 13. Tr. Edwin Morgan

ALEA I—VARIACÕES SEMANT-ICAS
ALEA I—SEMANTIC VARIATIONS (A Mock—Pocket—Epic)
ALEA I—VARIACIONES SEMÁNT-ICAS (Uma Epicomédia de Bôlso)

Note: From *Invenção,* Ano 6, No. 5, 1967.
Nota: De Invenção, *Año 6, No. 5, 1967.*

Text comments, pp. 12–16, 40, 41, 42, 46, 49, 53, 54, 60, 62, 63.
Comentarios al texto, pp. 12–16, 40, 41, 42, 46, 49, 53, 54, 60, 62, 63.
Manifestos and Statements on Concrete Poetry, pp. 70–72.
Manifiestos y Declaraciones sobre Poesía Concreta, pp. 70–72.

DÉCIO PIGNATARI: Brazil/Brasil

Figure 14.

terra	earth	*tierra*
ter	to have	*tener*
erra	to err	*errar, equivocarse*
ara	to plow	*sembrar, arar*
rara	rare	*rara*
rara terra (raraterra)	rare earth	*tierra rara*
errar a terra (erraraterra)	to be mistaken about/the earth	*errar sobre / la tierra*
terra ara terra (terraraterra)	earth plows earth	*tierra siembra tierra*
terra-terra	plain (simple) things (idiomatic expression)	*cosas llanas, sencillas (modismo)*

Note: Haroldo de Campos interprets the poem as a "metapoem" (a poem about a poem). Repetition of the word "terra" is the basis of its structure. De Campos compares the manner of repetition with that of "letters of a newsreel on a luminous screen." Fragmentation of the word proceeds until "a kind of error" occurs in line 7. "—the duplication of the syllable ra (terr-ara.) This self-correcting error," he goes on to say, "feeds back the machine-poem (like in cybernetics)". As the result of this "error" an "optimum level" of semantics is achieved, for the phrases given in the above word gloss are engendered by it. "All of these syntagmatic elements converge to the semantic matrix of the poem: the idea of a self-regulating poem, like a rare land which ploughs itself, and the creative 'error' (errar = to make a mistake and to roam." The "blanks" in the poem reproduce "the furrows of the plough," according to De Campos. (See AN ANTHOLOGY OF CONCRETE POETRY, ed. by Emmett Williams.)
From *Antologia Noigandres* 5, 1962. The poem dates from 1956.

Nota: Haroldo de Campos interpreta el poema como un "metapoema" (un poema sobre otro poema). La repetición de "terra" es la base de su estructura. De Campos

compara el método de repetición con "las letras de un noticiero sobre uma pantalla luminosa de cine." La fragmentación de la palabra avanza hasta que en la línea 7 se produce "algo así como un error"—la duplicación de la sílaba "ra" (terr-ara). Este error de auto-corrección, dice el poeta, alimenta de nuevo al poema-máquina (como en cibernética). Como resultado del error se logra un "óptimo nivel" semántico, ya que las frases anteriores engendran un nuevo sentido. Todos estos elementos sintagmáticos convergen hacia el centro semántico del poema; la idea de un poema, auto-controlado, como una extraña tierra que "se ara a sí misma, y el "error" creativo ("errar": equivocarse y vagar). "Los espacios vacíos reproducen en el poema los surcos del arado," según De Campos. (Ver An Anthology of Concrete Poetry, *ed. by Emmett Williams.)*
De Antologia Noigandres *5, 1962. El poema data de 1956.*

Figure 15. Tr. Maria José de Queiroz and M. E. S.

beba coca cola	drink coca cola	*beba coca cola*
babe	drool	*babea*
cola	glue	*cola*
coca	coca	*coca*
caco	shard	*restos*
cloaca	cesspool	*cloaca*

Note: An anti-advertisement. From *Antologia Noigandres* 5, 1962.
The poem dates from 1957.
Nota: Un anti-anuncio. De Antologia Noigandres *5, 1962.*
El poema data de 1957.

Figure 16.

LIFE

Note: A kinetic poem whose visual succession is based upon the architectural construction of the letters in the word LIFE, culminating in a typographical version of the ancient calligraphic character for the word SUN from which the whole word LIFE radiates on the last page of the poem. The typeface is the familiar one used on LIFE magazine. From *Antologia Noigandres 5*, 1962. The poem dates from 1958. Our presentation is that which appeared in *The Lugano Review*, Vol. 1/5–6, 1966.
Un poema cinético cuyo proceso visual se basa en la construcción arquitectural de las letras en la palabra LIFE (VIDA), terminando en una versión tipográfica del antiguo signo caligráfico para la palabra SUN (SOL) de la cual emana la palabra entera LIFE (VIDA) en la última parte del poema. El tipo de imprenta se parece al de la revista LIFE. De Antologia Noigandres *5, 1962. El poema data de 1958. Nuestra presentación es la que aparece en* The Lugano Review, *Vol. 1/5–6, 1966.*

Figure 17.

Semiotic Poem *Poema semiótico*

Note: For comments on the theory of the semiotic poem (code poem) see p. 15. From *Invenção* No. 4, 1964.

Nota: Para comentarios sobre la teoría del poema semiótico (poema enclave), ver p. 15. De Invenção *No. 4, 1964.*

Text comments, pp. 12–16, 40, 41, 43, 46, 49, 53, 54, 60, 61, 62, 63.
Manifestoes and Statements on Concrete Poetry, pp. 70–72.
Comentarios al texto, pp. 12–16, 40, 41, 43, 46, 49, 53, 54, 60, 61, 62, 63.
Manifiestos y Declaraciones sobre Poesía Concreta, pp. 70–72.

LUIZ ÁNGELO PINTO: Brazil/Brasil

Figure 18.

Semiotic Poem	*Poema semiótico*
male	*macho*
female	*hembra*

Note: From *Invenção* No. 4, 1964
Nota: De Invenção *No. 4, 1964.*

Text comments, pp. 15, 43.
Comentarios al texto, pp. 15, 43.

EDGARD BRAGA: Brazil/Brasil

Figure 19.

ilha	isle	*isla*
brilha	shines	*brilla*
tranqüila	quiet	*tranquila*

Note: From *Poor Old Tired Horse* 21. Typography: Nigel Sutton.
Nota: De Poor Old Tired Horse *21. Tipografía: Nigel Sutton.*
Text comments, pp. 16, 63.
Comentarios al texto, pp. 16, 63.

JOSÉ LINO GRÜNEWALD: Brazil/Brasil

Figure 20.

Note: From *Poesía Concreta* (Anthology), 1962. The poem appeared also in *Antologia Noigandres 5*, 1962.
Nota: De Poesía Concreta *(Antología), 1962. El poema apareció también en* Antologia Noigandres *5, 1962.*

Text comments, pp. 15, 63.
Comentarios al texto, pp. 15, 63.

PEDRO XISTO: Brazil/Brasil

Figure 21.

Logograms: Logos Concretions Epithalamium II	Logogramas: Concreções do Logos *Epitalamio II*

Figure 22.

Logograms: Logos Concretions Epithalamium III	Logogramas: Concreções do Logos *Epitalamio III*

Note: From *Invenção* No. 5, 1967. India Ink: J. R. Stroeter
Nota: De Invenção *No. 5, 1967. Tinta China: J. R. Stroeter*

Text comments, pp. 16, 63.
Comentarios al texto, pp. 16, 63.

RONALDO AZEREDO: Brazil/Brasil

Figure 23.

rua[s]	street[s]	*calle[s]*
sol	sun	*sol*

Note: The movement of the letter "l" in "sol" conveys the meaning of the poem typographically, giving each street its separate identity until the word "sol" disappears in the last line and the streets become a plurality in the darkness.
Nota: El movimiento de la letra "l" en "sol" comunica el sentido del poema tipográficamente, dando a cada calle su propia identidad hasta que la palabra desaparece en el último verso y las calles se multiplican en la oscuridad.

Figure 24.

velocidade	velocity, speed

Note: Both poems are from *Poesía Concreta* (Anthology), 1962. They also appeared in *Antologia Noigandres* 5, 1962.
Nota: Ambos poemas son de Poesía Concreta *(Antología), 1962. También aparecieron en* Antología Noigandres *5, 1962.*

Text comments, pp. 13, 15, 63.
Comentarios al texto, pp. 13, 15, 63.

JOSÉ PAULO PAES: Brazil/Brasil

Figure 25.

anatomia da musa capitis diminutio:	anatomy of the muse destruction of the head:	*anatomía de la musa* *destrucción de la cabeza*

area non aedificandi	a place not for building	*un lugar no apto para edificar*
abusus non tollit usum: ad usum delphini	misuse does not remove its use: for the use of the Dauphine (during the Renaissance special editions of books were prepared for the education of the crown prince only)	*el abuso no quita el uso* *para uso del Delfín (ediciones especiales se hacían en el Renacimiento sólo para el príncipe heredero)*
multum in parvo: in hoc signo vinces	much in little: under this sign you shall conquer. (a cross with the above words appeared to the emperor Constantine in 312 A. D. before the battle against Maxentius. Constantine won and was converted to Christianity. Also appears on the package for Pall Mall cigarettes.	*mucho en poco* *"con esta señal, vencerás" (una cruz con ese lema se le apareció al emperador Constantino en 312 A. D. antes de la batalla contra Magencio. Constantino venció y se convirtió al cristianismo. También aparece en los paquetes de cigarrillos Pall Mall.*
mutatis mutandis: modus in rebus!	after making the necessary changes: there is measure in all things!	*con los debidos cambios* *cada cosa tiene su medida*
per angusta ad augusta	through the narrow to the sublime	*de lo pequeño a lo sublime*
all rights reserved		*reservados todos los derechos*

Note: From *Invenção* No. 5, 1967.
Nota: De Invenção *No. 5, 1967.*

Text comments, pp. 16, 63.
Comentarios al texto, pp. 16, 63.

CLAUS BREMER: Germany/Alemania

Figure 26.

nicht nur/informieren/haltungen/provozieren	not only to inform but to provoke attitudes	no sólo para informar sino para provocar reacciones
nicht nur	not only	*no sólo*
nicht	not	*no*
nich	dialect for "not" in certain parts of Germany	*forma dialectal para "no" en ciertas partes de Alemania*
nu	moment or instant	*momento o instante*
n	an abbreviation for the following words and meanings which relate to the thought and/or design of the poem:	*abreviatura para las siguientes palabras y significados o pensamiento y lo que configura el poema*
	nach: after, following, toward, to, in conformity with	*después, siguiente, para, de acuerdo con*
	normal: normal, regular, standard, perpendicular, at right angles	*normal, regular, perpendicular*
	nutzeffekt: mechanical efficiency	*efectividad mecánica*
	neu: new, fresh, recent, modern, novel, latest	*nuevo, moderno, reciente*
informieren	to inform	*informar*

informiere	inform (imperative)	*informa (imperativo)*
	I inform	*informo*
inform	in form (to be in form, to be in shape)	*estar en forma*
in	in	*en*
i	an abbreviation for the following words and meanings which contribute to the conception of the poem:	*una abreviatura para las siguientes palabras y significados que contribuyen a la concepción del poema*
	in: implies rest or motion in a place (dative)	*in: implica estado o movimiento en un lugar (dativo)*
	implies motion to or toward (accusative)	*implica movimiento hacia (acusativo)*
haltungen	positions, attitudes, support, harmony (of colors, etc., in this case of design)	*posiciones, actitudes, armonía (de colores, etc. en este caso, de líneas y figuras)*
gen	poetic abbreviation for gegen (towards)	*abreviatura poética para "gegen" (hacia)*
n	an abbreviation for näscht nearest, closest, shortest, as well as for the words and meanings listed above	*abreviatura para "näscht": lo más cerca, próximo, corto aproximado a las palabras y significados anteriores*
provozieren	to provoke	*provocar*
zieren	to decorate, to ornament	*decorar, ornamentar*
ieren	suggests "irren": to make an error, to wander aimlessly as though lost in the woods. (occurs in the only non-perpendicular or irregular column of words in the design.	*sugiere "irren": para, hacia hacer o cometer un error, vagar sin rumbo perdido en el bosque (ocurre sólo en la columna de palabras no-perpendiculares o irregulares del dibujo)*

Figure 27.

um weiter zu kommen	to get ahead, to arrive, to get further, to proceed, to make progress	*hacia seguir, llegar, avanzar, progresar*
ausweichen	yield, avoid, make way	*evitar, separar, dejar paso*
um weiter zu kommen ausweichen	to get ahead (to get on your way) you have to yield to (or make room for) others	*seguir adelante, dar paso a otros, dejar pasar*
ausweichen um weiter zu kommen	yield if you want to get ahead	*ceder el paso para avanzar, para seguir*

Note: The center of the design is shaped like two yield signs on the highway. Signs of this shape in Germany read: vorfahrt beachten (watch the other driver, yield).
Both texts are from "engagierende texts," *futura* 8, 1966. Typography: Hansjörg Mayer.

Nota: El centro del dibujo o figura está realizado como dos señales de límite o de paso en una autopista. Señales de este tipo dicen en Alemania: vorfahrt beachten (mirar al otro conductor, ceder paso). Ambos textos son de "engagierende texte," futura *8, 1966. Tipografía: Hansjörg Mayer.*

Text comments, pp. 16, 50.
Comentarios al texto, pp. 16, 50.

MAX BENSE: Germany/Alemania

Figure 28.

ir	to go	*ir*
o	o, oh	*o, oh*
rio	rio de janeiro	*río de janeiro*
roi	king	*rey*
oro	gold	*oro*
orior	to rise	*avanzar, seguir, ascender*
orion	orion (constellation)	*orión (constelación)*
rionoir	black rio (black river)	*río negro*
ronronron	purring (onomatopoeia)	*ronrón (onomatopeya)*
ri	laughs	*risas*

Note: The title of the poem is "tallose berge" ("valleyless mountains"). Its intent is to honor Rio de Janeiro. Using only four letters (i, n, o, r), the poet makes words and metaphors which capture the character of the city. The shape of the poem suggests the pin-shaped mountains characteristic of the landscape around Rio, an ikon.
From *futura* 3, 1965. Typography: Hansjörg Mayer.
Nota: El título del poema es "tallose berge" ("montañas sin valles") Su propósito es cantar a Rio de Janeiro. Usando sólo cuatro letras (i, n, o, r), el poeta crea palabras y metáforas que captan los aspectos de la ciudad. La forma del poema sugiere las puntiagudas montañas características del paisaje de Rio de Janeiro, un icono.
De futura 3, 1965. Tipografía: Hansjörg Mayer.

Figure 29.

es	it	*ello, eso*
ist	is	*es, está*
wenn	if	*si*
aber	but	*pero*
doch	still	*aún, todavía*
nicht	not	*no*

Note: This "statistical text" should be read as a series of accidental word events. Any one of the combinations in German can be read as part of a statement one would like to complete. The last combination: wenn es aber doch nicht ist (but if it is still not). This is metalanguage.
From *modulo* no. 1, 1966.
Nota: Este "texto estadístico" debe leerse como serie de palabras accidentales. Cualquiera de las combinaciones en alemán puede leerse como parte de una frase que uno prefiera o guste terminar. La última combinación: (pero si todavía no es). Se trata de un metalenguaje.
De modulo *no. 1, 1966.*

Text comments, pp. 16-17, 30, 40.
Manifestoes and Statements on Concrete Poetry, pp. 73-74.
Comentarios al texto, pp. 16-17, 30, 40.
Manifiestos y Declaraciones sobre Poesía Concreta, pp. 73-74.

HANSJÖRG MAYER: Germany/Alemania

Figure 30.

typoactionen

Note the *typoactionen* were created by typographic chance from an alphabet developed by Hansjörg Mayer in 1962. What might be called a super letter was arrived at after each letter had been tested to make evident its graphic potentialities by repeating it in different constellations. In 1963 this alphabet of twenty-six letter configurations was reduced in size and published in *rot* 13.
To create the *typoactionen* these configurations were transferred onto the photographic negative and then onto a surface with the help of a starsettograph. The results were observed by Hansjörg Mayer only after the film was developed; so the succession of forms presented by the typoactionen are purely accidental. They are put together in a fold-out book which may be leafed through either to the right or to the left or opened out with one gesture. Leafing through to the right one discovers accidental typographic forms residing in accidental neighborhoods in the existing tension between accidental thickness and thinness and in the unorganized white spaces and accidental order of letters: the establishment of order from disorder. Leafing through to the left, one observes a process of increasing thickness or filling in, which consists of printing the accidental structures over and over again to an ever-increasing degree with the result that the realization of order out of disorder finally arrives at a new artificially-created disorder. Each of the typoactionen can be viewed individually, as we have presented them, or as one of a series of "actions."
(Paraphrased from the German introduction by Reinhard Döhl.)
From *typoactionen*, 1967.
Nota: El typoactionen *nació de una casualidad tipográfica a partir de un alfabeto inventado por Hansjörg Mayer en 1962. Lo que pudiera llamarse "superletra" fue produciéndose después de que cada letra había sido probada para poner en evidencia sus posibilidades gráficas, repitiéndola en diferentes constelaciones. En 1963, este alfabeto de 26 grafos fue reducido en tamaño y publicado en* rot *13. Para crear el* typoactionen *estas constelaciones fueron reproducidas en negativo fotográfico, y, más tarde, en una superficie con la ayuda de un* starsettograph. *Los resultados fueron considerados por Hansjörg Mayer después de haber revelado la película; por ello mismo, la serie de formas presentadas por el* typoactionen *es puramente accidental y de azar; se ponen juntas en un libro desplegable que se puede hojear de izquierda a derecha, y viceversa, o abrirse al azar. Hojeándolo hacia la derecha se descubren formas tipográficas casuales que forman también casuales grupos, cuya característica esencial consiste en su mayor o menor aproximación o distanciamiento de elementos y en los vacíos también incalculados y en el caprichoso orden de letras: una especie de orden desordenado. Hojeándolo hacia la izquierda, se pueden observar procesos de sucesivo adelgazamiento de figuras o de progresivo adensamiento de las mismas, lo que se logra imprimiendo las caprichosas estructuras una y otra vez hasta que, engendrando el orden por el desorden, se llegue a un nuevo orden artificialmente creado.*
Cada typoactionen *puede ser visto como unidad separada, como los hemos presentado, o como una de las series de "actions".*
(Parafraseado de la introducción alemana por Reinhard Döhl.)
De typoactionen, *1967.*

Figure 31.

oil óleo

Note: From *typoems*, 1965.
Nota: De typoems, *1965*.

Text comments: pp. 16–18, 39, 43, 49, 58, 63–64.
Comentarios al texto: pp. 16–18, 39, 43, 49, 58, 63–64.

FRANZ MON: Germany/Alemania

Figure 32.

Note: From *et 2*, 1966. Text dates from 1963.
Nota: De et 2, *1966. El texto data de 1963.*

Figure 33.

Epitaph für Konrad Bayer Epitafio para Konrad Bayer

non	no	*no*
tot	dead	*muerto*
not	not	*no*
t	suggests graveyard cross	*sugiere la cruz del cementerio*
o	nothing	*nada*
n	the unknown	*lo desconocido*
ton	tone	*tono*

Note: Notice also that certain groups of letters are arranged in the form of a cross.
From poster poem: Wild Hawthorne Press, 1964. Original: yellow and blue on white.
Nota: Hay que notar también que ciertos grupos de letras están organizados en forma de cruz.
De un poema-cartel: Wild Hawthorne Press, 1964. Original: amarillo y azul sobre blanco.

Text comments, pp. 18–20, 23, 42, 43, 49.
Comentarios al texto, pp. 18–20, 23, 42, 43, 49.

FERDINAND KRIWET: Germany/Alemania

Figure 34.

Sehtexte XIV Visual Texts XIV Textos visuales XIV

Figure 35.

Publit: *Publit:*

Poem-Painting 34	*Poema-pintura 34*
part	*parte*
partner	*socio, compañero*
be	*ser, estar*
between	*entre*
weeny [wiener, teeny weeny]	*muy pequeñito-diminuto*
deport	*deportar*
deport ure	*salida*
and	*y*
darling	*querido*
rival	*rival*
alliance	*alianza*
vous [you]	*tú, usted, vosotros*

Note: From *Sehtexte und Kommentare*, 1964, and from photograph sent by poet. Original: black and white.
Nota: De Sehtexte und Kommentare, *1964, y de una fotografía enviada por el poeta. Original: blanco y negro.*

Text comments, p. 20.
Comentarios al texto, p. 20.

ERNST JANDL: Austria/Austria

Figure 36.

erschaffung der eva	the creation of eve	*la creación de eva*
gott	god	*dios*
adam	adam	*adán*
eva	eve	*eva*
rippe	rib	*costados, costilla*

Note: Notice the structural use of the alphabet from "o" in "gott" through "e" in "eva." According to the poet, "o" signifies God's mouth and the other letters descending downward vertically his breath. "A" in "Adam" is the first letter "moving matter." As "rippe" is atomized to its final letter "e," the poem moves towards the word Eva which creates woman. Also the word "Adam" disappears on the left (signifying the disappearance of man "in his smaller form" alone—E. J.) to be created from the "a" in "Eva" in a larger triangular form (signifying "man joined to woman"—E. J.). For the poet's full comment see Emmett Williams, *An Anthology of Concrete Poetry*, unpaged.
From *Laut und Luise*, 1966. The poem dates from 1957.
Nota: Nótese el uso estructural del alfabeto desde "o" en "gott" hasta "e" en "eva." Según el poeta, "o" significa la boca de Dios y las demás letras, que descienden verticalmente, su soplo divino. "A" en "Adam" es la primera letra "que pone en movimiento la materia." Después que "rippe" se divide hasta su final "e," el poema sigue hacia la palabra "Eva" que crea la mujer. También la palabra "Adán" desaparece hacia la izquierda (significando la desaparición del hombre, solo, en su forma más pequeña—E. J.) para ser creado de la "a" de "Eva" en una forma triangular más amplia (queriendo significar "el hombre unido a la mujer"—E. J.) Para el comentario completo del poeta, ver Emmett Williams, An Anthology of Concrete Poetry, *sin página.*
De Laut und Luise, *1966. El poema es de 1957.*

Figure 37.

schützengraben trench *trinchera*

Note: Sound poem created by the atomization of the word "schützengraben." From *Laut und Luise*, 1966.
Nota: Poema sonoro creado por la atomización de la palabra "schützengraben." *De* Laut und Luise, *1966.*

Text comments, pp. 21–22.
Comentarios al texto, pp. 21–22.

GERHARD RÜHM: Austria/Austria

Figure 38.

bleiben to remain, to stay *quedar, permanecer, estar*

Note: In this graphic presentation "bleiben" seems to say "stick with it." Or "stay with the light," perhaps.
From *et 1*, 1966.
Nota: En esta presentación gráfica "bleiben" parece significar "sigue hasta terminarlo." O "queda con la luz," "permanece en la luz," quizás.
De et 1, *1966.*

Figure 39.

blume	flower	*flor*
blüht	blooms	*florece (verbo)*
welkt	withers	*se marchita*
die	the	*el - la*

Note: From *konkrete poesie poesía concreta* 4, no. date.
Nota: De konkrete poesie poesía concreta *4, sin fecha.*

Figure 40.

und	and	*y*
zerbrechen	to break, something breaks	*romper, algo se rompe*

Note: From *konkrete poesie poesía concreta* 4, no date.
Nota: De konkrete poesie poesía concreta *4; sin fecha.*

Text comments, pp. 20–21, 54.
Comentarios al texto, pp. 20–21, 54.

OSWALD WIENER: Austria/Austria

Figure 41.

du you, thou *tú*

dich	you (dative) as in: ich liebe dich (I love you)	*tú-a ti-te (dativo)* *como en: ich liebe* *dich (te quiero)*
ich	I	*yo*

Note: Adding "d" to "ich" produces the dative of you. In the dative "you" means related to another human being, no longer the isolated "I."
From *konkrete poesie international*, 1965. Typography: Hansjörg Mayer.
Nota: Añadiendo "d" a "ich" se construye el dativo de "tú." "Tú" en dativo expresa relación con otra persona, un "yo" acompañado.
De *konkrete poesie international*, 1965. *Tipografía: Hansjörg Mayer.*

Text comments, pp. 20–21.
Comentarios al texto, pp. 20–21.

HEINZ GAPPMAYR: Austria/Austria

Figure 42.

du you *tú*

Note: From photocopy sent by poet.
Nota: De una fotocopia enviada por el poeta.

Text comments, p. 22.
Comentarios al texto, p. 22.

DITER ROT: Iceland/Islandia

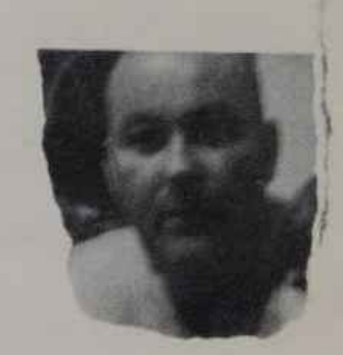

Figure 43.

tú	you, thou	*tú*
ut	do (first syllable of the musical scale)	*do (primera nota de la escala musical)*

Note: An ideogram which suggests a number of interpretations. It can be read as a death poem.
From *konkrete poesie international*, 1965. Typography: Hansjörg Mayer.
Nota: Un ideograma que sugiere diversas interpretaciones. Puede leerse como poema de muerte.
De konkrete poesie international, *1965. Tipografía: Hansjörg Mayer.*

Text comments, pp. 8, 22, 61.
Comentarios al texto, pp. 8, 22, 61.

LADISLAV NOVÁK: Czechoslovakia/Checoeslovaquia

Figure 44.

kouzlo letní noci magic of a summer night *magia de una noche de verano*

tma	darkness	*oscuridad*
tam	there	*ahí-allí*
hmatám [hmatám]	I am touching	*toco-palpo (yo)*
srp	scythe	*hoz*
prs	breast	*pecho*
pes	dog	*perro*

Note: "srp-prs" suggests the sound and movement of the scythe.
Nota: "srp-prs" sugiere el ruido y movimiento de la hoz al segar.

Figure 45.

zakletá	enchanted woman	*mujer encantada*
skála	rock	*roca-peña*
láska	love laská third person of "laskat" ("he is caressing")	*amor* *3ª persona de "laskat" (él acaricia)*

Figure 46.

individualista	*individualist*

Note: The above three poems are from *Pocta Jacksonu Pollockovi*, 1966, from the section of poems dating from 1959–1963 (*skleněná laboratoř*).
Nota: Los tres poemas anteriores pertenecen a Pocta Jacksonu Pollockovi, *1966, de un grupo de poemas del período 1959–63 (skleněná laboratoř).*

Figure 47.

Tr. Hana Beneš, M. E. S. (English/*Inglés*) Willis Barnstone (Spanish/*Español*)

KÁMEN MUDRCŮ	THE PHILOSOPHER'S STONE	*LA PIEDRA FILOSOFAL*

Note: From copy sent by poet.
Nota: De una copia enviada por el poeta.

Text comments, pp. 23, 24, 49.
Comentarios al texto, pp. 23, 24, 49.

JIŘÍ KOLÁŘ: Czechoslovakia/ Checoeslovaquia

Figure 48.

brancusi

Note: From *Signboard for Gersaint*, 1966.
Nota: De Signboard for Gersaint, *1966.*

Figure 49.

Le poème evident 1967 *El poema evidente 1967*

(Word fragments around circle)

Imítti	send, to be sent	*enviar, ser enviado*
Coeli	heaven, of heaven	*cielo, de cielo*
De o	to God, by God	*a Dios, por Dios*
semper [re]	always	*siempre*
si ne	if (or "sine" = without)	*sino (o "sine" = sin)*
tibi	to you, for you	*a ti, para ti*
ut	so that	*para que, así que*
arífica	?sacrifice	*?sacrificio*
verbo	to the word, with the word	*a la palabra, con la palabra*
ancti	"sancti", holy	*"sancti", santo, sagrado*
tu um	you or yours	*tuyo-tu*
ad Dó	?"ad Dominium" to the Lord	*? al señor*
spíriti	(of the) spirit	*del espíritu*
Coeli, a	of heaven, from heaven	*del cielo, desde el cielo*
ac	and	*y*
ti as	done	*hecho-terminado*
De o	for or to the Lord	*para o al señor*
ne quí	lest some one (or I cannot)	*para que nadie (o no puedo)*
tu o	for you, to you	*a ti, para ti*
spirit	spirit	*espíritu*
júbeas	you command	*que ordenes, mandes*
cujus	whose, his	*de quien*
cana mur	we sing	*cantemos*
Et cum musibus	with the muses	*con las musas*
et	and	*y*
et ad	and to	*y a, y hacia*
Cum	with	*con*
omni	all	*todo*
si ne	if no (or without)	*si no (sin)*
et ubí	and where	*y donde*
m et	? and	*? y*
die	day	*día*
geli	? angels	*? ángeles*
as,		

Note: The collage appears to be made from a torn-up copy of the *Horae (The Book of Hours)* printed in red and black, probably from the sixteenth or seventeenth century. The faces of the watches in the center contain details of a Vermeer painting, the back of the artist, and a woman. In the Evident Poem, which, according to Kolář, "eschews the written word as the mainstay of creation **and communication, the word should remain within, instigating a monologue.**" The words "within" the collage are for the most part decipherable and, of course, refer to the context of the Book of Hours. Their contemporary significance would seem to lie in the fact that they have been literally torn from the old context and collaged into a new art object. The original measures 12 in. × 8¾ in.
Nota: El collage (montaje) parece haber sido hecho con fragmentos de las Horae (El Libro de las Horas), *impreso en negro y rojo, probablemente del siglo XVI o XVII. Las esferas de los relojes contienen detalles de una pintura o cuadro de Vermeer, la espalda del artista, y una mujer. En el* poema evidente, *que, según* **Kolář, "*evita la palabra escrita como soporte de la creación y de la comunicación, la palabra debe permanecer en sí misma, apelando a un monólogo*"—*Las palabras**

"*dentro*" *del montaje son descifrables, y de cierto se refieren a* El libro de las Horas. *Su significado actual residiría en el hecho de que han sido fragmentadas y descontextuadas, y "montadas" para un nuevo objeto-artístico. Las medias originales 12 in. × 8¾ in.*

Text comments, pp. 23–24, 58.
Comentarios al texto, pp. 23–24, 58.

JOSEF HIRSAL AND BOHUMILA GROGEROVÁ: Czechoslovakia/Checoeslovaquia

Figure 50.

sobectví	egoism	*egoísmo*
JÁ	I	*yo*
ty	thou, you	*tú*

Note: The meaning of the poem is conveyed by breaking rules of capitalization in Czech. Já (I) is never capitalized. Ty (you) would only be capitalized in a letter if someone were being spoken to directly.
Nota: El significado del poema se logra rompiendo las reglas ortográficas de las mayúsculas en checo. Já (yo) nunca se escribe con mayúscula. Ty (tú) se escribe con mayúscula sólo en las cartas, en lenguaje directo.

Figure 51.

hádka	quarrel	*riña-pendencia-"discusión"*
já	I	*yo*
ty	you	*tú*

Figure 52.

vývoj I	developer I (photographic term)	*revelador I (Término fotográfico)*
liebe	love (German)	*amor (Alemán)*
láska	love (Czech)	*amor (Checo)*
svoboda	freedom (Czech)	*libertad (Checo)*
	freedom (English)	*libertad (Inglés)*

Note: The above poem belongs to a group of poems ("koacerváty"). Notice that by means of the permutational method the word is translated from one language to another and a visual pattern of diagonals is created as well. Figs. 50–52 are all experimental texts constructed between 1960 and 1962 (*job boj*).
From *Invenção* No. 4, 1964.
Nota: El poema anterior pertenece a un grupo de poemas ("koacerváty"). Nótese que por medio del método de permutaciones se traduce la palabra de una lengua a otra, y al mismo tiempo se crea una estructura visual de diagonales. Figs. 50–52 son textos experimentales entre 1960 y 1962 (job boj).
De Invenção *No. 4, 1964.*

Text comments, pp. 22, 24.
Comentarios al texto, pp. 22, 24.

JIŘÍ VALOCH: Czechoslovakia/Checoeslovaquia

Figure 53.

hommage a ladislav novák homage to ladislav novák *homenaje a ladislav novák*

Figure 54.

optical poem *poema óptico*

Note: From *poèmes optiques*, 1966. Originals sent by poet.
Nota: De poemas ópticos, *1966. Originales enviados por el poeta.*

Text comments, pp. 24–25, 58.
Comentarios al texto, pp. 24–25, 58.

VÁCLAV HAVEL: Czechoslovakia/Checoeslovaquia

Figure 55

estraniazione	estrangement	*enajenamiento*
já	I	*yo*

Note: From *modulo*, No. 1, 1966.
Nota: De modulo, *No. 1, 1966.*

Text comments, p. 24.
Comentarios al texto, p. 24.

ZDENĚK BARBORKA: Czechoslovakia/Checoeslovaquia

Figure 56.

potopa	flood	*diluvio*
voda	water	*agua*
boří hráz	is breaking the bank	*salirse de madre*
běda	O my God!	***¡Dios mío!***
hluk sílí	the noise is getting stronger	*el ruido aumenta, se hace mayor*
pláč dětí	the crying of children	*el llanto de los niños*
ničí domy	is destroying houses	*destruye casas*
stůl	table	*mesa*
hučí	murmuring	*murmurando, murmullo*
víří láme kmen kmen drtí nohu krev teče	is whirling, breaking the trunk of the tree, crushes the leg, blood is running	*se arremolina, rompiendo troncos de árboles, tronzando piernas, la sangre corre*
jsem sláb	I am weak	*soy (estoy) débil*
tonu	I am drowning	*me ahogo*
vlna nese dítě	the wave is carrying the child	*las olas arrastran al niño*

dítě volá mámu	the child is calling mother	*el niño llama a su madre*
víří smrt	whirls death	*remolinos-muerte*
ruka	the hand	*la mano*
pták letí padá dolů hyne	a bird is flying is falling down perishes	*un pájaro vuela - cae - perece*
trám víří tlak vody láme kost muži	the log swirls, the pressure of water is breaking a man's bone	*el tronco gira la presión del agua rompe los huesos de un hombre*
tiše	silently	*silenciosamente*
vrah volá pane bože	**the murderer is calling: "Good Lord!"**	*el asesino grita: "Dios santo"!*
lano	[give me a] rope	[*dadme*] *una soga*
nahá žena hyne vlna smrt	a naked woman perishes wave death	*una mujer desnuda perece olas muerte*

Note: Final page of the "process" text "potopa."
From copy sent by poet.
Nota: Página última del texto "progresivo" "potopa."
De copia enviada por el poeta.

Text comments, pp. 25–28.
Comentarios al texto, pp. 25–28.

EDUARD OVČÁČEK: Czechoslovakia/Checoeslovaquia

Figure 57.

kruhy	circles	*círculos*
já	I	*yo*
on	he	*él*
ona	she	*ella*
oni	they	*ellos-ellas*
my	we	*nosotros*
vy	you	*tú-usted*
ty	thou	*vos*

Note: From *kruhy*, 1964, 1966.
Nota: De kruhy, *1964, 1966.*

Text comments, p. 25.
Comentarios al texto, p. 25.

YÜKSEL PAZARKAYA: Turkey/Turquía

Figure 58.

ya	affirmation	*afirmación*
yar	lover	*amante*
yari	his love	*su amor*
yarim	my love (my loved woman)	*mi amor (mi amada)*
yarım	unfinished, half	*sin acabar, a medias*
yarı	half	*mitad*
mı	syllable denoting question	*sílaba que indica pregunta*
mır (mırmır)	bore	*aburrir*

miray	family name	*apellido*
ay	moon	*luna*

Note: Word gloss prepared with the assistance of the poet.
From *rot* 21, 1965. Typography: Hansjörg Mayer.
Nota: Lista de palabras preparada con la ayuda del poeta.
De rot *21, 1965. Tipografía: Hansjörg Mayer.*

Text comments, p. 29.
Comentarios al texto, p. 29.

KURT SANMARK: Finland/Finlandia

Figure 59. Tr. Karen Loevgren and M. E. S.

maskor	*caladas de punto*
idealen	*ideales*
ruttnar	*moldear*
förvittrar	*aguantar, orear*
maskarna	*gusanos*
maskerna	*caretas, máscaras*
gömmer	*esconder*
sig	*uno mismo (si mismo)*
oss	*a nosotros—nos*
i	*en*
plånboken	*la cartera*
ersätter	*reemplaza, sustituye*
hjärtat	*el corazón*
livet	*la vida*
vita trådar	*hilo blanco*
tränger in	*apresurarse*
förosakar	*causas*
sömnlöshet	*insomnios*
grubbel	*melancolía*
smärta	*pena, dolor*
frågor	*preguntas*
begär	*deseo, gusto*
inför	*adelante*
efter	*detrás*
en	*un (una)*
säkert	*seguro*
utfallande	*golpeando*
dividend	*dividendo*
kistan	*ataúd*
utan	*sin*
med	*con*
lås	*cerrar*
skovlar	*pala-palada*
mull	*tierra*

Note: During the funeral ceremony the minister throws three shovels of earth on the coffin. Visually the poem suggests the holes in a knitting pattern.

From *rot* 21, 1965.
Nota: Durante la ceremonia funeraria el sacerdote arroja tres paladas de tierra sobre el ataúd. El poema sugiere visualmente los huecos o agujeros de una tela o tejido.
De rot *21, 1965.*

Text comments, p. 29.
Comentarios al texto, p. 29.

VAGN STEEN: Denmark/Dinamarca

Figure 60.

KNALV KNOLV	KNALF PAST KNELEVEN	*LAS CONCE Y/COMEDIA*
knet	knone	*cuno*
kno	knoo	*codos*
kne	knree	*cotres*
knire	knour	*cocuatro*
knem	knive	*cocinco*
knex	knix	*coseis*
knyv	kneven	*cosiete*
knotte	kneight	*cocho*
kni	knine	*conueve*
knti	knen	*codiez*
knelve	kneleven	*conce*
knolv	knelve	*codoce*

Note: From DIGTE?, 1964. The English word gloss was prepared by the poet.
Nota: De DIGTE?, *1964. La lista de palabras inglesa fue preparada por el poeta.*

Text comments, p. 29.
Comentarios al texto, p. 29.

ÖYVIND FAHLSTRÖM: Sweden/Suecia

Figure 61.

Bobbs inhägnad	Bob's Fence	*La cerca de Kiko*
och	and	*y*
den	the, it, that	*el, ello, eso*
tjockare	thicker	*más grueso, más denso*
allt	all, everything	*todo*
en påve	a pope	*un papa*
bäst	best	*mejor*
kom	came	*vino, llegó*
Bobb	Bob	*Kiko*
kommer	comes	*viene, llega*
vi	we	*nosotros*
som	who	*quien—que*
satt	sat	*sentado (-os)*

han	he	*él*
var	was	*fue—era, estaba*
sittgroparna	sit in holes	*sentarse en huecos, agujeros*
ett	a	*un, uno, una*
tåg	train	*tren*
tidigaste	earliest	*más temprano, más antiguo*
till	to	*a, para*
sittgroparna	the holes to sit in	*los huecos para sentarse*
dan	the day	*el día*
blev	was	*fue, era, estaba*
från Bobb	from Bobb	*de Kiko*
fast han var	although he was	*aunque él era, estaba*
på samma gång	at the same time	*al mismo tiempo, a la vez*
mänsklig och	human and	*humano y*

Note: "Inhägnad" means specifically a fence which encloses a square plot of ground.
From "Bobb," *Bord-Dikter 1952–55*. Typography: Håkan Lindström.
Nota: "Inhägnad significa específicamente una cerca que encierra una parcela cuadrada de terreno.
De: "Bobb," Bord-Dikter 1952–55. *Tipografía: Håkan Lindström.*

Figure 62.

Note: The poet refers to his poems as "tables." Figure 62 suggests an ornate metallic table associated with Eastern cultures, a kind of work of art. Also, perhaps, the mandala.
From *Bord-Dikter 1952–55.*
Nota: El poeta se refiere a sus poemas como "mesas." La Fig. 62 sugiere una mesa metálica de adorno asociada con las culturas orientales, como un objeto de arte. También, quizás, el "mandala."

Text comments, pp. 8, 29–31, 53.
Comentarios al texto, pp. 8, 29–31, 53.
Manifestoes and Statements on Concrete Poetry, pp. 74–78.
Manifiestos y declarationes sobra la poesía concreta, pp. 74–78.

LEIF NYLÉN: Sweden/Suecia

Figure 63.

blau	blue	*azul*
zu	to	*a, para*
blaugrün	bluegreen	*azulverdoso*
von	from	*de, desde*
bange	afraid	*asustado, temeroso*
gelb	yellow	*amarillo*
schnell	fast	*rápido*
reizbar	irritable	*irritable*
weiss	white	*blanco*
blaugrau	bluegrey	*azulgris*
hart	hard	*duro-difícil*

lichtrot	lightred	*rojobrillante*
lose	loose	*perder*
feig	cowardly	*cobardemente*
blaurot	bluered	*azulrojo*
rund	round	*redondo*
listig	cunning	*astuto*
rotgelb	redyellow	*rojoamarillo*
gelbweiss	yellowwhite	*amarillento*
stark	strong	*fuerte-pesado*
grau	grey	*gris*
lichtbraun	lightbrown	*marrónclaro*
tüchtig	clever	*hábil*
falsh	false	*falso*
durchsichtig	transparent	*transparente*
effektiv	effective	*efectivo*
braungrau	browngrey	*marrónceniza*
grob	coarse	*bastogrueso*
wild	wild	*salvaje*
bitter	bitter	*amargo*
berührt	touchedupon	*concernir, acercarse a*
heiser	hoarse	*ronco*
modrig	mouldy	*mohoso*
gelbrot	yellowred	*amarillorojo*
rot	red	*rojo*
grün	green	*verde*
dunkelbraun	darkbrown	*marrónoscuro*
weissgelb	whiteyellow	*blanquición*
weich	soft	*suave*
losefeig	loosecowardly	*perdercobardemente*
rundfalsch	roundfalse	*redondofalso*
blauweichtüchtig	bluesoftclever	*azulsuaveagudo*
leichtbrüsk	lightbrusk	*luzcrudabrusca*
grauwild	graywild	*grissalvaje*
blaurotheiser	bluered hoarse	*roncoazulrojo*
graugrünbitter	graygreenbitter	*amargoverdegris*
gelbbange	yellowafraid	*tímido(asustado)amarillo*
weissmodrig	whitemouldy	*mohosoblanco*

Note: From *rot* 21, 1965. Typography: Hansjörg Mayer.
Nota: De rot *21, 1965. Tipografía: Hansjörg Mayer.*

Text comments, p. 31.
Comentarios al texto, p. 31.

KITASONO KATUÉ: Japan/Japón

Figure 64.

shiro	white	*blanco*
nonaka no shiro	in white	*de blanco*
nonaka no kuro	black in white	*negro sobre blanco*
nonaka no kuro	black in black	*negro sobre negro*

nonaka no kiiro (ou ki)	yellow in black	*amarillo sobre negro*
nonaka no kiiro (ou ki)	yellow in yellow	*amarillo sobre amarillo*
nonaka no shiro	white in yellow	*blanco sobre amarillo*
nonaka no shiro	white in white	*blanco sobre blanco*

Note: From *konkrete poesie poesía concreta* 3, no date.
Nota: De konkrete poesie poesía concreta *3, sin fecha.*

Figure 65.

portrait of a poet 2	1966	retrato de un poeta 2 1966

Note: Plastic poem.
From *moonlight night in a bag*, 1966.
Nota: Poema plástico.
De moonlight night in a bag, *1966.*

Text comments, pp. 7, 13, 31–32.
Comentarios al texto, pp. 7, 13, 31–32.

SEIICHI NIIKUNI: Japan/Japón

Figure 66.

mouth	*boca*
empty	*vacío*
lie	*mentira*

Note: From *Les Lettres*, No. 35, no date.
Nota: De Les Lettres, *No. 35, sin fecha.*

Text comments, p. 32.
Comentarios al texto, p. 32.

PIERRE GARNIER: France/Francia

Figure 67.

JANVIER	JANUARY	*ENERO*
GLACE	ICE	*HIELO*
NEIGE	SNOW	*NIEVE*
BLEU(E)	BLUE	*AZUL*
NOIRE	BLACK	*NEGRO*
CRI	CRY	*GRITO*
LAIT	MILK	*LECHE*
GLAIVE	SWORD, BLADE, STEEL	*ESPADA, ACERO*
FEU	FIRE	*FUEGO*
BLANCHE	WHITE	*BLANCO*
RIGIDE	RIGID	*RIGIDO*

SEREINE	PLACID	*PLACIDO*
VASTE	VAST	*AMPLIO*
VENT	WIND	*VIENTO*
GRIS	GREY	*GRIS*
ROUGE	RED	*ROJO*
BLUES	BLUES	*LOS BLUES*
NUE	NAKED	*DESNUDA*
NUDITÉ	NUDITY, NAKEDNESS	*DESNUDEZ*
MOLLESSE	SOFTNESS	*SUAVIDAD*
ÉPÉE	SWORD, STEEL	*ESPADA*
FUSIL	STEEL, FLINT	*FUSIL*
SABRE	SABRE	*SABLE*
MORT	DEATH	*MUERTO*
CAILLOUX	PEBBLES, SMALL STONES	*GUIJARROS*
NOIRDUR	HARD BLACK	*NEGRO PROFUNDO (DURO)*
BLANCDUR	HARD WHITE	*BLANCO PROFUNDO (DURO)*
BLEU	BLUE	*AZUL*
VERTE	GREEN	*VERDE*
ACIER	STEEL	*ACERO, ESPADA*
MIROIR	MIRROR	*ESPEJO*
SIFFLE	WHISTLES, WHEEZES	*SILBIDOS*
CALME	CALM, STILL, QUIET, SERENE	*CALMA, CALMADA*
LAME	THIN PLATE OR BLADE	*HOJA, DELGADA, FINA*
FER	IRON	*HIERRO*
DUR	HARD	*DURO*
ATTENTE	WAITING	*ESPERA*

Note: List poem.
From CALENDRIER, *Les Lettres*, No. 30, no date.
Nota: poema en línea, en lista.
De CALENDRIER, Les Lettres, *No. 30, sin fecha.*

PIERRE AND ILSE GARNIER: France/Francia

Figure 68.

texte pour une architecture text for a building *texto para una arquitectura*

Note: "Cinema" is accented visually as it is pronounced in French to suggest the play of black and white on the movie screen.
From: *De Tafelronde.*
Nota: "cinema" está acentuado visualmente según la pronunciación francesa para sugierir el juego de blanco y negro en la pantalla.
De De Tafelronde.

Text comments, pp. 24, 32–34, 35, 40, 42, 46, 52, 58, 60, 61.
Manifestoes and Statements on Concrete Poetry, pp. 78–80.
Comentarios al texto, pp. 24, 32–34, 35, 40, 42, 46, 52, 58, 60, 61.
Manifiestos y Declaraciones sobre poesía concreta, pp. 78–80.

HENRI CHOPIN: France/Francia

Figure 69.

sol air earth air *tierra (suelo) aire*

Note: sol air is an audio (sound) poem realized exclusively by the voice of the author on magnetic tape. Various speeds and volumes of the tape recorder are employed, also superpositions. The linguistic materials of this poem are: the vowels and consonants of the words sol air, certain noises produced by the mouth, such as the clacking together of the lips, and breathing. The result resembles electronic music. (Derived from the author's notes included in Fig. 67.) From *Bols*, 1965. The poem dates from 1964.
Nota: sol air es un poema sonoro hecho exclusivamente por la voz del autor en una cinta magnetofónica. Se han empleado varias velocidades y tonos en la gravación, con superposiciones. Los materiales linguísticos de este poema son: las vocales y consonantes de las palabras sol air; algunos ruidos producidos por la boca, tales como el repiquetear de los labios uno contra otro, y la respiración. El resultado es parecido a la música electrónica (Sacado de las notas del autor incluidas en la Fig. 67).
De Bols, 1965. El poema es de 1964.

Figure 70

saoul	drunk	*borracho*
le soldat inconnu	the unknown soldier	*el soldado desconocido*
nu	naked	*desnudo*
brûle	burns	*arde*
feu	fire	*fuego*

Note: From copy sent by the poet. Original: red and black.
Nota: De una copia enviada por el poeta. Original: rojo y negro.

Text comments, pp. 34–35, 36, 42, 48.
Manifestoes and Statements on Concrete Poetry, pp. 80–82.
Comentarios al texto, pp. 34–35, 36, 42, 48.
Manifiestos y Declaraciones sobre Poesía concreta, pp. 80–82.

JULIEN BLAINE: France/Francia

Figure 71.

Tr. Ann McGarrell (English/*Inglés*) Willis Barnstone (Spanish/*Español*)

Figure 72.

. . .Qui ont à la place des mains une dizaine d'yeux onglés,	. . . Who has in place of hands ten claw eyes,	*. . . Los que tienen en lugar de manos ojos de presa (de zarpa),*
le dos en sablier,	a back shaped like an hour glass,	*una espalda como un reloj de arena,*
les muscles comme des poissons d'acier vif,	muscles like fish of live steel,	*los músculos como peces de acero brillante,*
les veines chargées de mer.	veins charged with the sea.	*las venas cargadas de mar.*

. . . percent voix et regards.	piercing voice and glances.	*atravesando voces y miradas.*
Sans main et sans mer?	Without hands and without sea?	*Sin mano y sin mar?*
voiX	voice	*voz*
10 EST UN AGENT DE MULTIPLICATION	10 IS AN AGENT OF MULTIPLICATION	*10 ES UN AGENTE DE MULTIPLICACIÓN*
X un géniteur	X a begetter	*X un procreador*

Note: Figs. 69 and 70 are from *engrenage*, 1966. Typography: John Furnival.
Nota: Las figs. 69 y 70 son de engranaje, 1966. Tipografía: John Furnival.

Text comments, pp. 36, 64.
Comentarios al texto, pp. 36, 64.

BERNARD HEIDSIECK: France/Francia

Figure 73. Tr. Sandra L. Miller and M. E. S.

La Pénétration The Penetration *La Penetración*

Note: A partition-poem. The two halves are meant to be spoken (or performed) simultaneously.
From *Approches*, no date.
Nota: Un poema dividido-partidido. Las dos partes han de hablarse (O representarse) simultáneamente.
De Approches, *sin fecha.*

Text comments, pp. 35–36.
Comentarios al texto, pp. 35–36.

JEAN FRANCOIS BORY: France/Francia

Figure 74.

femme woman *mujer*

Note: The ancient calligraphic character (a form of picture writing) is equated with a new kind of picture writing made possible by the camera.
Nota: Los antiguos símbolos caligráficos (una forma de escritura pictórica) son igualados con una nueva clase de escritura pictórica posibilitada por la cámara fotográfica.

Figure 75.

Son	his, sound	*suyo (de el)*
Songe Somptueu[se]	sumptuous dream	*sueño suntuoso*
Signe des Signes	sign of signs	*señal de señales*
Suprême Songe des Simp[le]	supreme dream of the simple	*supremo sueño de los simples*

Solvabilité des Salauds	solvability of the s. o. b.'s	*solubilidad de los "cochinos"*
Sentinelle Sénile du Siècl[e]	senile sentinal of the century	*centinela senil del siglo*
refuge des Songe-creux	refuge of the visionaries	*refugio de los visionarios*
des Soudoyer les Soudards	to bribe the old soldiers	*sobornar a los veteranos*
Slip et la Suite	the slip (for boats) and all of you	*el desliz (mar.: embarcadero) y lo demás*
tout vous, tout, tout vous diSje	all, all I tell you	*tú todo entero, entero, todo te digo*
appartient ça c'eSt	belongs that is	*pertenece esto es*
paS de Supplique/ qui Soit	no supplication (petition) that stands	*nada de súplicas/ quien sea*
danS	in S	*en S*
[c] ar il ne S'ag[it]	for it is not a matter of	*porque no se trata*
Signe des Signes suprême songe des	sign of sign supreme dream of	*señal de señales supremo sueño de los*
qui Subordonne tout	that subordinates all	*que todo lo subordinan*
Subtil Subterfuge des Salauds	subtle subterfuge of the s. o. b.'s	*sutil subterfugio de los "cochinos"*
Sueur Sublimée	sublimated sweat	*sudor sublimado*
Symbole Surgit des mains	symbol rising from the hands	*símbolo surgido de las manos*
tous, tous vous dis je y cèdent	all, all I tell you, all yield	*todos, todos-os digo- ceden entonces*
Surlendemaine	the day after tomorrow	*pasadomañana (pasado-mañana)*
Sûr[eté]	security, safety	*seguridad*
Surproduction	over-production	*superproducción*
Surmultiplication	over-multiplication	*supermultiplicación*
Surexitation	over-excitement	*sobrexcitación*
Survivre	to survive	*sobrevivir*
Sufferage	suffrage	*sufragio*
Superviser	supervisor	*supervisor*
Superproduction	superproduction	*superproducción*
Support	support	*soporte*
Surabondance	superabundance	*sobreabundancia*
Supersonique	supersonic	*supersónico*
Sex	sex	*sexo*
Suppôt	agent	*agente*
Supérieur	superior	*superior*
Subsister	to subsist	*subsistir*
tous y cèdent	all give in to it	*allí todos caen, ceden*
tous vous diS-je	all I tell you	*todos os digo*
Supplice du Suplément	punishment of the supplement	*castigo de suplemento*
Sujet de Suicide	subject of suicide	*materia de suicidio*
Sommation	summation	*suma—sumación*
Soutane	cassock	*balandrán*
Soubrette	soubrette	*graciosa*
Sérail	seraglio, harem	*serrallo, harén*
Serre-file	file closer (military)	*el último soldado de la formación (de la fila)*
Subconscient	subconscious	*subconsciente*
Saint-Siège	holy see	*santa sede*
Suaire et même sépulture tout	winding sheet and even all sepulchers	*sudario y todos los sepulcros también*
tout appartient au Signe des Signe Sans Sourire	all belongs to the sign of signs without smile	*todo pertenece a la señal de las señales sin sonrisa*
Servitude sans Serrure	servitude (voluntary) without lock	*servidumbre sin cerradura*
Substit[uer]	to substitute	*sustituir*
Sublimation	sublimation	*sublimación*
Subit	he suffers	*sufre (él-ella)*

Sang deS	blood of the S	*sangre de los S ("cochinos")*
sens	senses	*sentidos*
danS	in S	*en S, dentro de S*
[s]ouf[f]rir	suffering	*sufrir*
Suject de	subject of	*materia de*
[S]erpent Sublime deS	serpent sublime of S	*serpiente sublime de los S*
Servir Stupidement de	to serve stupidly of	*servir estúpidamente de*
Substance Suffocante qui	suffocating substance which	*substancia sofocante que*
Subéquemment gens d' armeS	subsequently men of arms	*subsiguientemente gente de armas*
Signe Syphilitique que tous Suivent	syphilitic sign that all follow	*señal sifilítica que todos siguen*
Submergeant Sceau	submerging seal	*sumergente (sumergiendo) sello*
te voici venu à tous par tous enfin communiquant par ce Signe Sénile [i]onge des Siècles	here you are come to all by all communicating finally by this senile sign of the centuries	*hete aquí venido a todos por todos al fin comunicando por medio de esta señal senil . . . de los siglos*
Suite de la Scie[nce]	following the sciences	*siguiendo ("suite") de la ciencia*
[r]iens en nous qui Savon[s]	nothing in us who know	*nadas (plr. de "nada") en nosotros que sabemos*
comme de	like the	*como de*

English equivalents for words along the side which omit the initial vowel of the prefix: unjust/ unique/ insidious/ honest/ intolerant/ irascible/ inflexible/ infallible/ implacable/ imperfectible/ imperial/ important/ immoral/ importunate/ imposing/ immobile/ impudence/ unproductive/ unpitying/ unafraid/ ikon/ ideal/ identical

ignoble/ illegal/ illicit/ slave/ imbroglio/ imbecile/ impure/ impenetrable/ imperturbable/ unpitying/ implicit/ important/ impotent/ imputable/ inactive/ included/ incommensurable/ unconscious/ incontestable/ independent/ indisputable

Equivalentes españoles para les palabras de la lista que omiten la vocal inicial del prefijo: injusto / único / insidioso / honesto / intolerante / irascible / inflexible / infalible / implacable / imperfectible / imperial / importante / inmoral / importunar / imponente/ inmóvil/ impudencia/ improductivo/ desapiadado/ sin miedo/ icono/ ideal / idéntico

inmoble / ilegal / ilícito / esclavo / embrollo / imbécil / impuro / impenetrable / imperturbable / desapiadado / implícito / importante / impotente / imputable / inactivo / incluído / inconmensurable/ inconsciente / incontestable / independiente / indisputable

Note: Figs. 72 and 73 are both from copies sent by the poet. No dates.
Nota: Figrs. 72 y 73 son ambas de una copias enviadas por el poeta. Sin fecha.

Text comments, p. 36.
Comentarios al texto, p. 36.

JEAN-MARIE LE SIDANER: France/Francia

Figure 76.

à bout portant	point blank	*a quema ropa*
le dieu ne crée plus	god creates no more	*dios no crea más*
n'a pas varié	did not change	*no ha cambiado*
oiseaux	birds	*pájaros*

ex	from (Latin) (figure suggests cross, airplane)	*de, ex (del latín)* *(la figura sugiere cruces, avión)*
Vouloir	to want	*querer*
Réellement	really	*realmente*
ce que veut l' étincelle	that which wants the [clarifying] spark	*lo que quiere* *la chispa, la centella que ilumina*
non pas la nostalgie HOSPITALIERE des cathédrales	not the sick-room nostalgia of cathedrals	*no la nostalgia hospitalaria de las catedrales*
défricheur	clearer, digger	*desbrozador, escavador, rompedor*
invitation	invitation (the envelope suggests the invitation to life)	*invitación (el sobre o la cubierta sugiere la invitación a la vida, a vivir)*
infirmité cruelle	cruel infirmity	*achaque cruel, enfermedad cruel*
火	fire (the circled character for fire suggests the Han mark of the poet)	*fuego (el gráfico dentro de un círculo, para el fuego, sugiere la huella de la mano del poeta)*
l' acquis dans notre science est une flèche dirigée vers les limites	what our knowledge acquires is an arrow directed toward the limits	*la adquisición de nuestra ciencia es una flecha dirigida hacia los límites*
DESERTIQUES	deserts (the figure suggests a broken or formless cross or swastika or constellation)	*desérticos (la figura sugiere una cruz rota o sin forma o una constelación)*
vers qui les regards sont tournés	towards which (whom) all glances turn	*a quien todas las miradas están dirigidas*

Note: As layout the poem suggests a full-page advertisement of the world. From copy sent by poet.
Nota: viendo el poema horizontalmente sugiere el anuncio de una página de periódico entera sobre el mundo. De una copia enviada por el poeta.

Text comments, p. 36.
Comentarios al texto, p. 36.

PAUL DE VREE: Belgium/Bélgica

Figure 77.

vertigo gli SKIbaan SKYline STIP stijgt (from stijgen) BLinkt (from blinken) Blikt (suggests blikken—tin) BLIK	the vertigo of glide (slide) ski-run (implying the jump) dot or point we rise shine, glitter (brightly) (suggests blikken—tin) look, glance, regard (of man and woman)	*el vértigo del planeo, deslizamiento* *carrera de esquíes* *horizonte, silueta* *dote-punto* *ascendemos* *resplandor, brillo* *sugiere hojalata brillante* *mirada, guiño (de hombre a mujer)*
GLIJbaan GLIJvlucht GLEIS	slide glide (we fly away gliding) faience, earthenware	*patinar, resbalar* *deslizar (volamos deslizándonos)* *loza fina*

GLInstert	glitter
GLImt	glimmer
GLIst	glide
GLIpt	slip
de wing	the wing (lover's arm
de wong	poetic liberty for "de wang" (the cheek) for onomatopoetic purposes
de wimper	the eyelash (propeller)
strijkt	to lower, to strike sail
strekt zich de horizon	the horizon stretches out
woeng	onomatopoetic word to suggest the sound of the motor
GROND	ground

Note: The printed form of "vertigo gli" is the score of a poem intended for electronic sonorization. Its sound structure is based upon the syllable "gli," which is the root of "glisser" (French)—to slip, to slide, to glide, etc.) and "glijden" (Flemish). According to the poet, who assisted greatly in the preparation of the word gloss, the poem, in which life is compared to an airplane journey, is primarily concerned with "the encounter with love (erotic), as the passage from birth to death, as the essential fragments of our short lifetime: a sudden wonder as well as a sudden reality (the not to be averted fall)." (Letter to M. E. S. February 8, 1967.) The interpretation which equates the body of the airplane with the body of the lover is that of Mike Weaver (*Lugano Review*, Vol. 1/5-6, 1966).
From *Form* 3, December 15, 1966. The poem dates from 1962 or somewhat before.
Nota: La forma impresa de "vértigo gli" es el resultado de un poema preparado para una sonorización eléctrica. Su estructura sonora se basa en la sílaba "gli" que es la raíz de "glisser" (francés)—deslizarse, resbalar, etc. . . y in "glijden" (flamenco). Según el poeta, que ayudó en la preparación de la lista de palabras, el poema, en el que la vida se compara a un día de vuelo, se refiere primordialmente al "encuentro con el amor (erótico), como paso entre la vida y la muerte, como los fragmentos esenciales de nuestra breve vida: una repentina, instantánea admiración así como una instantánea realidad (el no ser una caída o no haber una caída prevenida, advertida)." (Carta a M. E. S. febrero 8, 1967). La interpretación que compara el avión al cuerpo del amante es de Mike Weaver (Lugano Review, *Vol. 1/5-6, 1966*).
De Form *3, Diciembre 15, 1966. El poema es de 1962 o algo anterior.*

brillo-resplandor	
vislumbre, viso, rielar	
deslizarse, planear	
deslizarse, resbalar	
el ala (brazo del amante)	
licencia poética para "de wang" (mejilla) con propósitos onomatopéyicos	
pestaña	
aplastar, vela, velamen (mar.)	
el horizonte se dilata	
palabra onomatopéyica que sugiere el ruido del motor	
tierra, suelo	

Figure 78.

a rose	*una rosa*
is	*es, está*
everywhere	*en todas partes, por doquier*
as	*como, así que*
for ever (forever)	*para siempre*

Note: From *konkrete poesie international*, 1966. Typography: Hansjörg Mayer.
Nota: De konkrete poesie international, *1966. Tipografía: Hansjörg Mayer.*

Text comments, pp. 36–37, 42.
Manifestoes and Statements on Concrete Poetry, pp. 82–83.
Comentarios al texto, pp. 36–37, 42.
Manifiestos y Declaraciones sobre Poesía Concreta, pp. 82–83.

IVO VROOM: Belgium/Bélgica

Figure 79.

hommage a mondriaan	*homenaje a mondrian*
victory boogie woogie	*victoria boogie woogie (baile)*

Note: From *Labris*, 1966.
Nota: De Labris, *1966.*

Text comments, p. 37.
Comentarios al texto, p. 37.

LEON VAN ESSCHE: Belgium/Bélgica

Figure 80.

Note: A text based on the visual identity of certain letter forms from the "Janesagalaj Cycle," *Labris*, 1966.
Nota: Un texto basado en la identidad visual de ciertas formas de letras, del "Janesagalaj Cycle," Labris, 1966.

Text comments, p. 37.
Comentarios al texto, p. 37.

CARLO BELLOLI: Italy/Italia

Figure 81.

treni	trains	*trenes*
i treni	the trains	*los trenes*

Note: This poem, a "mural text" from 1943, pre-dates the concrete movement. From photocopy sent by poet. Original: 31 × 35 cms.
Nota: Este poema, un "texto mural" de 1943, es anterior al movimiento concretista. De una fotocopia enviada por el poeta. Original: 31 por 35 cms.

Figure 82.

guerra	war	*guerra*
terra	earth	*tierra*
serra	clench	*agarro*

Note: This poem, an ideogram, also pre-dates the concrete poetry movement (*parole per la guerra*, 1943).
From photocopy sent by poet. Original: 35 by 25 cms.
Nota: Este poema, un ideograma, es anterior al movimiento de la poesía concreta (parole per la guerra, *1943*).
De una fotocopia enviada por el poeta. Original: 35 por 25 cms.

Figure 83.

acqua	water	*agua*
incolore colore trasparente	colorless color transparent	*incoloro color transparente*
percorso voce e voce	distance voice and voices	*distancia voz y voces*
mare goccia sfera una mano	sea drop sphere a hand	*gota de mar (gota-mar) esfera una mano*
verticale cielo una bocca	vertical sky a mouth	*vertical cielo una boca*
piano fiume una casa	plain river a house	*lento río una casa (piano-"llano")*
filo roccia un fiore	thread rock a flower	*hilo piedra una flor*
pioggia volto un bimbo	rain face a child	*lluvia cara un niño*
nubi atmosfera dèi	clouds atmosphere goods	*nubes atmósfera dioses*
pozzo eco un villaggio	well echo a village	*pozo eco una aldea*
ghiaccio cristallo un esquimese	ice crystal an eskimo	*hielo cristal un esquimal*
sole foglie una donna	sun leaves a woman	*sol hojas una mujer*
barca silenzio un uomo	boat silence a man	*barca silencio un hombre*
cielo medusa luna	sky medusa moon	*cielo medusa luna*
orizzonte occhio pesce	horizon eye fish	*horizonte ojo pez*
nave acqua uomini	ship water men	*nave agua hombre*
palma sole voci	palm sun voices	*palma sol voces*
voci sole palma	voices sun palm	*voces sol palma*
uomini acqua nave	men water ship	*hombres agua nave*
pesce occhio orizzonte	fish eye horizon	*pez ojo horizonte*
luna medusa cielo	moon medusa sky	*luna medusa cielo*
un uomo silenzio barca	a man silence boat	*un hombre silencio barca*
una donna foglie sole	a woman leaves sun	*una mujer hojas sol*
un esquimese cristallo ghiaccio	an eskimo crystal ice	*un esquimal cristal hielo*
un villagio eco pozzo	a village echo well	*una aldea eco pozo*
dèi atmosfera nubi	goods atmosphere clouds	*dioses atmósfera nubes*
un bimbo volto pioggia	a child face rain	*un niño cara lluvia*
un fiore roccia filo	a flower rock thread	*una flor piedra hilo*
un casa fiume piano	a house river plain	*una casa río llano*
una bocca cielo verticale	a mouth sky vertical	*una boca cielo vertical*
una mano sfera goccia mare	a hand sphere drop sea	*una mano esfera gota de mar (gota-mar)*
voce e voce percorso	voice and voice distance	*voz y voces distancia*
trasparente colore incolore	transparent color colorless	*transparente color incoloro*

Note: The words below the space "mirror" the words above the line and are printed in bolder typeface in the original of this audiovisual poem (1961). The poet arrives at the point of spiritual illumination, the words are reversed, as objective reality, the world of men, women, children, things comes into clear focus. The word gloss contains the poet's own English equivalents.
From photocopy sent by poet. Original: "poem-text" 21 × 15 cms.
Nota: Las palabras debajo del espacio divisorio reflejan las palabras de arriba y están impresas en relieve en este poema audio-visual (1961). El poeta llega al punto de la iluminación espiritual, las palabras están invertidas (del revés) como una realidad objetiva, el mundo de hombres, mujeres, niños, cosas aparecen en primer plano. La lista de palabras contiene aquellos equivalentes de traducción en el inglés del poeta.
De una fotocopia enviada por el poeta. Original: "texto-poema" 21 × 15 cms.

Figure 84.

poetry body no. 3: 1 voice/love *cuerpo poético número 3: 1 voz/amor*

1 voce	1 voice	*1 voz*
2 voci	2 voices	*2 voces*
1 dialogo	1 dialogue	*1 diálogo*
silenzio	silence	*silencio*
sogno	dream	*sueño*
sonno	sleep	*sueño (dormir)*
amore	love	*amor*

Note: Side structure of a three-dimensional poem made of plexiglass surrounding printed words in transparent rodoid. 24 × 24 × 24 cms.
From photocopy sent by poet. The poem dates from 1951.
Nota: Estructura lateral de un poema tri-dimensional hecho de plexiglas que encierra las palabras impresas en un rodoide transparente. 24 × 24 × 24 cms.
De una fotocopia mandada por el poeta. El poema es del año 1951.

Text comments, pp. 8, 37–41, 44, 48, 53, 60, 61.
Comentarios al texto: pp. 8, 37–41, 44, 48, 53, 60, 61.

ARRIGO LORA TOTINO: Italy/Italia

Figure 85.

si	yes	*si*
non	no	*no*

Figure 86.

spazio	space	*espacio*

Note: Both texts were reproduced from copies sent by the poet. No date.
Nota: Ambos textos se han reproducido de copias mandadas por el poeta. Sin fecha.

Text comments, pp. 41, 42.
Comentarios al textos, pp. 41, 42.

ADRIANO SPATOLA: Italy/Italia

Figure 87.

Note: From copy sent by the poet. No date.
Nota: De una copia mandada por el poeta. Sin fecha.

Text comments, pp. 41, 43.
Comentarios al texto, pp. 41, 43.

E. M. DE MELO E. CASTRO: Portugal/Portugal

Figure 88.

monumento	*monumento*
let the men be free	*deja a los hombres ser libres*

let the man be free — *deja al hombre ser libre*
let the free be men — *deja a los libres ser hombres*

Note: From *Invencão*, No. 3, 1963.
Nota: De Invencão, *No. 3, 1963.*

Text comments, p. 41.
Comentarios al texto, p. 41.

SALETTE TAVARES: Portugal/Portugal

Figure 89.

arre	get along! get up!	*lárguese! levántese!*
aranha	spider	*araña*
aranhisso	not a Portuguese word, but it sounds like "aranhiço" = a clumsy, inept person, or a feeble, thin person	*no es una palabra portuguesa, pero suena como "aranhiço" = arañita o (metafóricamente) persona torpe o débil*
aço	steel, tin amalgum used on mirrors	*acero, estaño*
aranhar	to move smoothly, like a spider	*deslizarse*
aranhão	a large spider	*arañaza, arañota*
aranhuco	a huge spider	*araña gigantesca*
arranhão	scratch	*rasgar*

Note: From *modulo* no. 1, 1966.
Nota: De modulo *no. 1, 1966.*

Text comments, p. 41.
Comentarios al texto, p. 41.

MATHIAS GOERITZ: Mexico/Méjico

Figure 90.

die goldene botschaft	the golden message	*el mensaje áureo*
oro	gold	*oro*

Note: From *futura* 1, 1965. Typography: Hansjörg Mayer.
Nota: De futura *1, 1965. Tipografía: Hansjorg Mayer.*

Figure 91.

el eco del oro — the echo of the gold

Note: Steel construction by Mathias Goeritz. At the left "oro" in gold; at the right its echo in black. (M. G.)
From a photo by Kati Horna sent by the poet. The construction dates from 1966.
Nota: Construcción de acero por Mathias Goeritz, A la izquierda "oro" en color

oro; a la derecha, su eco en negro. (M. G.)
De una foto de Kati Horna enviada por el poeta. La construcción es de 1966.

Text comments, pp. 41–42.
Comentarios al texto, pp. 41–42.

JULIO CAMPAL: Spain/España

Figure 92.

Calligram No. 11 *Caligrama No. 11*

Note: A textural statement. The meaning of this text is to be found in the gesture of the human hand as opposed to all that the newspaper, printed by a machine, represents.
From the original sent by the poet. Purple ink on newspaper. No date.
Nota: Un comentario con textura. El significado de este texto se ha de hallar en el gesto de la mano humana, en contraste con todo lo que representa el periódico, impreso por una máquina.
Del original enviado por el poeta. Tinta purpúrea sobre papel de periódico. Sin fecha.

Text comments, pp. 42–43, 54.
Comentarios al texto, pp. 42–43, 54.

FERNANDO MILLÁN: Spain/España

Figure 93.

Texto 1

Note: From photocopy sent by poet. No date.
Nota: De la fotocopia mandada por el poeta. Sin fecha.

Text comments, pp. 42–43.
Comentarios al texto, pp. 42–43.

IGNAZIO GÓMEZ DE LIAÑO: Spain/España

Figure 94.

Note: From photocopy sent by poet. Dated 1966.
Nota: De fotocopia enviada por el poeta. Fechada 1966.

Text comments, pp. 42, 43.
Comentarios al texto, pp. 42, 43.

ENRIQUE URIBE: Spain/España

Figure 95.

todo	all
nada	nothing
y	and
o	or
música	music

Note: From copy sent by poet. No date.
Nota: De una copia mandada por el poeta. Sin fecha.

Text comments, pp. 42, 43.
Comentarios al texto, pp. 42, 43.

OCARTE: Spain/España

Figure 96.

LOS INSURRECTOS DOMINAN LA CALLE	THE REVOLUTIONISTS DOMINATE THE STREETS
MIENTRAS LOS HOMBRES MORIAN	MEANWHILE MEN (PEOPLE) ARE DYING
que proclamaban poco menos que la guerra	who proclaim less than war
adhesión a los principios nacionales	clinging to nationalistic principles
TRAGICOS FINALES	TRAGIC OUTCOME
órden, los únicos sostenes de la paz. Su presencia es acogida por los partidarios	order, the only guarantee of peace. Its presence is accepted by the adherents.

Note: From original sent by poet.
Nota: Del original enviado por el poeta.

Text comments, pp. 42, 44.
Comentarios al texto, pp. 42, 44.

JOSÉ A. CÁCERES: Spain/España

Figure 97.

feo	ugly, deformed, hideous

Note: From original (green, gold, lavender—water color and ink on mat board) sent by poet. No date.
Nota: Del original (verde, oro, espliego—acuarela y tinta) enviado por el poeta. Sin fecha.

Text comments, pp. 42, 43.
Comentarios al texto, pp. 42, 43.

JOAQUIN DIEZ DE FORTUNY: Spain/España

Figure 98.

Note: From original sent by poet. No date.
Nota: Del original enviado por el poeta. Sin fecha.

Text comments, pp. 42, 43–44.
Comentarios al texto, pp. 42, 43–44.

HERMINIO MOLERO: Spain/España

Figure 99.

avenida	street
alluvia	rain
ventana	window
dama	woman
alluviavent	rain, street, window, wind
maavenidave	woman, street, bird, window
ave	bird
napiedrallu	window, stone, rain
aventanapied	bird, window, stone [fragments suggest stone, woman]
subterraneo	subterranean
ventanaviento	window, wind
ana	equal parts
Ventana subter	equally window and subterranean
baladaventa	ballad (street song), window
venta	sale
vientotardeven	wind, afternoon, comes, window
adaventanaven	ballad, nothing, window, wind
tardeventanasu	afternoon, window, subterranean
su	possessive adjective: his, her, their, your
ventana	window
ojo	eye
ojos	eyes
asfalto	asphalt
falto	lack
cuervo	vulture
sombre	shadow
ventanaasfaltocu	window, asphalt, vulture
ventanaojoso	window, eyes, shadow
a ventanaasfalt	window, asphalt
ervoventanao	vulture, window, eyes
sombraventana	shadow, window
faltocuervoven	asphalt, vulture, window
anaojossombraven	window, eyes, shadow, window
altocu	high or asphalt, vulture
alto	high
ventana	window
blues	the blues

puerta	door
entanabluesp	window, blues, door
mañana	tomorrow
puertaventana	door, window
mañanafloresve	tomorrow, flowers, window
nabluespuertav	window, tomorrow, blues, door, street or bird
ntanamañanafl	window, tomorrow, flowers
esven	flowers, window
bl	blues
i (from alluvia)	rain

Note: Visually the poem suggests four sections of a window.
From copy sent by poet. No date.
Nota: Visualmente el poema sugiere cuatro secciones de una ventana.
De la copia enviada por el poeta. Sin fecha.

Text comments, p. 44.
Comentarios al texto, p. 44.

JESUS GARCÍA SÁNCHEZ: Spain/España

Figure 100.

Vibratio IV	Vibration IV

Note: From photocopy sent by poet. No date.
Nota: De fotocopia enviada por el poeta. Sin fecha.

Text comments, pp. 42, 43.
Comentarios al texto, pp. 42, 43.

ALAIN ARIAS-MISSON: Spain/España

Figure 101.

St. J. de L. C.	Saint John of the Cross	*San Juan de la Cruz*
telle est la solitude sonore que l'âme . . . connait dans ce ravissement	such is the sonorous solitude which the soul knows in its rapture	*tal es la soledad que el alma conoce en este éxtasis*
c'est le témoignage que toutes les créatures donnent par elles-mêmes de Dieu	this is the way all creatures prove the existence of god	*es el testimonio que todas las criaturas dan por sí mismas (en cuanto tales) de Dios*
son d'or	golden sound (of the vowels, the pure unobstructed sounds)	*sonido áureo (o las vocales, los sonidos sin obstrucción ninguna)*
solitude		*soledad*
latido	the heartbeat	
su	its	
sulatido	its heartbeat (the beat of the soul)	*el latido del alma*

Note: From original sent by the poet. No date.
Nota: De original enviado por el poeta. Sin fecha.

Text comments, p. 44.
Comentarios al texto, p. 44.

FERNANDO LÓPEZ VERA: Spain/España

Figure 102.

2° cartel concreto 2° concrete poster

Note: From photocopy sent by poet. Dated 1966.
Nota: De fotocopia enviada por el poeta. Data de 1966.

Text comments, p. 43.
Comentarios al texto, p. 43.

IAN HAMILTON FINLAY: Scotland/Escocia

Figure 103.

it	*ello*
is	*es*
was	*era*
little	*pequeño*
here	*aquí*
lost	*perdido*

Note: From *konkrete poesie international*, 1966. The poem dates from 1964. Typography: Hansjörg Mayer.
Nota: De* konkrete poesie international, *1966. El poema es de 1964. Tipografía: *Hansjörg Mayer*

Figure 104.

fisherman's cross	*la cruz del pescador*
seas	*mares*
ease	*facilidad*

Note: The poem, designed by I. H. F. was executed in cast concrete by the sculptor Henry Clyne. It is intended for use in a church. From a photo by Henry Clyne sent by the poet. Original: each angled side measures two feet.
Nota: El poema, fue diseñado por I. H. F., fue ejecutado en concreto por el escultor Henry Clyne. Se ha designado para estar en una iglesia. De una foto por Henry Clyne enviado por el poeta. Original: cada lodo angular mide dos pies.

Figure 105.

earthship	*nave terrestre*
fin	*aleta*
funnel	*embudo*
eye	*ojo*
hold	*bodega*
bow	*proa*
stern	*popa*

star	*estribor*
number	*número*
root	*raíz*
branch	*rama*
sail	*vela*
sap	*savia*
screw	*tornillo*

Note: A variable sculpture poem constructed of bristol board and staples by the poet. Highly complex metaphor occurs in the leap the mind makes between the words.
From the original sent by poet. Photo: David Noblett and Timothy Mayer.
Nota: Un poema variable esculpido construido de hecho de tabla y grapas por el poeta. Una metáfora sumamente compleja ocurre durante el salto que la mente hace entre las palabras.
Del original enviado por el poeta. Foto: David Noblett and Timothy Mayer.

Figure 106.

wave	*ola, onda*
rock	*roca*

Note: Here the poem has been sandblasted into glass. It happens in the crashing together of the words (a clash of reading directions in the eye). In the poet's own reading, the meeting of the letters of the two words suggests a third word: "wrack" ("seaweed") and "the thickened stems of the letters suggest, visually, seaweedy rocks." He sees the conflict of the two "opposing forces," presented in "equipoise," as "resolved" in the context of the poem. (See Emmett Williams, *An Anthology of Concrete Poetry*, Unpaged.) The poem is intended for use in a building as stained glass windows were used with the light playing through spiritual symbols. The poem dates from 1966.
From a photo by Jonathan Williams.
Nota: En este caso el poema ha sido grabado en vidrio. Se lograron la colisión de unas palabras con otras (el choque de las diversas maneras de lectura sobre el ojo). En la lectura que hace el propio poeta, la unión de las letras de las dos palabras sugieren, visualmente, rocas con algas. El ve el conflicto de "dos fuerzas opuestas," presentadas en equilibrada tensión, como están "resueltas" en el contexto del poema. (Ver Emmett Williams, An Anthology of Concrete Poetry, *sin página.) El poema está destinado para un edificio de la misma manera que se usaban vidrieras en que la luz juega y se combina con símbolos espirituales. El poema es de 1966.*
De una foto de Jonathan Williams.

Figure 107.

purse-net boat	*Barco de redes*
seiner	*jabeguero*
silver	*plata*

Note: The purse-seine is a new and profitable kind of net that captures the fish by making a ring around it. The poem, designed by I. H. F. was realised in polished aluminum by the sculptor Henry Clyne.

From a photograph by Graham Keen taken at the Brighton Exhibition, Spring 1967, sent by the poet.
Nota: La jábega es una nueva y muy ventajosa clase de red que captura al pez haciendo un anillo a su alrededor. El poema, diseñado por I. H. F., fue grabado en aluminio pulido por el escultor Henry Clyne.
De una fotografía tomada por Graham Keen, Exposición Brighton, Primavera de 1967, y enviada por el poeta.

Figure 108.

le circus	*el circo*
smack K47 (fishing boat)	*lancha de pescar K 47*
and crew	*y tripulación*
also	*tambiém*
corks	*corchos*
nets	*redes*
etc.	*etc.*
on the left, a green blinker	*a la izquiera, un semáforo verde*
on the right, a red blinker	*a la derecha, un semáforo rojo*
they	*ellos*
leap	*saltan*
BARE-BACK	*SIN MONTURA*
through	*por*
the	*el—la*
rainbow's	*argolla*
hoop	*del arco iris*

Note: A visual metaphor is created using the technique of the layout in large color advertisements. Any man's life becomes an acrobatic feat when the circus riders are seen to "leap bareback through the rainbow's hoop" through or towards which the fishing smack sails. Poster Poem, 1964. Original: Red, blue and black on white.
Nota: Una metáfora visual se crea usando esta técnica de la mesa puesta en grandes anuncios de color. La vida de cualquier hombre es una faena de un acróbata cuando los jinetes del circo se ven "saltando sin montura por la argolla del arco iris" por o hacia el cual surca la lancha de pescar.
Poema de cartel, 1964. Original: Rojo, azul y negro sobre blanco.

Text comments, pp. 44–46, 51, 52, 54, 57, 63.
Manifestoes and Statements on Concrete Poetry, p. 84.
Comentarios al texto, pp. 44–46, 51, 52, 54, 57, 63.
Manifiestos y declaraciones sobre la poesía concreta, p. 84.

EDWIN MORGAN: Scotland/Escocia

Figure 109.

THE COMPUTER'S FIRST CHRISTMAS CARD	*EL PRIMER CHRISTMAS DE LA COMPUTADORA*
jolly	*alegre, festivo*
merry	*feliz, gozoso*
holly	*acebo-agrifolio (hoja decorativa de Christmas)*

berry	*cualquier fruta pequeña suculenta (p.e.: strawberry)*
happy	*feliz*
jelly	*jalea*
belly	*vientre, estómago, panza*
heppy	*informado, consciente, (estar al día)*
Molly	*diminutivo de Mary (María)*
marry	*casar, casarse*
Jerry	*diminutivo de Jerónimo (también: soldado alemán)*
Harry	*diminutive de Harold*
hoppy	*saltar sobre un pié, como un pájaro; bailar (informal)*
Barry	*Apellido de un dramaturgo Inglés*
Jarry	*diminutivo de Jerónimo*
boppy	*una variedad musical del jazz*
jorry	
moppy	*hacer muecas . . .*
Chris	*Chris*
as	*como*
CHRYSANTHEMUM	*CRISANTEMO*

Note: The poet as computer.
From "Starryvelt," *konkrete poesie, poesía concreta*, Undated.
Nota: El poeta como computadora.
De "Starryvelt," konkrete poesie, poesía concreta, *Sin fecha.*

Text comments, p. 46.
Comentarios al texto, p. 46.

DOM SYLVESTER HOUÉDARD: England/Inglaterra

Figure 110.

linga	The phallic symbol under which Siva is principally worshipped. In the Hindu Trimurti (or Triad) Siva is known as the destroyer.	*El símbolo fálico bajo el cual se adora principalmente a Siva. En la tríada hindú (Hindu Trimurti) Siva es conocido como el destructor.*
chakra	A kind of quoit or metal circle with sharp edges, an attribute of Vishnu, the preserver, personification of the light and of the sun.	*Una especie de tejo o rodela de metal con filos o bordes agudos, un atributo de Vishnú, el preservador, personificación de la luz y del sol.*

Note: Meditative typewriter poem.
From original sent by poet. Colors: blue and magenta.
Nota: Poema mecanográfico meditativo.
De un original enviado por el poeta. Colores: azul y magenta.

Text comments, pp. 46–47, 58, 59.
Comentarios al texto, pp. 46–47, 58, 59.

PETER GREENHAM: England/Inglaterra

Figure 111.

china	*china, porcelana, loza*
coffee	*café*
cup	*copa, taza*
october	*octubre*
over	*sobre*
paddington	*municipio metropolitano al N. O. de Londres (habitante)*
cheese	*queso*
plastic	*plástico*
nibbled a bit	*un poco mordido, mordisqueado*
couple	*pareja*
touched	*tocado, palpado, (herido, afligido . . .)*
it	*ello, eso*
cone	*cono*
she	*ella*
nibbled a white	*mordisqueado un blanco*

Note: A sound-rhythm poem. Each line is divided into from one to seven beats as indicated by the dots (silence) and words.
From copy sent by poet. No date.
Nota: Un poema rítmico-sonoro. Cada línea se divide en de uno a siete compases, como queda indicado por los puntos (silencios) y las palabras.
De una copia enviada por el poeta. Sin fecha.

Text comments, p. 47.
Comentarios al texto, p. 47.

JOHN FURNIVAL: England/Inglaterra

Figure 112.

Phrases from nursery rhymes:	Frases de canciones de cuna
SEE-SAW, Margery Daw	*columpio, Margarita*
JOHNNY SHall have a new master	*Juanito tendrá un nuevo preceptor (Canción para arrullar al niño; la usan también los niños en el juego del balancín. Una equivalente española podría ser:*
	A rin rín—a rin rán
	los maderos de San Juan . . .)
RING-A-round A ROSES	
A POCKET FULL OF POSIES . . .	
WE ALL FALL DOWN	
A TISSUE ATISHOO [Probably echoes: A tisket, a tasket My little yellow basket]	
Child's saying: [When I grow up I would] LIKE TO BE . . .	*Dicho infantil:*
	Cuando yo sea grande . . . seré . . .

Biblical saying:
It is harder for a rich man to enter heaven than for a camel to go through a needle's eye:

CAMELS
NEEDLE-EYES
SQUEEZE

Cigarette advertisement:
CAMELS

Take-off of travel posters:
SEE THE SEE-SIDE

Idiomatic expression:
[To put the] SQUEEZE [on]

TOTEN TANZ = DANCE OF THE DEAD

Paraphrase of Gertrude Stein:
A ROSE IS A WORD IS A IS

IS IS THIS ALL?
CE ALL: ALL IS ICE
ICE IS ALL

ALL F[all down] (Final words of "Ring around a roses")

IS ALL RELATIVE NOW
WON

Phrases on moebius strip:
MA FIN EST MON COMMENCENT

ET UNE SEULE LIGNE
ET UN SEUL PLAN SE RET[OURN]

SE RETROGRADE ET
AINSI FIN
[SU]IS-JE
C'EST UNE SEULE

Words from the scramble of words and letters: ROSE, ROSES, IS LOVE (obscured), CROSS, ROT, SCAR, IS, ROSE IS A ROSE, A ROSE IS A WORD, RISE, WAS, LOG, LOGOS, WORD, NOW, SAD, ROW, DIS, OR, GO

Dicho bíblico:
Es más fácil para un camello pasar por el ojo de una aguja que para un rico entrar en Reino de los Cielos:

CAMELLOS
AGUJA-OJOS
ESTRUJAR, EXPRIMIR, APRETAR . . .

Anuncio de cigarrillos:
CAMELS (CAMELLOS)

Parodia de un cartel turístico:
VEAN LA ORILLA DEL MAR

Expresión idiomática:
Presionar a . . . ; hacer presión a . . .

DANZA DE LA MUERTE

Glosa de Gertrude Stein:
UNA ROSA ES UNA PALABRA ES UNA ES

ES ESTO ES TODO?
TODO: TODO ES HIELO
EL HIELO ES TODO

TODO SE CAE (Palabras finales de "Ring around a roses")

TODO ES RELATIVO AHORA GANADO (de "ganar", vencer . . .)

MY END IS MY BEGINNING (recalling the *Four Quartets* of T. S. Eliot)

AND A SINGLE LINE
AND A SINGLE SCHEME
THAT RETURNS UPON ITSELF
ITSELF RETROGRADE
AND THUS ONE END
AM I?
IT IS A SINGLE

Palabras de un revuelto de palabras y letras: ROSA, ROSAS, ES AMOR (oscurecido), CRUZ, PODREDUMBRE, CICATRIZ, ES, ROSA ES UNA ROSA, UNA ROSA ES UNA PALABRA, LEVANTARSE (ASCENSIÓN), FUE, TRONCE, LOGOS, PALABRA, AHORA, TRISTE, FILA, DIS (prefijo), O, IR

Frases sobre "moebius strip":
MI FIN ES MI COMIENZO (recordando los Four Quartets de T. S. Eliot)

Y UN A SOLA LINEA
Y UN SOLO PLAN QUE VUELVE SOBRE SI MISMO

SE RETROCEDE Y ASI UN FIN
SOY YO?
ES UNA SOLA

Note: Variations on the Babel theme have been a preoccupation of John Furnival. In this instance he has abandoned the traditional tower symbol for the Moebius strip, a curiosity of elementary topology from the new mathematics. From a copy sent by the poet. Original: blue on white. No date.
Nota: Las variaciones sobre el tema de Babel le han venido preocupando a John Furnival. En este caso el autor ha abandonado el símbolo tradicional de la torre por "Moebius strip," una curiosidad de topología elemental de las nuevas matemáticas.
De una copia enviada por el poeta. Original: azul sobre blanco. Sin fecha.

Text comments, pp. 46-47, 64.
Comentarios al texto, pp. 46-47, 64.

B. P. NICHOL: Canada/Canadá

Figure 113.

love *amor*

Note: From *concrete poetry britain canada united states*, 1966.
Typography: Hansjörg Mayer.
Nota: De concrete poetry britain canada united states, *1966. Tipografía: Hansjörg Mayer.*

Text comments, p. 47.
Comentarios al texto, p. 47.

e. e. cummings: United States/Estados Unidos

Figure 114. Tr. Augusto de Campos

Note: From *10 poemas*, 1960. "brIght" was published by cummings in *no thanks*, 1935.
Nota: De 10 *poemas, 1960. "brIght" ("Claro," "Brillante") fue publicado por Cummings en* no thanks *(* no, muchas gracias*), 1935.*

Text comments, pp. 12, 13, 44, 47, 48.
Comentarios al texto, pp. 12, 13, 44, 47, 48.

LOUIS ZUKOFSKY: United States/Estados Unidos

Figure 115. Tr. Augusto de Campos

Julia's Wild *La furia de Julia*

Note: A poem made from eight words (ten syllables) of Shakespeare. The poet comments as follows: "For Cid Corman who after reading *The Two Gentlemen*

of Verona wrote: 'Apart from the Sylvia Song, I like best the line—*Come, shadow, come, and take this shadow up.* Ring a change on that for me? A dark valentine.' —Line 1 is the First Folio text of IV, iv, 202; the 'same' is punctuated in modern editions as here in line 3. The 'changes' here on line 1 ring a difference." (*Bottom: On Shakespeare/I*, 1963, p. 393.) Corman's letter commenting upon receipt of the poem is dated 1/20/60.
From *Invenção*, No. 4, December, 1964.
Nota: Un poema hecho con ocho palabras (diez sílabas) de Shakespeare. El poeta lo comenta así: Para Cid Corman quien, después de leer LOS DOS CABALLEROS DE VERONA, escribió: 'Además del canto de Silvia, lo que más me gusta es este verso: "Venid, sombras, venid, y ocupad estas sombras.' Prefigura esto un cambio para mí? Un oscuro San Valentín.—La línea primera (primer verso) es el texto del Primer Folio de IV, iv, 202; lo "mismo" está puntuado en línea 3. Los "cambios" en verso primero anuncian una diferencia" (Bottom: On Shakespeare/I, *1963, p. 393.) La carta de Corman con los comentarios sobre la fórmula del poema es del 1/20/60.*

Text comments, pp. 48–49.
Comentarios al texto, pp. 48–49.

LOUISE BOGAN: United States/Estados Unidos

Figure 116. Tr. Willis Barnstone

TRAIN TUNE *MELODIA DEL TREN*

Note: A "constellation" which pre-dates the Concrete Poetry movement.
From *The New Yorker*, July 14, 1951, p. 24.
Nota: Una "constellation" que pre-anuncia el movimiento de la Poesía Concreta.
De The New Yorker, *Julio 14, 1951, p. 24.*

Text comments, p. 49.
Comentarios al texto, p. 49.

ROBERT CREELEY: United States/Estados Unidos

Figure 117. Tr. Willis Barnstone

Le Fou *El loco*

Note: This almost concrete poem is of great interest because we find in it a conflict between the old grammatical-syntactical rhythm and the new kinetic rhythm of propulsive words which carry the essential thought structure. It appears in Creeley's first book, *The Whip*, 1957.
From *For Love*, 1962, p. 17.
Nota: Este casi poema concreto que es de gran interés porque encontramos en él un conflicto entre el antiguo ritmo sintáctico-gramatical y el nuevo ritmo cinético, aparece en el primer libro de Creeley, The Whip, *1957.*
De For Love, *1962, p. 17.*

Text comments, p. 49, 57.
Comentarios al texto, pp. 49, 57.

ROBERT LAX: United States/Estados Unidos

Figure 118. Tr. Willis Barnstone

Poem *Poema*

Note: A very early example of a poem exhibiting strongly concrete tendencies, which pre-dates the Concrete Poetry movement by more than ten years.
From *The American Scholar,* Summer 1941, Vol. 10, No. 3, pp. 350–351.
Nota: Un ejemplo muy temprano de un poema que muestra ya claramente tendencias concretistas, y que se anticipa al movimiento de la poesía concreta en más de diez años.
De The American Scholar, *Verano 1941, Vol. 10, No. 3, pp. 350–351.*

Figure 119.

quiet *silencioso, callado*
silence *silencio*

Note: The visual pattern is created by reversing the word as in a mirror, suggesting the silence beyond words to which all poems aspire.
From a copy sent by the poet.
Nota: La estructura visual del poema se logra invirtiendo la palabra como en un espejo, sugiriendo el silencio detrás de las palabras, silencio al que aspiran todos los poemas.
De una copia enviada por el poeta.

Text comments, p. 50.
Comentarios al texto, p. 50.

EMMETT WILLIAMS: United States/Estados Unidos

Figure 120.

Note: Commenting on the poem in the introduction to material 3, the editors Claus Bremer, Daniel Spoerri, and [?] Riekert called it "a concretion showing all possible transpositions of four units . . . built with the letter e." A non-semantic permutational poem, it employs the "mirroring" technique, for "the first twelve transpositions, read from left to right top to bottom, mirror the second twelve, read from right to left bottom to top."
From a copy of *material 3* sent by the poet. No date.
Comentando el poema en la introducción al material 3, los editores Claus Bremer, Daniel Spoerri y [?] Riekert lo llamaron "una concreción que muestra todas las posibles trasposiciones de cuatro unidades . . . , construídas con la letra e." Un poema permutacional no-semántico que usa la técnica del espejo (reflexión espejística). Para "las doce primeras trasposiciones léase de izquierda a derecha y de arriba hacia abajo; refléjense en el espejo las doce siguientes y léanse de derecha a izquierda y de abajo hacia arriba."
De una copia enviada por el poeta del material 3. *Sin fecha.*

Figure 121.

do you remember						*recuerdas?*					
(For Alison Knowles)						*(Para Alison Knowles)*					
when						*cuando*					
and	i	loved	soft	pink	nights	*y*	*yo*	*amé*	*suaves*	*rosadas*	*noches*
	you	hated	hard	blue	valleys		*tú*	*odiaste*	*duros*	*azules*	*valles*
		kissed	mellow	red	potatoes			*besaste*	*blandas*	*rojas*	*patatas*
			livid	green	seagulls				*lívidas*	*verdes*	*gaviotas*
				yellow	dewdrops					*amarillos*	*aljófares*
					oysters						*ostras*

Note: The poem operates according to a vertical system (structure) of the above six units which create an imaginative variety when it is read horizontally. The word gloss was made by the poet.
From a copy sent by the poet. The poem dates from 1966. (See the poet's AN ANTHOLOGY OF CONCRETE POETRY for his own comments.)
Nota: El poema funciona de acuerdo a un sistema (estructura) vertical con las seis unidades de arriba que crean una variedad imaginativa cuando se lee horizontalmente. La lista de palabras ha sido hecha por el poeta.
De una copia enviada por el poeta. El poema es de 1966. (Véase AN ANTHOLOGY OF CONCRETE POETRY del poeta para sus propios comentarios.)

Figure 122.

the sea seethes	*el mar hierve*
the sweethearts seethe as the sea seethes	*los amantes hierven como—cuando—el mar hierve*
the sweethearts see stars	*los amantes ven estrellas*
stars sea	*estrellas mar*
the war starts	*empieza la guerra*

Note: Sequence from the long kinetic book *sweethearts*, which is constructed entirely from the eleven letters of "sweethearts" in accordance also with their unvaried position on the page, indicated by the position of the letter in the word. "No single poem can be more than 11 letters wide or 11 letters deep," according to the poet in his introduction. The book opens from the back, which facilitates the kinetic method of reading.
From *sweethearts*, 1967. Typography: Hansjörg Mayer.
Nota: Secuencia del largo libro cinético sweethearts, *que está construido solamente con las once letras de "sweethearts," de conformidad con su invariable posición en la página, indicada por la posición de la letra en la palabra. "Ningún poema puede tener más de 11 letras horizontal o verticalmente," de acuerdo a lo que dice el poeta en su introducción. El libro se abre en su última página, lo que facilita el método cinético de lectura.*
De Sweethearts, 1967. Tipografía: Hansjörg Mayer.

Text comments, pp. 7, 42, 50–51, 57.
Comentarios al texto, pp. 7, 42, 50–51, 57.

ARAM SAROYAN: United States/Estados Unidos

Figures 123 and 124.

crickets *criquetes (juego limpio, cáncamas, banquillos)*

Note: Two versions of the same poem presented to illustrate the place of typographical interpretation.
From *concrete poetry britain canada united states*, 1966. Typography: Gregory Hull.
works, 1966.
Nota: Dos versiones del mismo poema presentadas para ilustrar el lugar o la función de la interpretación tipográfica.
De concrete poetry britain canada united states, *1966. Tipografía: Gregory Hull.*
works, *1966*

Figure 125.

even *aún (incluso, hasta . . . .)*
seven *siete*

Note: From *works*, 1966.
Nota: De works, *1966.*

Figure 126.

night *noche*
again *de nuevo*
again *de nuevo*

Note: From copy sent by poet. No date.
Nota: De una copia enviada por el poeta. Sin fecha.

Figure 127.

eat *comer*
etc. *etc . . .*

Note: From *works*, 1966.
Nota: De works, *1966.*

Text comments, pp. 57–58.
Comentarios al texto, pp. 57–58.

JONATHAN WILLIAMS: United States/Estados Unidos

Figure 128.

A Mnemonic Wallpaper Pattern for Southern Two Seaters — *Un patrón mnemónico de papel de entapizar para doble asiento sureño*

black only	*solamente negro*
white only	*blanco solamente*

Note: An anti-segregationist poem which makes use of signs on public facilities in the southern United States.
From *Twelve Jargonelles from the Herbalist's Notebook*, 1965. Typography: Ann Wilkinson.
Nota: Un poema anti-segregacionista que usa señales anuncios, señales, etc . . . para ayudar al público "a orientarse" en el sur de los Estados Unidos.
De Twelve Jargonelles from the Herbalist's Notebook, *1965. Tipografía: Ann Wilkinson*

Figure 129.

FROM COLONEL BERT BRECHT'S ALABAMA SONG BAG	*DE REPERTORIO DE CANCIONES DE ALABAMA DEL CORONEL BERT BRECHT*
Alabama	*Alabama*
sing your song, old yellowhammer	*canta tu canción, vieja ave tonta*
rock-a-bye, you baby buzzards	*id a dormir . . .*
	vosotros niños—gallinazos
basta	*basta*
bastards	*bastardos*

Figure 130.

BE MY BLOODY VALENTINE	*SÉ MI MALDITA ENAMORADA*
necks are red	*los cuellos son (están) rojos*
noses are blue	*las narices son (están) azules*
Jim Crow's dead	*Jim Crow ha muerto*
how about you?	*y, en cuanto a ti, qué?!*

Note: "Jim Crow" is a term used in the United States to designate pre-civil rights attitudes and segregationist policies relating to the Negro.
From *Lullabies Twisters Gibbers Drags*, 1963.
Nota: "Jim Crow" es una expresión usada en los Estados Unidos para designar las actitudes respecto a los derechos civiles y respecto a la política segregacionista en cuanto al negro americano.
De Lullabies Twisters Gibbers Drags, *1963.*

Figure 131.

news from other small worlds	*Noticias de otros mundos pegueños*
a louse of	*piojo*
a german p w stalag	*un prisionero de guerra alemán stalag*
stalagmite	*estalagmita*
down at the formicary time flies	*abajo en el hormiguero, el tiempo vuela*
instant	*instante*
ant	*hormiga*
the favorite drink of scots poets	*la bebida favorita de los poetas escoceses*
fly	*mosca*
flyte	*pelotera, altercado, riña*
be her butterfly or	*ser su mariposa o*

be her moth	*ser su polilla*
behemoth	*hipopótamo (animalote bíblico)*
the future goes gadarene	*el futuro marcha "gadarene"*
pig	*cerdo, puerco*
eon	*evo, eón*
pigeon	*paloma-pichón*

Note: from *futura* 15, 1967. Typography: Hansjörg Mayer.
Nota: de futura *15, 1967. Typografía: Hansjörg Mayer.*

Text comments, pp. 51–52.
Manifestoes and Statements on Concrete Poetry, pp. 85–86.
Comentarios al texto, pp. 51–52.
Manifiestos y declaraciones sobre Poesía concreta, pp. 85–86.

MARY ELLEN SOLT: United States/Estados Unidos

Figure 132.

moonshot sonnet *Soneto de la luna acribillada*

Note: Made by copying the scientists' symbols on the first photos of the moon in the *New York Times:* there were exactly fourteen "lines" with five "accents." We have not been able to address the moon in a sonnet successfully since the Renaissance. Admitting its new scientific content made it possible to do so again. The moon is a different object today.

Also the sonnet was a supranational, supralingual form as the concrete poem is. So the poem is both a spoof of old forms and a statement about the necessity for new.
From *Poor Old Tired Horse*, No. 14. The poem dates from 1964.
Drawing: Timothy Mayer.
Nota: Este poema ha sido hecho copiando los símbolos científicos de las primeras fotografías de la luna en el New York Times: *había exactamente catorce "líneas" con cinco "acentos." No hemos sido capaces de dirigirnos a la luna en un soneto desde el Renacimiento. El haber aceptado un nuevo contenido científico lo ha hecho posible de nuevo. La luna es un nuevo objeto hoy.*

El soneto fue también una forma meta-supranacional, meta-supralingüística, como lo es el poema concreto (concretista). Así, pues, el poema es ambas cosas, un timo o engaño de las formas antiguas y una declaración de la necesidad de formas nuevas.
De: Poor Old Tired Horse, *No. 14. El poema es de 1964.*
Dibujo: Timothy Mayer.

Figure 133.

Forsythia	*Forsithia*
Out	*Fuera*
Race	*Raza, Estirpe, Casta*
Spring's	*de la Primavera*
Yellow	*Amarillo*

Telegram	*Telegrama*
Hope	*Esperanza*
Insists	*Insiste, Persiste*
Action	*Acción*

Note: Made from the letters of the word FORSYTHIA and their equivalents in the Morse Code. Originally it was a calligraphic poem. In the typographical version it suffers a loss of energy, but the letter forms are vastly improved. Calligraphic version, 1964.
From: *Flowers in Concrete*, 1966. Typography: John Dearstyne.
Nota: Hecho con las letras de la palabra FORSYTHIA y sus equivalentes en el alfabeto Morse. Originalmente fue un poema caligráfico. En la versión tipográfica "sufre una pérdida de energía," pero las formas de las letras han mejorado enormemente. Versión caligráfica, 1964. Tipografía: John Dearstyne.
De: Flowers in Concrete, *1966.*

Text comments, pp. 51–54.
Comentarios al texto, pp. 51–54.

DICK HIGGINS: United States/Estados Unidos

Figure 134.

animals yes animals	*animales sí animales*
animals	*animales*
yes	*sí*
how come animals	*cómo vienen los animales*
with	*con*
newspapers	*periódicos*
quickly	*rápidamente*
shoo skat	*Afuera!!!*
observing	*observando*
winches	*montacargas, manubrios, sugiere cachonda*
soupily	*sentimentalmente*
drills	*ejercicios*
hardly	*duramente, difícilmente*
ouch	*ay, ay!!*
stamp collections	*colecciones de sellos, de estampillas*
choosy	*remilgado, melindroso*
bikinis	*bikinis*
rapidly	*rápidamente*
big	*grande*
coming	*viniendo, que viene*
tugboats	*remolcadores*
tick tock	*tictac*
riding	*paseo a caballo o en coche (conduciendo)*
eating	*comiendo, comida*
toots	*pitazos, bocinazos, trompetazos*
collecting	*coleccionando, que collecciónа, reúne, etc.*
climbing	*saltando, trepando, subiendo*

hair	*pelo, cabello*
eating	*comida, comiendo*
rap[ing]	*golpear, tocar duro, hablar recio, etc.*
hey	*he! eh! oiga!!!*
oh	*oh!*
baby carriages	*coches de niño*
choosy	*remilgado, melindroso*
hardly	*duramente, con dureza, difícilmente*
elegant	*elegante*
light bulbs	*bombillas, luces*
hot	*cálido, caliente*
wow	*oh! (exclamación de sorpresa, admiración)*
bored	*aburrido*
bo[y]	*muchacho, chico*
red	*rojo*
little noses	*naricillas*
cheers	*vivas, vítores, aplausos*

Note: From *futura* 21, 1967.
Typography: Hansjörg Mayer.
Nota: De futura *21, 1967.*
Tipografía: Hansjörg Mayer.

Text comments, pp. 55–57.
Comentarios al texto, pp. 55–57.

CARL FERNBACH-FLARSHEIM: United States/Estados Unidos

Figure 135.

POEMS FOR CREATIVE AND NON-CREATIVE COMPUTERS	*POEMAS PARA COMPUTADORAS CREADORAS Y NO-CREADORAS*
PØEM1	*PØEMA1*
DIMENSION J (300)	*DIMENSION J (300)*
READ 100	*LEER 100*
FØRMAT 78H NØW YØU NEVER NØW YOU DØNT //)	*FØRMATØ (78H AHØRA TOU NUNCA AHØRA TU NØ //)*
SUM = ZERØ O	*SUMAR = CERØ O*
SUBS UM = SUM — TIGER	*SUBS UM = SUMAR — TIGRE*
GUN	*PISTØLA*
TEMP	*TENTAR*
PRAVDA	*PRAVDA*
ERRØR	*ERRØR*
CØNTINUE	*CØNTINUAR*
SHAKEFIST	*SACUDIRPUNØ*
FASTNACHT	*RAPIDØNACHT*
PRINT	*IMPRIMIR*
IF	*SI*
TEST	*TEST*
NEXT	*PRØXIMØ*
NEXT	*PRØXIMØ*

P U N C H	*DAR PUÑETAZØS*
HAVE A MINUTE LEFT TØ KILL	*TØMATE UN MINUTØ MAS PARA MATAR*
PAUSE	*PAUSA*

Note: Program for a computer poem generated by the poet in FØRTRAN. From an untitled book, 1967.
Nota: Programa para un poema de computadora "generado" por el poeta en FØRTRAN.
De un libro sin título, 1967.

Figure 136.

Through a red filter, the blue sky.	*a través de un filtro rojo el cielo azul*
exercise:	*el ejercicio:*
Feel.	*Sentirse.*
Smell.	*Oler.*
Hear.	*Oir.*
See.	*Ver.*
Don't speak.	*No hable.*

Note: From a copy sent by the poet.
Nota: De una copia enviada por el poeta.

Figure 137.

Saturday	*Sábado*
August 27	*Agosto 27*
They are setting up new rules—	*Están estableciendo nuevas reglas—*
a smaller particle was discovered	*una partícula menor ha sido descubierta*

Note: A kind of "found poetry" reminiscent of the method of William Carlos Williams who used to jot down actual speech samples and thoughts. Here the poet incorporates the calendar page itself as part of the poem, for on the day the scientist makes a revision, the poet knows that he will be called upon to make a revision.
From copy sent by poet. No date.
Nota: Una clase de "poesía encontrada," reminiscencia del método de William Carlos Williams quien acostumbraba tomar notas del lenguaje real (habla) y de sus pensamientos. Aquí, en este caso, el poeta incorpora la página del calendario como parte del poema, porque el día en que el científico haga una revisión el poeta sabe que será también llamado para hacer una revisión.
De una copia enviada por el poeta. Sin fecha.

Figure 138.

Mirror Field inside Random Field	*Campo de espejos dentro de campo de azares*

Note: The "mirror field" is created by predominantly large letters which reverse themselves in pattern groups. This "mirroring" can also be found within the "random field" of predominantly small letters. From copy sent by poet. No date.

Nota: El "campo de espejos" se crea mediante—en su mayoría—letras grandes que automáticamente se invierten en grupos-patrones (modelos). Este "espejamiento" puede encontrarse también dentro del "campo de azares" de—en su mayoría—letras pequeñas.
De una copia enviada por el poeta. Sin fecha.

Text comments, pp. 58–59.
Comentarios al texto, pp. 58–59.

RONALD JOHNSON: United States/Estados Unidos

Figure 139.

eyelevel *al alcance de la vista*

Figure 140.

maze *laberinto*
mane *crin (crines)*
wane *disminuir-disminución*

Note: The poet writes: "It is a maze mostly because one tends to read left to right at first & it makes no sense. Then one sees the vertical words: MAZE, MANE, WANE & thinks, trapped as I planned, to read it that way. But the way out of the maze is a visual one & one sees at last that it is simply three words MAZE (since the M's & W are made exactly alike, as are the A & N's, so that the W is simply an upside down M, etc.) So it is actually the word maze making itself into one. And as an added delight, there are the handsome words MAZE, MANE, WANE." Ronald Johnson makes his own letter forms.
Figs. 138 and 139 are both from originals sent by the poet. (18 in. by 18 in.)
Nota: El poeta escribe: "Es un laberinto sobre todo porque uno tiende a leer de izquierda a derecha al principio y lo que lee no tiene sentido. Entonces uno ve las palabras verticales: MAZE, MANE, WANE y piensa, cogido en la trampa como yo lo había planeado, leerlo de esa manera. Pero, el camino de salida del laberinto es visual, y uno ve al fin que se trata sencillamente de tres palabras MAZE (ya que la M y W son exactamente iguales, como la A y la N, de modo que la W es simplemente una M al revés, etc.). La palabra maze *es realmente un laberinto convirtiéndose en uno. Y, como un placer añadido, ahí tenemos las hermosas palabras MAZE, MANE, WANE." Ronald Johnson construye sus propias formas de letras. Las Figs. 138 y 139 pertenecen ambas a originales enviados por el poeta. (18 in. × 18 in.)*

Text Comments, pp. 51, 52, 54.
Comentarios al texto, pp. 51, 52, 54.

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