

GENERAL REMARKS

The pictorial = concrete principle of word-esthetics operates in the cuniform of the Hammurabian code and the calligraphy of Medieval manuscripts, in the work of Herbert, Blake, Carroll, Marllarme, Appollinaire, Stein, Pound, cummings, Patchen, Zukofsky...from Saggil Kinam Ubbib (circa 1500bc) to jean-francois bory today there is esthetic metamorphosis where the making of the word 3-dimensional is undertaken to found a form of communication.

poëtrie concrete is based on Spatial considerations. Esthetic information is transmitted by creating structures of language materials where the word is taken as an energy-vortex. The concrete poeme liberates the word from syntactic-semantic relationships thus creating a distance which allows the poet to objectively consider his materials.

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the book itself becomes concrete

HISTORICAL PERSPECTIVE.

THE poet
1st TREE

cOnCrEtE
&KINETIC

international
EXIBITION was

one9
six4

C
a
m
b
rid the word
g
e

1965 came its way
and some of what
was happening was
Berkeley Poetsee

CON f e r r e c e

POUNDS & pounds of
roaring eloquence;
giant imajests and
TIME confessionaries

but not one new picture
imag in ings worn to a
philo sophical phrasl

"poetry has lost its pictures" I said
Ah, the old man sighed, it's philosophy
that has no pictures
"I answer'd: 'we impose on one another,
& it is but lost time to converse with
you whose works are only Analytics.'" (Blake)

AXIOMATICS.

Following the system of Łukasiewicz, the expression

Hell

is a
sentence

when l is
a sentence

and e is a
sentence

followed by
a sentence

and H is a
sentence

followed by
2 sentences

(allowing the use of lower case letters from the
first part of the alphabet to be sentences) then

HHHHHHHHH	HHHHHHHHH				
HH	HH			1	1
HH	HH		e e	1 1	1 1
HH	HH	e	e	1	1
HH	HH	ee e e e e		1	1
HHHHHHHHHHHHHHHHHHH		e		1	1
HH	HH	e	e	1	1
HH	HH	e	e	1	1
HH	HH	e e e		11111	11111
HHHHHHHHH	HHHHHHHHH				

is a language. Language is a "sentence" in the
E-phenomenal sense that (BOCHENSKI, "It is all simply
a matter of words.") object is related to existence.

back 2
things

them
SELF

razor, I go back to
th^{√-1}ng

HEL
LLE
WE
UB
B
BL
BL
LIFE
UE
LIE

Language does not lose its semiotic characteristics,
even when it is broken down to its sub-atomic classes.

[illegible]

on the
day of

creation
UPdownUP

"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.

(Max Bense)

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 another that is its constructive principle, but perception of their togetherness."

(Max Bense)

creation
concrete
DOWNupDOWN
upSIDEdown

on the
day of

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

ADDENDUM

Before entering the Void, the old man reflected on the mss. he had just completed.

It lacked a syllable;
no...it was finished,

he concluded. The Word was not the way to

make a living,
to be a being.

As such, it was further from the idea of being than the idea itself.

Me
It
I.

Ideas thus became concrete as he sat in lotus and

played w/
his taos.

Plato would get the jist of it, and later, in a footnote

when *l* is
a sentence
and *e* is a
sentence
followed by
a sentence
and *H* is a
sentence
followed by
2 sentences
Hell will be
a sentence
in more than
1 sense

for construction workers making words from signs and signs from words:

Stop
No U
Turn

One
Way

So in the sand with his big too, he inscribed

HE LL
HELL
B
LFE
LIFE

Fairbanks, 1974