

# TYPEWRITER POEMS

PETER FINCH, ED.

Visual Writing 001  
/ubu editions  
2011

# contents

4	u.s. edition preface
5-6	introduction
41	alison bielski
16-17	paula claire
7	thomas a. clark
27-29	bob cobbing
34-35	peter finch
32-33	michael gibbs
18	john gilbert
9-11	dsh
24-25	philip jenkins
14-15	andrew lloyd
36-37	peter mayer
43-44	cavan mccarthy
26	edwin morgan
13	will parfitt
30-31	marcus patton
12	l.d. pedersen
19-21	alan riddell
8	john j. sharkey
22-23	meic stephens
40	charles verey
38-39	j.p. ward
42	nicholas zurbrugg
45-52	notes

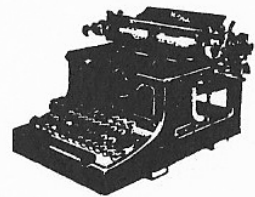
## preface to u.s. edition

From its beginnings, concrete poetry has had a special relationship with the typewriter, due to the simple fact that all typewriter characters on a given machine (certain electric models excepted) are of equal width, which opens up vast graphic possibilities. The review *material* (1957-1960) in Darmstadt, Germany was completely set on typewriters, Olivettis being the preferred make. During the 1960's, with the so called "mimeograph revolution" the possibilities were explored further in many lands, from India to Canada, the United States to Czechoslovakie, Sweden to Uruguay.

Some of the most interesting work in this typewriter genre within the general medium of concrete poetry was and is being produced in the United Kingdom. And since one of the most interesting of serious magazine editors is *Second Aeon's* Peter Finch, he was in a position to make up one of the most exciting collections. The ultimate, universal collection it is not - it makes no pretense at internationalism. But a constellation from an epicenter of the whole concrete earthquake it is. And it's in that spirit that we are proud to present it.

The Publisher

# Introduction



*Typewriter: An Instrument for writing by means of type, a typewheel, or the like, in which the operator makes use of a sort of keyboard, in order to obtain impressions of the characters upon paper.*

Webster's international dictionary, 1907.

in this age all poets use typewriters. some just copy their manuscripts for the benefit of clarity, others have slightly more graphic ideas behind their thumpings. this is a collection of work from those others.

in some poetry there is rhythm, and there is rhyme, there is a metrical structure within which the poet expounds his ideas, spends his words. its hard work. in typewriter poetry there is no rhythm, and there is no rhyme, but there is a metrical structure. the space bar, the ratcheted roller, the keys themselves. within those limits the poet explodes his ideas, burns his words. its not easy either. some poets are more structurally minded than others - they add and adapt the basic meter. coloured ribbons, masks, different pressures, overlaps.



gerard manley hopkins wasn't the only holy man to make ingenious use of meter - sylvester isn't bad either.

it is difficult to tell quite what makes a typewriter poem (or type-stract as edwin morgan named them) - what makes them *typewriter* poems rather than just concrete or experimental texts. (a few assorted definitions will be found in the notes at the end of this book). the consensus of opinion seems to be that the peculiarities of the typewriters' spacing itself pinpoints the difference, ie: a typestract works when done on a typewriter but fails when re-set in printers type. the letters "a", "m", "i", & "l" for example, all occupy the same space on a typewriter but all differ in printers type.

the majority of works in this collection tend to be typestracts in the fullest sense, others to a slightly lesser degree. they represent the work of almost every typewriter poet of significance at present working in the u.k. from bob cobbing's vast duplicator overlays and dsh's olivetti masterpieces to cavan mccarthy's simple but effective structures.

arabesques, lawrence pedersen calls them. but they are often more than that. visual structures built for amplification by voice and extemporization by feet - cobbing's sonic icons, paula claire's performance pieces, andrew lloyd's sound sequences. all typewriter poems, all human but impossible without the machine.

**peter finch**

the word and  
ne thing that is called  
though thus beings immeasurab  
word was with god and the word  
tao is elusive evasive elusive elusive  
unnumerable and unlimited are eman  
was god the same was in the beginning  
et latent in it are forms elusive evasi  
there are in reality no beings that are  
with god all things are made by him and  
et latent in it are objects dark and dim  
ever emancipated why subhuti if a bodhis  
without him is not anything made that w  
et latent in it is the life force the l  
retains the thought of an ego a person  
made in him was life and the life was  
force being very true latent in it ar  
being or a soul he is no more a bo  
the light of men and the light s  
evidences from the days of old  
again subhuti then a bodhis  
in the darkness and the  
now its named have r  
practises chari

an

anna

annalife

annalifey

annaliffey

annalivia

annalive

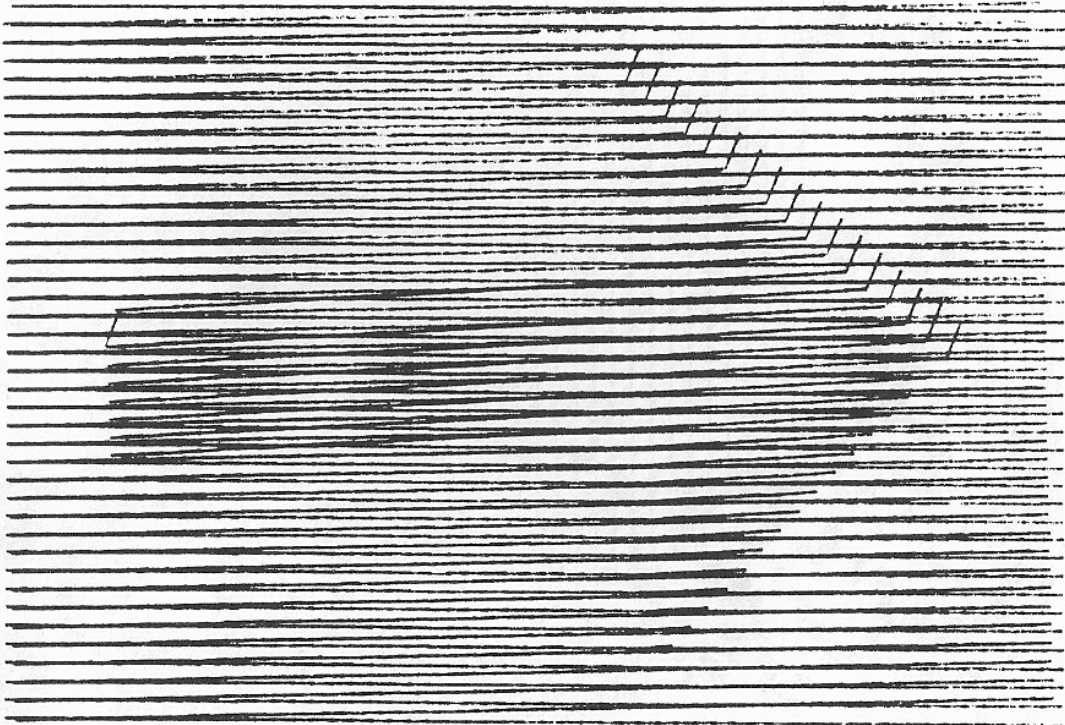
anna

na

john j. sharkey

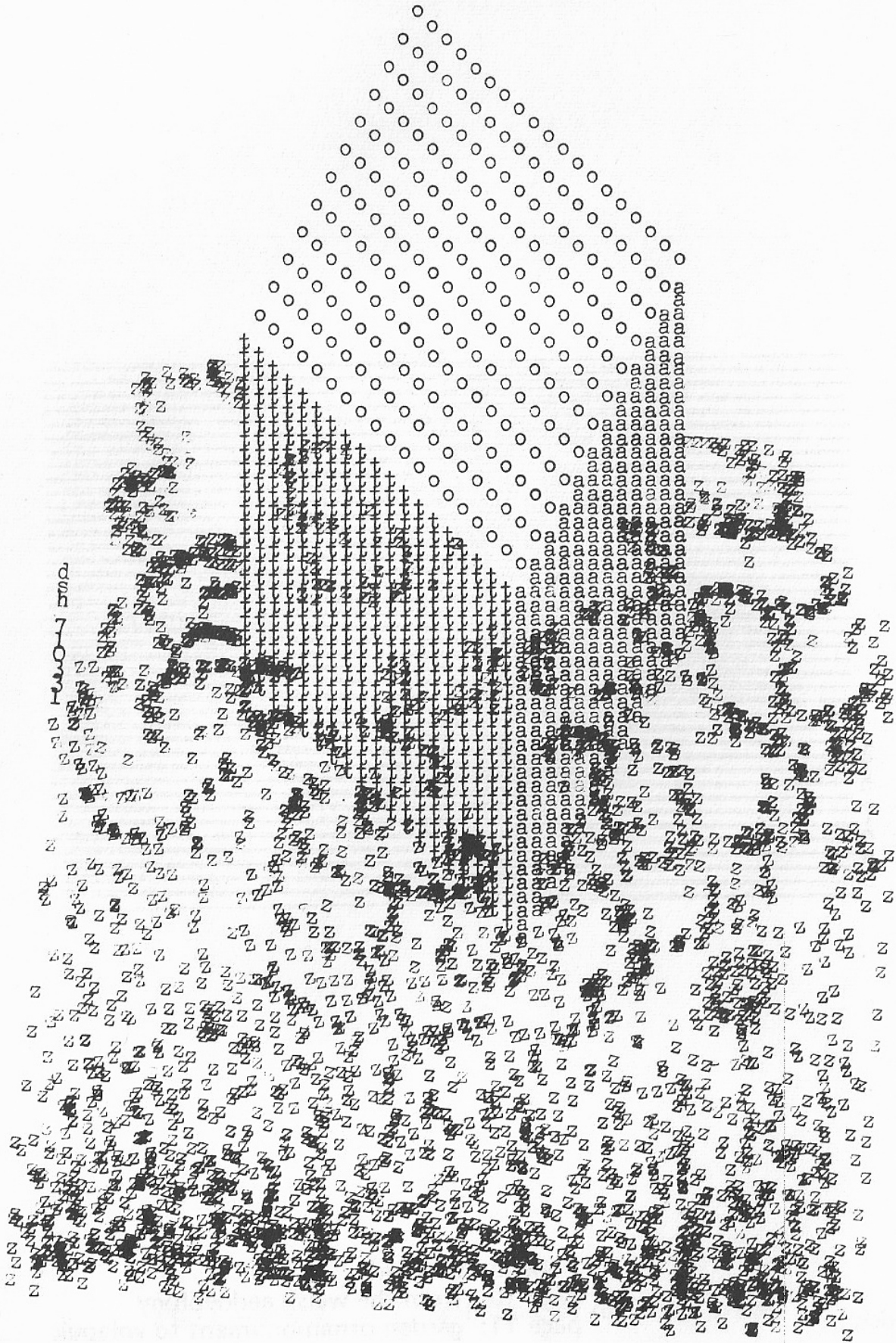
anhalymoon for james joyce

0000-1-1000



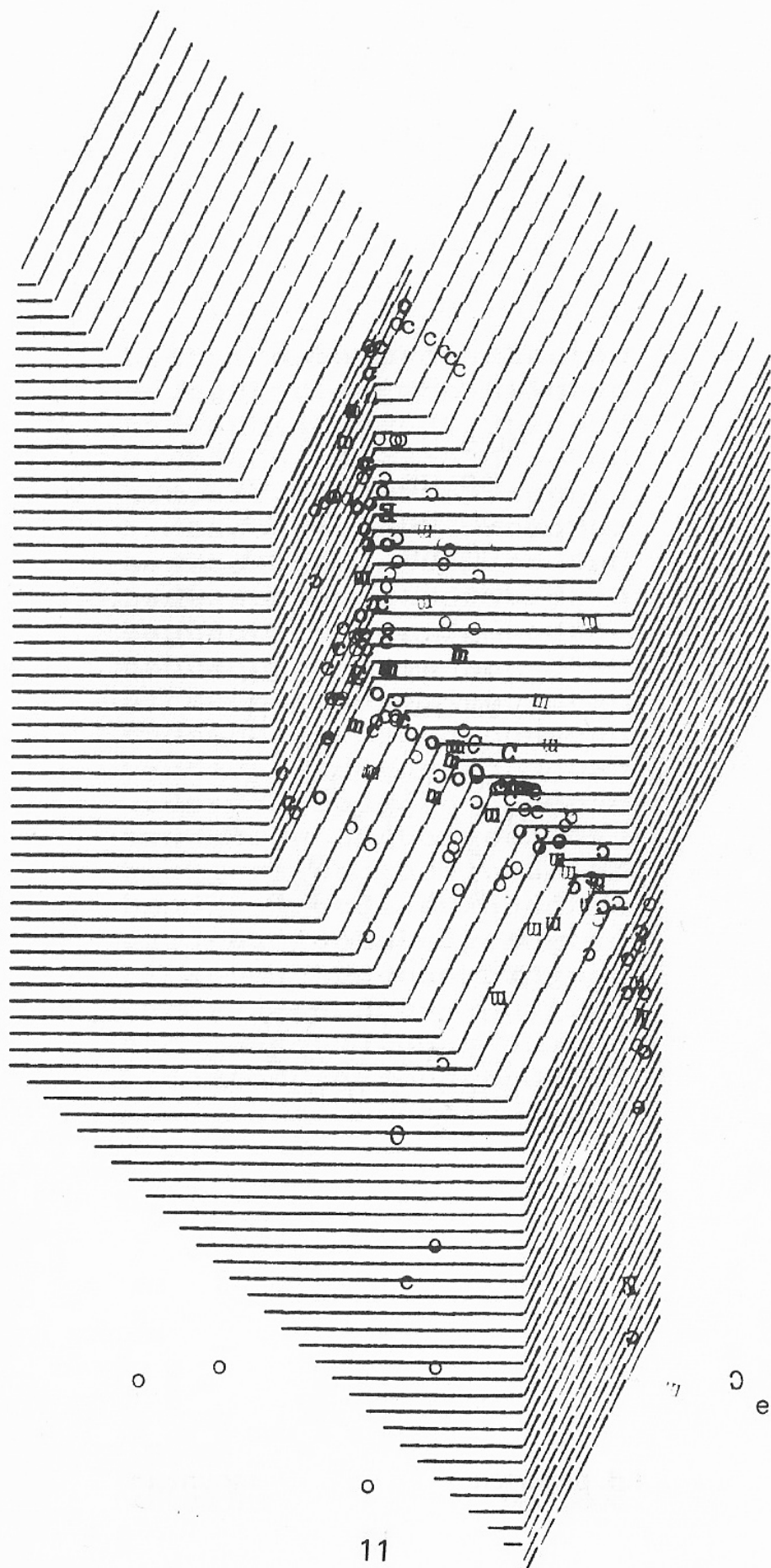
dsh

above: untitled  
page 10: from the welsh aedoeology  
page 11: garden ornamonument to volapuk





ROAD N-O-RAND



m o u n t a i n

mo un ta in

om un ta ni

om nu at ni

mo nu at in

mo un at in

mo nu at in

om nu at ni

om un ta ni

mo un ta in

m n t n

o u a i

m n t n

o u a i

o m n u a t n i

m n t n

o u a i

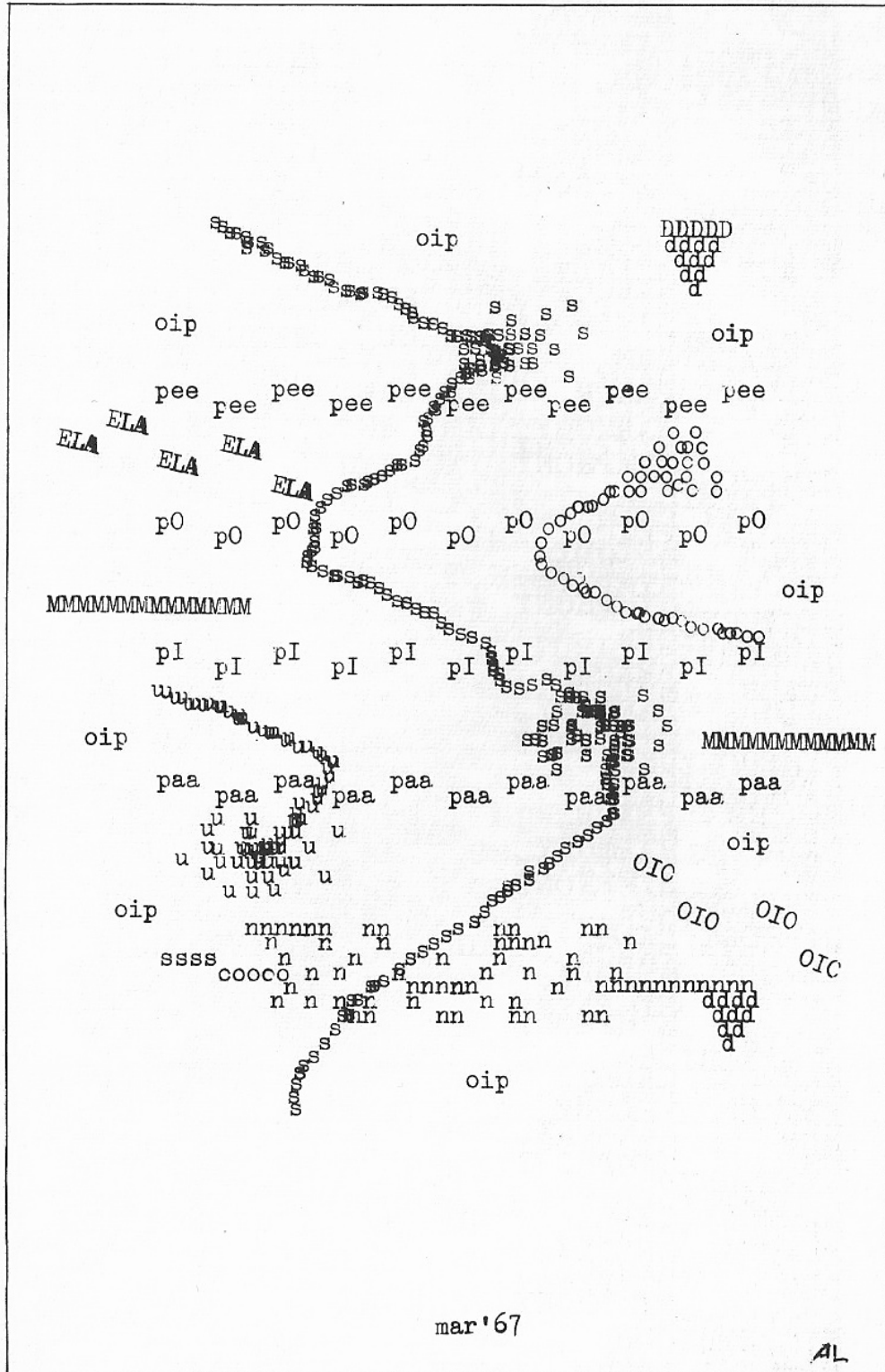
a i o u

e



badbadbadbadbadbadbadbad  
badbadbadbadgadbadbadbad  
badbadbadbadgodbadbadbad  
badbadbadbadgoobadbadbad  
badbadbadbadgoodadbadbad  
badbadbadbadgoodgdbadbad  
badbadbadbadgoodgdbadbad  
badbadbadoodgoodgdbadbad  
badbadbagoodgoodgdbadbad  
badbadbagoodgoodgobadbad  
badbadbagoodgoodgooadbad  
badbadbagoodgoodgooddbad  
badbadbdgoodgoodgooddbad  
badbadodgoodgoodgooddbad  
badbaoodgoodgoodgooddbad  
badbgoodgoodgoodgooddbad  
baddgoodgoodgoodgooddbad  
baddgoodgoodgoodgoodgbad  
baddgoodgoodgoodgoodgoad  
baddgoodgoodgoodgoodgood  
baodgoodgoodgoodgoodgood  
boodgoodgoodgoodgoodgood  
goodgoodgoodgoodgoodgood





andrew lloyd

5th dolphin transmission

SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY  
SYMPHONYUS  
SYMPATHYORB  
HARMONY CALM  
MELODY PEACE  
PEACE MELODY  
CALM HARMONY  
ORB SYMPATHY  
SYMPHONY



paula claire

epithalamion

right: weld





VILEVIL VILEVIL  
LEVILEVILEVILEVIL  
EVILEVILEVILEVILEV  
ILEVILEVILEVILEVILE  
EVILEVILEVILEVILEV  
LEVILEVILEVIL  
VILEVILEVI  
ILEVILEV

john gilbert

eve

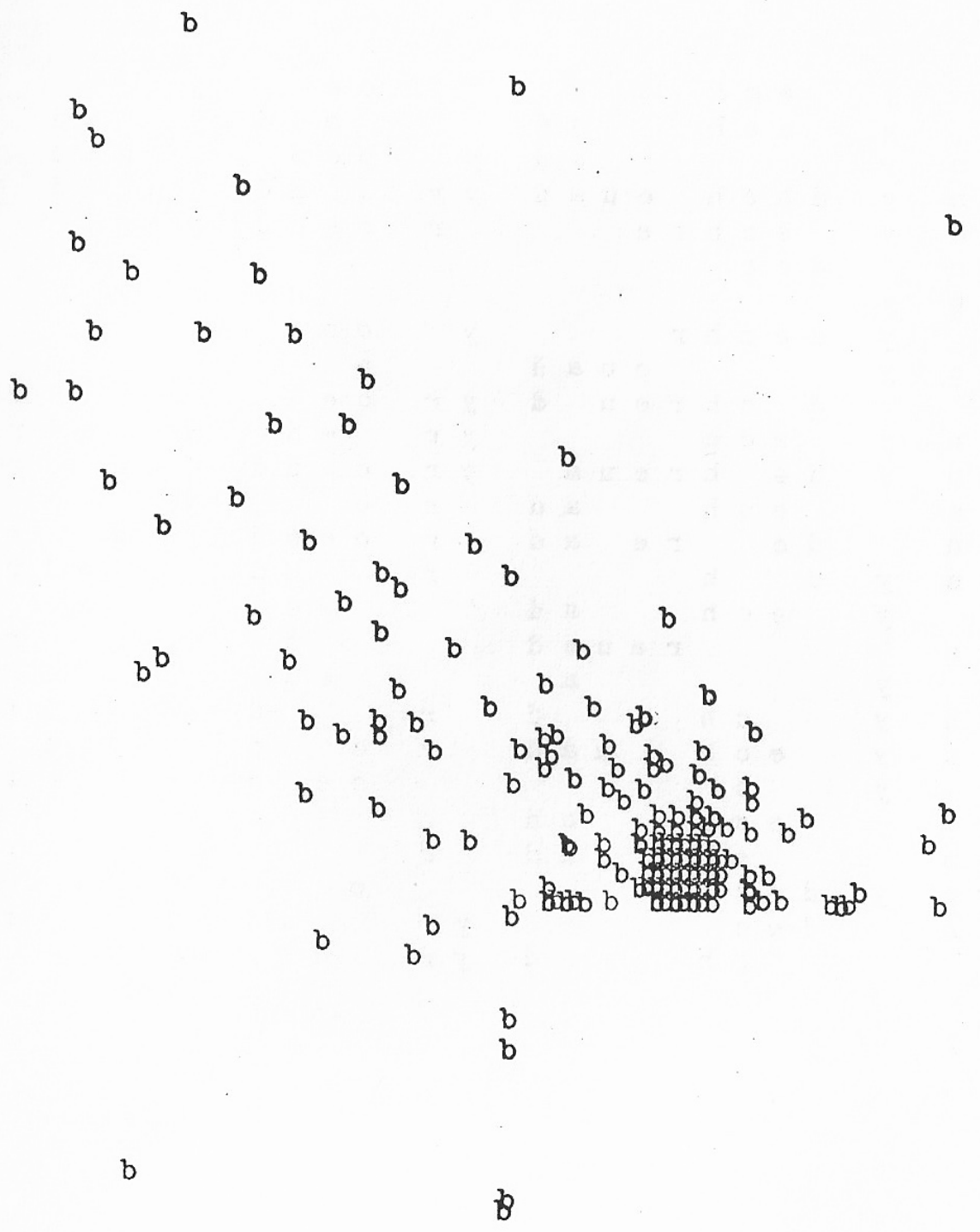
o	n	a
pos	ons	fan
xposu	const	ofani
exposur	econsti	nofanim
eexposure	reconstit	onofanima
heexposureea	dreconstitu	ionofanimag
theexposureeand	reconstitution	ionofanimage
heexposureea	dreconstitu	ionofanimag
eexposure	reconstit	onofanima
exposur	econsti	nofanim
xposu	const	ofani
pos	ons	fan
o	n	a
ps	ost	fn
xu	ct	oni
e	r	e
e	r	e
h	a	t
t	n	u
h	a	t
e	r	e
e	r	e
xu	ct	oni
ps	ost	fn
o	n	a
pos	ons	fan
xposu	const	ofani
exposur	econsti	nofanim
eexposure	reconstit	onofanima
heexposureea	dreconstitu	ionofanimag
theexposureeand	reconstitution	ionofanimage
heexposureea	dreconstitu	ionofanimag
cexposure	reconstit	onofanima
exposur	econsti	nofanim
xposu	const	ofani
pos	ons	fan
o	n	a

alan riddell

hologrammer



i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i  
i i



alan riddell

the honey pot

	y	ech			oe	y	
y	y	ech	ad		edd	y	ai
yn	y		ad	y	oed		gai
n	y	dech	euad	yr	dd		gai
n	y	echre		r	oedd	y	ga
n		dec			dd		a
yn	y				dd		g
y	y	dechr		y	oed	y	
yn	y		euad		o		
		d	chreu	d	oe		r
yn	y	ech		yr	ed	y	air
yn	y	dehreu	a	yr	odd		r
n		ech	ad	r	o	y	i
n		de	read	r	oedd	y	r
yn	y	d	h	r	dd		air
	y	ech	ad		ed		a
yn			reuad		dd		r
y	y		a		ed	y	ir
yn	y	ch	d	r	d	y	ir
n	y	ech	uad	r	o		i
	y	c			oedd		r
y		ech	ad		dd		ga
yn		ch	ad	r			ir
yn	y	dec			o		a
n		dec		yr	dd	y	r
		ch	d	yr	e	y	g

FREEDOM  
REEDCMF  
EEDOMFR  
EDOMFRE  
DOMFREE  
CMFREED  
MFREEDO  
FREEDOR  
REEDORH  
EEDORHY  
EDORHYD  
FORHYDD  
ORHYDDI  
RHYDDID

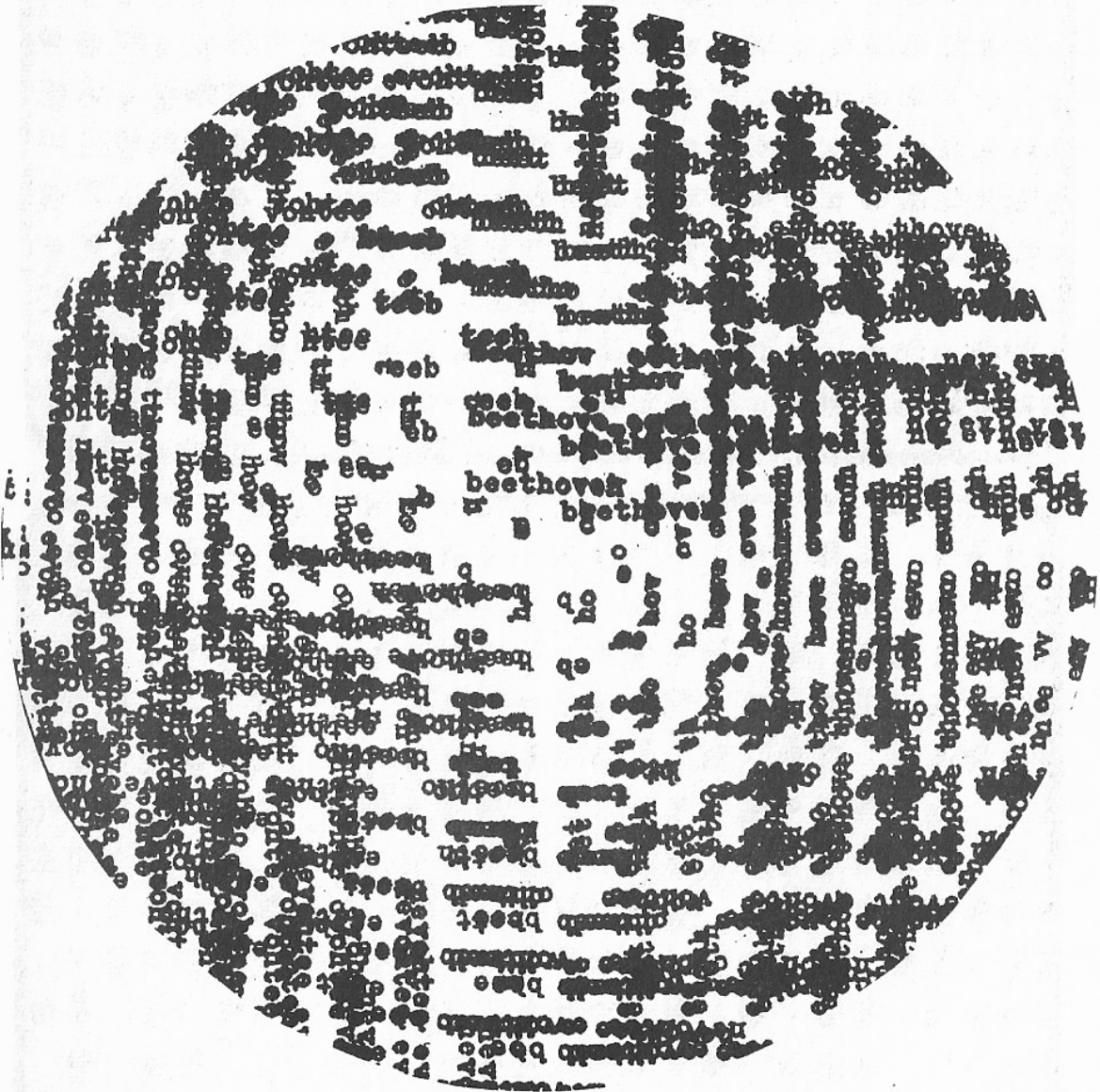
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauvemauvemauvemauvemauvemauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve  
mauve mauve mauve mauve mauve mauve mauve





love head eyes bawl bend wake feet wink soap  
 come yell nose soul rest tell wash poop bath  
 rose kiss look bell days howl wind sulk talc  
 baby rusk lips arms mole neck back tail talk  
 hand hold room gaze want wall tale seat mama  
 blue bird purr burp dada  
 toys crib pram tree walk  
 milk suck pins grin pink  
 hair pond bark crow wish  
 dogs wait mash glad slop  
 last home ring next road  
 feed wean fire this shop  
 that bead poke soft tear  
 push risk wipe blub hoop  
 rash clap skip lull sing  
 skin doll girl lift song  
 ears boys slip star trip  
 moon park rain roof boat  
 fist gate ball leaf duck  
 step grip sand bite dusk  
 take pail dawn gums chum  
 wave noon stir fork shoe  
 toes gold stop warm blow  
 give puss call pony wail  
 turn knee slap puke suds  
 lean open shut  
 year dear fall  
 wrap rock down  
 good snap mine  
 week true trot





bob cobbing

from: beethoven today

Bob Cobbing's poetry, featuring dense, repetitive lines of sound and syllables such as 'ka', 'MI', and 'NMI'.

Bob Cobbing's poetry, featuring dense, repetitive lines of sound and syllables such as 'ka', 'MI', and 'NMI'.

bob cobbing

from: a movie book

bob cobb  
a love poem

bob cobb

a love poem



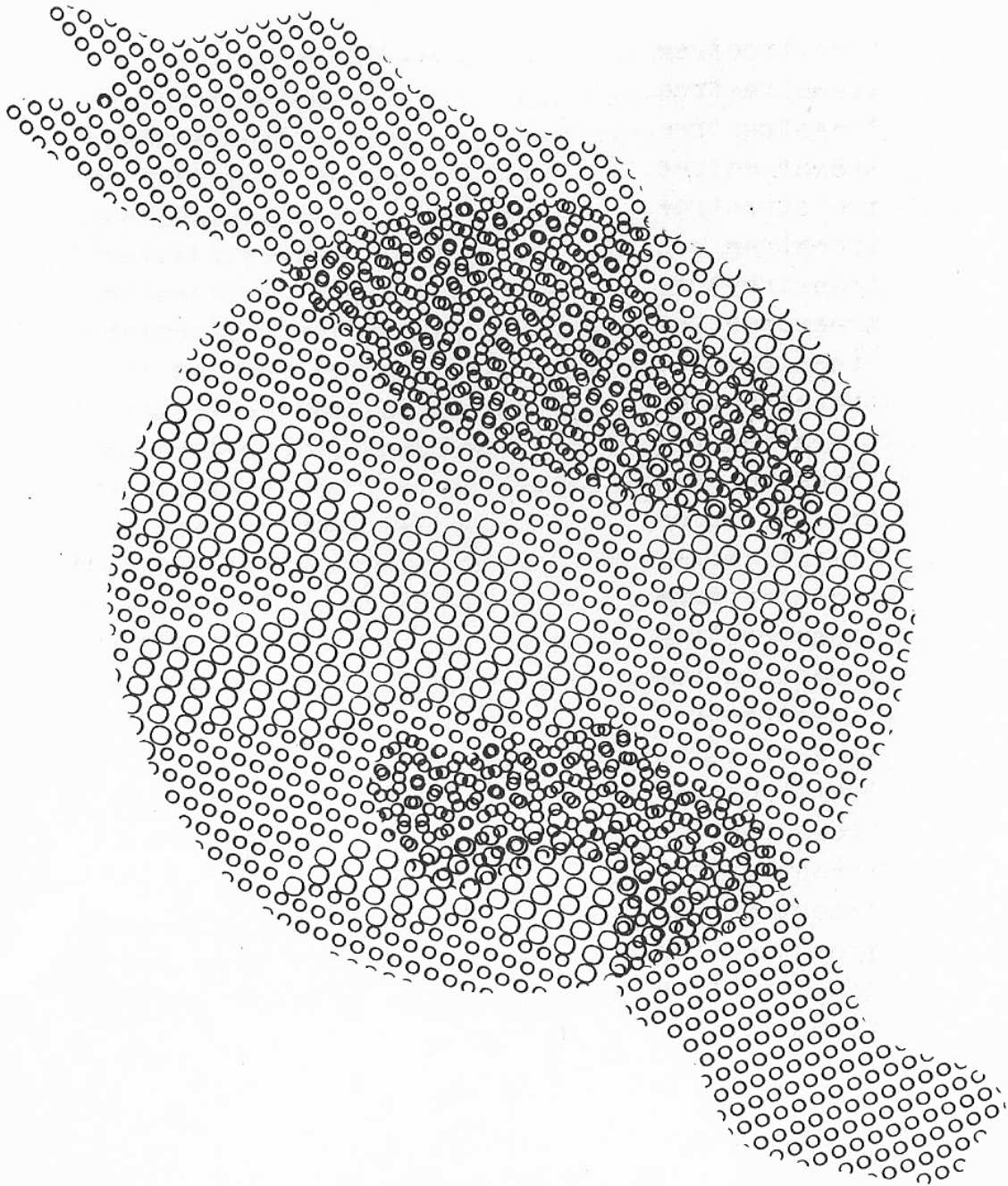
vegetable  
vegetable  
vepatchle  
vepatchle  
vepatchle  
vegetable  
vegetable

mownumoumownume[lawnume[lawnume[lawn  
mownumoumownume[lawnume[lawnume[lawn  
mownumoumownume[lawnume[lawnume[lawn  
mownumoumownume[lawnume[lawnume[lawn  
mownumoumownume[lawnume[lawnume[lawn  
mownumowlawnume[lawnume[lawnume[lawn  
mownumowlawnume[lawnume[lawnume[lawn  
mownumowlawnume[lawnume[lawnume[lawn



treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree  
treestreetree

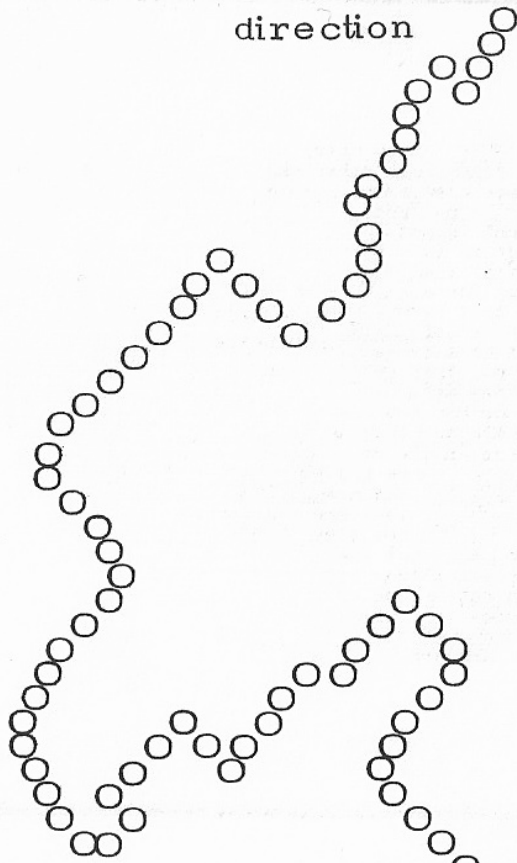




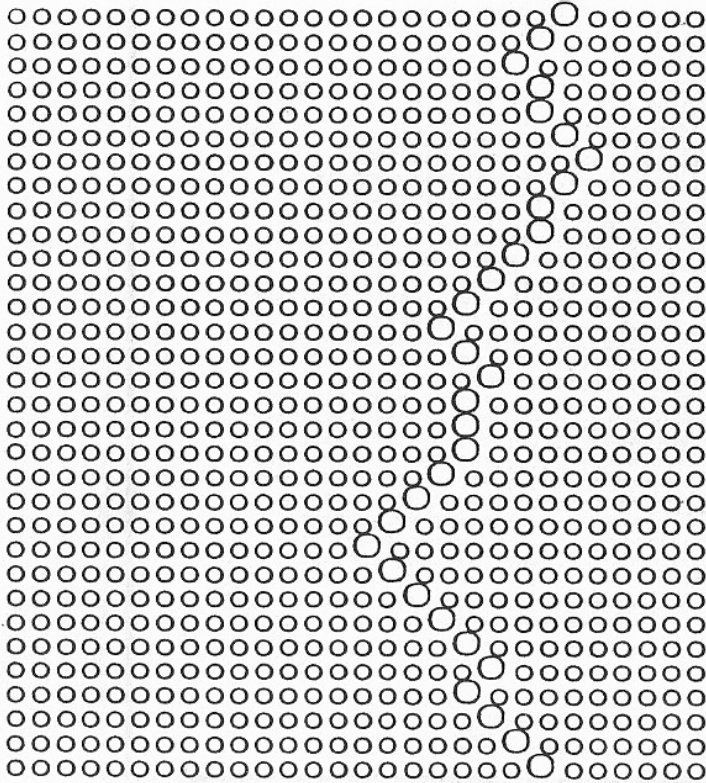
peter finch

texture poem for the moons of stars

direction



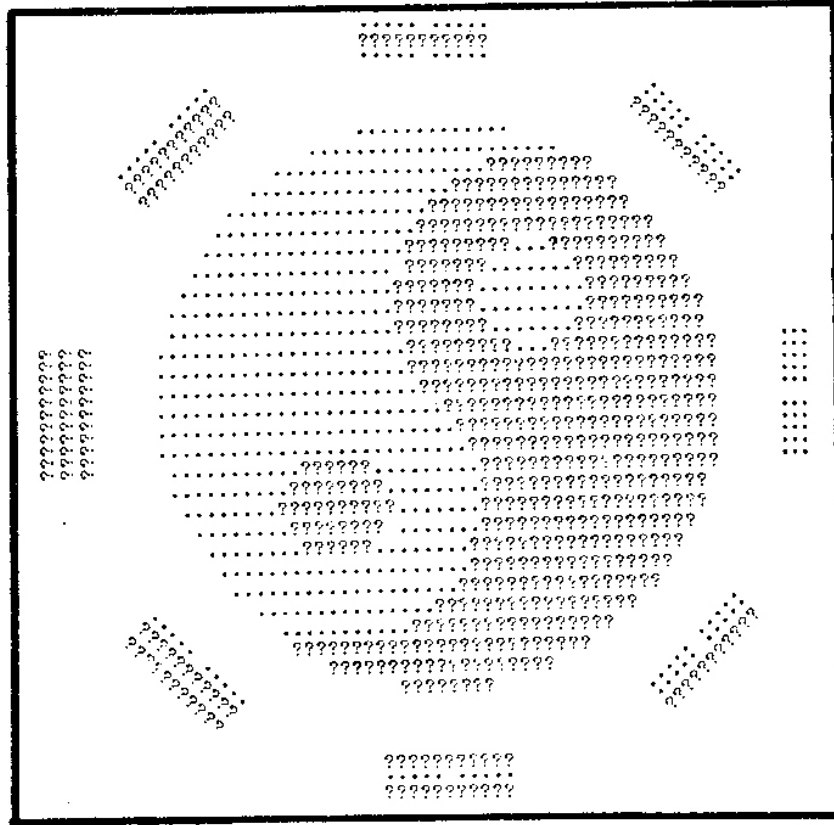
overlay



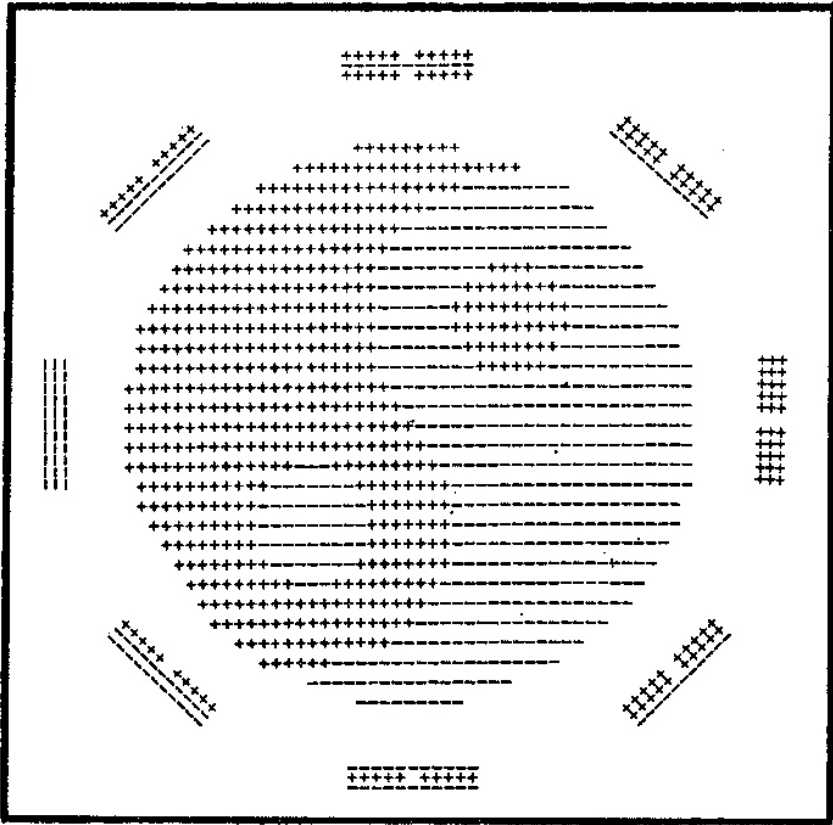
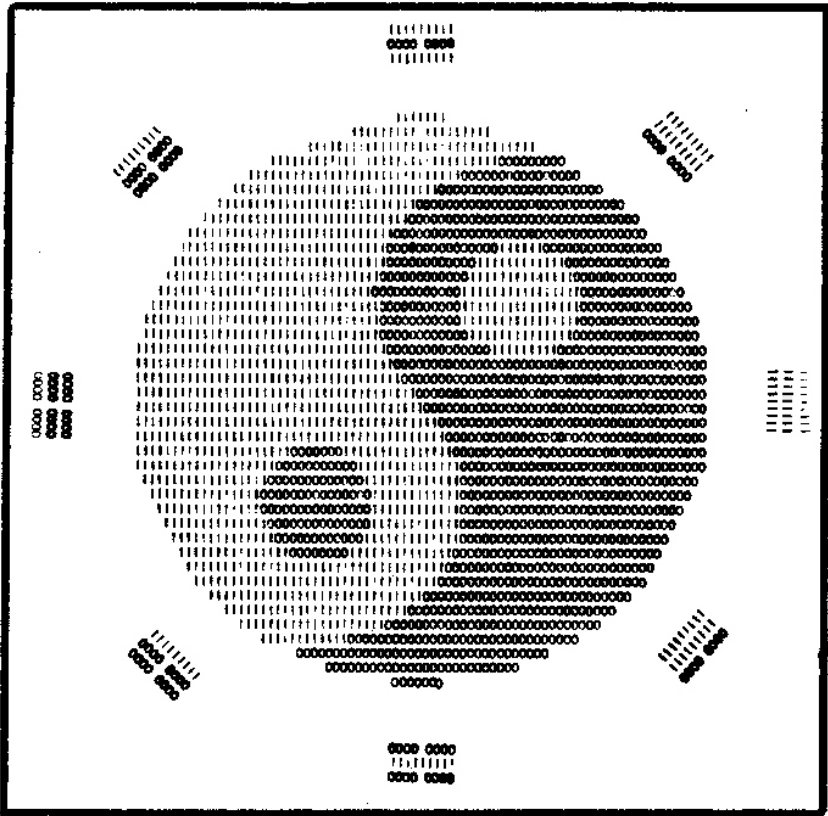
music for  
cloud song

peter finch

they whirl  
 round each other and  
 where one is the  
 other is not and  
 where one is not  
 the other is in  
 the heart of the  
 one that is there  
 is the one that is  
 not in the heart of  
 the one that is not  
 there is the one that  
 is they are they are  
 not they are or are not  
 they are and are not they  
 are and are not or are or  
 are not they are and  
 are not and are and  
 or are not they are  
 they are not they  
 are or are not they  
 are and are not they are  
 and are not or are or  
 are not they are  
 and are not  
 and are



peter mayer



from: the ying yang cube



j.p. ward

ease



say unto you he HAS ALREADY committed

but i say unto you he has ALREADY committed adultery with her  
but i say unto you he has ALREADY committed adultery with her  
but i say unto you he has ALREADY committed adultery with her  
but i say unto you he has ALREADY committed adultery with her

ALREADY committed  
ALREADY committed  
ALREADY committed

ou he has ALREADY committed

j.p. ward

but i say unto you

t  
h e y  
h i s s s  
a l i t t l e  
e b u t k e e  
p g o o d t i m e  
a n d m o s t h a v e  
s e v e n h e a d s  
s o t h e y c  
a n s i n g  
c h o r d  
r d r  
s

w  
h  
e  
n o  
n e g e  
t s i n -  
w h a t i s i  
t l i k e ? i t  
i s u p a n d d  
o w n a n d t  
h e r o a d  
s t o p s  
d i r  
e  
c  
t  
l  
y

charles verey

from: some very idle diamonds  
reset for john ruskin.

n + +  
 n  
 + n +  
 n +  
 + n  
 +  
 n +  
 + n +  
 + n +  
 + n

==+==n==n==+==n==n==n==n==n==+==n==+==n==n==+==+==  
 +==n==n==+==n==n==+==+==n==n==n==n==n==+==+==+==n==+==n==n==+==+==

+  
 +  
 +  
 + + +  
 +  
 + +  
 + +  
 + +  
 + +  
 + +

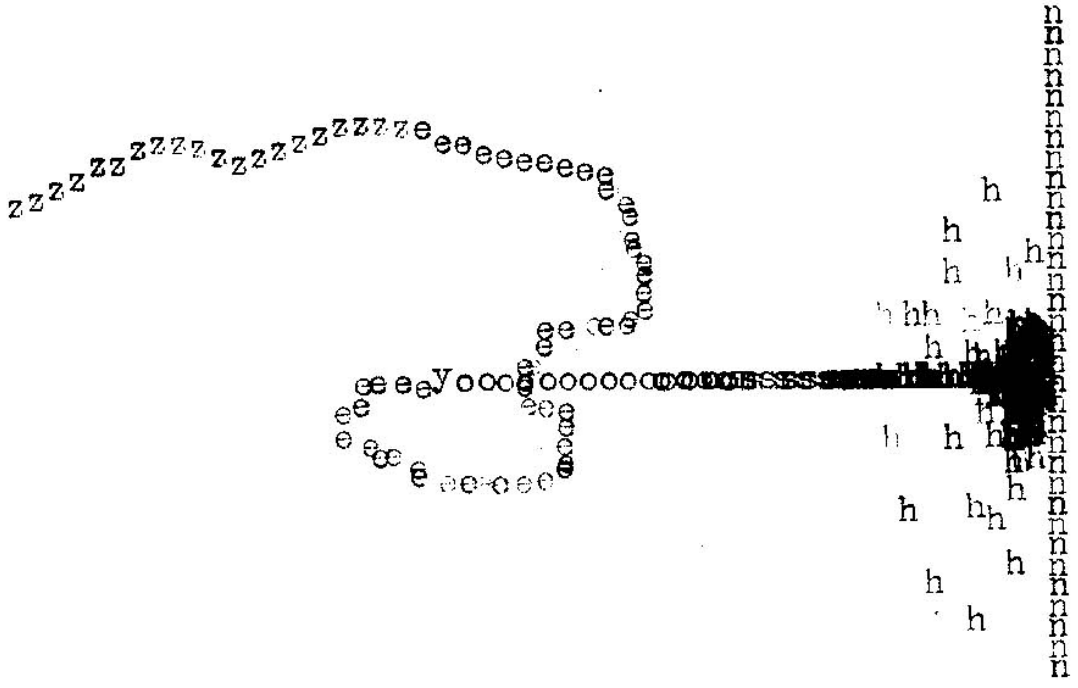
alison j. bielski

haiku

a b c d e f g h i j k l m n o p q r s t u v w x y z  
b b c d e f g h i j k l m n o p q r s t u v w x y z  
c c d d e e f f g g h h i i j k k l m n o p q r s t u v w x y z  
d d e e f f g g h h i i j k k l m n o p q r s t u v w x y z  
e e f f g g h h i i j k k l m n o p q r s t u v w x y z  
f f g g h h i i j k k l m n o p q r s t u v w x y z  
g g h h i i j k k l m n o p q r s t u v w x y z  
h h i i j k k l m n o p q r s t u v w x y z  
i i j k k l m n o p q r s t u v w x y z  
j j k k l m n o p q r s t u v w x y z  
k k l m n o p q r s t u v w x y z  
l l m n o p q r s t u v w x y z  
m m n n o p q r s t u v w x y z  
n n o o p p q q r r s s t t u u v v w w x x y y z z  
o o p p q q r r s s t t u u v v w w x x y y z z  
p p q q r r s s t t u u v v w w x x y y z z  
q q r r s s t t u u v v w w x x y y z z  
r r s s t t u u v v w w x x y y z z  
s s t t u u v v w w x x y y z z  
t t u u v v w w x x y y z z  
u u v v w w x x y y z z  
v v w w x x y y z z  
w w x x y y z z  
x x y y z z  
y y z z  
z z

ffffffffff  
ffffffffff  
ffffffffff  
ffffffffff  
ffffffffff  
ffffffffff  
ffffffffff  
ffffffffff





cavan mccarthy

zeeeyooosshhhhhhh

## notes

**alison bielski** born newport 1925. author of two books of more traditional poetry & an experimental set *20 monogram poems* published by *writers forum*. currently working on a large series of canvases which involve image & word. "I resent being tied to a machine, preferring the freedom of a paintbrush, or varied letter forms. But every medium presents a challenge opening windows onto new fields."

**paula claire** works mainly as a sound poet, often with bob cobbing, and has given performances throughout europe. "*Epithalamion* - version two of an audience participation poem given its first performance at the institute of contemporary arts, london, in '*Kroklok*' february '71. the presentation i would prefer is for this poem to be printed on a separate sheet of paper, formed into a cylinder so that the words form a continuous band; the poem should be revolved in the hands and read/sung by several voices."

**thomas a. clark** born greenock, scotland 1944. editor (with charles verey) of *south street publications*, one of the uk's leading experimental publishers. has now moved away from the concrete movement to a certain extent & believes that his interest in concrete "has given me a greater appreciation of the value of a word as a thing-in-itself". his contribution to this anthology first appeared in *some flame poetry* in the mid-sixties.

**bob cobbing** born enfield 1920. britain's leading sound poet & probably the only experimental poet to make a living from his work. runs *writers forum*, a press dealing with experimental & other obscure texts. his books include *kurrirurriri*, *sonic icons*, *three poems for voice and movement*, and many others. his sound poems have appeared on numerous european radio programs & l.p. records. "one can get the measure of a poem with the typewriters accurate

left/right & up & down movements; but superimposition by means of stencil and duplicator enable one to dance to this measure."

**peter finch** born cardiff 1947. editor of *second aeon*, a magazine of all poetries. received an arts council bursary for experimental poetry in 1969. books include *the end of the vision* (jjc ltd), *the edge of tomorrow* (bb books), *beyond the silence* (vertigo). has exhibited works at swansea, cardiff, newcastle, university of california etc. currently working on an experimental novel *thus has it always been*.

**michael gibbs** born 1949. editor of *kontexts*, a magazine of experimental poetry. has exhibited works at buenos aires, brescia italy, & a one man show at warwick university in 1970. "dissatisfied with tendency towards typographical decorativeness and simple typewriter games (have virtually ceased using typewriter medium) - more interested now in some sort of global/social relevance - concrete poetry needs to develop but still somehow remain poetic."

**john gilbert** born 1948. co-editor of *crab grass*, the best experimental magazine in northern ireland. "likes: armchairs. dislikes: light blue. a typewriter poem is a right type o'poem."

**dom sylvester houedard** born guernsey 1924. a monk at prinknash abbey, gloucester. britains first and leading experimental poet. publications include *op and kinkon poems and some non-kinkon* (writers forum) & *dance poems for the cosmic typewriter* (south street). has exhibited in all the major concrete exhibitions of the world and has appeared in all major anthologies. "my own type-tracts are all produced on a portable olivetti lettera 22 (olivetti

himself/themselves show so far a total non interest in this fact) there are 86 typeunits available on my machine for use w/2 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 and 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-"

**philip jenkins** "i was born in 1949, pisces w/ cancer ascendant. i lead a quiet harmless life w/ diverse amusements. i have been in love 4 times & arrested 3 times. my father is a celebrated contributor of poems to *the justices of the peace & local govt review* but my self im not interested in poetry. i assemble, construct, arrange, compose, design, dismantle & perform a few conjuring tricks for an encore but i do not consider myself primarily an entertainer. the sketches included here are from *the fantasy childhood reset* (second aeon publications, 1971). i'm not prepared to say anymore at this stage - except i think ive lost the cheque you sent me." other books by philip jenkins include *the germ layed deviations* (cunnilingus press 1971)

**andrew lloyd** born 1943 surrey. books include *the quietest ice* (vertigo) "a typewriter is a poem. a poem is not a typewriter. sometimes i have enjoyed dabbing sounds onto paper, growling &

crooning thru the trees i have enjoyed myself more and run less risk of being taken seriously. once i broke both arms in falling out of a tree. cavan mccarthy introduced me to typewriter poetry. when a sceptic told him an ape let loose on a typewriter could produce work as good as his, cavan replied that this was the beauty of it all. after his wedding, cavan gave me a branding iron stamped with my initials. he has taken to making jewelry and will depart for south america soon. during the week of the cuban missile crisis, i was fatuous enough to lie on the steps of the american embassy, any siren, any passing aeroplane filled us with apprehension. big words:— (1) a global destruction *was* imminent (read the books). (2) it was seen to be imminent. (3) a global insurrection was absent... 3 is most fuckawful thing that i know. nothing i write will have the significance of that one fatuous act we made. i am not being a nihilist; i am not being original; i am not boasting my humanity. i am writing a note on typewriter poetry. notes on *tidal poem*: 1. this is a typewriter poem. 2. i thought to make it a sound poem. imagine a heavy gilt picture frame containing a grid of indistinguishable pressure pads; each pad can activate a (letter) sound stored on a small loop of tape & played from the stereo headphones that hang from the frame. imagine a gallery of these pictures that can be explored by the audience preferably with their eyes closed. the tidal poem and others. participation? - personally, i'd get more from learning to play the penny whistle. 3. i also thought to make it an environmental poem. i would acquire hundreds of buoys, mark each with a letter of the poem, write it in the sea and watch it re-form and disintegrate with the tide. a most expensive poem. i prefer to watch the sea. this is not a typewriter poem. these are sounds in space, these are words at sea. each letter forms in myriad intonations. perceive it thus. or how you will.



**peter mayer** editor of *verb publications*. a scholar in classical chinese & a chinese calligrapher. his works, often 3-D visual items, have appeared in such places as *oz*, *it*, *running man*, *poetry review*, etc. currently doing the rounds with an illustrated lecture *3000 years of visual poetry*.

**cavan mccarthy** born bristol 1943. editor of the uk's longest lived experimental magazine *t/aloc*, one man exhibition of typestracts at bristol arts centre. "i have never published a separate book of verse, apart from an exhibition catalogue, and have never made an unsolicited contribution of poetry to a magazine" now moving even further away, devoting his energies to the manufacture of small concrete poems embeded in jewelry.

**edwin morgan** born glasgow 1920. fully at home and well respected with both traditional and experimental verse forms. included in most major concrete anthologies and exhibited widely. books include *penguin modern poets 15*, *emergent poems* (hansjord mayer), *starryveldt* (gomringer press), *proverbfolder* (openings press) and many others. "typewriter poems are hard to define, but i would call this one because only on a typewriter can you get the 4-letter words all coming out even and forming to overall pattern. (eg when this poem was printed in *unit* the lines came out all ragged, since a typewriter was not used, and the whole effect was ruined.)

**will parfitt** born cheltenham 1950, currently at nottingham. editor of *vertigo publications*. books include *an afternoon of eyes* (quickest way out) *midnight on the diamond air* (second aeon) & *poem for cavan* (cunnilingus press)

**marcus patton** born 1948. co-editor of *crab grass* where his contributions here first appeared. likes: asparagus. dislikes: dis-

liking. "wants a poem to say something unimportant as briefly and interestingly as possible."

**I.d. pedersen** editor of the *helleborine pancarte* series of prints, texts, etc. "typewriter arabesques...i am not sure if this neo-concrete genre is infact relevant.....i find the most reason for these is not the geometric shape (ie the concreteness) but rather the sound poem inherent."

**alan riddell** born queensland 1927. moved to the uk 1938. founder of the review *lines*. numerous books of non-visual poetry published. has exhibited visual texts at buenos aires, stedelijk museum holland, royal festival hall, etc. one man show at the 57 gallery, edinburgh. a collection of his visual work *eclipse* will be published by calder & boyars in 1972.

**john j. sharkey** born in dublin 1936, editor of *structure*, a magazine of environmental art, made a poem-film *openwordrobe* in 1964 and now working on another. has just edited an anthology of concrete poetry for the lorrimer press. ". . .(an half-moon for james joyce, '64) oscillates between the title (on the bottom of the page) & the poem itself, each acting as a complement to the other within the total visual shape - the joycean content, elaborated upon a central axis, is retained even with my final interrogative 'na', a gaelic negative participle."

**meic stephens** born pontypridd 1938. editor of *poetry wales* and is assistant director for literature with the welsh arts council. books include *triad* (triskel press). "My po(l)em *osmosis* is an attempt to describe how the political and linguistic aspirations of Welsh nationality are related. The text 'genesis' consists of a quotation

from the Gospel according to John (Chapter 1, verse 1), from the Bible in Welsh ("In the beginning was the Word"). It is meant to convey graphically Man's first attempt at speech. The phrase also has a secondary significance which, for me, is more important. It was the first phrase I learned, but couldn't understand, for recitation in the Sunday School when I was a child. I have learned to speak Welsh as an adult and owe much of my interest to the experience of those early years."

**charles verey** born gloucester 1940. editor of *south street publications*. has exhibited and published work widely. books include *loom songs* (south street) *re a vow al* (writers forum) & *news from the south* (second aeon) from which his contribution here is taken.

**j.p. ward** lecturer in english at swansea university. has been responsible for organizing two exhibitions of concrete poetry in wales, at the university swansea, and the arts council gallery cardiff. books include *the other man* (christopher davies) and a forthcoming set from second aeon. "To me a typewriter poem must, necessarily, be that which could only have been done with a typewriter, and not with hand-writing, print, or calligraphic manuscript. The typewriter, unlike all those things, is a grid system, with each space of equivalent size. It goes across and down, one space at a time, and is best used that way. One can, admittedly, do that with hand writing and print, as indeed one can pull a piece of typing paper all ways at once in the machine, but neither extreme captures the respective medium's recognizable qualities, because neither comes naturally. So the type-writer lends itself to geometry, abstraction, and therefore, perhaps, to the infinite, the deep truth that 'number holds sway above the flux'. Sadly we all too often reduce this to

the level of typing pretty patterns of very elementary nature, and feel pleased with ourselves for doing so, but more elaborate patterns, including semantic ones, of greater intricacy and intelligence are possible - requiring only the poets with the patience to find them."

**nicholas zurbrugg** texts exhibited in uk, france, italy, argentina, canada, etc. "editor/publisher of *stereo headphones*, an occasional review documenting the new poetries... issues 1&2/3 sold out - sonic issue 4 @25p with cobbing, chopin, hausmann, nichol, jandl, de vree, heidsiek, etc etc from stereo headphones, church steps, kersey, near ipswich - well plugs ARE necessary..... visual punctuation of visual poetry perhaps best allows symmetrically ordered presentations of kinetic poly-semantic statements of the semantic/visual ambiguities that obsess me. i like simplicity, movement, ambiguity. i like the art of soto, of barnett newmann. i'd like to meet the man who put the leaves on trees on ends of branches."

acknowledgements for some of the poems that appear in this collection are due to the following:

*ambit, some flame poetry, crab grass, exit, writers forum, second aeon publications, unit, her(m)etic press, and poetry wales.*