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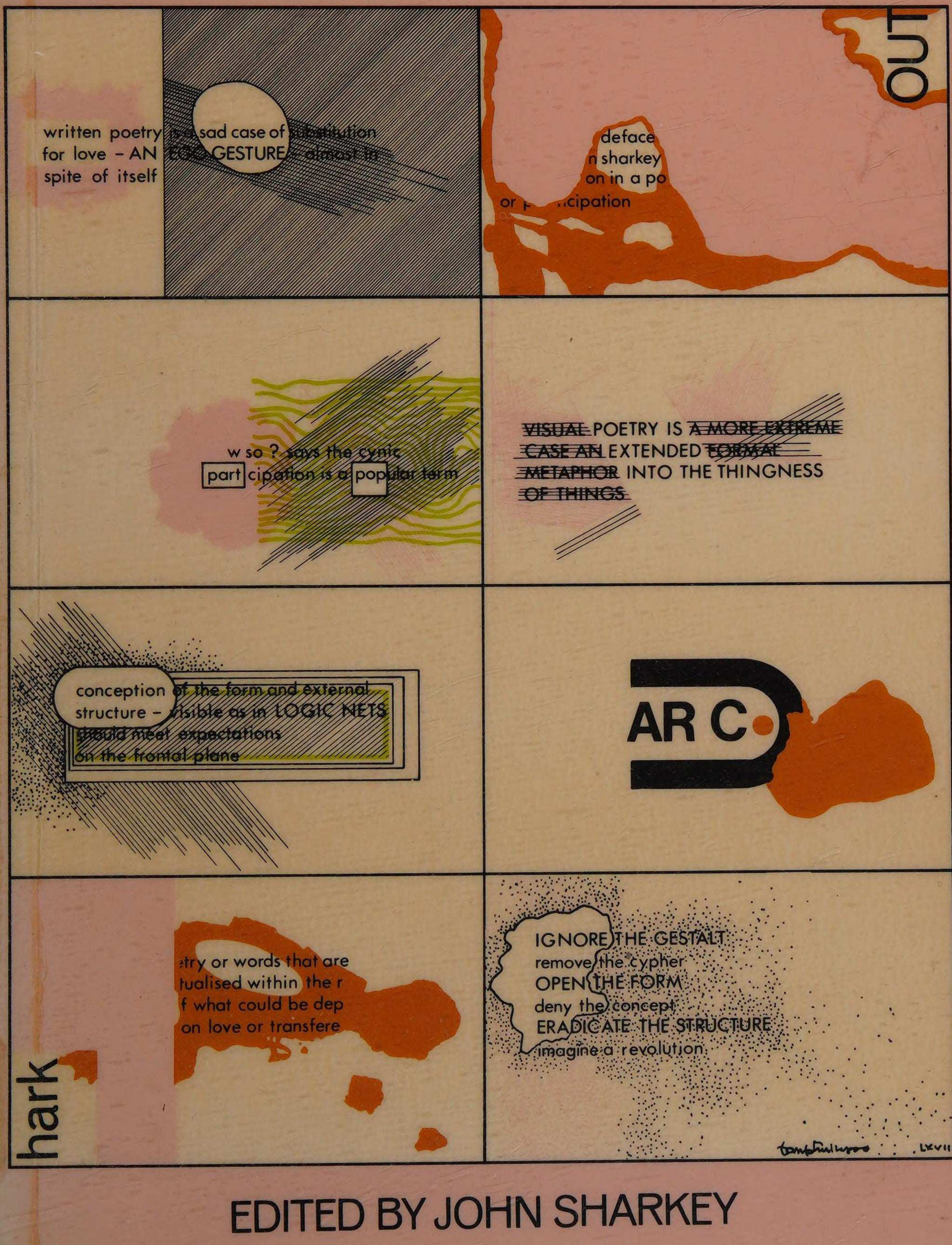

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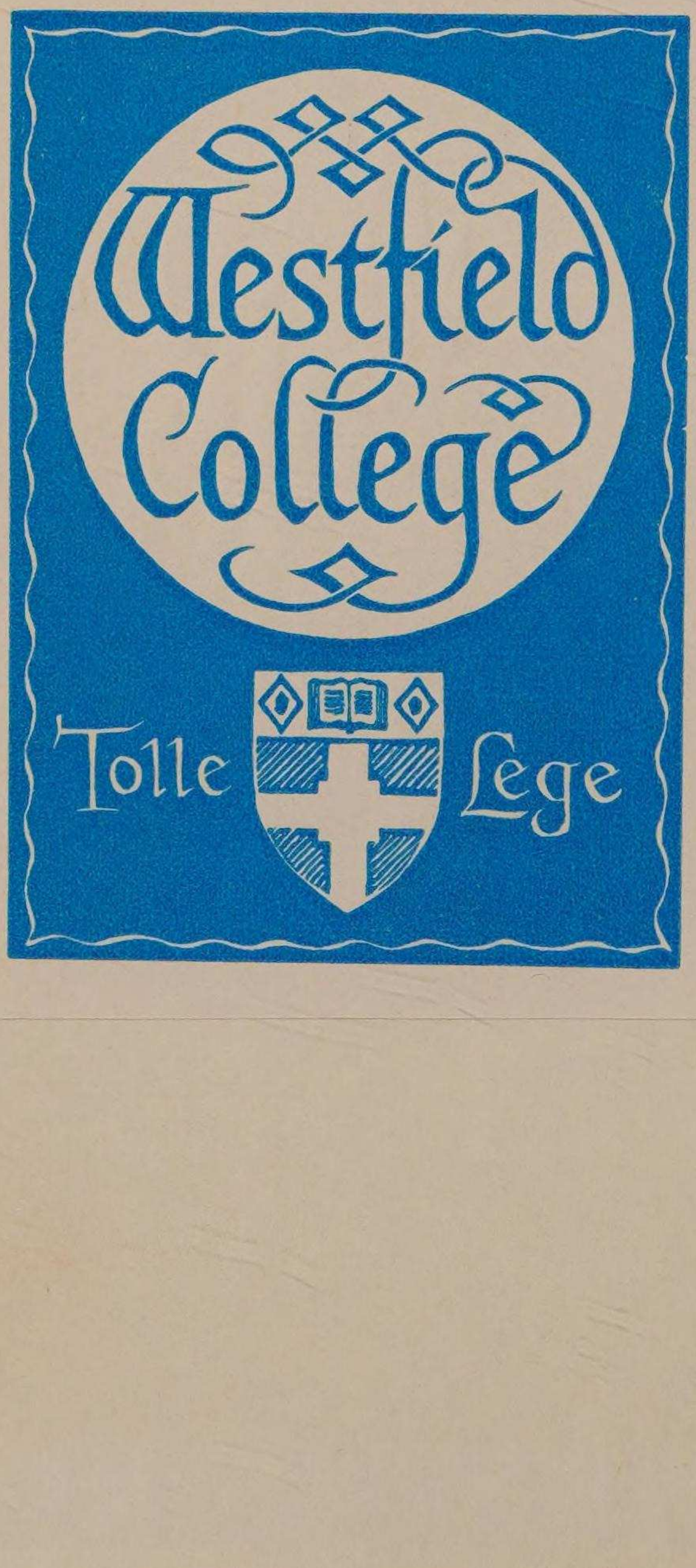

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An Anthology of British Concrete Poetry

Edited by John J. Sharkey

Lorrimer Publishing, London

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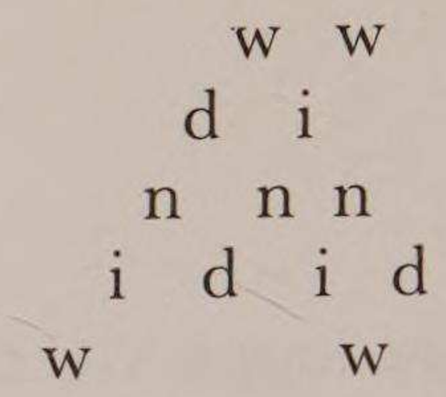
INTRODUCTION

'In 1962, the times literary supplement in its number dated may 25 published the historical letter signed e. m. de melo e castro, that entitles him to be regarded as some sort of grandfather figure – it was as a direct result of this letter that ian hamilton finlay & edwin morgan in scotland, & myself in england became the first in these islands to realize the importance & immense possibilities of concrete.'[1] – Dom Sylvester Houédard

The theoretical, historical and literary basis of this new form of poetry had been formulated in Europe and Brazil some years earlier. The British poets recognised its force and clarity, giving them the impetus and excitement to expand their work on a moderately different level, away from the parochialism of the time. Each in their own manner had already been exploring the reduction of syntactical elements in their poetry. This was partly in reaction to the prevailing mannerisms of the 'movement' poets and the verbal excesses of the 'beat' poets, and partly from a feeling of dissatisfaction with their own work. Towards the end of 1964, with the First International Kinetic and Concrete Exhibition in Cambridge, the concrete poetry 'movement' was in full swing in Britain. Magazines and books, paintings and constructions, poem machines and films were being produced by the poets themselves, and a large part of the 'Changing Guard' issues of the *Times Literary Supplement* was devoted to this world-wide manifestation.

DIFFERENCES AND DEFINITIONS

Traditional verse forms internalise a poem through its language so that meaning becomes clear when read and assimilated. In this new kind of poetry – concrete or visual – the essence of a poem is inferred through a simple language pattern without necessarily having to 'read' it. For example, compare any poem that begins on the top left-hand corner of a page, dependent upon the subject/verb/object of prose structure for its overall syntax, with the poem *Wind* by Eugene Gomringer.



The fact that he arranged the word on different axes, and that it can be 'read' from many directions introduces a feeling of movement, almost as if the wind was acting upon the letters. I am not suggesting that because a form looks simple and delicate it is necessarily better or worse than a more complex one. However, the concrete poet is concerned with words, not only as language (or meta-language), but also with many of their non-verbal communicative functions. He uses specific words in their most accessible presentation to counteract what Colin Cherry describes as 'verbal habits',[2] because he feels that poetry should reflect present-day conditions and environments rather than those of the past.

Nearly all definitions of concrete poetry hinge on the polarity of form and content, or the relationships between the structure – its instant visual aspect – and the meaning of the words or symbols. The ideal interaction is defined by Dom Sylvester Houédard as an area where eyeverse and earverse become one, or as M. Weaver puts it, 'the balance between form and content is so delicate that only the best poems avoid falling into grossness'.[3]

BEGINNINGS

In the mid-fifties, Eugene Gomringer in Switzerland, and a group of poets working together in Brazil, outlined in two important manifestos the main aesthetics underlying the new poetry. Concrete poetry 'begins by being aware of graphic space as a structural agent',[4] so that words or letters can be juxtaposed, not only in relation to each other but also to the page area as a whole. The Brazilians – Decio Pignatari, Augusto and Haroldo de Campos – used the term 'concrete' (recalling Max Bill's austere paintings and sculpture) to create a clear-cut emphasis on the word as a unit in space. For the Europeans the term was understood as the opposite of abstract or something general that has been made specific. The

visual and semantic elements constituting the form as well as the content of a poem define its structure so that the poem can be a 'reality in itself and not a poem about something or other'.[5]

p
pl
plu
pluv
pluvia
fluvial
fluvial
fluvial
fluvial
fluvial
fluvial

ping pong
ping pong ping
pong ping pong
ping pong

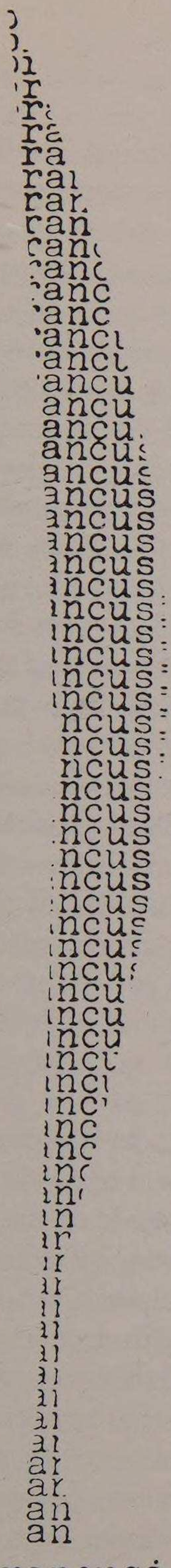
Ping Pong by Gomringer and the poem by A. de Campos demonstrate the counterpointing of similar words that are such a characteristic of his poetry. They also show the simple yet complex balance – because of the possibilities open to the poet – between parallel systems of word arrangements. An important liberating aspect of this form is the redundancy of ego-based 'I' poetry with elaborate structures of overt social or personal comment. In concrete poetry words can be presented in their totality. In practical terms this meant that the material itself was a valid source of inspiration and communication, a situation long accepted in other art forms.

THE 'MOVEMENT'

A number of critics have misunderstood what the concrete poetry 'movement' means, and some have placed themselves in the difficult position of having to ignore a number of poets because their work seems to lie outside the aesthetic limits of defined concrete poetry. The fact that the theories became more than a necessary extension of a new kind of reductive poetry – of nouns and verbs – and that the writings from Brazil and Switzerland became linked at an early

stage, into an overall aesthetic, helped in the general misunderstanding. The 'movement', as distinct from the poetry, should be understood in its social sense as an almost generative force, creating meaning and excitement to the discovery/work/research by groups of poets from a particular place or time. The importance of concrete poetry for the Brazilians lay in its synthesis of many different ideas, 'a product of a critical evolution of forms';[6] and they agreed with Gomringer that the 'aim of the new poetry is to give poetry an organic function in society again'.[7] Their interest in language and education was directed towards an evolving social structure, different from his, in which he maintained that 'the purpose of reduced language is not the reduction of language itself but the achievement of greater flexibility and freedom of communication . . . the resulting poems should be, if possible, as easily understood as signs in airports and traffic signs'.[8]

Similarly when the centre of interest moved to Europe in the late fifties, various groups (in the loosest sense of the word) extended their work through the recognition of the new formal freedoms that had emerged in art and music, as well as in poetry. The Vienna group (Rühm, Wiener, Bayer, etc.) were orientated towards sound possibilities and the 'Darmstadt Circle' (Spoerri, Williams, Bremer, etc.) towards theatre and performance. Others, such as D. Rot in Iceland, Fahlstrom in Sweden, Claus in East Germany, Kolar in Czechoslovakia and Belloli in Italy, were exploring the plastic possibilities of language. The flow of information between individuals or groups of poets continued as each extended their work at its own pace and level. By the early sixties so many people in Europe and elsewhere were exploring the boundaries of language in many different ways under the term concrete poetry, that any notion of a logical aesthetic progress became meaningless. However, a number of magazines, although reproducing an eclectic body of work, were still orientated towards definite ideas and areas of exploration, such as *Rot* (computer texts); *Invencão* (semiotics or sign language); *Ou* (phonetic or sound poetry); and *Les Lettres* which in 1963 with 'Position I of the International Movement' tried to bring together all of these under a new term – Spatialism – which would include concepts of time, structure and energy. At this point in time, and from such a wide background of texts, ideas and theories, concrete poetry began in Britain.



Jiří Kolář

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

she

Emmett Williams

Gerhard Rühm

DIGRESSION I

I have already indicated some of the directions and forms of word explorations that are grouped together, and in general recognised and accepted, as concrete poetry. This outline is of necessity a simplification, because undue emphasis on the social aspect obscures the poetry itself. Paradoxically, the present critical approach, based on the aesthetics of concrete, seems to result in an impasse that clarifies neither the wide range of poetry involved nor the relationships with a changing total structure of visual and verbal expression. The formalist approach to visual poetry, beginning with a number of poems by Gomringer and extending through a series of related work to those of I. H. Finlay ten years later, is deemed necessary by some critics. But it becomes less than helpful when one editor is accused of including 'latter-day bandwaggoners of every nationality'[9] in his anthology;[10] and another editor divides the élite into first and second generation concrete poets, 'whose aims often differ significantly'.[11] Concrete poetry is dependent upon a visual syntax which evolved from the gradual dissolution of formal syntax from the French Symbolists onwards. This syntactical erosion coincided with, but did not evolve from, the wide range of innovations and experiments in the visual arts. Critical analysis, if it is to be valid, must embrace this fusion of forms and methods of communication, of which concrete poetry is a distinct part.

THE 'MOVEMENT' IN BRITAIN

As stated at the beginning of this introduction, poets here were involved in this area but unaware of the aesthetics, concrete poetry or the 'movement'. However, this situation quickly changed during 1963. The wide range of formal possibilities, and the exploration of the material of languages, created a whole new dimension for British poetry. Poets began to expand the relationships between their work and 'the place of this in new kinetic/spatial dimensions of art',[12] and the role of the reader or spectator. The two seminal personalities were Ian Hamilton Finlay in Scotland and Dom Sylvester Houédard, a Benedictine monk at Prinknash Abbey, Gloucestershire. The former published his Wild Hawthorn Press poetry books, the magazine *P.O.T.H.* and a series of poster poems.

The latter worked through correspondence (the biggest address-book in the universe), articles, lectures and the propagation of the Gloucester Group. This title was a kind of joke at the time for those domiciled in the West of England, including Houédard, John Furnival (graphic artist), Ken Cox (sculptor), Richard Longcraine (sculptor) and myself. After 1965, however, the first three began to collaborate on producing texts and mounting exhibitions.

The emphasis on kinetics and the important role it played at this period should not be underestimated. Kinetic art was a new emerging form in Britain – a direct link with the visual arts on the Continent – and, as stated above, gave the 'movement' here a new orientation and an emphasis that were different from all that had taken place in concrete poetry during the previous ten years. The Cambridge show in 1964 was titled the First International Kinetic and Concrete Exhibition, and the organisers edited the magazine *Image*, which was then mainly devoted to kinetic art. Cox had already been involved with kinetic art, but under the influence of Houédard began to use metal letter-forms as extensions of his motorised constructions. Finlay produced his Canal Stripe series of book-poems in which the poem materialised through the action of turning the pages. Houédard's kinetic texts and weird never-to-be-realised projects; Furnival's large word paintings and constructions; my wall poems and film experiments, all involved the spectator in some degree or other of optical activity that was different from the normal mode of perception and outside the usual relationship with printed poetry.

It was during this early period that another new area of sound or phonetic poetry came into focus. It had been known on the Continent since the Futurists and the Dadaists, but when tape recorders became available after World War II mechanical reproduction, feedback, distortion and so forth began to be used. Both kinds of sound poetry were performed here during 1964–65 by Ernst Jandl and Henri Chopin, whose spoken words were recorded and superimposed many times until a composition was complete. Bob Cobbing's connection with 'Better Books' in Charing Cross Road, London, meant that he was an important link between the two outposts of concrete poetry in Scotland and the West of England and the rest of the world. All new publications were stocked at the shop and there was a performance area for lectures, films, poetry readings

and experiments *à la* Burroughs, Alex Trocchi, Jeff Nuttall, etc. Cobbing's sound alphabet was issued on record in 1965. These poems – in the manner and tradition of Hausmann, Schwitters and Jandl – are abstracts of sound patterns from known words, and through alliteration, rhythm, pitch, association and repetition the tonal structure emerges. The visual composition of one of these poems, page 31, will give some indication of what Houédard means when he says that this is the most complex and sophisticated pure-sound-poem Cobbing has written.

By 1965 a number of publications, such as *Openings, Lisn, Tlaloc* and *Writers' Forum*, had appeared. More and more poets were becoming involved both in Britain and abroad as the exchange of information, magazines and ideas continued on an international level. The second major exhibition in Oxford was largely a poets' affair but contained a very good selection of work and was beautifully presented. Some months later the third international exhibition *Between Poetry and Painting* opened at the ICA Gallery in London, and perhaps for the first time the news media and a larger section of the British public became aware of concrete poetry. The 'movement' became over-exposed, receiving attention in discussions in the press and on television, and even Mr. Cyril Connolly somehow or other became involved.[13] In fact, this was a blessing in disguise as the period of wild experimentation had ended. However, poets continued to work in their own particular styles within their own areas of interest and to exhibit visual poetry throughout the world, but the fervour and the excitement of the first few years had diminished.

DIGRESSION 2

Ian H. Finlay is one of the few concrete poets in Britain with an international reputation who has had complete control over the means, method, presentation and publication of his own work. Since his first collection of supremist and fauve poems *Rapel* in 1963 he has produced his work at regular intervals. He refused to contribute to this anthology and in a letter stated that there was no single reason for this refusal, but itemised three. He feels outside and uninvolved in what is happening now; there are enough anthologies already; and I misrepresented his innovations in an

article on visual poetry and movement.[14] Without going into details, I feel now that it is unnecessary and unimportant as to who did what first. A number of his constructions are related to kinetics but also illustrate a major conceptual shift, in which the poem becomes a functional object in the environment. He has experimented in many different forms – glass, stone, etc. – and even though I think the durable nature of the materials limits the poems, Finlay is exploring a new area of relationships between 'frontage' in architecture and visual poetry, that might have far-reaching effects.

Dom Sylvester Houédard has been one of the most prolific writers in Britain in connection with concrete poetry, over the past five years. The volume of his output – introductions to catalogues, letters, articles, translations, poems and lectures – and his own eclectic and all-embracing attitude towards concrete and innovations in general (which makes him very difficult to categorise) has tended to lessen his status as a poet and a writer. Stylistically, he is one of the few modern writers in Britain who have succeeded in creating a particular mode of language which is as recognisable as that of Burroughs or Joyce. This judgement is obviously open to question, nevertheless the question of his style – however unacceptable – has some relationship to his lack of recognition as a poet. There are several reasons for this state of affairs: Houédard's consistent use of the typewriter as a medium, rather than a machine; his recent use of plastic laminates to enclose and isolate the poem (see page 55); the sheer volume of his output during the last five years; and a lack of critical stance towards his own work coupled with bad reproduction and selectivity by some editors. Furthermore the continual emphasis on his means of reproducing poetry, and their isolation as 'typestracts', have tended to obscure his central involvement, as a poet, with visual or concrete poetry.

SPACE/VISION

The notion of a word in a defined space (the page area) is central to the Brazilian concept, and Houédard is one of the few poets who have been explicitly concerned with this concept throughout their whole work. In his poem *Cinema* (page 47) the mirror-image structure, corresponding to a dual relationship of a film's reality/

unreality and that of the poem itself, is further emphasised through its central space. The poem is being pushed into shape by the internal emptiness. His theme of internal and external space to create tensions within the structure of the poem was explored in all directions during this period, until as in *Trip Trap* and *War on Want* the shaped space becomes internalised again as an intrinsic part of the poem's structure. His unique use of permutation to transfer word units back and forth through the poem is emphasised when compared with other poets' works, but again he shows his concern with internal space and movement, as in the 'fish/girl' and 'solus' poems. Houédard has done a number of similar poems on this theme of the sun crossing through the thalamus or bride-chamber, and on page 48 is one of the best examples, with its central space, a symbol of the life force, structuring the 'eternal' nature of this process.

Weaver completely misrepresents this poet's work when he refers to the transcendental trap, out of which 'Houédard, mandala-mad, never troubled to climb'.[15] One of the central concerns of Houédard's work has always been to use language as matter rather than a means. For him, mysticism has never been a subject to write a poem on. The 'opening/closing of the mind trip' oscillates kinetically in a three-dimensional impossible drawing that is its own paradox. The floating zen boxes containing space in the typestract on page 51 illuminate the work and attitudes of both artist (Ben Vautier) and poet. Such poems as these should give some indication of the intellect and humour of this poet.

SIGN/SYSTEM

Houédard's use of non-verbal structures, as in his 'mantras', is very different from the systematic exploration of the Brazilian poets, who, in 1964, began to substitute one set of signs – semiotics – for another, words, in an attempt to create a new poetic language. The aesthetics drawn up by members of the Noigandres group, as an extension of their semiotic poems (similar in form to Furnival's, on page 41), are now being utilised and further extended in a much more basic manner by another group of Brazilians. Their magazine *Pronto*, run by Alvero de Sà, is concerned not so much with

substitution, but with the use of a series of alternative signs or marks on the page to create a particular set of meanings. Their work has affinities with primitive language structures, and Michael Gibbs' runic poem (page 44) indicates a similar interest, without being overloaded in the aesthetic sense. He shows the basic signs with their modern equivalents, without too much alteration of the prime forms or what they represent. Peter Mayer does the same thing in his shaped, calligraphic poems. The use of a more elaborate schema, implicit in much of Houédard's work, is more obvious in the poem by Bob Cobbing (page 34) – from his 'chamber music' series – and Andrew Rawlinson's *Star Poem*. Here the schema invokes 'a rational totality . . . from which the reader, by using the schema and being guided by the star-pattern, may construct for himself such word-sequences as he thinks fit'.[16]

A number of poems in this book illustrate different facets of the chance mechanisms or random elements necessary to the creation of word-systems. On a simple material level, Edwin Morgan's poem *The Chaste Toun* is one of many that were composed by picking word or letter groups from newspapers in which the significant situation had some relation to the typographical elements. McCarthy's use of chance, as in his *Vietnam* poem (page 63), is much more overt. His inclusion of one emotive word changes the total situation and meaning of the original material. Rawlinson's poem (page 76) and my *Cut-up piece* visually extend and demarcate the poetic area by attempting to involve the reader in the actual creation of a new work. The texts from Tom Phillips's *Humument* and Cobbing's *Death of Language* deal with chance in respect of the original material and also in the methods by which the poems materialise. Both Cobbing and Phillips use destructive means both to minimise and pinpoint the remaining word elements and also to establish a relationship (form/meaning) between these and the overall texture of the poem. On the other hand John Furnival's large painted word screens (page 43) establish this relationship between the delineated forms or shapes and the overall meaning of the complete text. In some respects these works are like visual novels, so that by looking here and there the spectator operates within a choice of alternatives, sparked off by his own preference for certain forms or shapes, and without realising it extends the system of the work through his own interpretation of its meaning.

Houédard traces the beginnings of concrete poetry back to 'the origins of all graphics – cave-paintings, pictographs, ideograms, alphabets, hieroglyphs'[17] – and the ideogrammatic nature of much of this poetry is illustrated here in such diverse forms as Bridgewater's *Tomato Atom*, Riddell's 'flying fish' and Mayer's 'pointing finger'. The ideogram as an inclusive visual gestalt has some affinities with Gomringer's poems *Constellations* but he is more concerned with the idea of metaphysical and semantic word-play. Gomringer's influence on some of the youngest contributors here is obvious, as in the case of Zurbrugg, Gibbs's *Andy Warhol* and several others.

Edwin Morgan's continued use of the concrete form to explore the interplay of verbal humour (from his early work in this form up to one of his latest handwritten poems, *Red* on page 71) illustrates his own particular interest in semantic wordplay. His early *Instant Theatre Go Home* poem owes more to e. e. cummings than Gomringer; nevertheless, his extension of 'the possibilities of humour, wit and satire through concrete means',[18] whether in showing the absurdity of machine-type languages or the pomposity of accepted information on personalities, projects or places, has remained close to the formal practice of concrete. Because of Morgan's literal use of formal possibilities, the polarity of the form/content relationship does not seem to worry him as it does other poets.

The extension of this polarity through an emphasis on social commitment can be seen in some of the poems here. McCarthy's *Vietnam* poem, Ronald Draper's poem (page 37) and some of mine are attempting to reinterpret the poem as having a particular function in society. A number of the Brazilian poets showed their awareness of social problems by poems such as Pedro Xisto's visualisation of hunger in a poor multi-racial society. For them 'to create things really new is to create freedom'.[19] Some might argue that such aggressive poems are unnecessary and they might be if the conditions that they try to illuminate had not brought them about. The same can be said for poems such as *In Memoriam* (page 38) and *Que Viva Che Guevara* (page 89).

P A U
P A U
P A U
P A U P A U
P A U pão P A U
P A U P A U
P A U
P A U
P A U

pau: stick
pão: bread

Pedro Xisto

POSTSCRIPT

The aim of this anthology is to show examples from the work of the major poets during the past five years; to give some idea of the work of those who had been involved but are now using more traditional poetic means, and to indicate the concerns of some younger poets and those who have recently begun to use concrete forms. The manner in which some of these poets have assimilated and moved through the innovations and programmatic word explorations that characterise European and American poets has not become the weakness it might have been. As a result the most noticeable feature of the work produced in Britain is an eclectic and non-pragmatic attitude towards formal structure or subject matter. Many of the poets here have moved consistently in their own manner through different modes of expression and they still retain a stylistic identification that is as individual and recognisable as any of the concrete poets elsewhere.

The interest in concrete poetry in Britain today is not centred around any particular group or locality, but it is more widespread than in the past. Exhibitions are mounted with alarming regularity. New magazines are still being produced (see Bibliography), and old favourites such as *P.O.T.H.* and *Tlaloc*. Presses like Writers' Forum and South Street Publications continue to produce magazines and collections of concrete poetry.

In this anthology I have attempted to include only work that has not already been reproduced in any of the many international anthologies that have appeared during the last few years. I have also concentrated on reproducing texts rather than illustrations of art works or paintings. The fact that a minute portion of the work of eighteen contributors is included in this book and that a number of poets have been excluded due to personal preference and limitations of space should indicate the depth of enquiry and language exploration that has been taking place during the past five years in Britain. This is a small but interrelated activity that mirrors similar work by poets, artists and others in Europe, Asia, North and South America. Such increased concern with language and the forms of communication is related on a level of poetry to a worldwide need for closer understanding between individuals. The forms of concrete poetry allow it to by-pass linguistic and national barriers and perhaps justifies its claim as the first real international poetry movement.

NOTES

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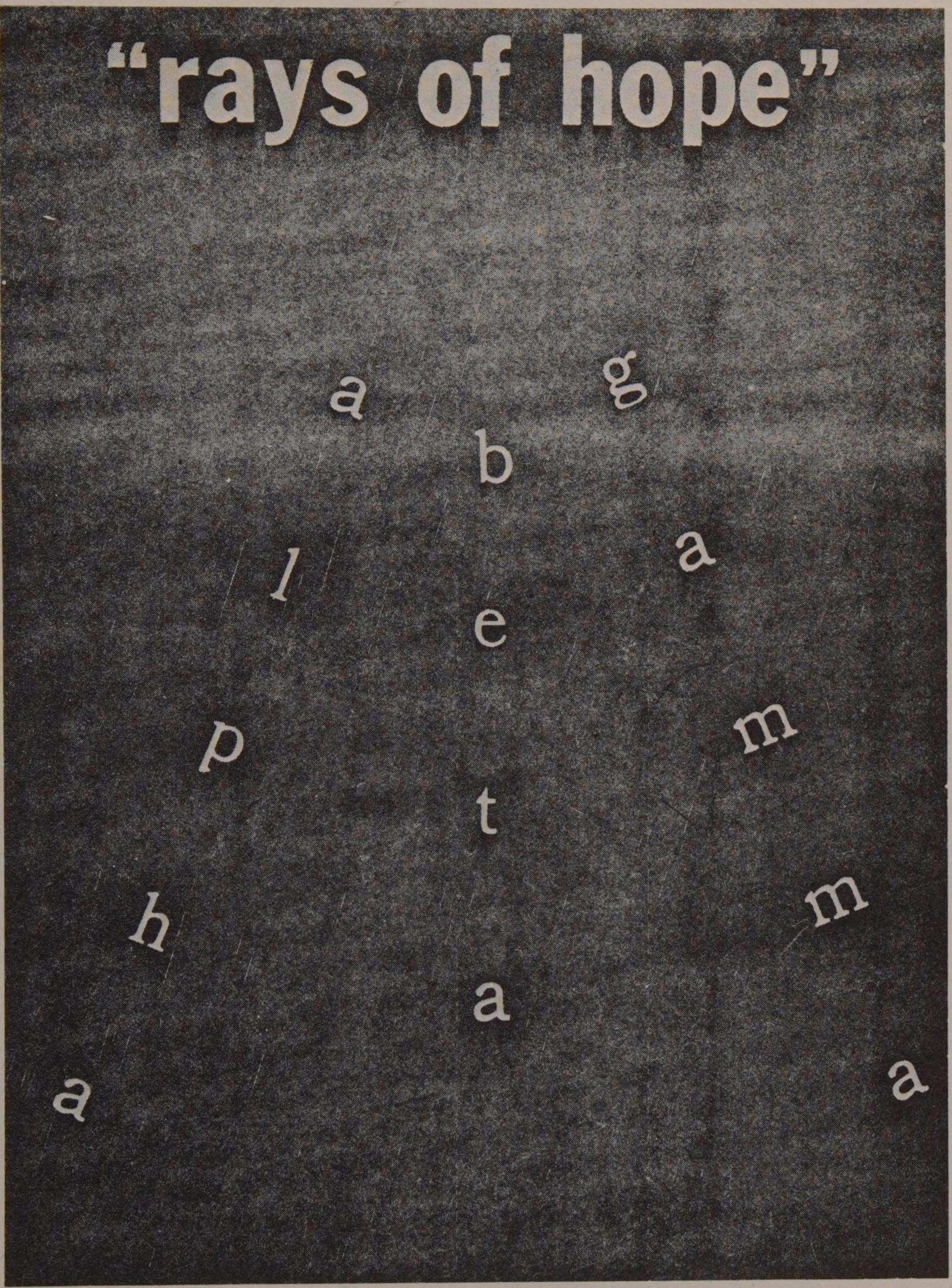
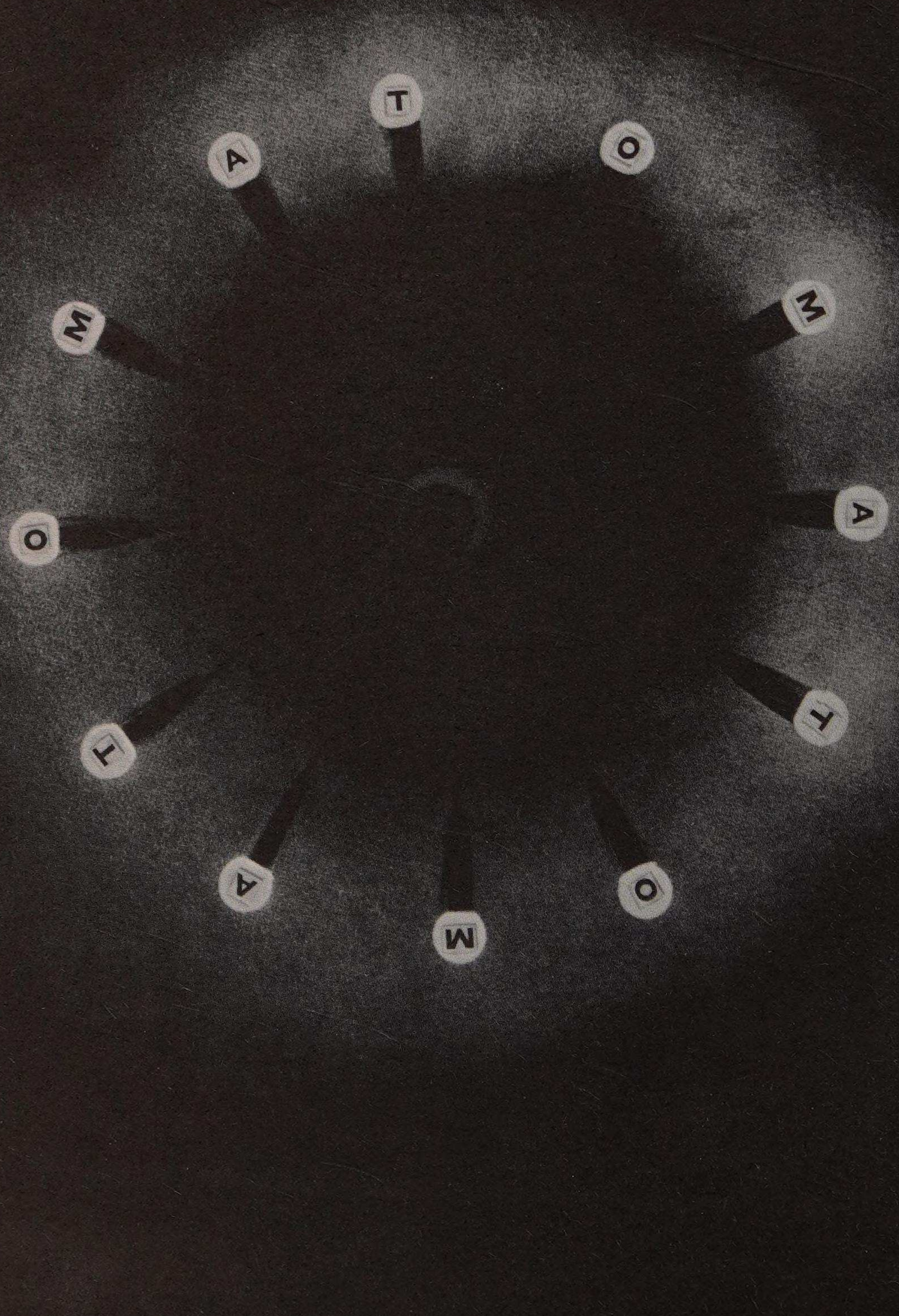


Rays of Hope 1968 Patrick Bridgewater

tomato atom



river

runs flows

quick **quick** **quick**

river

runs flows runs

quick **quick**

river

flows runs

quick **quick** **quick**

river

flows runs flows

quick **quick**

river

runs flows

quick **quick** **quick**

River 1964 Thomas A. Clark

sleep naked
among
soft flowers

the folded
petals
of love

eyes merge
in one
2

towards
the sun
face turned

in you
dove
growing slowly

dove growing
slowly
in you

naked among
soft flowers
sleep

folded petals
of love
the

merge
in one
2 eyes

the sun
face
turned towards

face turned
towards
the sun

growing slowly
in you
dove

among
soft flowers
sleep naked

petals
of love
the folded

in one
2
eyes merge

2 eyes
merge
in one

turned towards
the sun
face

slowly
in you
dove growing

soft flowers
sleep
naked among

of love
the
folded petals

Spell for Sarah 1966 Thomas A. Clark

z
z e n
n

z e n
z

n
n e z
z

z
n e z
n

z
z e n
n

Prayer Wheel 1965 Thomas A. Clark

tan tandinanan tandinane
tanan tandina tandinane
tanare tandita tandinane
tantarata tandina tandita

tan tandinanan tandina
tanan tanare tandita
tantarata tanrotu tankrina
tan tandinanan tankrina

tanan tanare tankrina
tankrotu tanrita tantarane
tanrotu tantarata tantarane
tantarane tanrita tanrita

tan tandinanan tandinane
tan tandinanan tandina
tanan tanare tankrina
tanan tandina tandinane

tanan tanare tandita
tanrotu tanrita tantarane
tanare tandita tandinane
tantarata tanrotu tankrina

tanrotu tantarata tantarane
tantarata tandina tandita
tan tandinanan tankrina
tantarane tanrita tanrita

1964 Bob Cobbing

askal

barfas

canker

dranick

ehoc

frango

girrock

hump

illeck

janny

keinak

lagatta

mehal

niflin

owl

pothrick

quin

rauner

silliwhig

talvér

valsen

wiggle

yawn

zart

Alphabet of Fishes 1966 Bob Cobbing

H Poem 1966 Bob Cobbing

another **furrow** **fluttering**

blubber **lover** **young son**

drunkard **thrushes** **undone**

sun

dove **run**

slumbersuit **skull** **drunk** **tuft hunter**

love **duck**

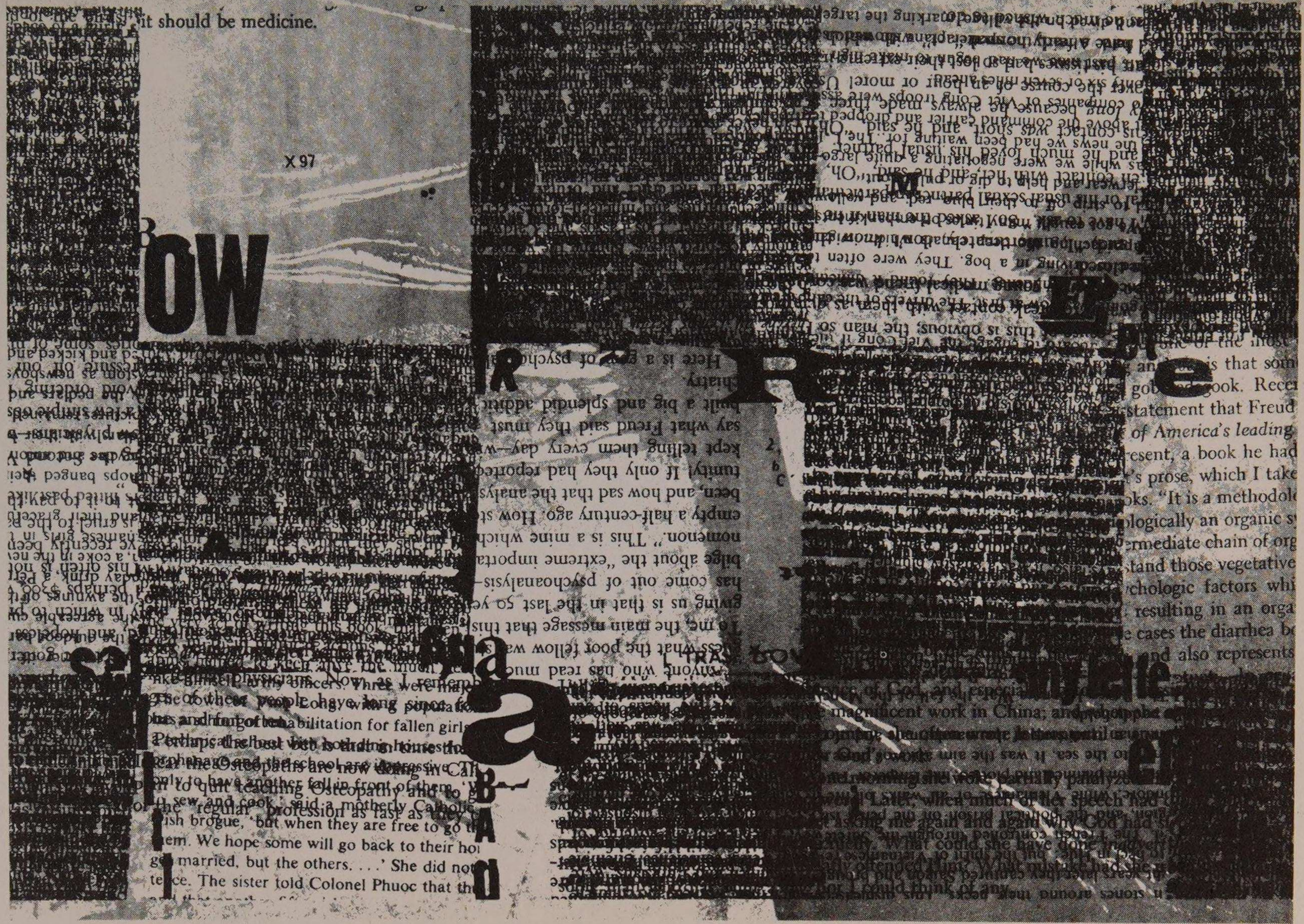
young

until **thunder** **numbskull**

untrue **flutters** **slumber**

tremulous **plunging** **timorous**

Chamber Music 1966 Bob Cobbing



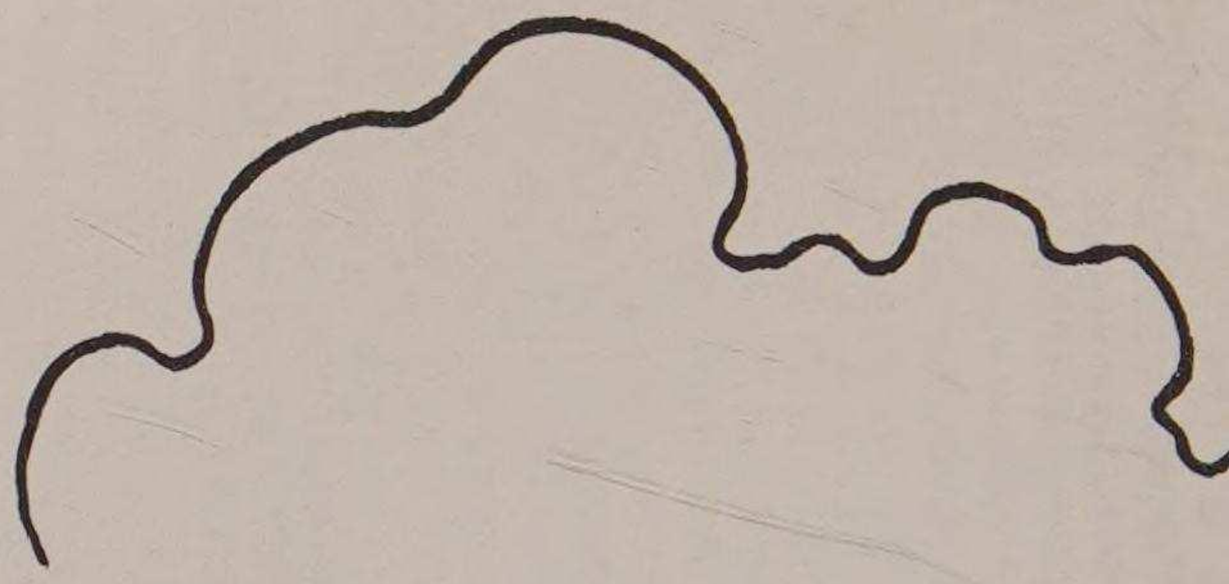
Death of Language

1967

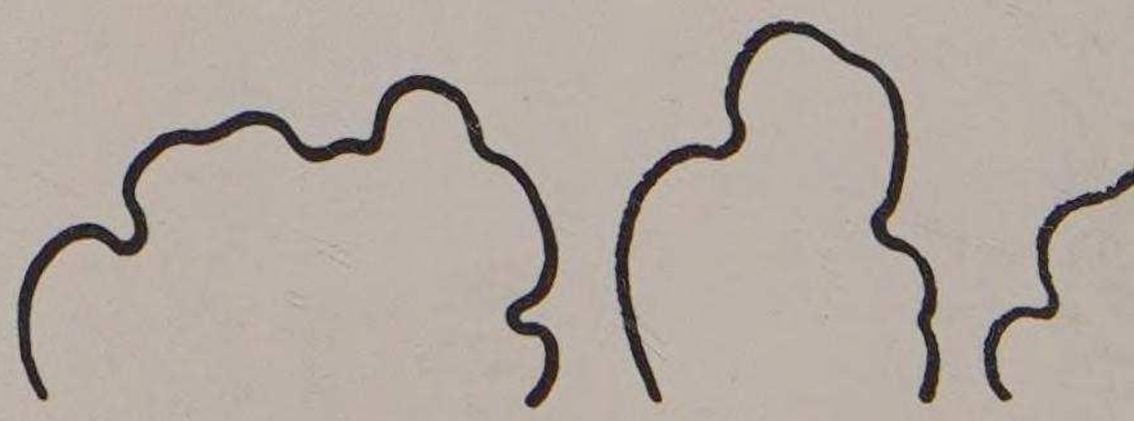
Bob Cobbing

35

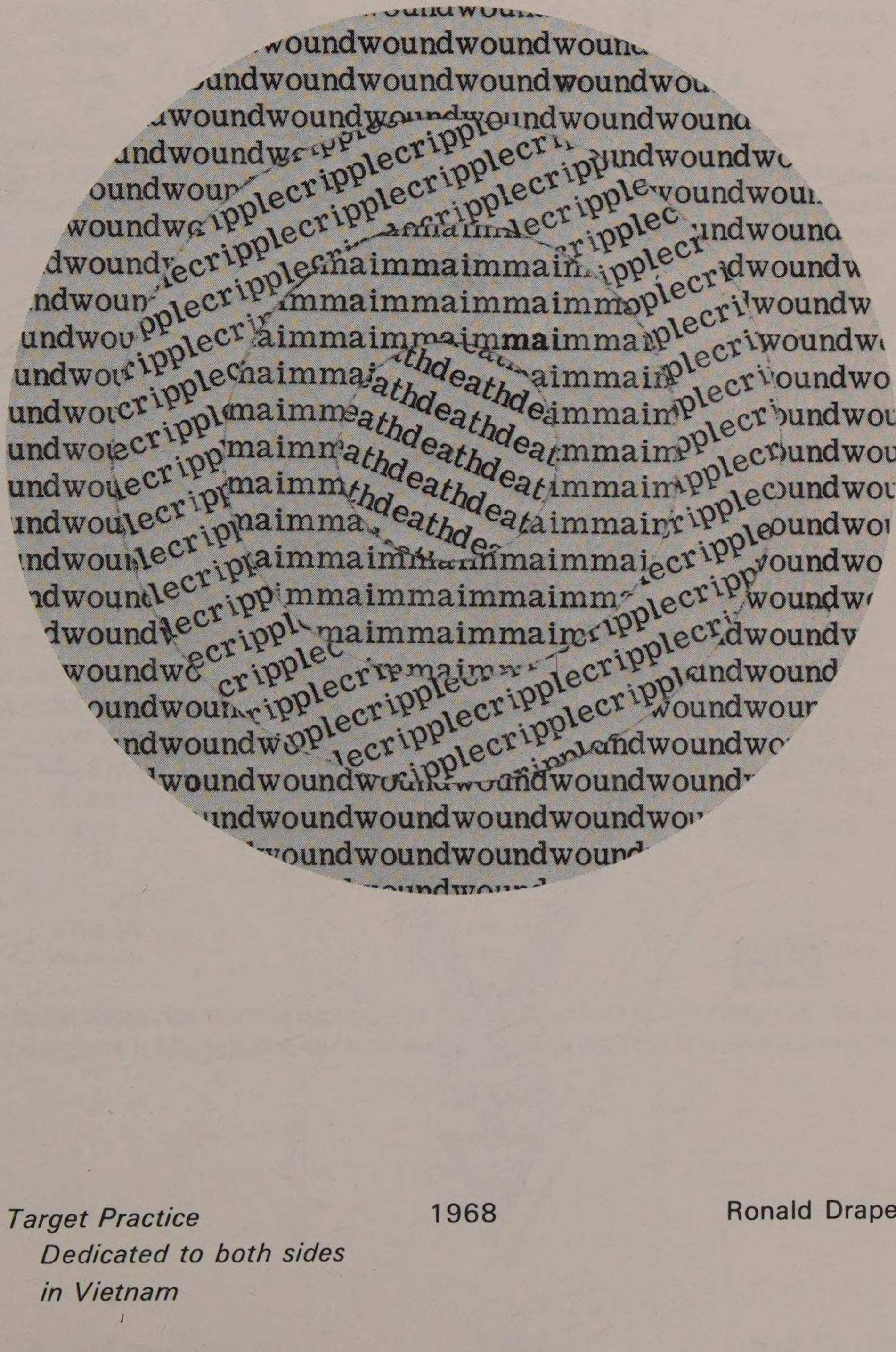
high cumulus

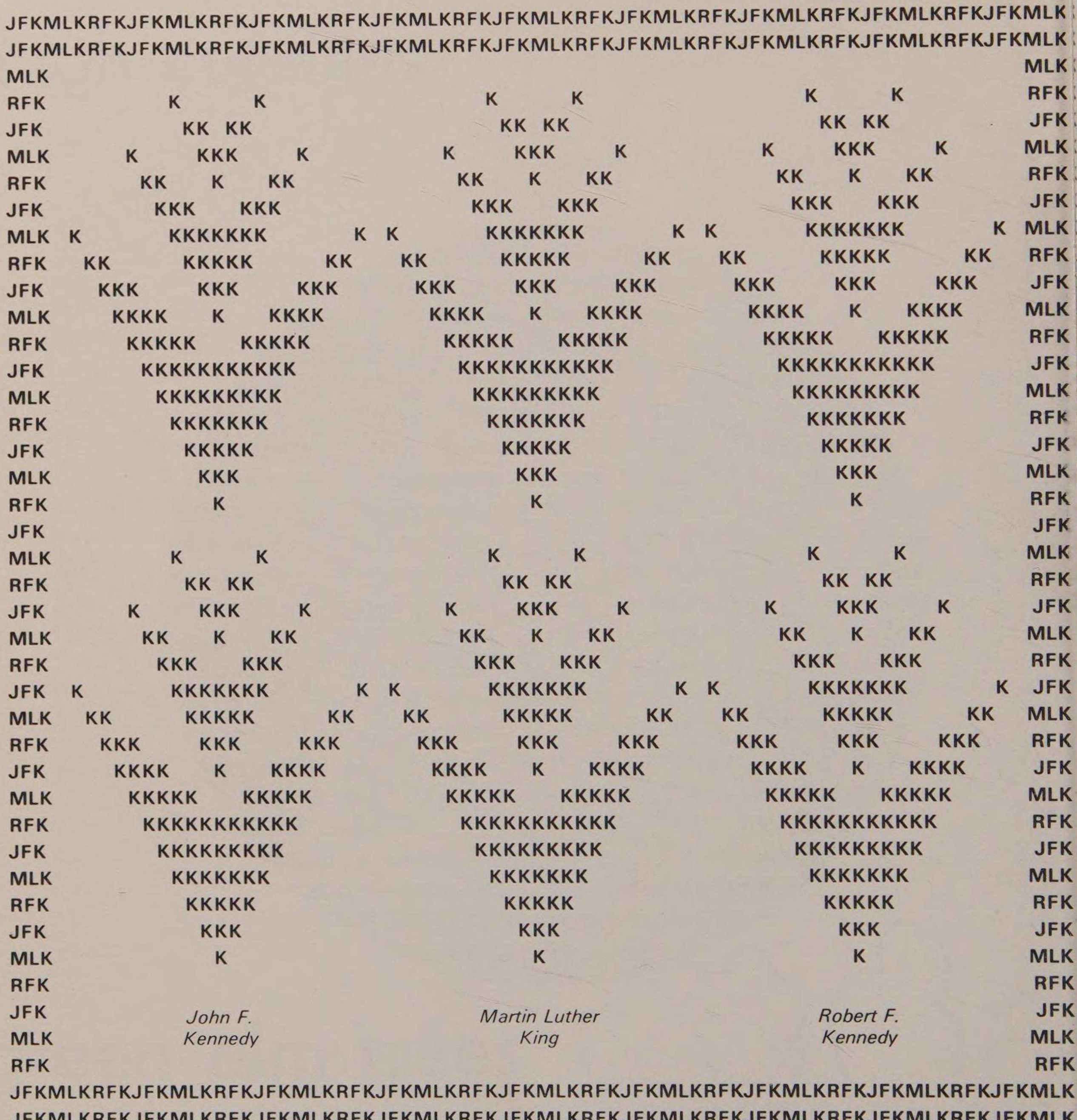


green elm trees



Cloud Poem 1968 Kenelm Cox


woundwoundwoundwo


JFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLK
JFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLKRFKJFKMLK
MLK
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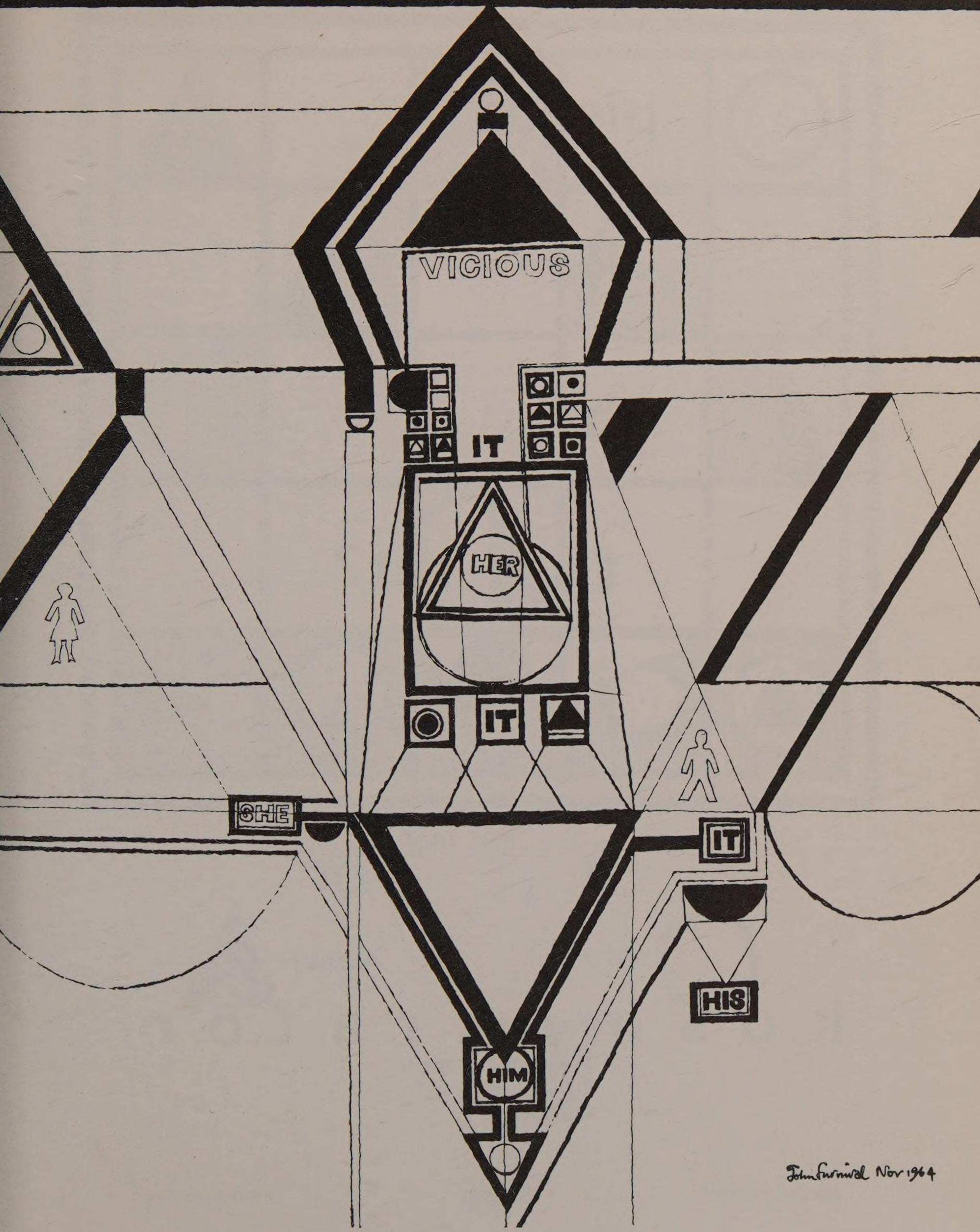
JF



The Eternal Triangle
Semiotic Version

1964

John Furnival

pisces

k

h

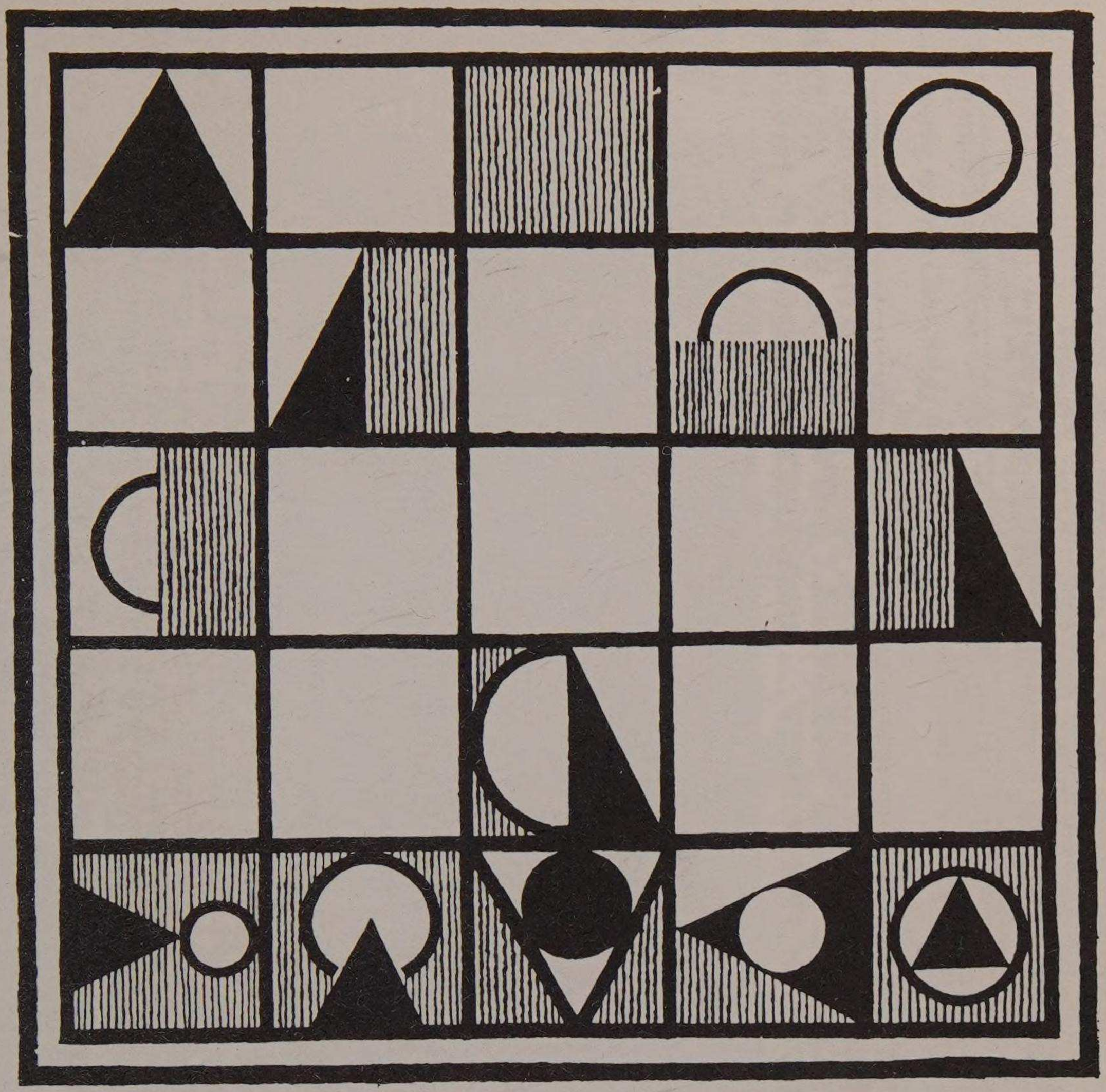
t rat?

h a

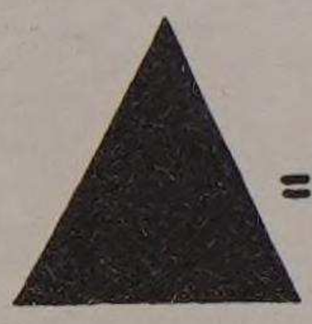
u or

k o s m o k r a t o r

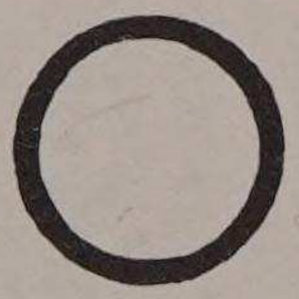
Bestiary 1964 John Furnival



Lexical Key



=laddie

lassie = 

rye =

1965 John Furnival

STATEMENT*: STALEMENT : STALEMATE [YOU'RE STALE, MATE!]

*stāte'ment (tm-), n. Stating, expression in words, as *requires clearer ~*; thing stated, as *the ~ is unfounded*; formal account of facts, e.g. of liabilities & assets, as *the Bank issues monthly ~s.* [-MENT]
°stāle'māte (chess), draw resulting from player's having no move available, his king not being in check, (v.t.) reduce player to this position, (fig) bring to a standstill.

STATEMENT MUST BE A SENTENCE; SENTENCE MUST HAVE A SUBJECT. SUBJECT: JOHN FURNIVAL: OBJECTS TO SENTENCES LIFE DEATH OR OTHERWISE PREDICAMENT: BACK TO SQUARE ONE & THE WALL: IMPASSE: A SHOT IN THE STREET ["THAT IS GOD... A SHOUT IN THE STREET... ANSWERED, SHRUGGING HIS...

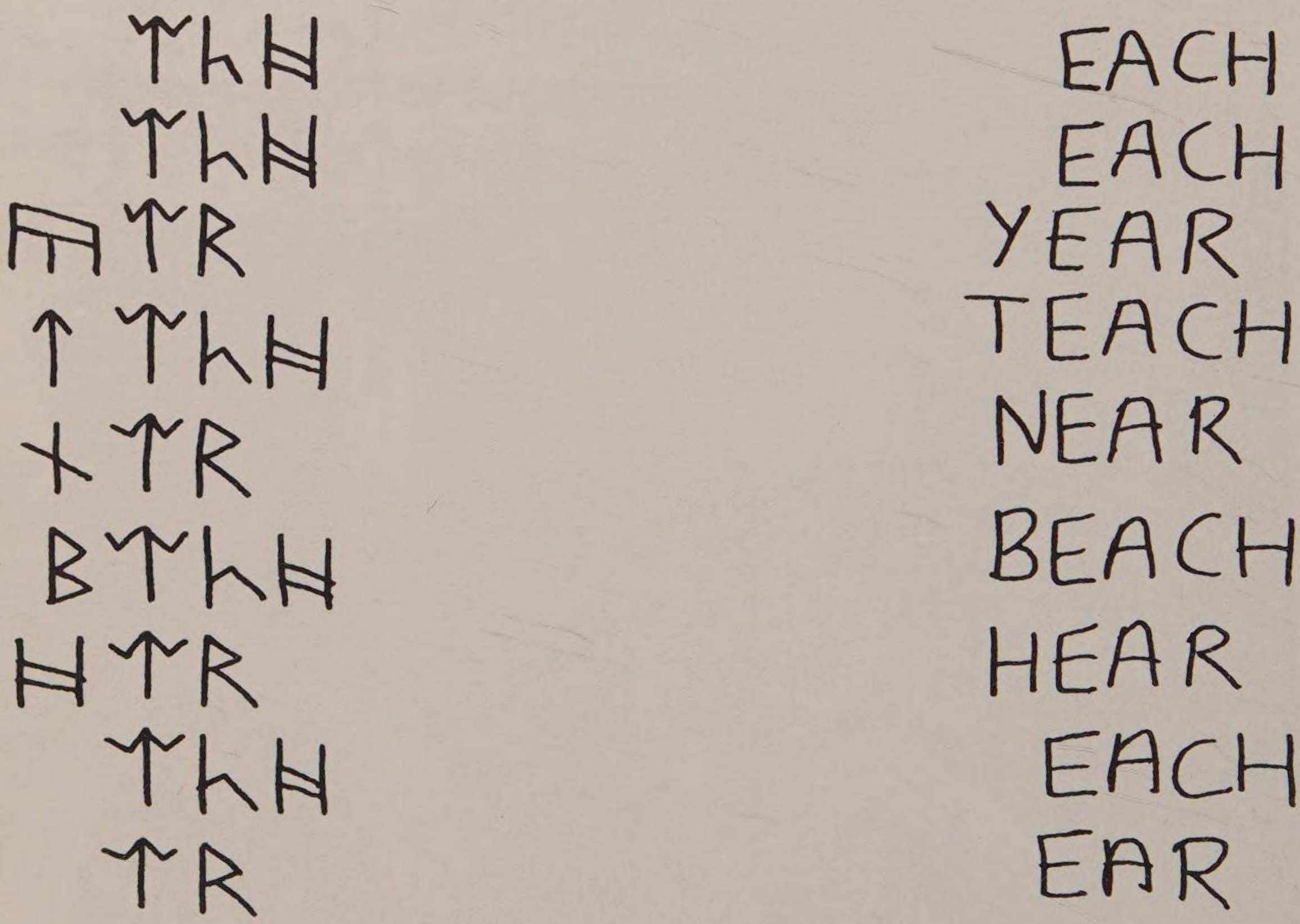
M.A. 10-1-11/65 36 R

STROUD, GLOS. BRANCH
26 GEORGE STREET, STROUD, GLOS

DATE	FOR CUSTOMER'S USE	DEBITS		CREDITS	BALANCE
13 JUN 67	THERE'S			BALANCE FORWARD	
14 JUN 67		931.	2.10.10		
	NO	908.	1.17.10		
15 JUN 67		934.	2. 0. 0		
		933.	10. 0		
	MONEY	922.	2. 0. 0		
16 JUN 67		521.	10. 0. 0		
	IN	CB	5. 0		
20 JUN 67		CH	13.14. 0		
20 JUN 67				1. 4. 4	
22 JUN 67	IT	935.	1.10. 0		
26 JUN 67				11.10. 0	
27 JUN 67				20. 0. 0	
28 JUN 67		SO	8. 2. 0		
	MATE	921.	2.10. 0		
				2. 4. 0	

IMPASSE: A FRESH START MAJOR INFLUENCE: WOMAN'S BACKSIDE AS OPPOSED FRONT, VOTING, SIDE [WHICH IS WHY SHE SLASHED ROKEBY VENUS], INCLUDING NOT ONLY THE MAJOR EVENT GLUTEUS MAXIMUS BUT FROM NAPE OF NECK TO NAPE OF FOOT A DIVINE AND SIMPLE FORM THUS AS A TRUE FEMINIST TO RESTATE HER TRUE RÔLE AS GODDESS AND INCIDENTALLY TO SAY GOODBYE TO IMPOTENT WESTERN MALE.
FINAL: NO PROPAGANDA NO EGO NO WORK OF ART, ONLY THE RESIDUE OF MY ACTIVITY.

Europa and Her Bull (Detail) 1967 John Furnival



1968 Michael Gibbs

perperperperperperper
perperperperperper
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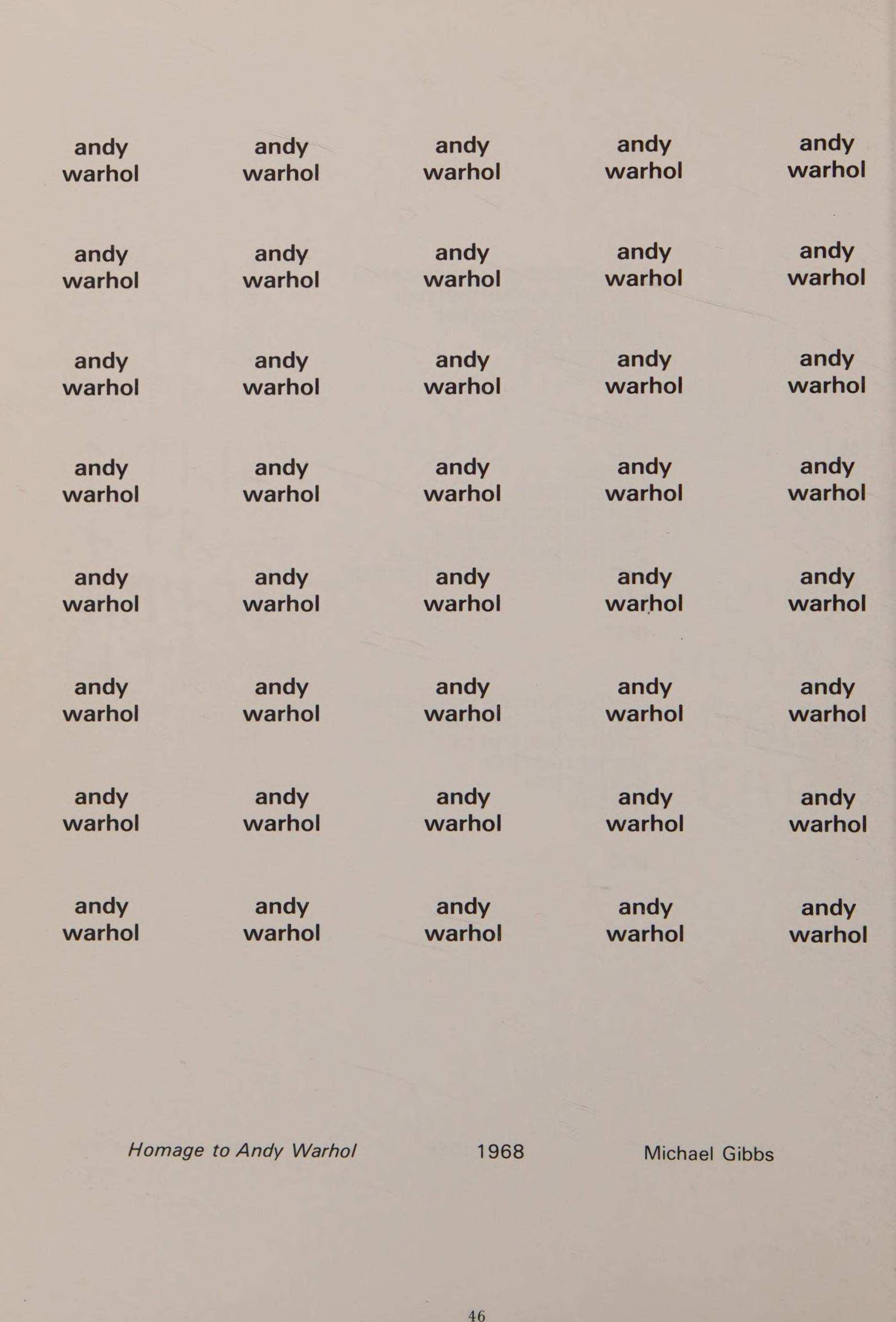
1968 Michael Gibbs



Homage to Andy Warhol 1968 Michael Gibbs

K A N E M I I M E N A K
K E N A M I I M A N E K
K I N E M A A M E N I K

M A N E K I
M E N A K I
M I N E K A

I K E N A M
I K A N E M
A K E N I M

N A M E K I
N E M A K I
N I M E K A
N I K A M E
N E K I M A
N A K I M E

I K E M A N
I K A M E N
A K E M I N
E M A K I N
A M I K E N
E M I K A N

M I K A N E
M E K I N A
M A K I N E

E N A K I M
A N I K E M
E N I K A M

K I M A N E E N A M I K
K E M I N A A N I M E K
K A M I N E E N I M A K
K A M E N I I N E M A K
K E M A N I I N A M E K
K I M E N A A N E M I K

M A K E N I
M E K A N I
M I K E N A

I N E K A M
I N A K E M
A N E K I M

N A K E M I
N E K A M I
N I K E M A
N I M A K E
N E M I K A
N A M I K E

I M E K A N
I M A K E N
A M E K I N
E K A M I N
A K I M E N
E K I M A N

M I N A K E
M E N I K A
M A N I K E

E K A N I M
A K I N E M
E K I N A M

K I N A M E E M A N I K
K E N I M A A M I N E K
K A N I M E E M I N A K

Cinema 1964 Dom Sylvester Houédard

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

1964

dsh

F I S H G I R L
F I S G H I R L
F I G S I H R L
F G I I S R H L
G F I I R S L H
G I F R I L S H
G I R F L I S H
G I R L F I S H
G I R L F I S W H O R M
G I R L F I W S O H R M
G I R L F W I O S R H M
G I R L W F O I R S M H
G I R L W O F R I M S H
G I R L W O R F M I S H
G I R L W O R M F I S H
G I R W L O R M F I S B H I R D
G I W R O L R M F I B S I H R D
G W I O R R L M F B I I S R H D
W G O I R R M L B F I I R S D H
W O G R I M R L B I F R I D S H
W O R G M I R L B I R F D I S H
W O R M G I R L B I R D F I S H
W O R M G I R B L I R D F I S H
W O R M G I B R I L R D F I S H
W O R M G B I I R R L D F I S H
W O R M B G I I R R D L F I S H
W O R M B I G R I D R L F I S H
W O R M B I R G D I R L F I S H
W O R M B I R D G I R L F I S H

B I R D W O R M
B I R W D O R M
B I W R O D R M
B W I O R R D M
W B O I R R M D
W O B R I M R D
W O R B M I R D
B I R D
B I R D
B I R D
B I R D
B I R D
B I R D
B I R D
B I R D
B I R D
B I R D
B I R D
F I S H
F I S H
F I S H
F I S H
F I S H
F I S H
F I S H
F I S H
F I S H

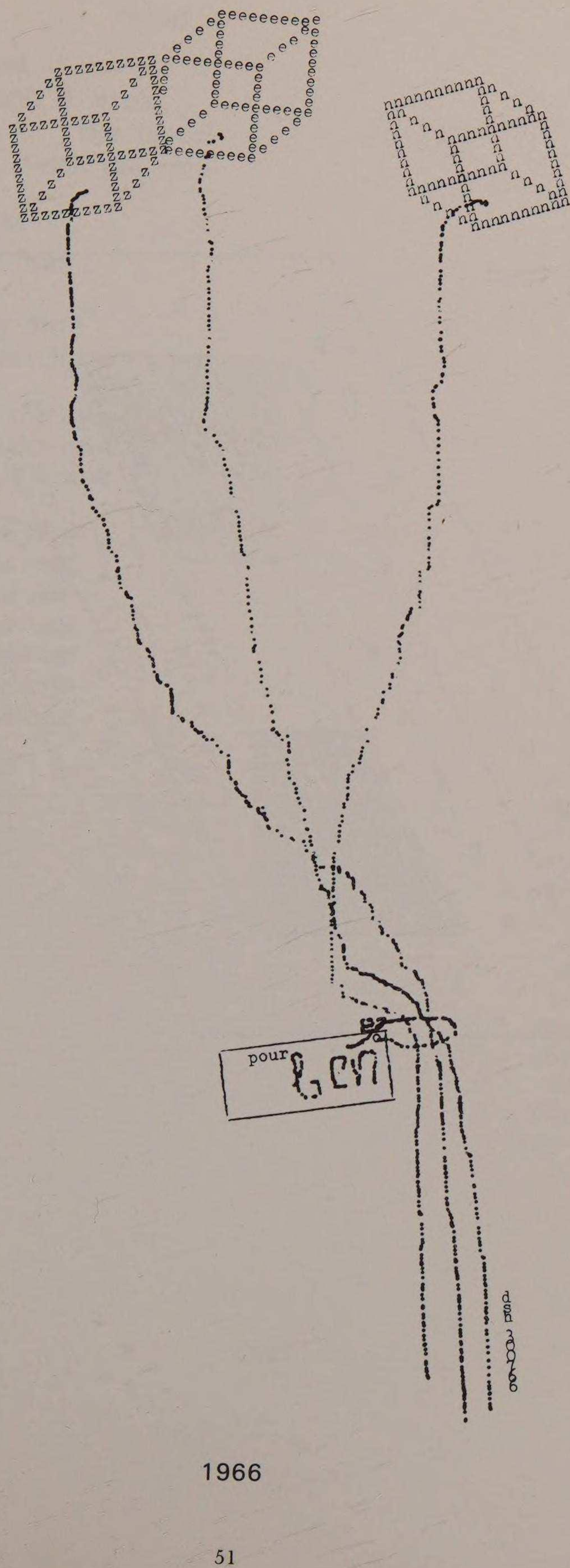
ping ping tseh tseh tseh tseh ping

tseh tseh ping ping tseh tseh ping

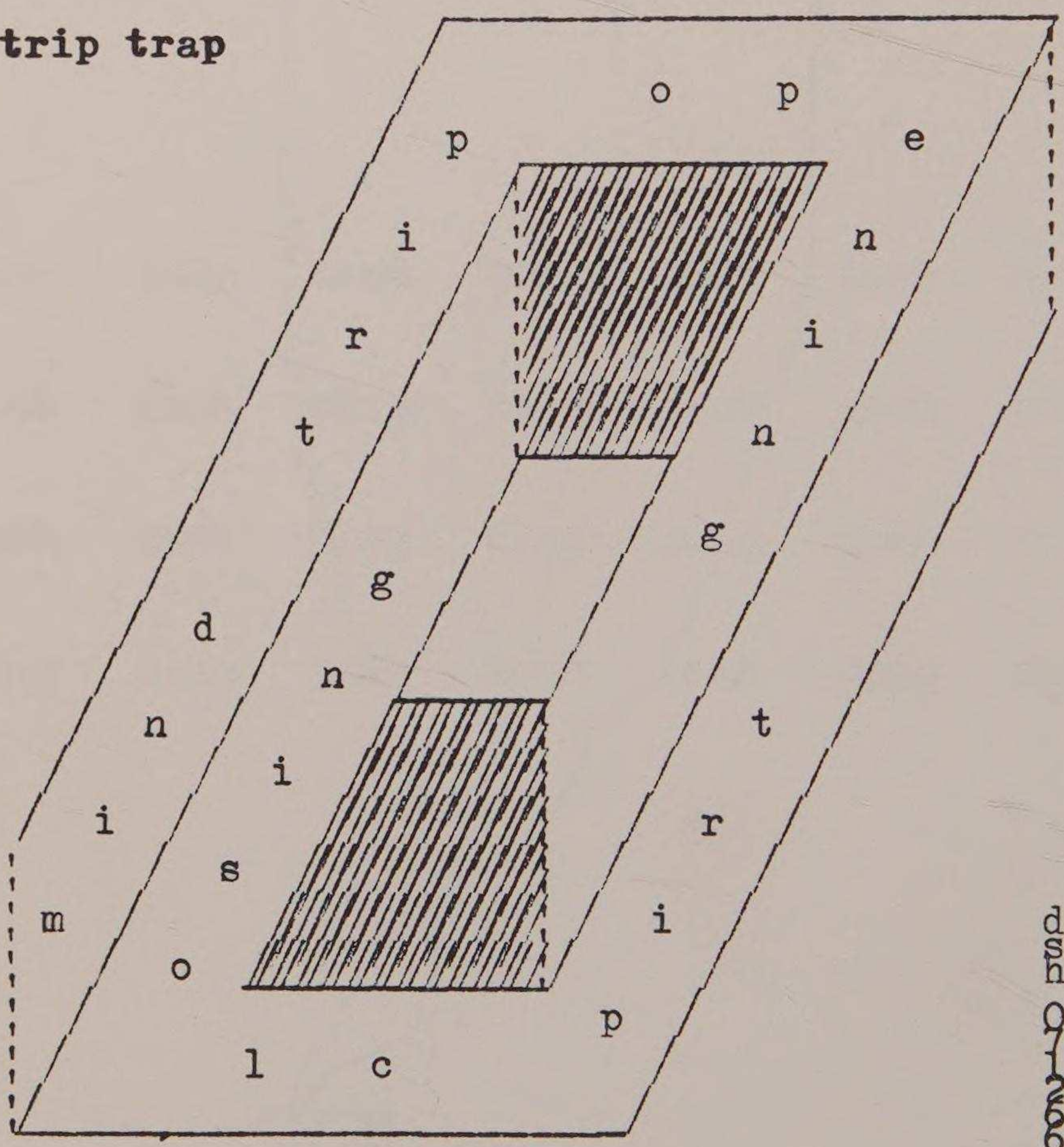
tseh tseh ping ping ping tseh tseh

ping ping tseh tseh tseh ping ping

7-character tsüeh poem 1965 dsh
beginning in the ping tone


pour

trip trap



Trip Trap 1966 dsh

get high
bring the wind
cloud

get
high & bring
the cloud
with the rain

get
high
&
pull
the cloud down

& the rain
& the rain
& the rain

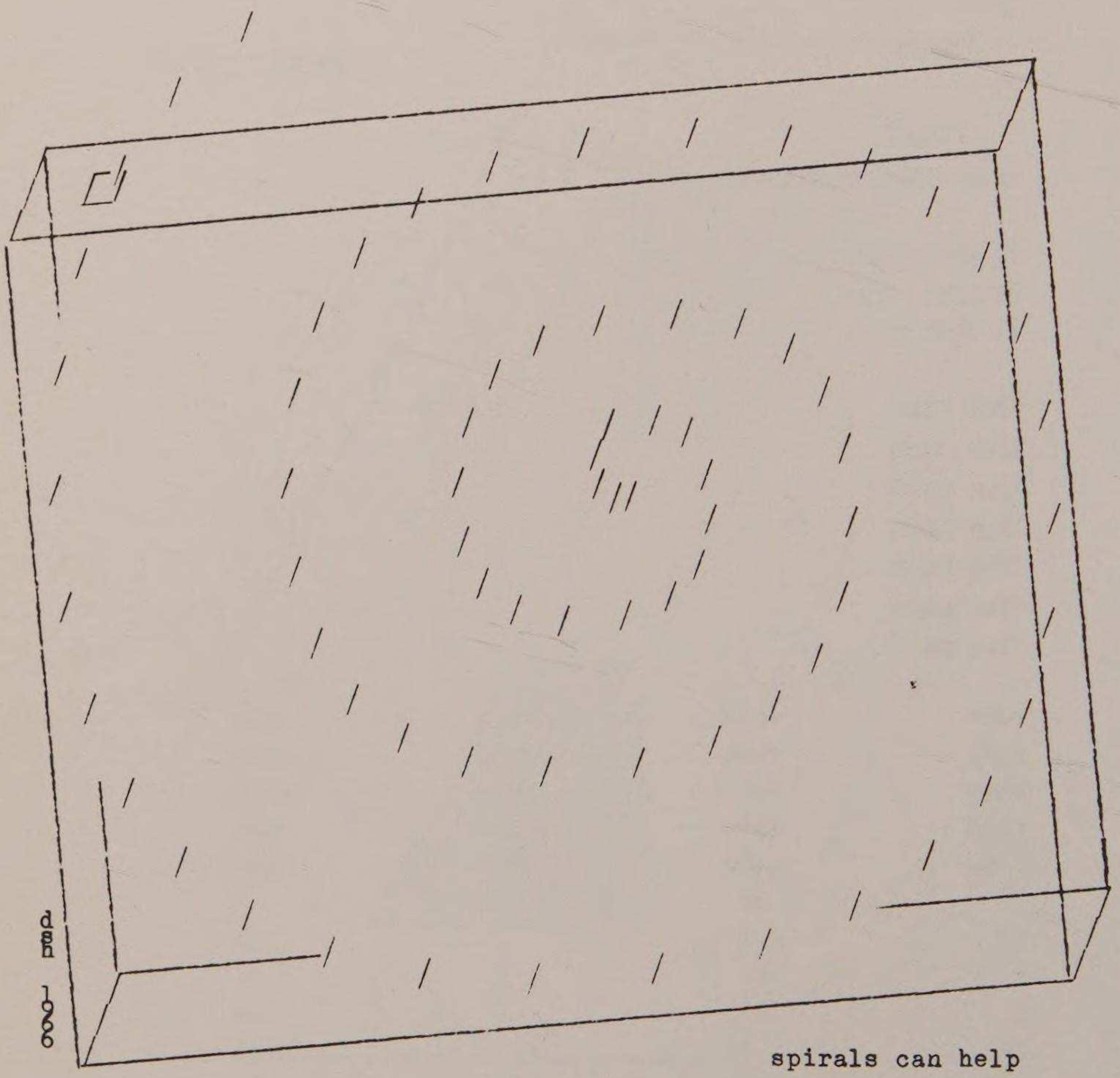
the rain
the rain
the rain
the rain
the rain
the rain
the rain
the rain

rain rain rain rain
rain rain rain rain
rain rain rain rain
rain rain rain rain
rain rain rain rain
r ai n
ra i n
r a i n
r a in
ra in r ain
r ain ra in
r ai n
ra in r ain
r ai n rain
rain r ai n
r ai n
r a i
r n
a i n
i n
r n
r a
ain ra
i
n

Cosmic Text 1967 dsh

w a r o n w a n t

let spirals play their part



spirals can help

Y O U

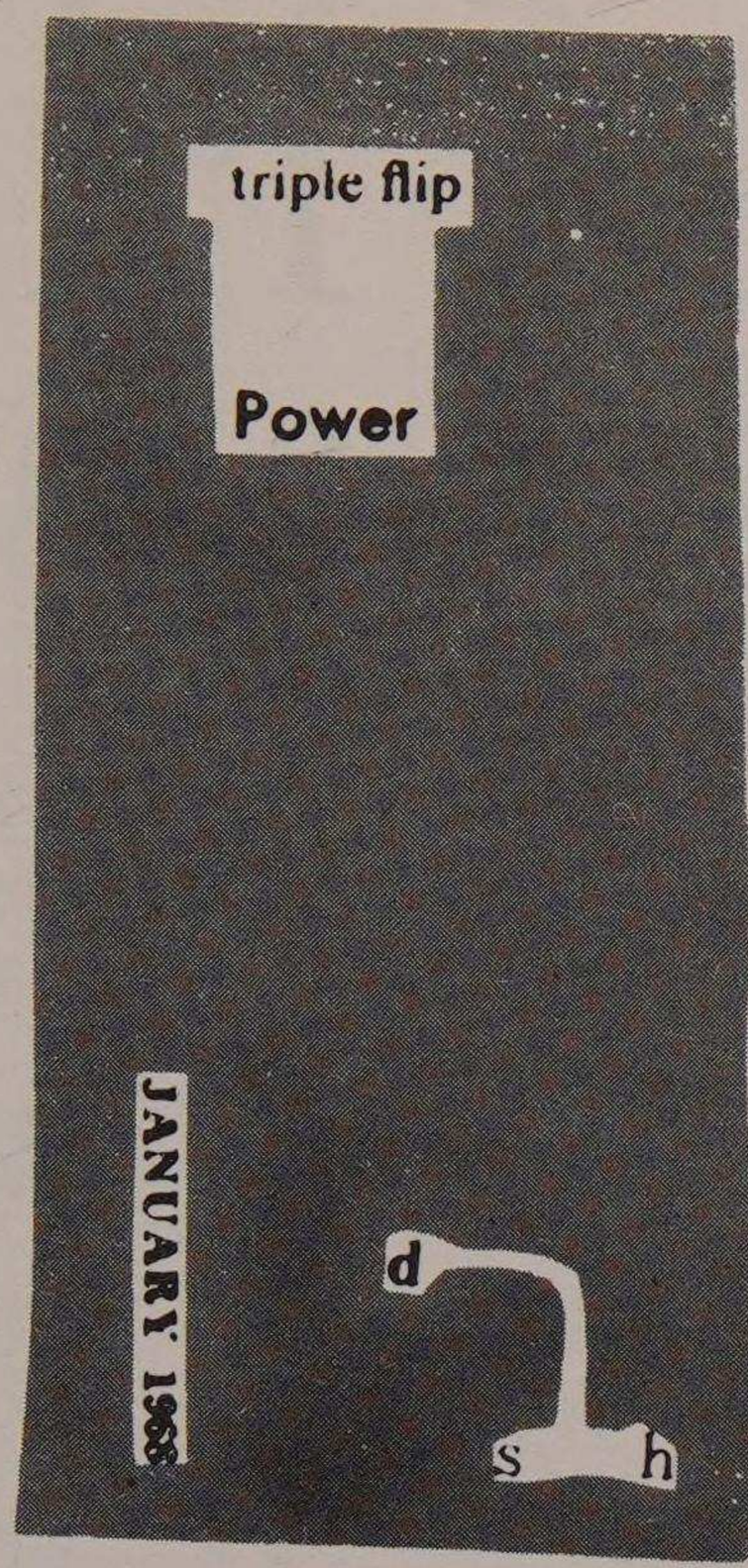
redouble
redouble

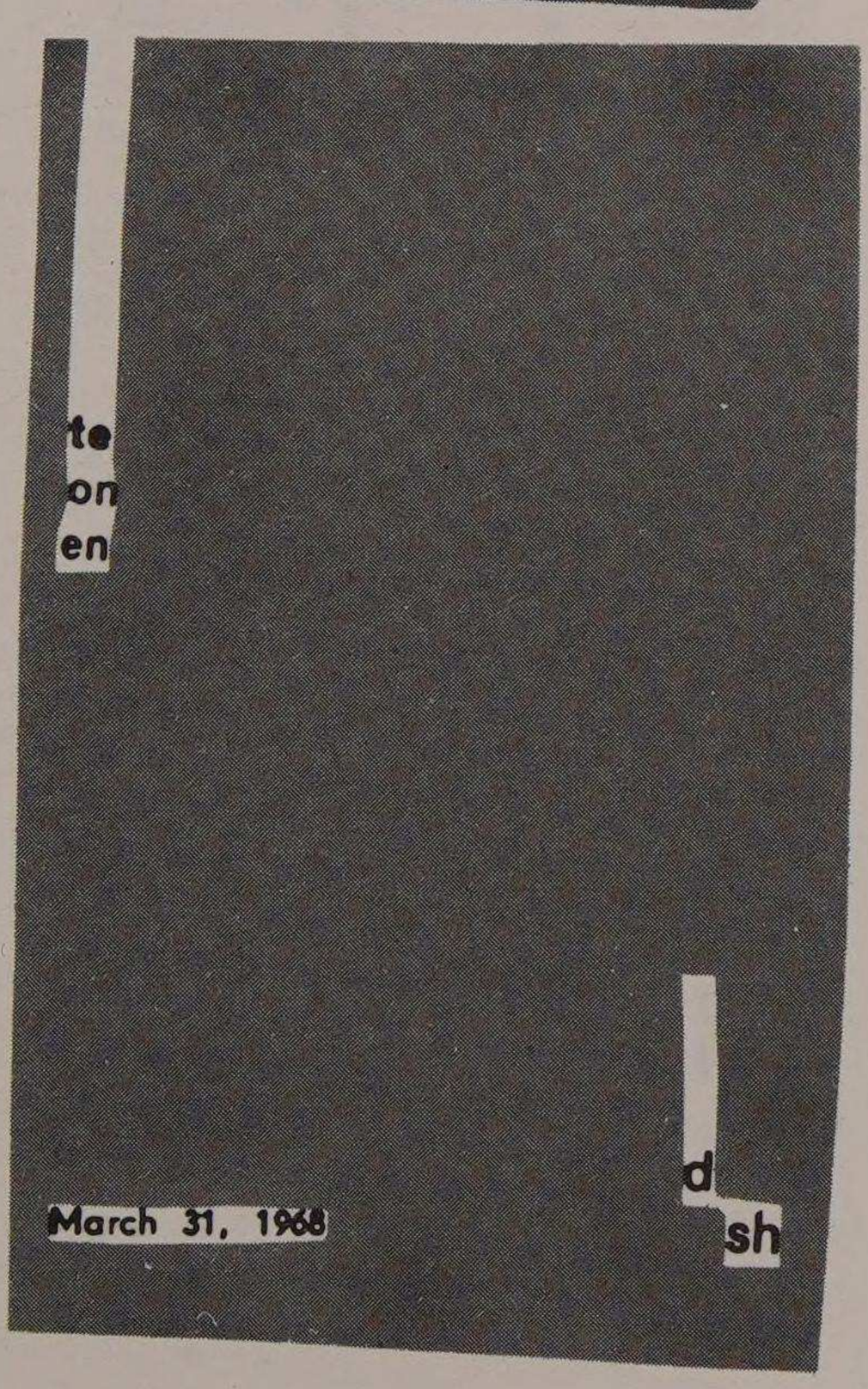
yr effort

u s e s p i r a l s u s e s p i r a l s u s e s p i r a l s

issued by the royal helicoital society

War on Want 1966 dsh

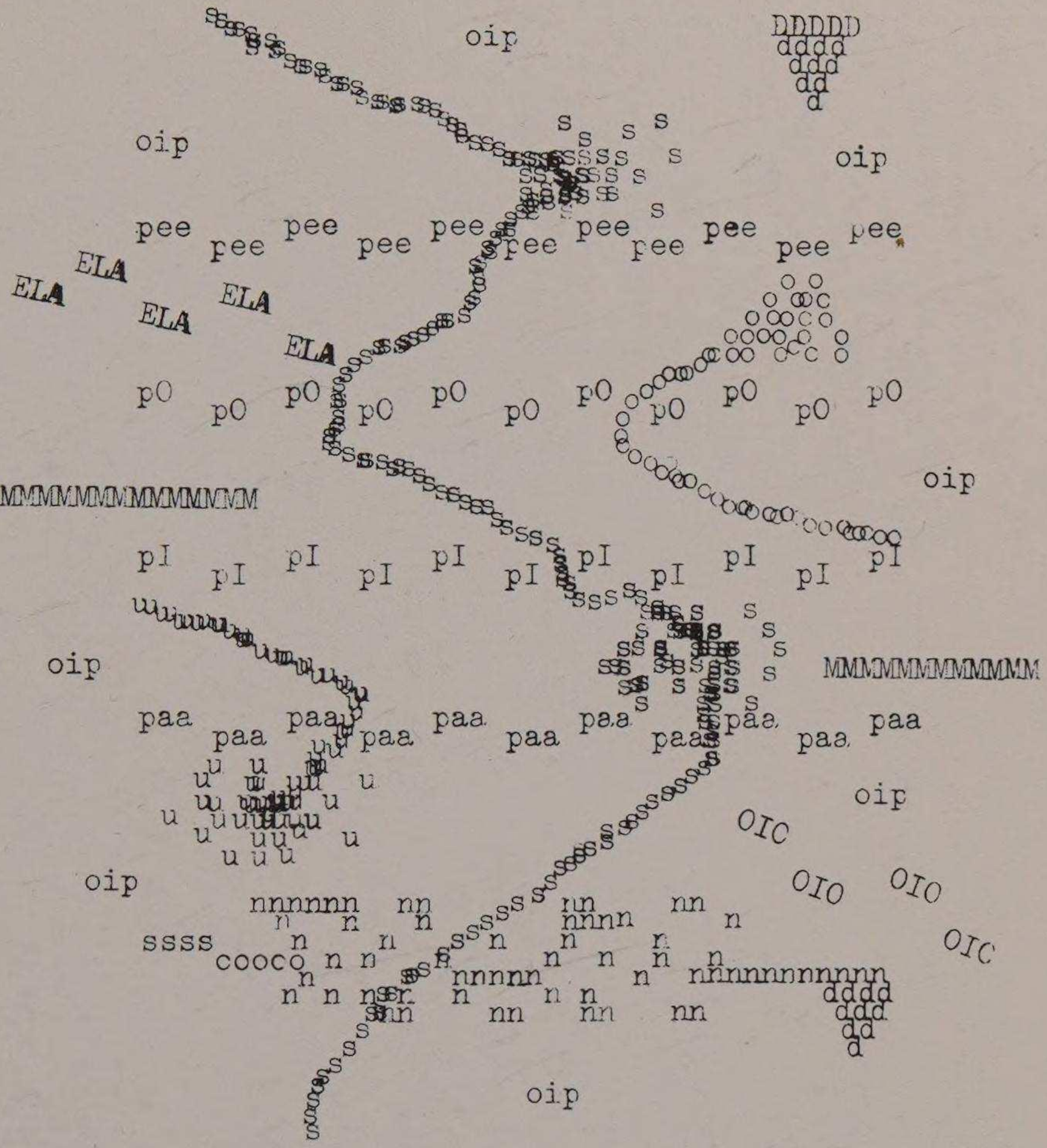




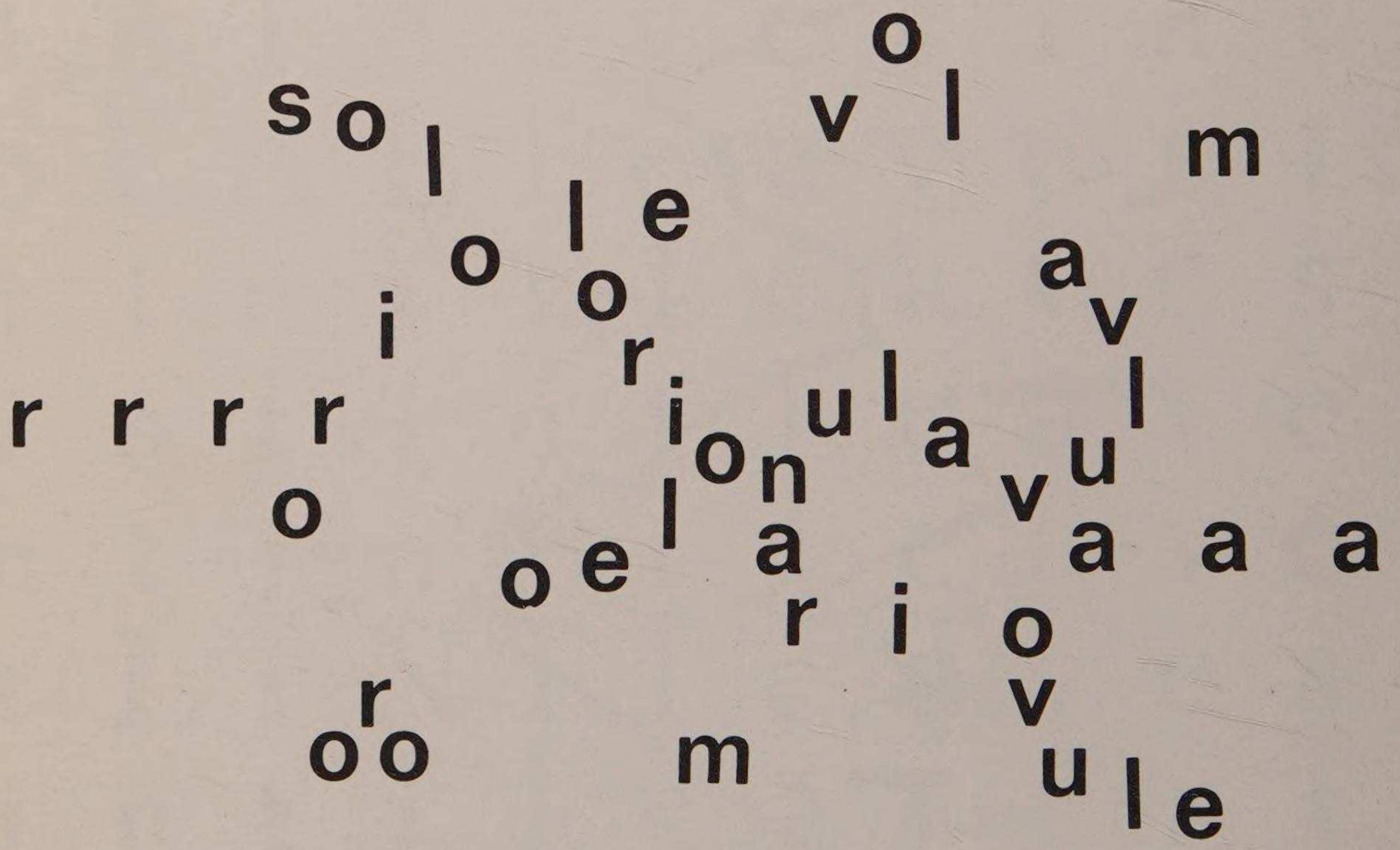
2 Poems 1968 dsh

ileavestint
leavesTINTi
tleavesntin
inleavesint
SEALleavesi
tintileaves
intintleave
ntintileave
tLINTleaves
intileavest
ntleavesnti
tleavesEVEn
inleavesint

1967 Andrew Lloyd



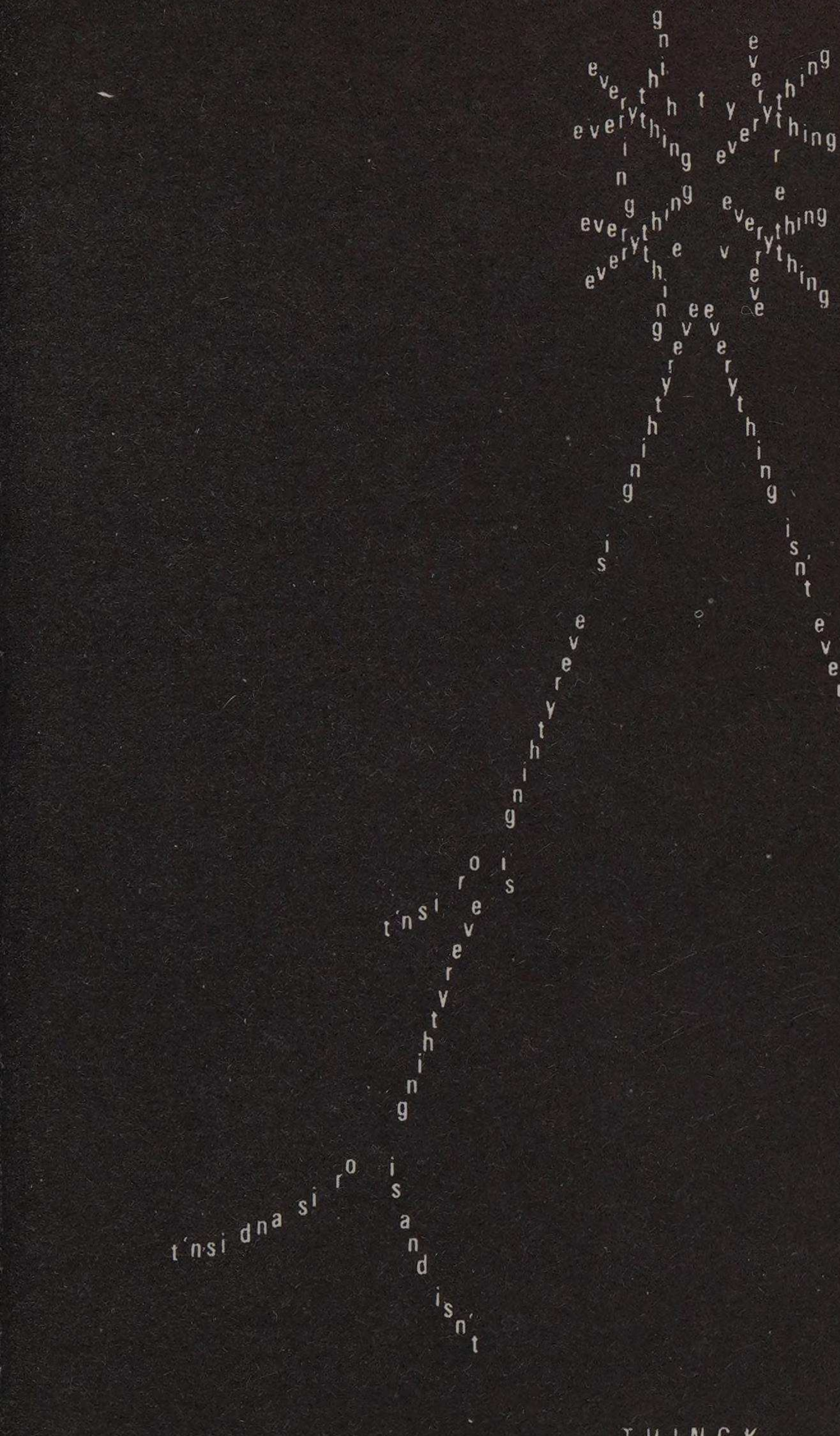
5th Dolphin Transmission 1967 Andrew Lloyd



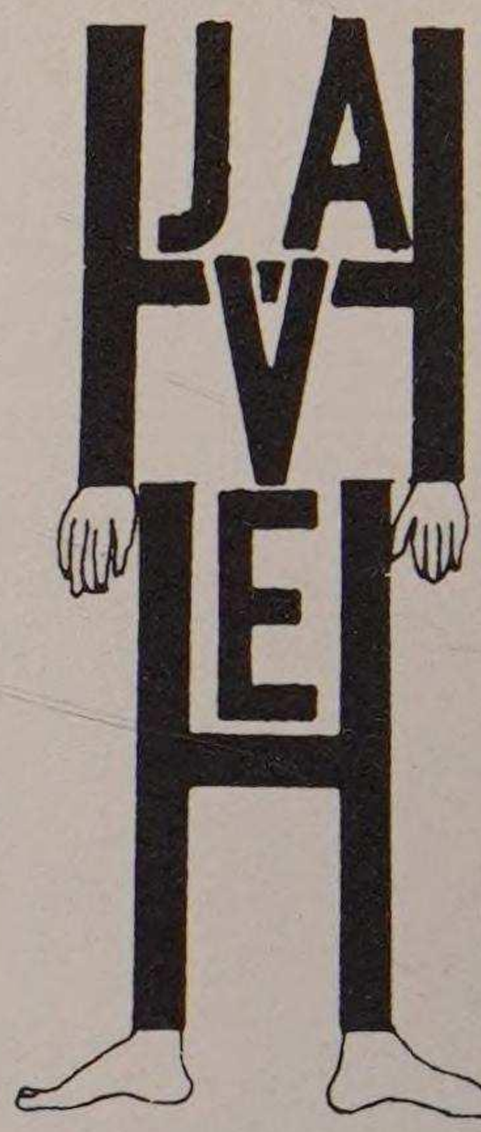
Birdstars Flocking 1968 Andrew Lloyd

MIND

EXPANDING



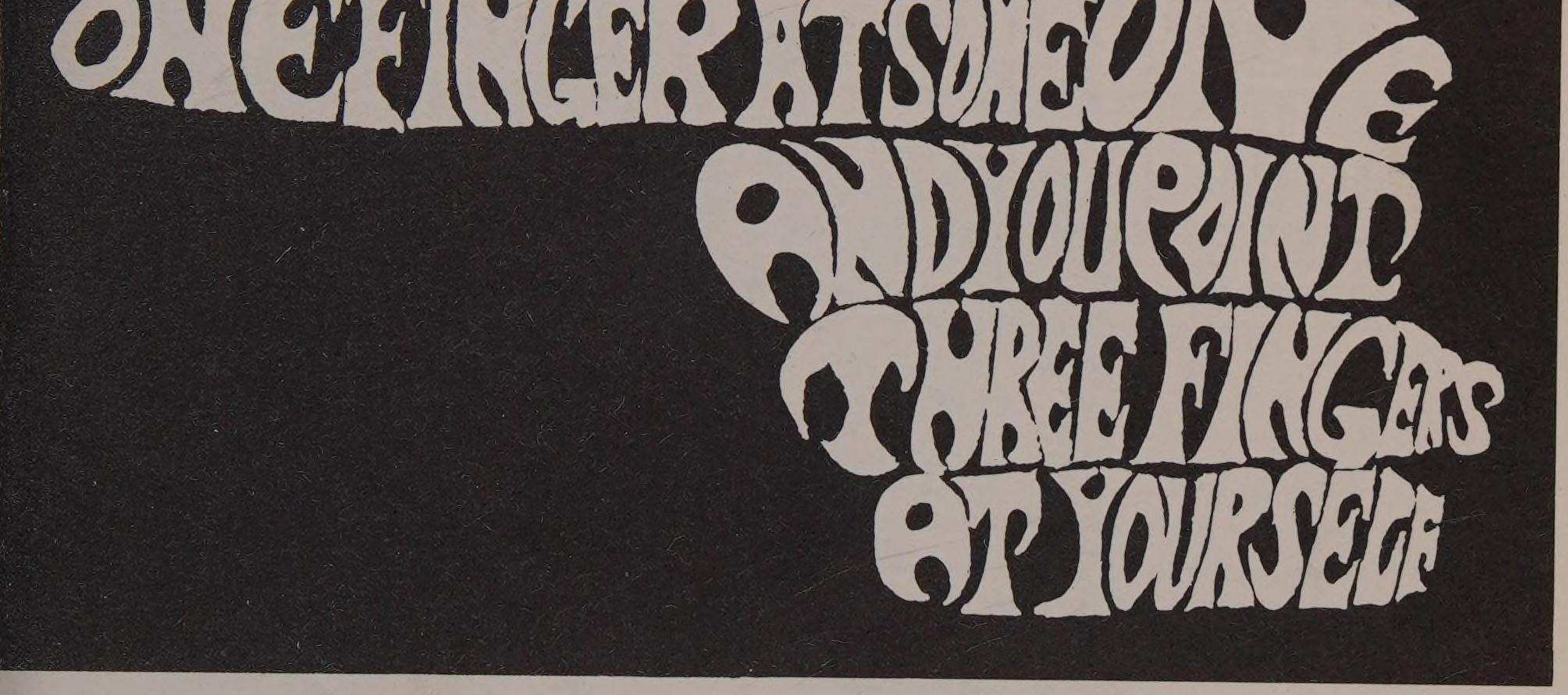
The dialectic sermon of Chi Tsang 1968 Peter Mayer



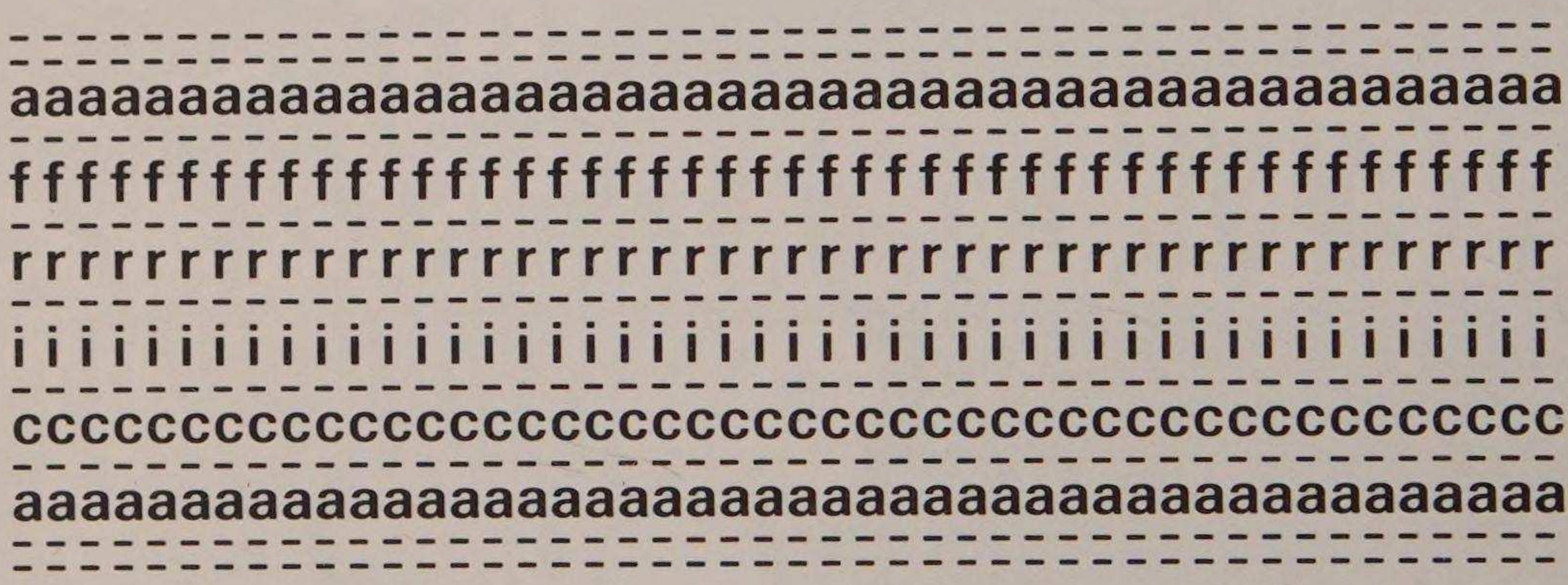
JAHVEH
AH
AI
AC
AD
AD
AD E
AD E
AD EH
AD EH
AD EM
JEHOVAH
E VA

and God created man in his own image

1968 Peter Mayer



1968 Peter Mayer



1965 Cavan McCarthy

URGENT

Special Purpose Telegram Blank No. 74/AG - US Army Form No. AF/7659/82/74/AG

(high)

TO: *Civilian Telegraph Section*
Communication Division
Peniagon, Washington

FROM: *Deceased Personnel Division*
Civilian Liaison Bureau
Pentagon, Washington

DESPATCH FOLLOWING IMMEDIATELY by civil telegraph sistem:

Message begins:

Express delivery _____

We regret to inform you that your son/husband/father _____

was killed in action in _____

on _____ at _____ hours. stop. we will contact you with

further informations as soon as possible. stop. **United States Army.**

Message ends.

Form completed by _____ *From DY/746 Report No.* _____
Date & time completed _____ *Checked by* _____
Telegraphed by _____ *Date & time telegraphed* _____

Following despatch of telegram the completed blank is to be passed to Section RG/4965/CV Record Office for filing.

(cut here) ✂

US Army Form No.AF/7659/82/74AG
(low)

This telegram blank is to be completed in BLOCK CAPITALS and despatched as soon as possible following receipt of a report No.DY/746 (List of personnel killed in action).

Army No. of deceased _____
Blank completed by _____

Telegram from Vietnam 1967 Cavan McCarthy

Poem for Kay King 1967 Cavan McCarthy

a

HA!lf

Ping

PENny

ING

in

Pen

ang

pong

Instant Theatre Go Home 1964 Edwin Morgan

c a n t e r c a n t e r c a n t e r c a n t e r
a n t e a t e r a n t e a t e r a n t e a t e r
a n t e n c o u n t e r a n t e n c o u n t e r
a n t e n n a r e a c t a n t e n n a r e a c t
a n t a n t a n t a n t a n t a n t a n t a n t
a n t a n t a n t a n t a n t a n t a n t a n t
a n t a n t a n t a n t a n t a n t a n t a n t
c a n t c o u n t a n t c a n t c o u n t a n t
a n a c c o u n t a n t a n a c c o u n t a n t
a n t e a t e r a n t e a t e r a n t e a t e r
e a t e a t e a t e a t e a t e a t e a t e a t
e a t e a t e a t e a t e a t e a t e a t e a t
a n t e a t e n a n t e a t e n a n t e a t e n
n e c t a r n e c t a r n e c t a r n e c t a r
t r a n c e t r a n c e t r a n c e t r a n c e

* * * * * * * * * * * * * *

c a n t e a t a n a n t c a n t e a t a n a n t
a n t e a t e r c a n t a n t e a t e r c a n t
n o t a n a n t n o t a n a n t n o t a n a n t

* * * * * * * * * * * * * *

t r a n c e t r a n c e t r a n c e t r a n c e
o c o n t e n t o c o n t e n t o c o n t e n t
n o c a n t e r n o c a n t e r n o c a n t e r

Orgy 1964 Edwin Morgan

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whitewhitewhitewhitewhitewhitewhitefaslanewhitewhitewhite
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whitewhitewhiteyarrowwhitewhitewhitewhitewhitewhitewhite
whitewhitecurlingwhitewhitewhitewhitewhitewhitewhitewhite
whitemaxtonwhitewhitewhitewhitewhitewhitewhitewhitewhite
allowaywhitewhitewhitewhitewhitewhitewhitewhitewhitewhite

The Little White Rows of Scotland 1967 Edwin Morgan

Day can break on maidens in Derby

≡III
1967

The Chaste Town 1967 Edwin Morgan

TEYZA PRQTP ZSNSX OSRMY VCFBO VJSDA

XSEVK JCSPV HSMCV RFBOP OZQDW EAOAD

TSRVY CFEZP OZFRV PTFEP FRXAE OFVVA

HFOPK DZYJR TYPPA PVYBT OAZYJ UAOAD

VEQBT DEQJZ WSZZP WSRWK UAEYU LYSRV

HYUAX BSRWP PIFQZ QOYNA KFDDQ PCYYV

BQRSD VQTSE TQEVK FTARX VSOSQ BYFRX

TQRXQ PVEFV LYZVP HSEPV TFBQP QHYYV

VYUSD TYVVY PVSZZ PCYJP FRDFV QYEVQ

PJQBT CYFES JQSZP QTTQZ DQRQZ VQUSP

TFRWP VCEYJ TZQSR JYEXP QOYFV XCYJP

MCYPV CQSWF AUSVP QTSRM GYYSX VQUSP

The Computer's First Code Poem 1968 Edwin Morgan

generation upon
generation upon
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Archives 1968 Edwin Morgan

RED

heart
garnet
desert
rare
star
fire
port
poppy
Mars
carnelian
pillarbox

crimson
lips
Petra
flag
blood
robin
alizarin

tulip
carmine
guards
vermilion
fox
scarlet
east
rose

tongue
caviar
apple
cheeks
square
coral
cinnabar
claret
sun
ruby
rust
danger

Red 1969 Edwin Morgan

A MONTH IN YORKSHIRE.

WITH STANLEY'S REAR

CHAPTER V.

When Grenville laid down his pen it was nearly one o'clock. At the same time a couple of nights later, he had already been for some hours on his way to the unknown prospects. A quarter to one struck from bell-clouded on the darkness, as his servant Fritz, an Austrian who knew the country thoroughly and for whom he had commissioned the entire management of his journey, had hustled him up and extracted him from the drowsy twilight of a railway carriage into a gust of night wind and escorted him with his rugs and bags into the refreshment room of some unknown junction.

"Our train," said Fritz, "does not go for an hour. Perhaps excellency, you will allow me to order a little supper for you." He said it, taking a list of refreshments from a table. "This soup is good—you get it nowhere in Vienna; these sausages are good; and this wine—you should taste that."

Partly by way of getting rid of the time, partly by way of acknowledging his servant's care for him, Grenville let him order supper for him, and sat down to wait for it. Half awake as he was, the scene seemed like a dream to him. The air was hazy with gaslit filaments of tobacco-smoke; odd-looking men with peaked caps and spectacles were beguiling the minutes with beer at little marble tables, with their luggage, mostly in the shape of miniature portmanteaus, lay at their feet like dogs. Muffled women with bundles came and went, or dozed wearily on red velvet benches. Coffee machines with great brass domes gleamed at a long counter, and the walls, lined with pitch-pine, made a bare background for everything, chequered with advertisements of inhuman liquors and drinks. The whole place was charged with a sense of nocturnal travelling—of a fragment of active life strayed into regions of sleep.

Grenville ate his supper with curiosity rather than appetite, and then went out and smoked his cigar upon the platform. Near, in a valley, were the street lights of some silent town; to the right and left were the scattered station buildings—masses of shade, starred with a coloured lamp or two;

A Humument 1966/69 Tom Phillips
(A Work in Progress)

CHAPTER XVI.

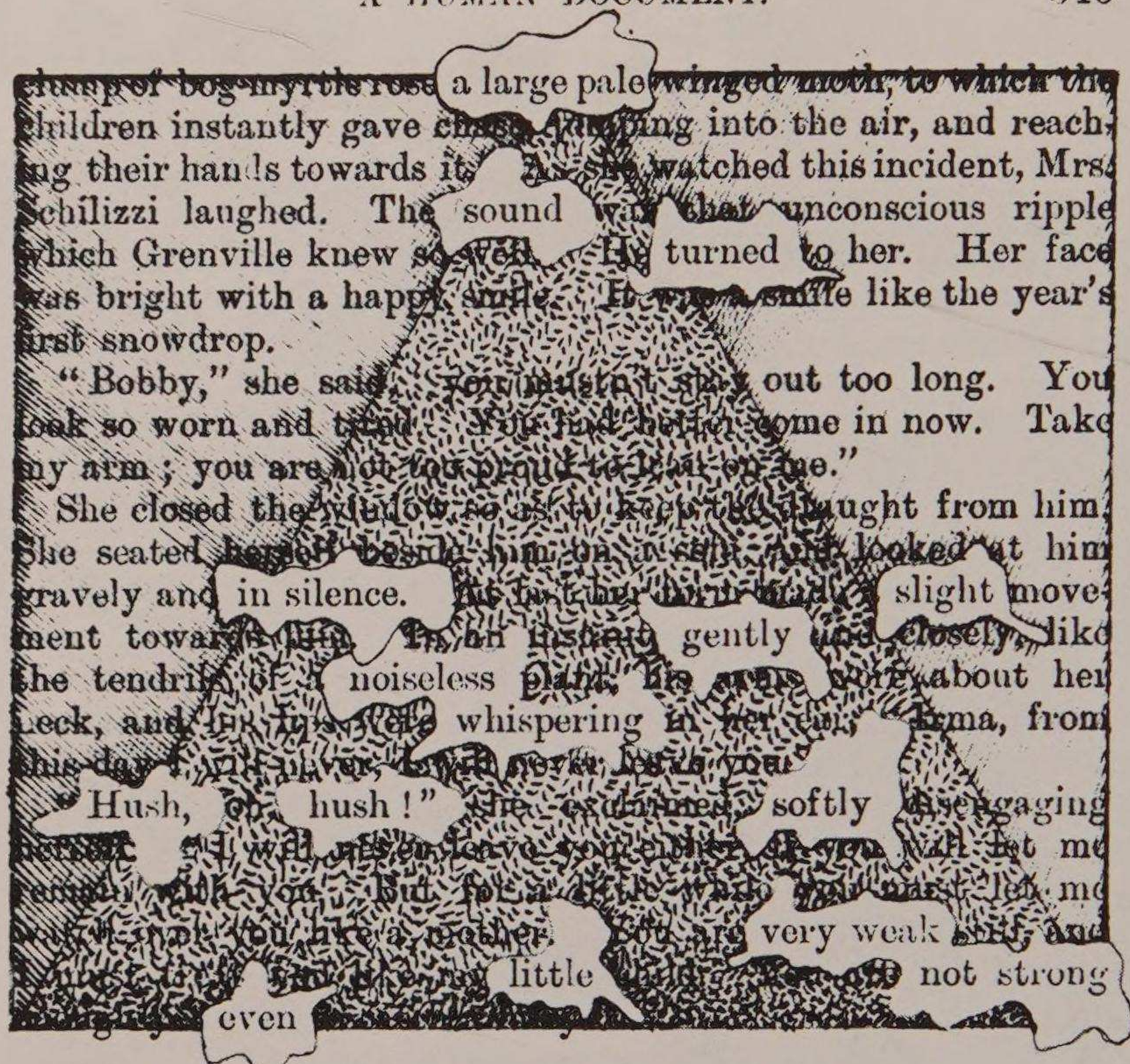
cups, she murmured,
pervade everything,
the first day."

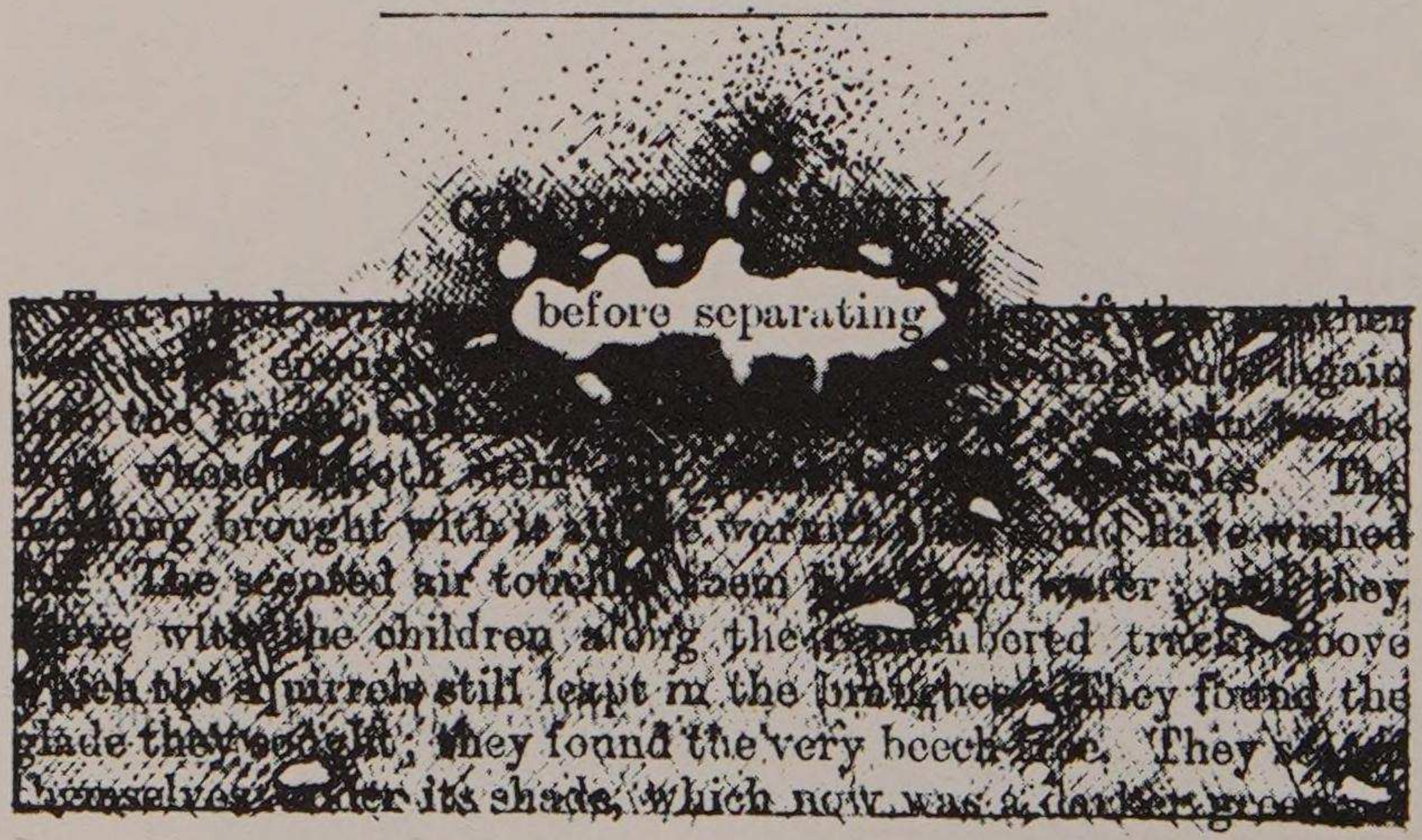
thought

I will come to you
once more a poet."

Mrs. Schilizzi remained
open in her lap, and her eyes
were some strange flower. She had left
and was sitting outside
the sun with
the soft tendrils of her hair.
red;

A Humument 1966/69 Tom Phillips





A Humument 1966/69 Tom Phillips
(For Cornelius Cardew)

moon
peep

cloak
flutter

cold
creep

hammer
shadow

prey
hunt

soft
girl

lone
walk

eye
ember

fear
stalk

blood
drunk

black
leap

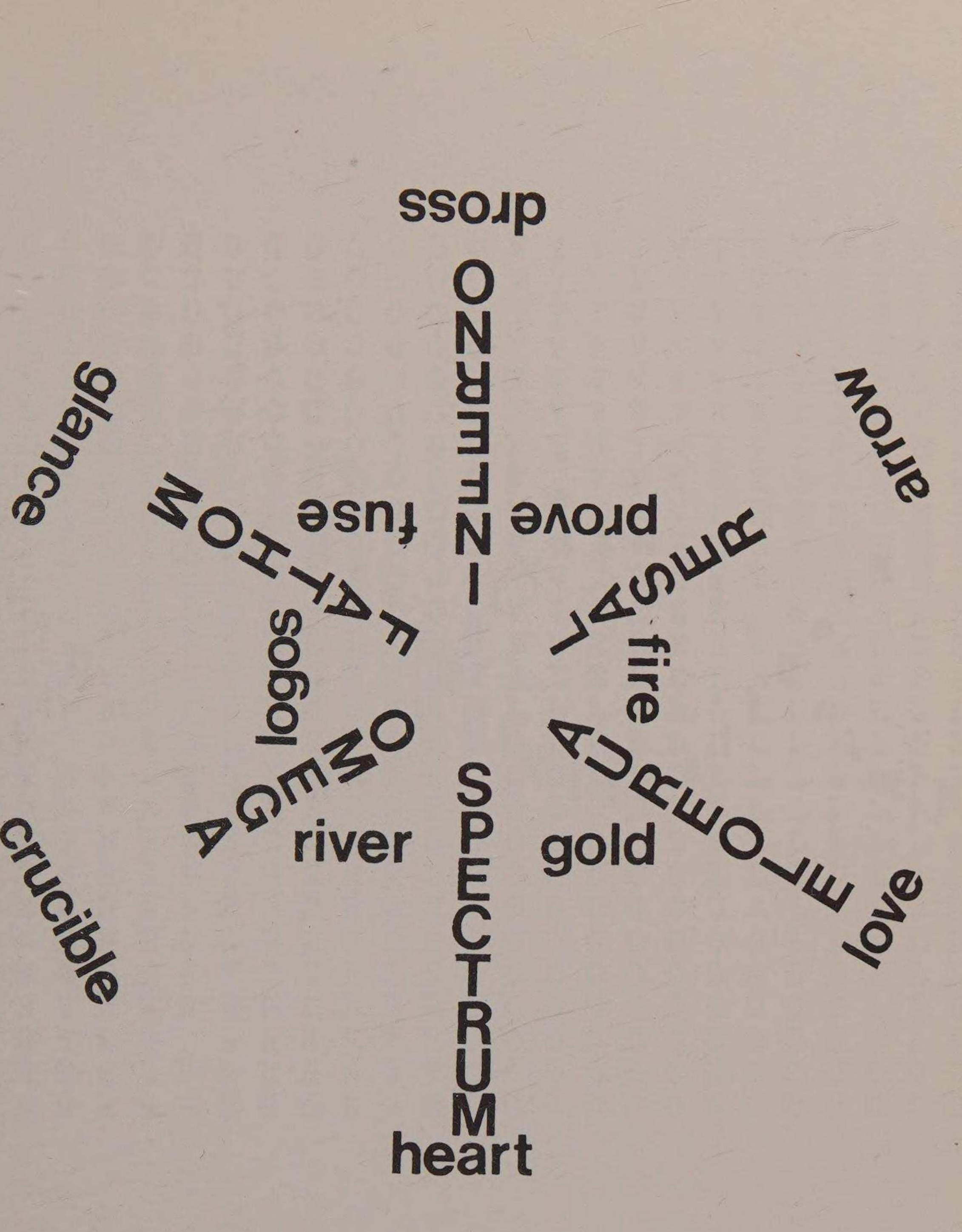
claw
death

deaf
night

Murder Story 1966 Andrew Rawlinson

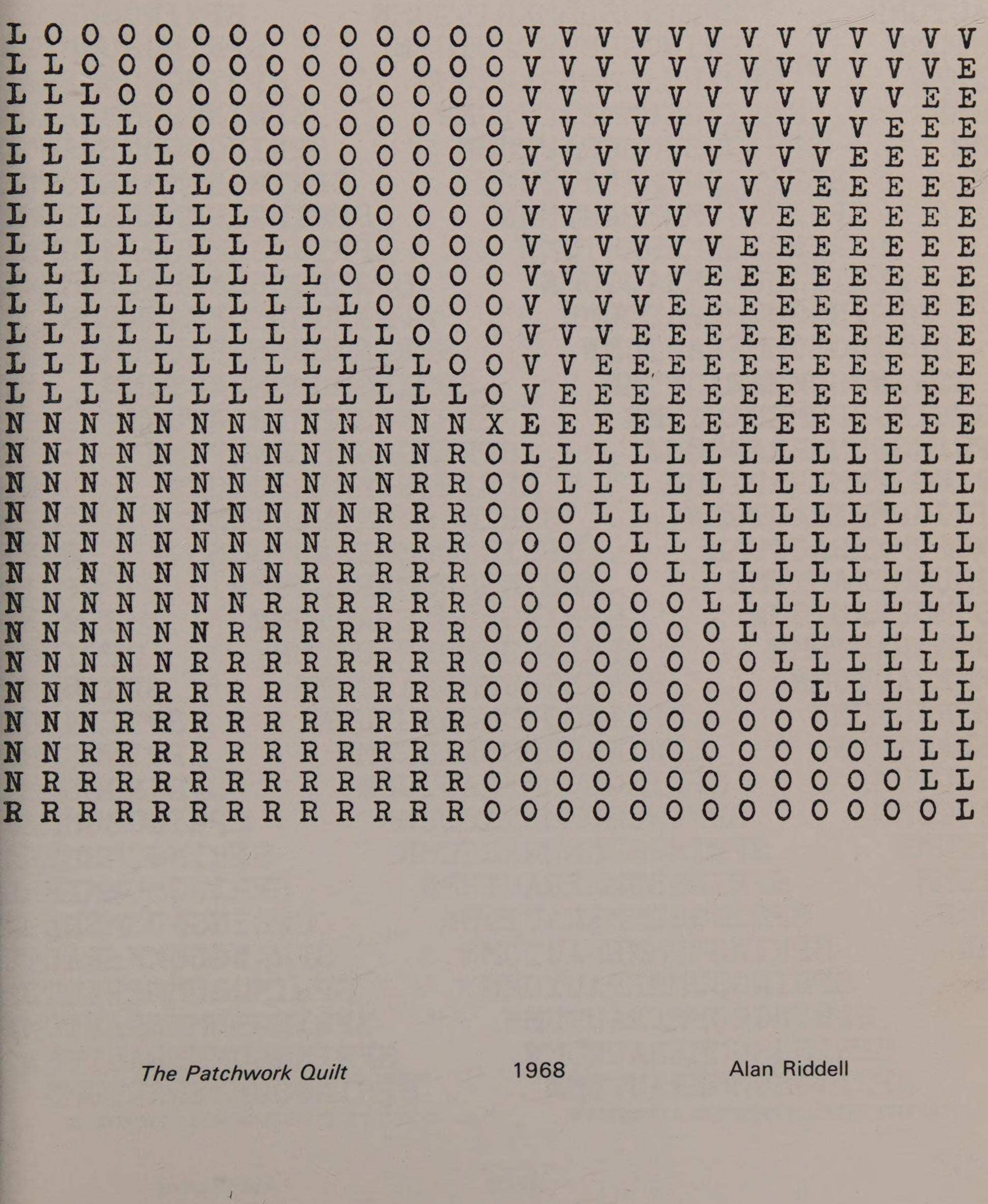
brain jump **free**	**brain** jump **omega**	**brain** jump **black**	**brain** free **jump**	**brain** free **omega**	**brain** free **black**
brain omega **jump**					**brain** black **omega**
jump brain **free**					**jump** free **black**
jump omega **brain**					**jump** black **omega**
free brain **jump**			**free** jump **brain**		**free** jump **black**
free omega **brain**		**free** omega **black**			**free** black **omega**
omega brain **jump**					**omega** jump **black**
omega free **brain**					**omega** black **free**
black brain **jump**					**black** jump **omega**
black free **brain**	**black** free **jump**	**black** free **omega**	**black** omega **brain**	**black** omega **jump**	**black** omega **free**

1967 Andrew Rawlinson



Star Poem 1968 Andrew Rawlinson

flyingfishflyingfishflyingfishfl



The Patchwork Quilt 1968 Alan Riddell

1969

Alan Riddell

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anhalfmoon for james joyce 1964 John J. Sharkey

concerto

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by the sea

see my tiny

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concert

pink conch

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observer

oddly dis

---

concerting

sea shell

---

aroma

beautiful

---

carcinoma

1964 John J. Sharkey

I

IN

KIN

SKIN

RAW SKIN

SKIN CLOG

PROBE SKIN

SKIN CRUST

ROUGH SKIN

SKIN SIFT

WHIP SKIN

SKIN WAR

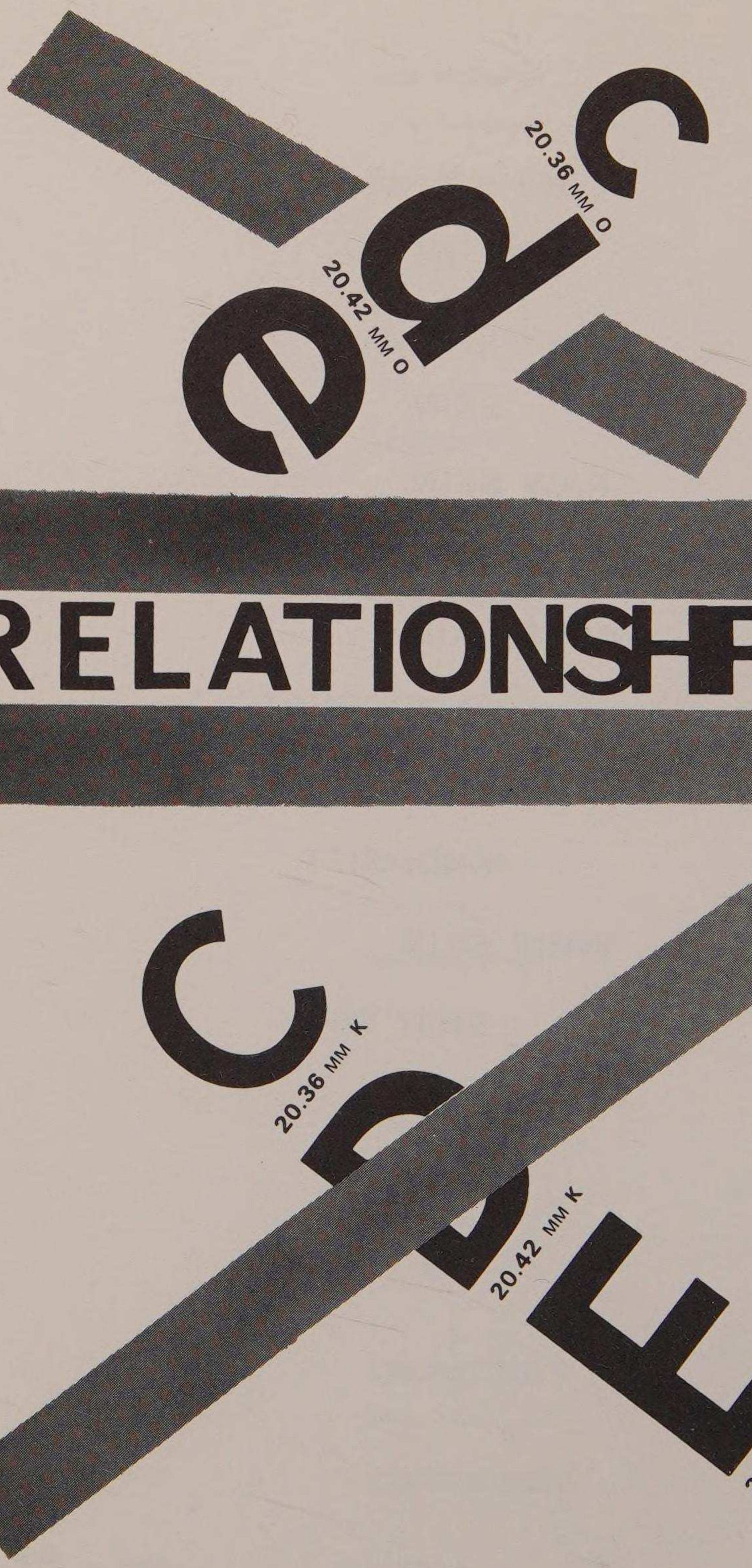
SKIN

SIN

IN

I

1966 John J. Sharkey



Relationships 1966 John J. Sharkey

con	girl
non	crete
cut	up
love	poet

Popular Cut-up Piece 1967 John J. Sharkey

$$$$$$$$$$kill kill kill kill kill kill
$$$$$$$$$$maim maim maim maim maim maim maim
$$$$$$$$$$kill kill kill kill kill kill kill
$$$$$$$$$$maim maim maim maim maim maim maim
$$$$$$$$$$kill kill kill kill kill kill kill
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maim maim maim maim maim maim maim maim maim
kill kill kill kill kill kill kill kill kill

US-A 1967 John J. Sharkey

CHILD WATER

EARTH BODY

MIND SKY

MOON MOTHER

1969 John J. Sharkey

THIS IS TO BE A POEM FOR ENGLAND

jack england HIS GRAVE

is poem POEM

is jack ENGLAND

jack ADAM

is jack TRADE

jack on sunday

JACK IS HE COME TO STAY

age old

BUCKLE jack

IS JACK finger

HARD JACK muler

JACK adam

JACK heart

JACK england

SHADOW jack

IS JACK HIS GRAVE

1966 Charles Verey

THECH / AMBER / WALLT / HATSH
ALLWE / ANHIS / SORRO / W

WTHEC / HAMBE / RWALL / THATS
HALLW / EANHI / SSORR / O

OWTHE / CHAMB / ERWAL / LTHAT
SHALL / WEANH / ISSOR / R

ROWTH / ECHAM / BERWA / LLTHA
TSHAL / LWEAN / HISSO / R

RROWT / HECHA / MBERW / ALLTH
ATSHA / LLWEA / NHISS / O

ORROW / THECH / AMBER / WALLT
HATSH / ALLWE / ANHIS / S

QUE VIVA CHE GUEVARA

Que Viva Che Guevara 1967 Charles Verey

oak apple notation baffle oast ovation
over foal lover follower of rescue o
cry o pan o ample life gannet app
only pickle tell me river notat
beloved principally new o baffle
acacia newly opposing newly st ovat
opposite new lying in wait over fo
newly perplexed time lover follo
enter transitory love of rescue o
temple solitary do o pan o ample li
mean a leopard flame gannet only pick
openly drill oval tell me river belo
relate noble principally new o acac
reveller robe newly opposing new
or table re- opposite new lying in wa
volve lunar newly perplexed time ent
lobe obol transitory love temple solita
blossom do mean a leopard flame open
blown drill oval relate nobl
low reveller robe or table re
volve lunar lobe obol blossom blown lo

1968 Charles Verey

blue sky

green sea

white wave

yellow sand

Seascape 1968 Nicholas Zurbrugg
(Homage to de Stael)

all to be read and

to be read and all

be read and all to

read and all to be

and all to be read

Instructionpoem 1968 Nicholas Zurbrugg

ACKNOWLEDGMENTS

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Emmett Williams – 'she loves me' – Something Else Press anthology.

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Clark; Cobbing; Cox; Furnival; Houédard; Mayer; Morgan; Riddell; Sharkey; Verey.

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