FLOWERS IN CONCRETE
BY MARY ELLEN SOLT
PORTFOLIO EDITION

FOR LEO

1. White Rose 1965
White eyes say
Heart taught today
Intimate expectation us one
Tight meek heard
Ends silent tell
Entering gesture eternity
Secret toward displays
Orders soon us such
Remove each heart

2. Geranium 1963
God’s summer
girl summer
Round a summer
A capella answers
No one each
Interprets see
Unfamiliar red
Mourns silence

3. Lilac 1963

4. Wild Grab 1963
Wind Introduces Lifting Day
Cantabiles, cantabiles

5. Lobelia 1964

6. Zinnia 1964

7. Forsythia 1965

8. Marigolds 1969

For Robert F. Heinburger, M. D.
According to legend the dogwood once grew as tall and strong as the oak. So in its great disease it was shown as the tree most suitable for the Cross. Christ, though, cut the tree in its shame and sorrow and performed the miracle of the dogwood. Henceforth, it said, he would grow short and crooked so that never again could it be used to such ignominious purpose. Each spring it would bear white flowers of four petals in the shape of the Cross with the crown of thorns at its center. And the tips of each petal would be notched and stained in memory of the nails and blood.
"Dogwood: Three Movements" attempts to relate the visual properties of the word to the shape of the flower as the symbol of suffering and its redemptive power, and to the laws of its growth in ascending planes of white.
Silk screen cut by Lloyd Olcott from a calligraphic original by the poet.

Flowers in Concrete was first published in book form in December, 1966, typographic interpretation, design and print ing by John Desoray, in the Graduate Design Program, Fine Arts Department, Indiana University. This portfolio edition, designed by Timothy Meier, contains new poster versions of the poems prepared by the poet in the Design Program, Fine Arts Department, Indiana University. The poems were printed by silk screen process by the C. J. Mitchell Company, Bloomington, Indiana.
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