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Not youR

Language

Anthologymthm

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antholorisat

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anthopoem

anthorvisprem

anthorvispo visit

vispoeologee

winterboeologeeweekend

by John Bennett & Musicmaster

including backgrounds

by Scott Helmes

Geof Huth

Jeff Rathermel

and inspoeologee

by C. Mehrl Bennett

Sheila E. Murphy, Mat(t)hew Rucker

mIEKAL aND

Wendy Collin Sorin

the Pendent form

Harriet Bart

Philip Gallo

Marc Jensen

Elliot McKinley

Jake Berry

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musical comedy editions

5136 Lyndale Av S, Mpls MN 55419

which Erica Christ, storyteller Richard

outside agitator Tom Cassidy

Did the Atomic Bomb Drop Itself

Day of pieces about the sacrament of war

the absurdity of absurdity and what wine goes

in which conflict

Pendent form

Side inclining form

Inclining form

Inclining and straight form

"Nageire"

Straight form

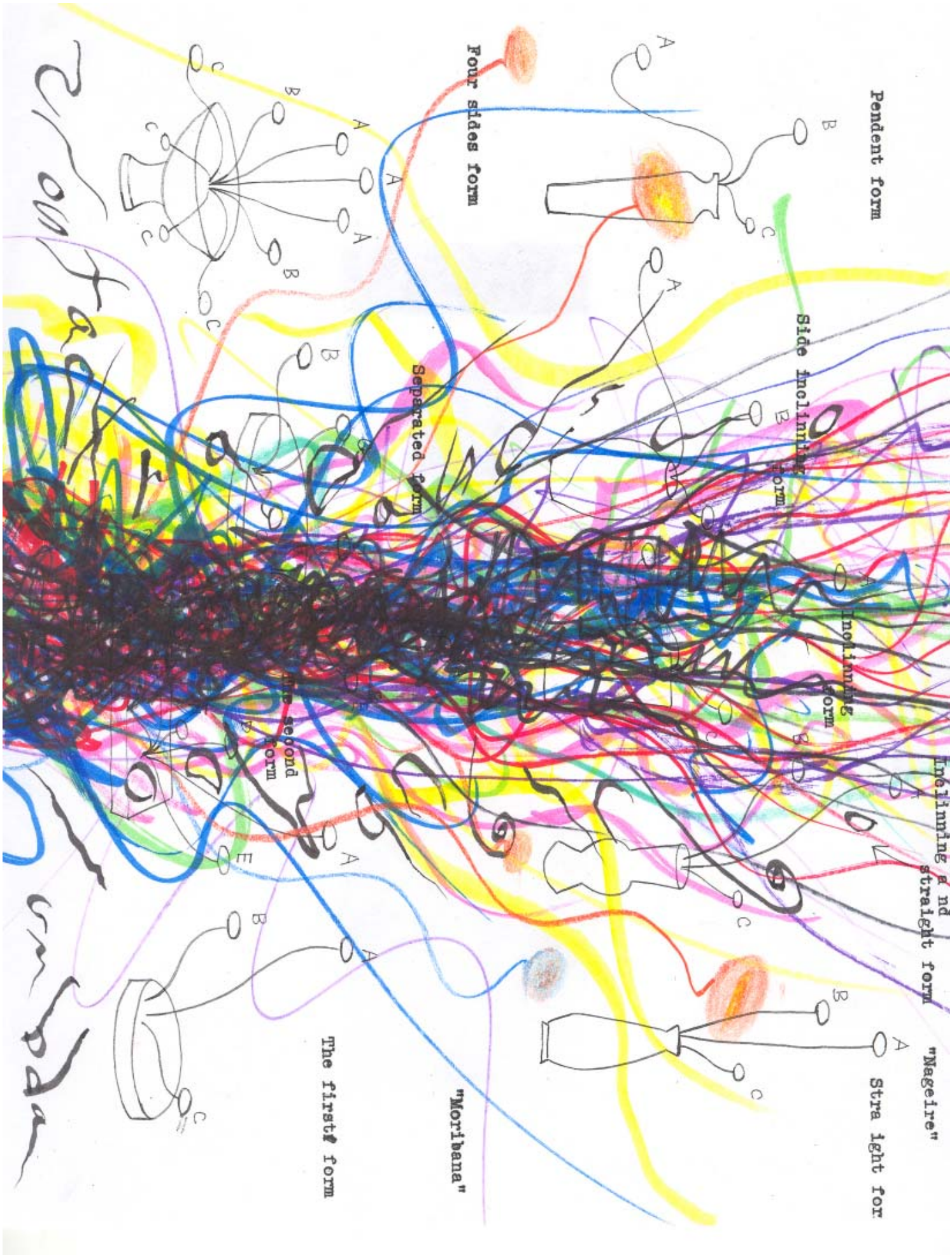
Four sides form

Separated form

The second form

The first form

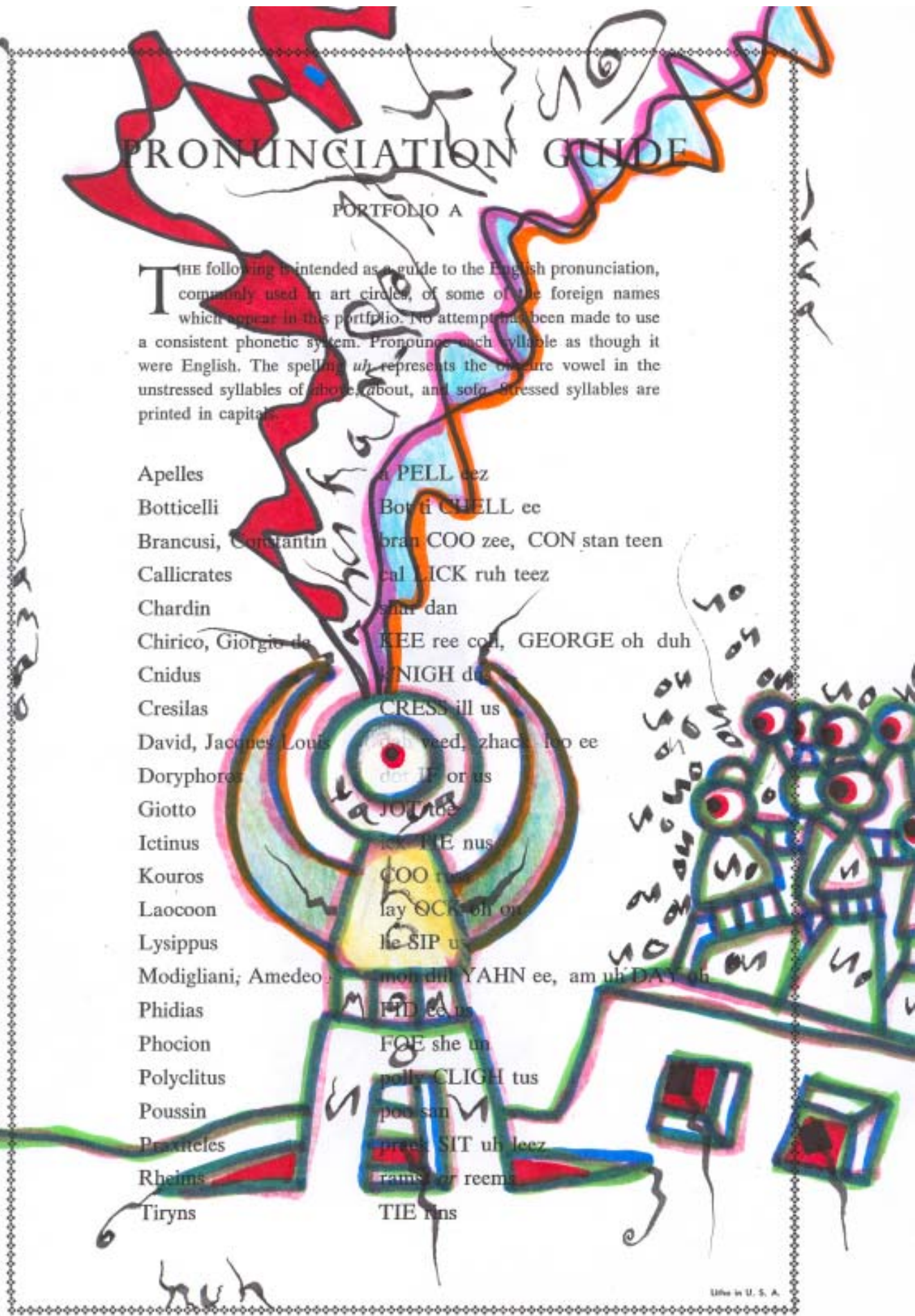
"Moribana"



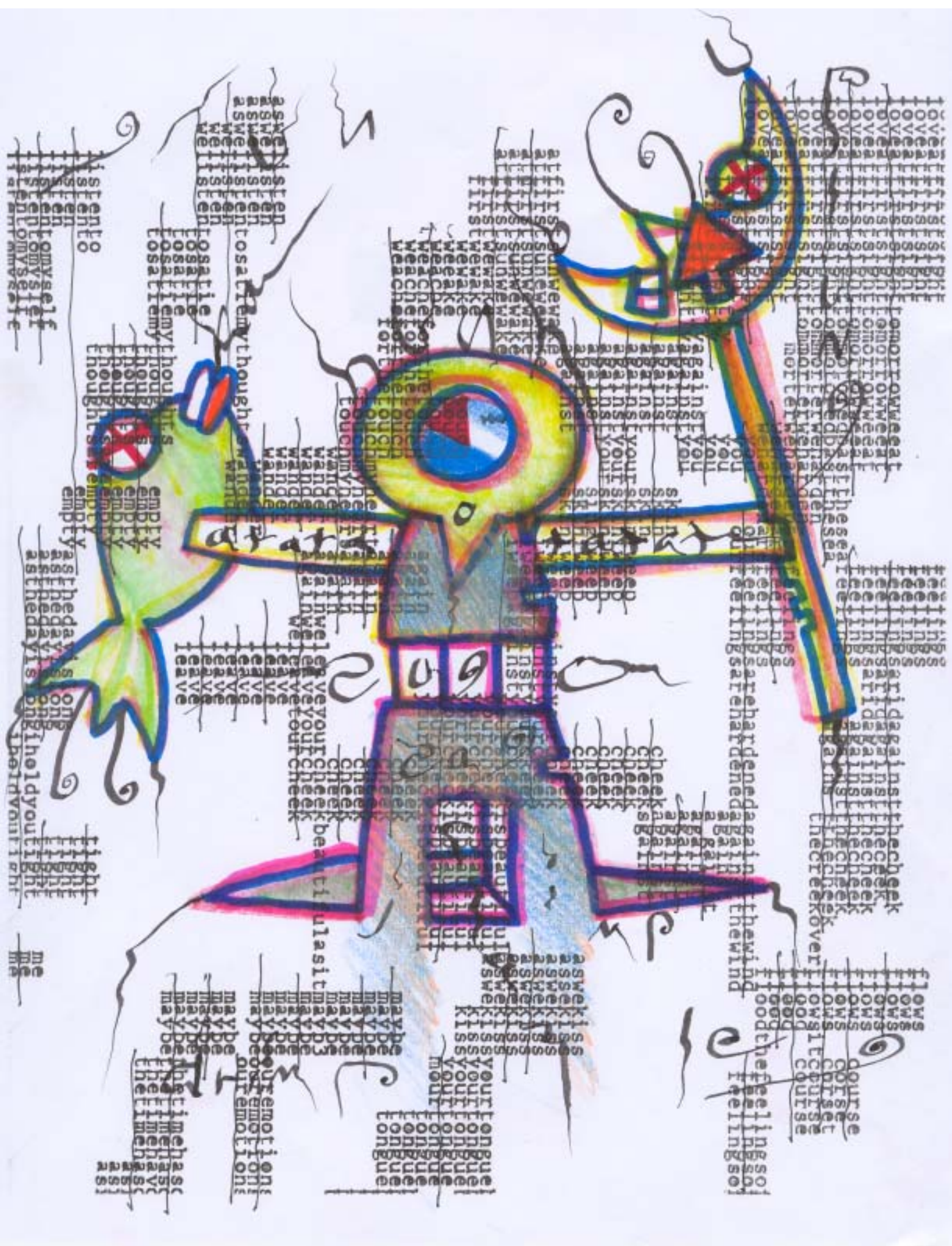
PRONUNCIATION GUIDE

PORTFOLIO A

THE following is intended as a guide to the English pronunciation, commonly used in art circles, of some of the foreign names which appear in this portfolio. No attempt has been made to use a consistent phonetic system. Pronounce each syllable as though it were English. The spelling *uh* represents the obscure vowel in the unstressed syllables of *about*, *about*, and *sofa*. Stressed syllables are printed in capitals.



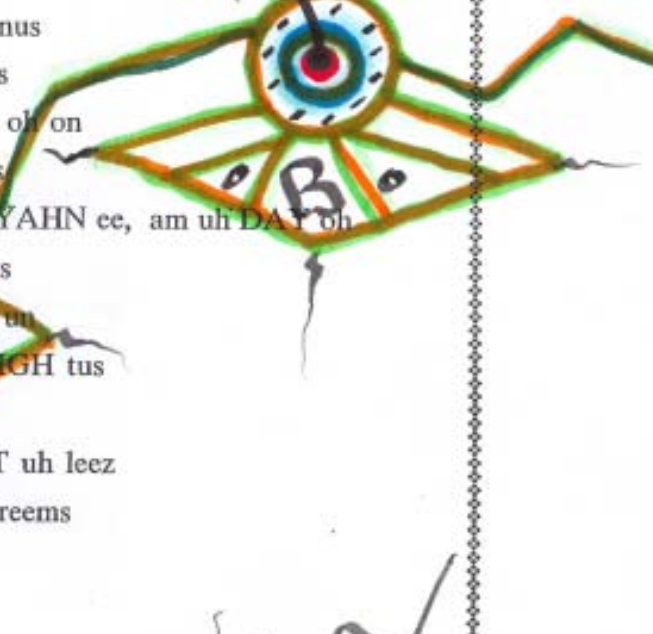
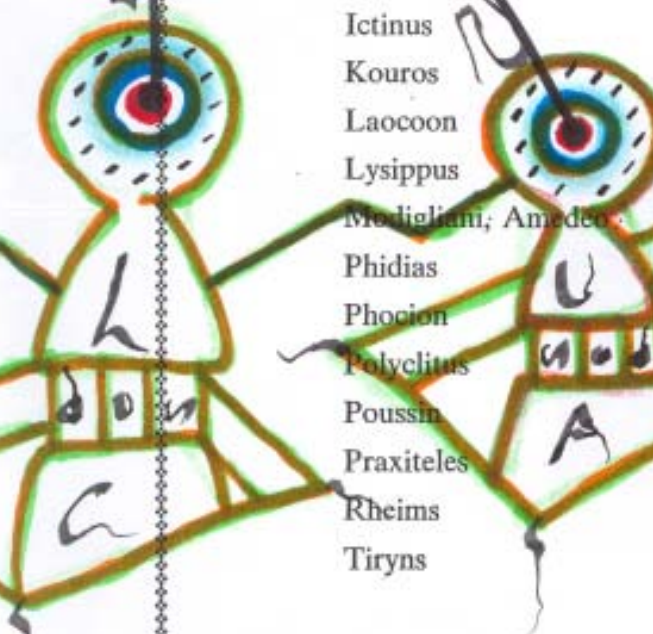
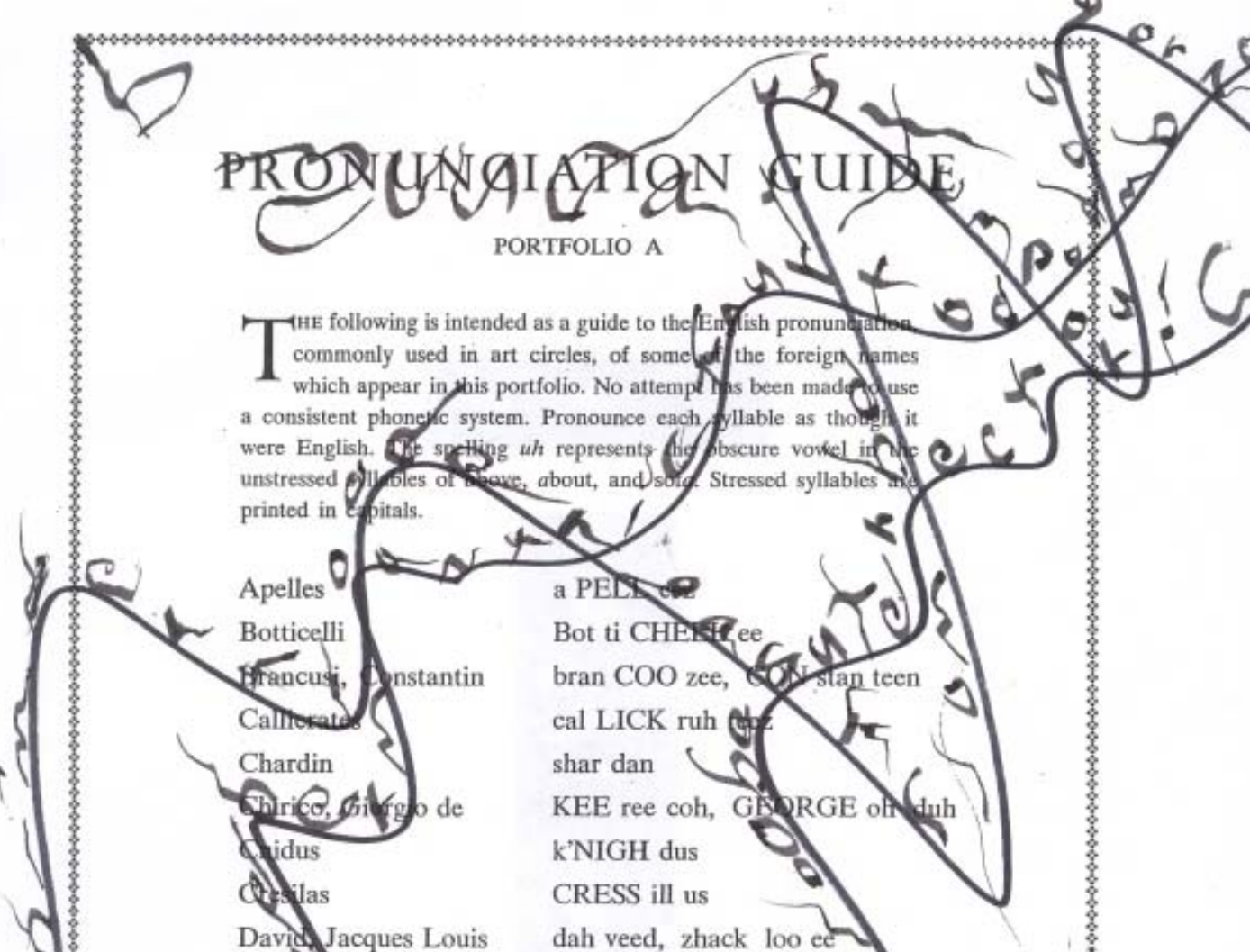
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Botticelli	Bot ti CHELL ee
Brancusi, Constantin	bran COO zee, CON stan teen
Callicrates	cal LICK ruh teeZ
Chardin	shar dan
Chirico, Giorgio de	KEE ree coh, GEORGE oh duh
Cnidus	KNIGH dus
Cresilas	CRESS ill us
David, Jacques Louis	dah veed, zhack loo ee
Doryphoros	dor ee for us
Giotto	JOH toe
Ictinus	ICK TEE nus
Kouros	COO roo
Laocoon	lay OCK oh oh
Lysippus	lee SIP us
Modigliani, Amedeo	mon dill YAHN ee, am uh DAY oh
Phidias	FID ee us
Phocion	FQE she un
Polyclitus	polly CLIGH tus
Poussin	pou san
Praxiteles	prax SIT uh leez
Rheims	raimz or reems
Tiryns	TIE ins



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Cressilas	CRESS ill us
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Doryphoros	dor IF or us
Giotto	JOT toe
Ictinus	ick TIE nus
Kouros	COO ross
Laocoon	lay OCK oh on
Lysippus	lie SIP us
Medigliani, Amadeo	moh dill YAHN ee, am uh DAY oh
Phidias	FID ee us
Phocion	FOE she un
Polyclitus	polly CLIGH tus
Poussin	poo san
Praxiteles	prack SIT uh leez
Rheims	ramss or reems
Tiryns	TIE rins

1900
Made in U. S. A.

PROGRESS

"What do you think it's not written in English?"

"And look at there in the middle," said George. "It's n-o-k-r-o, and then k-r-o. Have you ever heard of any word spelled that?"

"Not at the end it spells two words distinctly," said Grant. "Just as there n-o-k-r-o, and t-h-r-e-e. Certainly they spell four and three, don't they?"

"They do," admitted George. "That puzzles me. Part of it seems to be all right and part wrong. Are you sure your system is right?"

"Not yet, but I'm getting surer all the time. How about you, Stringer?"

"I agree with you, Grant. We can't do it all in a minute."

"Mostly written in two languages," said Fred. "Sometimes they do a thing like that, you know, to make it all the harder."

"You can excite a soul," exclaimed Grant gruffly. "If it's written in two languages we'll be about as badly off as we were before."

"and we shan't know whether we're right or not," added George.

"I say go ahead anyway the way we have been doing," exclaimed Fred. "We seem to be making some sort of progress."



GO AHEAD BOYS

"Of course not yet," said Grant. "Hate a little patience."

"Why don't you tell us what you"

"No, you wait."

"Now about fourteen now?" he asked Fred

"We decided that was a pretty good number"

"you know. What shall I do with"

"I'll tell you," said Grant and once

"appeared to calculate something in his head"

"place of fourteen put the letter n," he directed,

"and use the copy you just made."

"What do you mean by the copy you just made?"

"I mean leave the letter e where you put it in the last time."

"Here we go," exclaimed Fred and

he

1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100

"Dear as much as I love", "tally on the table", "a wonder", "my boy."

na na

for si

Printed by the Government of India, New Delhi.

— 10 —

...r-t-h-o-n-l-a-n-n-d-r-e-

g-t-r-o-l-l-e-s-o-n

$$r = r - 1 = 0 = 24 - 1 \quad r = 0 \quad 13 - 1 = 12$$
[illegible]
$$a = -t = f = -l = t = b = f = e = e = t = c$$
[illegible]

100

"That's the way," cried George. "There's more. Clean it up this time!"

"Let's see," said Grandpa, "what numbers are left?"

"Three, four, thirteen, two, and six, twenty-five, two and seven," said George. "I think that's all."

"All right," exclaimed Grant. "I'll finish it up. Go ahead. I will take a place of three put c , in place of four d , put m for thirteen, x for twenty-four, y for twenty-five, b for two, and let's see, g for seven. That ought to do it."

bonda



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caption

1. In high school I wrote a poem with rows of evenly spaced eight-word stacks of the word window, each stack having the complete word at top and bottom plus one to six of the lines in between missing *indo* so that the page looked (exactly!) like the side of an apartment building with different windows cracked, half open, or opened wide. I submitted my rectangular wheels to my creative writing instructor as an example of internal rhyme.

2. Shortly thereafter I jumped from each of my windows into Something Else. Moondog. Atchley's *Cows & Clouds*, *Imaged Words & Worded Images* (1970 Kostelantetz). Lowell Darling's letters and Hollywood Archaeology. Underground papers, happenings, rallies, Daxi Det Hompreon. Laterna Magicka. *Ella Vile, Fie*. The New York Correspondence School. The Image Bank. All the Bad Beat Literary Tear Gas essentials And hundreds of other voices and events and publications that made the popular notion of freedom of the press (e.g. only free if you own a press) perilously narrow.

3. I wanted to write comments without the vowels *snc w ll knw w cn rd wtht thm*. Then I wanted to write without consonants, but *e o o e ou u e a*.

Language is so individualized by each of its users that psychic and aesthetic babble surrounds and anesthetizes each of us differently. Each word always has both far more and far fewer meanings than agreed upon. Each word means nothing and everything and mandates manifestoes. Though few letter carriers brave the sleet. Soot slaps rain red beams foil (list hobbies here) outfield urn shaft velour gig (list medicines/media you currently take here) *ate fume swap indo forest so/co/yo/dependent* are we sharpening *Whimsies Thuringer soul-slogans socio-economic-media/comfort/text/texting/texture* The Whips of Belief! eroding factors of commerce and efficiency and, alas, common good (the chief enemy of free speech even among the most liberal) wild game rigged collar. Let us *decode and rewrite* History has failed us. Just wars just wars. Art frightens keepers of the \$150 million Van Gogh (a saint to artists, a madman to the rich!).

Thus, the Alphabet is overdone, over-rated, overworked, over-analyzed, over too soon, all over the papers, Over-Stimulated, over spilt milk, Over-Sung-About!; but not over-drawn.

6. Not until a February 2007 meeting with co-editor Scott Helmes, a mail-art/smallpress contact since the late 70s, and John Bennett, the writer of this book's chaos-tidying foreword and a mail-artist with whom I've corresponded almost weekly since the mid 70s, did I realize how much of the mail-art/small press I've been sending and receiving and archiving over the years has been anchored in visual, concrete, collaged, post language *poetics or cut-ups*. That's how attentive I've been.

6. And now this.

Pendent form

Side Inclining form

Inclining form

Inclining and straight form

"Magelre"

Straight form

"Moribana"

Top slides form

Separated form

The second form

or-v-u-y

c-10m

