

NICHOLAS  
POUNDER  
Rare Books

New Series  
Catalogue No 4

## NICHOLAS POUNDER RARE BOOKS

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ABORIGINALITY [c. 1980]

An Aboriginal interview and a white crew combine to catch on tape insights into what it is like to be Aboriginal. The tape cuts through the established genre in documentary film - making in an attempt to let people tell their stories unhindered by art or commercial constraints.

NATIONAL FILM AND SOUND ARCHIVE



*Broken White Line: A Colour Videotape By White Trash.* [Mt. Gravatt, Qld]: 2 Bob Posters, 1980. Poster by Bob Daly and Bob Bishop. The printing of this poster took place at the studio designed and outfitted the previous year by Michael Callaghan at Queensland Film and Drama Arts Workshop at Griffith University. Daly recalls "Bob Bishop had just finished the doco with a partner and came from Melbourne for a holiday and we made the poster with stills from the movie and hand written transparencies". Silkscreened from several stencils onto litho paper [840 x 685]. Signed in pencil by Bob Daly and R. [Bob] Bishop and numbered 2/6 lower left, and dated 8/80 in pencil lower right. Minor creasing at edges, else bright and fresh.

\$2000.00

ANARCHY [c. 1977]



*Keep Warm This Winter —Make Trouble !!* [Darlington, NSW: Tin Sheds Art Workshop, c. 1977]. Poster by Marie McMahon and Jan Mackay at the Earthworks Poster Collective. Catalogued elsewhere as “[Depicting] a Gothic building with flames coming from its windows, and two figures in the foreground hurling molotov cocktails at the facade of one of the buildings in the University of Sydney.” However, while this kind of imagery would have gone down very well during the struggle for the introduction of political economy coursework in the curriculum at the University of Sydney a few years earlier, the building under attack is actually Sydney’s St. Mary’s Cathedral, and the spirit of the poster one of the general anarchic outlook around the Sheds at the time. (Note: one Molotov cocktail, and one half-brick.) Screenprint [1020 x 760] on litho paper printed in colour, from five stencils. Some creasing on margins, otherwise very good. \$1850.00

See: THERESE KENYON, *Under A Hot Tin Roof*, page 56.

ACR [1951 - ]



*Atlanta*. [Melbourne, Vic: Fitzrot, c. 1977]. Octavo, [40] pages stapled into wrappers featuring a photograph of the poet. \$50.00

*Natural Numbers*. [Melbourne, Vic]: Collective Effort, [1990?]. Some thirty pieces of visual poetry — an assembly that displays ACR's dexterous skills with number arrangement. THIS COPY INSCRIBED BY THE POET. A6 [148 x 110] [32] pages stapled into illustrated wrappers. \$40.00

*Re Opening Cases*. Melbourne, Vic: Collective Effort Press, [1993?] THIS COPY INSCRIBED "NO GOD - NO MASTERS !" A mix of some thirty visual and performance pieces. A6 No 6. [38] pages stapled into illustrated wrappers. \$40.00

*The Imagination Of A Phallus*. [No place: the poet, 1996 ?] A single poem, being an earlier state of "With The Gamete In Our Arms". THIS COPY INSCRIBED AND DATED "PERTH, SUMMER '96/'97" and signed once more at the conclusion of the poem. Octavo [210 x 148] [12] pages processed typescript stapled into plain wrappers. \$40.00

*I'm Rooted & Other Poems*. Melbourne, Vic. : Collective Effort Press, [2000?]. A6 No 11. [148 x 112] [24] pages, stapled into illustrated wrappers featuring a full colour photographic self-portrait. \$40.00



ANNA ADAMS [1926 – 2011]

INSCRIBED BY THE POET

*A Reply To Intercepted Mail (A Verse Letter To W.H. Auden)*. Liskeard, Cornwall: Harry Chambers/Peterloo Poets, 1979. HER FIRST BOOK INSCRIBED TO FELLOW YORKSHIRE POET, DAVID HUGHES (1952 – 2011). "Late in 1974 I happened to read W.H. Auden's long, marvellous 'Letter To Lord Byron' and, after some thought, it seemed to me to require an answer. Noticing with some surprise, that he and I had used the same agency - which he calls 'Rabbitarse & String' - for obtaining teaching jobs, I realised that we actually inhabited the same world. So I thought that he, or someone else who enjoys intercepting mail, might like to hear about it from my point of view." ANNA ADAMS. This volume is preceded by only a few slim chapbooks that are seldom encountered anywhere but in acknowledgements. Octavo [215 x 140] 36 pages in wrappers with artwork by her husband, Norman Adams. A fine copy. \$45.00

ADVANCE AUSTRALIA WHERE ? [1972 - 1992]

TWENTY YEARS



"Advance Australia Where ? National Aborigines' Day, Friday July, 14, 1972." Sydney, NSW: National Aborigines and Islanders Day Observance Committee, [1992]. Poster commemorating 20 years of the Aboriginal Tent Embassy at Old Parliament House. The tents erected on the lawns of Old Parliament House were removed twice by the Liberal Government in 1972 (by use of police force, territory and planning guidelines and direct negotiations). From 1975, the Embassy was intermittently closed and re-erected in line with the political climate at the time. However, in 1992 it became a permanent fixture, representing the ongoing struggle for Aboriginal sovereignty and land rights. In 1995 the Embassy was listed on the Australian Heritage Commission's National Estate. It is the only place recognised nationally for the political struggle of Aboriginal people. Colour offset lithography [500 x 365]. Photo by Daryl Cross. A single clean tear, without loss, extending into the blank orange message area. Rare. \$450.00

FERNANDO ALEGRÍA [1918 - 2005]

INSCRIBED BY ALEGRÍA

*10 Pastoral Poems*. [San Francisco, Ca]: Kayak Press, [1967]. *Decalogs De Los Pastors*. Parallel text with English versions by Bernardo Garcia and Matthew Zion. With title page and drawings throughout by Suzanne Vanlandingham. INSCRIBED BY THE POET around the die cut endpaper.

Note: Fernando Alegría served as cultural attaché from the government of Salvador Allende to the United States from 1970 to 1973. Alegría's "Viva Chile Mierda" was the most recited poem of the Allende era, was written in the 1960s. Designed and printed by George Hitchcock. Square octavo [180 x 180][32] pages, stapled into printed wrappers.

\$60.00

*Instructions For Undressing The Human Race*. [San Francisco, Ca]: Kayak Press; distributed by City Lights Books [196 ?]. *Instrucciones Para Desnudar A La Raza Humana*. Parallel text with English versions by Matthew Zion and Lennart Bruce, and numerous illustrations by Matta. Designed by George Hitchcock and printed on various papers and cards in Nordische Antiqua type. Octavo [210 x 165] [52] pages, stapled into printed wrappers.

\$30.00

VICENTE ALEXANDRE [1898 - 1984]

*Destruction Or Love*. Santa Cruz, Ca: Green Horse [1976]. A selection from *La Destrucción O El Amor* translated by Stephen Kessler. Parallel text. Frontispiece portrait of Alexandre by Hollis Meyer. Issued the year before his Nobel Prize. THIS COPY SIGNED BY THE TRANSLATOR. A smart continental design and printing by Wesley Tanner. Octavo [200 x 125] 91+ pages in printed wrappers.

\$40.00

GEORGE ALEXANDER [1949 - ]

"An Introduction To Ken Bolton's Poem *The Terrific Days Of Summer*", by George Alexander. Katoomba, NSW: Wayzgoose Press, [1998]. Issued with the Wayzgoose printing of Bolton's poem, some copies of this separate essay were sent out for promotional purposes. Long concertina fold of 12 panels each [230 x 205] printed rectos only on Mohawk Superfine. In a folded card wallet. A few spots here and there, else very good.

\$45.00

ONE OF FIVE COPIES FOR SALE

*Dr Doppler's Masquerade*. [Diamond Bay, NSW]: Fez Publications, [2012]. A graphic novel. ONE OF 5 SIGNED & NUMBERED COPIES FOR SALE FROM AN EDITION OF 50, the balance of which were distributed among friends and relatives. With a visual element that equals or often challenges the text— this is a bonus delivered from a writer who is so uncommonly attuned to the visual. What one sees here defies convention, amuses and otherwise rewards. Octavo [205 x 145] [82] pages perfect bound into illustrated wrappers with identical dust jacket around. Weird but wonderful stuff.

\$65.00

ANTHOLOGY [2008]

INSCRIBED BY FIVE OF THE POETS

*Poems In Conversation Mk II*. Glebe, NSW: Puncher & Wattman, [2008]. A selection from the works of Margaret Bradstock, Joanne Burns, Kerry Leves, David Musgrave, Jenni Nixon and Louise Wakeling. The second gathering of work by these poets (the first was in 2006 under the same imprint). THIS COPY WITH INSCRIPTIONS BY FIVE OF THE POETS, INCLUDING KERRY LEVES. Octavo [208 x 122] 45+ pages stapled into printed card wrappers. A fine copy.

\$40.00

GUILLAUME APOLLINAIRE [1880 - 1918]

*Hunting Horns: Poems Of Apollinaire*, translated by Barry Morse. South Hinsky, Oxford: Carcanet Press, 1970. Seventeen poems taken from *Alcools* and *Calligrammes* with a preface to the translations. Crown octavo [185 x 130] 28 pages in white card wrappers with printed dust jacket. A fine copy.

\$30.00

ART [1945 - 1979]

*Het Mensbeeld In De Europese Kunst Na 1945/L'Homme Dans L'Art Europeen Apres 1945/The Image Of Man In European Art Since 1945*. Amsterdam: Fundatie Kusthuis, 1979. Catalogue for the exhibition that ran from May till June that year in celebration of the European Cultural Foundation's 25th anniversary. Essays in Dutch, French and English with a sampling of works under the headings: The Image Of Man As Disfigured; The Socially & Politically Conscious Image Of Man; Man As Consumer; Erotic Man; Man As Inhuman; Man Idealised; The Decline Of Man; Man As Ambivalent; The Feministic Image Of Man; Man In Extreme Self Expression; The Naïve Image Of Man; and The Image Of Man Reconstructed. Artists include: Saura, Karel Appel, Joseph Beuys, Richard Hamilton, Allen Jones, Kitaj, Melle, Dieter Asamus, Pieter Laurens Mol, Dado, Pierre Molinier, Natalia LL, Ulrike Rosenbach, Otto Muehl, Arnulf Rainer, Van Dok, and Christian Boltanski. Octavo [210 x 150] 64 pages stapled into illustrated wrappers. A very good copy.

\$30.00

ART [1973]

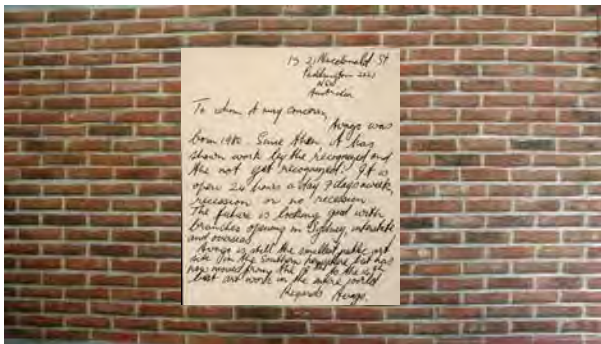
*Object & Idea: New Work By Australian Artists*. [Melbourne, Vic]: National Gallery Of Victoria, [1973]. "This book records an exhibition and poses some questions for Australian art in 1973. New Art ? New Aesthetic ? New Artist ? New Museum ?" Features the work of John Armstrong, Tony Coleing, Aleks Danko, Nigel Lendon, Ti Parks, and Imants Tillers - documenting each with photographs and notes. Essays by Brian Finemore, Gregory Heath, Ian Millis, and John Stringer. Especially good on Tillers and Danko, the latter with images from the memorable "Path Of Poetry" performance (Watters Gallery) and his other collaboration with Robin Ravlich, "Lecture On Conceptual Art". Designed by Graeme Sturgeon and Peter Cripps. Quarto [300 x 225] 60 pages stapled into printed white heavy card wrappers. Some darkening and a few smudges to cover, else very good.

\$45.00

ART [1982]

*Presence & Absence: John Davis, David Jones, Robert Owen, Mike Parr, Ken Unsworth.* [Perth, WA:] Art Gallery Of Western Australia, [1982 ?]. Biannual Survey Of Contemporary Australian Art No 1, Installation. Quarto [295 x 210] 47 pages, stapled into black glossy wrappers simply titled. A fine copy. \$50.00

ARTISTS POST CARD BOOK [1981 - 1982]



THE SMALLEST ART SPACE GOING

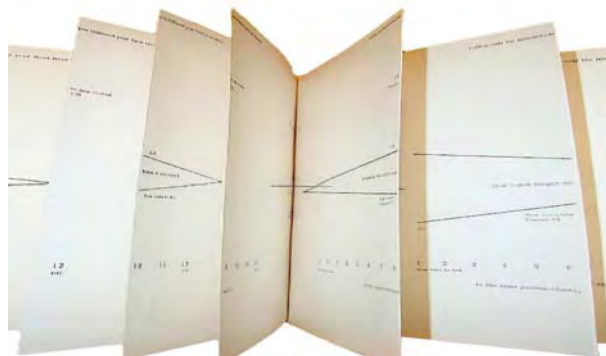
*The Avago Postcard Book.* Paddington, NSW: Tony Coleing, [1982]. Artists Book. Forty eight bound postcards documenting the exhibitions at the Avago Gallery — the small window space [610 x 455 x 325] in Tony Coleing's Darlinghurst building known as The Tobacco Factory. The images that record the 1981 sequence were curated by Coleing; and the 1982 installations were curated by both Coleing and Shayne Higson. Artist's work includes: Terry Stringer, Robert "Bob" McPherson, Jenny Christmann, Gunter Christmann, Brad Lavidio, Ian Howard, Margaret Dodd, Helen Eager, Ian Smith, Shayne Higson, Reno Simeoni, Letterbox Show (viewers invited to put works through a slot), Doug Erskine, Marina Abramovic/Ulay, Adrian Hall, Rose McGreevy, Ross Wallace, and Robin Wallace-Crabbe. Quarto [295 x 225] [24] pages being 12 perforated card leaves presenting four postcards apiece from black and white photographs by Shayne Higson of each exhibition, with details printed on the reverse. A fine copy of a scarce item. \$120.00

ARTSPACE [1983]

*The Life Of Energies.* Surry Hills, NSW: Artspace, 1983. Catalogue to accompany an exhibition of this name held at the Artspace Visual Arts Centre 7- 24 September, 1983 — possibly the first, or at least among the earliest of exhibitions at the Surry Hills gallery. Featuring ten artists: Marianne Baillieu, Martin Boscott, Kate Farrell, Tim Johnson, John Lethbridge, Carole Roberts, Brendon Stewart, Ellen Thompson, Imants Tillers, and John Young. With an introduction by the curator, John Young, and catalogue essay, "The Laboratory Of Practical Images" by Mark Titmarsh. Each work illustrated and with notes. Octavo [230 x 180] [32] pages stapled into illustrated wrappers. Very good. \$45.00

ASSEMBLING PRESS [1980]

*Time Trap,* by Peter H. Barnett. Brooklyn, NY: Assembling Press, [1980]. Artist's book. With an introduction: "Open Structure For A Philosophical Experiment" which originally appeared in *An Eighth (Critical) Assembling.* The work explores various dimensions of the book form through four series of diagrams accompanied by texts and instructions. These graphic-textual progressions migrate over the outer margin of adjacent pages, through the gutter on the inside of a folded sheet, through the gutter on the outside of a folded sheet, or across the gutter from one page to the next. Three of the graphic progressions are v-forms which narrow and elongate as they migrate. The fourth is a string of numbers 1-12.



The texts associated with each progression express attitudes of waiting, disorientation and entrapment. The four progressions are all there at once, but never meet: only one progression can be pursued by the interactive reader at a time, hence the title. Composed of twelve sheets [300 x 215] folded and stapled in booklet form. A loop of thread connects the midpoint of each page. Folded gathering [215 x 150] stapled, with active linking thread as described above; with a single sheet [280 x 220] printed each side with the "Introduction". All held in a "Sphinx Graytone Clasp" kraft envelope with large printed diagrammatic label affixed. All fine. \$120.00



*Can You Tell Me How What You Are Doing Now Is To Do Something Philosophical ?* by Peter H. Barnett. Brooklyn, NY: Assembling Press, 1980. Artist's book. Reproduces and arranges handwritten philosophical questions aligned four to a page. Each page has a rectangular cutout of a quarter, a horizontal half page or a vertical half-page, allowing the questions to be viewed in continually changing groups and associations. Small quarto [215 x 215] [32] cut pages stapled into printed wrappers. Slightly soiled. \$60.00

ASSEMBLY BOOK [1979]



In 1974 I co-edited with poet Nigel Roberts, artist Tim Burns and publisher Dave Morrissey, *A Package Deal Assembly Book* based on the assembly books produced in the US by Richard Kostelanetz. The catchphrase was 'Every contributor will be a distributor'. Sixty poets and artists each produced a page of a work and Colin Little quickly screened a cover on the day of collation at the Tin Sheds. Poet John Forbes was still printing his contribution in the bottom shed as we were assembling the rest of the book in the middle shed. (There was often a kind of immediacy to pursuits in art in those days.)

PAM BROWN



*A Package Deal Assembly Book*. [Sydney]: Art Workers Collective, [1974]. An artists' book with contributions by 58 artists containing [60] pages. Key players in the successful realisation of this project being, Pam Brown, Tim Burns, Dave Morrissey, and Nigel Roberts. Contributors include: Randal Allen, Ken Bolton, Pam Brown, Joanne Burns, Ted Colless, Alex Danko, John Forbes, Gaby, Ponch Hawkes, Mitch Johnson, Rae Desmond Jones, Bruce Latimer, Colin Little, Frank Littler, Carol Novack, Netta Perret, πO, Nigel Roberts, Garry Shead, Noel Sheridan, Jon Silkin (*Stand Magazine* editor and poet touring Australia that year) Richard Tipping, Ken Unsworth, Cornelis Vleeskens, and Michael Wilding. A fine copy. Oblong foolscap [335 x 205] stapled at the spine \$450.00



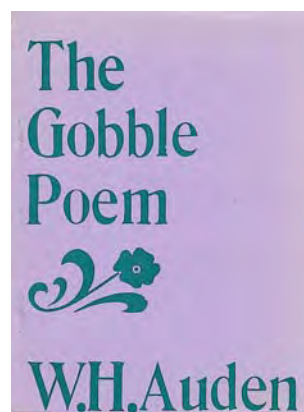
*A Package Deal Assembly Book* no two copies alike, each being with original artwork as well as duplicated texts and graphics.

ASSEMBLY [2004]



*Are Your Papers In Order? Documents From The Artists Republics*. [Geelong, Vic]: Geelong Arts Alliance/Open Hand Press, [2004]. "To accompany Artists Republic of Geelong, Open Hand Press (David Dellaflora and Pete Spence) has collated a limited edition folio of documents, artists' ephemera and stamps from each conceptual republic. The micronations making up Artists republics of Geelong are Beige Nation, Camp X Ray, City A Go Go, Evryloya, Greener Land, Ilusio, Rogue State, Writers Republic and State of Delusion." The boxed package contains "documents", a fridge magnet, badge, glassine envelope with "postage stamps", 'zine like booklets, and the official (commercially produced) poster with catalogue, events and venues on reverse. Fourteen items in all including cover sheet and poster. White folding cardboard box [205 x 155] decorated with various rubber stamping from the participating groups. All fine. \$75.00

W.H. AUDEN [1907 - 1973]



*The Gobble Poem: Snatched From The Notebooks Of W.H. Auden & Now Believed To Be In The Morgan Library*. London: Fuck Books Unlimited, 1967. First issue, first English printing (originally published in the US by

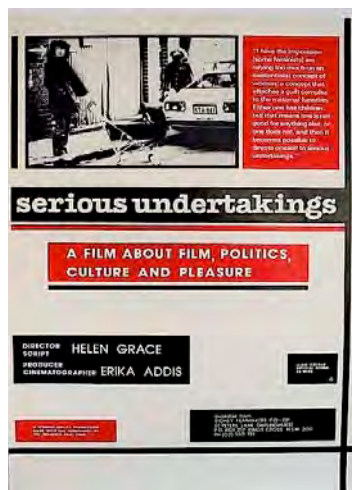
*Fuck You: A Magazine Of The Arts*). Also sometimes known as *The Platonic Blow (A Day For A Lay)*, this is a classic of homoerotic poetry. Small quarto [255 x 190] 5 pages, rectos only, stapled into lavender card wrappers with lettering and decoration in deep green. A perfect copy.

\$100.00



AUSTRALIAN FILM [1983]

*This film exemplifies the impact of 1970s screen theory on the making of independent films. This theory proposed that challenging established political power meant subverting the very language in which it is embedded.* SUSAN LAMBERT



*Serious Undertakings.* Darlinghurst, NSW: Stunned Mullet Productions/Sydney Filmmakers Co-op., 1983. A short film directed by Helen Grace. “A film about sexual difference and national identity, maternity and terror, the place of women in Australian society. Explores montage techniques with playful and complex effects.” A cast of interest, featuring, among others, Jan Cornall and Nick Enright. Poster [820 x 580] commercial offset on glossy stock. One chip, upper right, though piece still present. Otherwise fine. \$100.00

AUSTRALIAN FILM [1984]



*For Love Or Money* [aka *A History Of Women & Work In Australia*]. [Sydney, NSW: Flashback Films, 1984.] A film by Megan McMurphy, starring Robyn Nevin, Emu Nugent, Margo Nash, Noni Hazlehurst, and Maureen Watson, with music by Elizabeth Drake. Poster. [595 x 420] Printed offset in two colours on heavy matt stock. Fine. \$60.00

AUSTRALIAN FILM [1998]



*He Died With A Felafel In His Hand.* Kensington, NSW: Notorious Films, 1998. A screenplay by Richard Lowenstein adapted from the book by John Birmingham. Draft film script dated 4 September, 1998. A slow gestation, with the commercial release occurring at the end of August 2001. Quarto [300 x 205] 99 pages rectos only comb bound, titled by hand on the spine. \$85.00

*July, 1999. Fast asleep at my home in the Hollywood hills of Los Angeles. A deep and contented sleep.... Life couldn't be better. Then the phone rings. The phone number that nobody except my agent, studio heads and immediate family have access to. At this hour it must be trouble. Big trouble - it's a scriptwriter. An Australian woman who has confused the time difference, tells me something one hears almost every day in Hollywood, "I've written the perfect script and you're the perfect director for my story." Gently, I encourage her to call my office during daylight. I immediately leave a message for my assistant, warning him not to encourage her and to announce that I've had to leave hurriedly for New York.*

*Three months later, after three employees have pleaded with me to read the manuscript that the mysterious caller had sent, I finally relent. I had become such a part of the "machine" that I'm convinced nothing worthwhile could possibly reach my desk except through the Hollywood filtering process of studio executives and agents. Worse, the dawn caller (or the "crazy lady" as I've now christened her) has never written a screenplay before. Her name is Christine Olsen and you'll now find her name on the poster for Rabbit-Proof Fence, credited as screenwriter and producer.*

PHILLIP NOYCE



*Rabbit-Proof Fence*, by Christine Olsen, based on the book by Doris Pilkington. Glenside, SA: Jabal Films, 2000. This text won Film Script – the Pacific Film & Television Commission Award, Queensland Premier's Literary Awards (2001), and Film Critics Circle Of Australia Awards For Best Screenplay (2002). Duplicated typescript marked “4th Draft, 11th August, 2000”. A4 [295 x 210] 109 pages clip bound. \$120.00

AUSTRALIAN WOMEN POETS [1976]

*Creative Moment: World Poetry & Criticism 13 & 14 - A Special Issue On Australian Women Poets*, edited by Margaret Diesendorf. Sumter, SC: Poetry Eastwest, [1976]. Essays and reviews by Gig Ryan, Finola Moorhead and Barbara Giles; translations by Rosemary Dobson and Margaret Diesendorf; and poetry from Gwen Harwood, Jennifer Maiden, Fay Zwicky, Antigone Kefala, Finola Moorhead, Judith Wright, Kath Walker, Jennifer Rankin, Gillian Hanscombe, Margaret Diesendorf, Grace Perry, Bobbi Sykes, Barbara Giles, Judith Rodriguez, Gig Ryan, Dorothy Hewett, and Colleen Burke. A fascinating assembly of this rich year's writing and commentary. Octavo [215 x 140] 48 pages stapled into printed wrappers. Rare. \$50.00

DJUNA BARNES [1892 - 1982]



*A Festschrift For Djuna Barnes On Her 80th Birthday*. Kent, Ohio: Kent State University, 1972. With contributions by Ned Rorem, Kay Boyle, Hayden Carruth, Lawrence Durrell, Richard Eberhart, David Ignatow, Anaïs Nin and others. Quarto [280 x 215] [20] pages stapled into textured card wrappers with cameo die cut with Djuna Barnes showing through. A fine copy. \$35.00

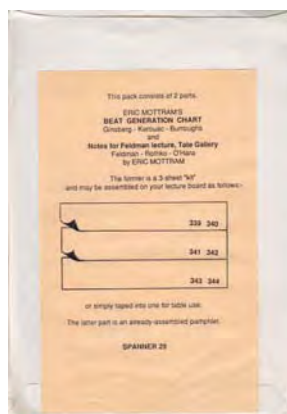
*Book Of Repulsive Women*. New York, NY: Bern Boyle, [1989]. Eight poems written by Barnes when she was in her early twenties, with five illustrations by her. Printed in Spain, and tastefully done. Octavo [210 x 140] [16] pages in decorated card wrappers. A fine copy. \$20.00

BEATS [1962]

AN EARLY RETROSPECTIVE

*Three Beat Poets: Gregory Corso, Allen Ginsberg, Lawrence Ferlinghetti*. [Providence, Rhode Island]: Brown University 1962. Catalogue for an exhibition of books and manuscripts, containing a short introduction and fifty items with descriptions. A fine example recording a significant assembly of parts by these three central figures in the Beat movement. In terms of a survey or assessment, a prescient and now ephemeral item. Two sheets [280 x 215] folded to 4 pages. Near fine. \$40.00

BEATS TIMELINE CHART [1990]



1944: LUCIEN CARR INTRODUCES WILLIAM BURROUGHS TO JACK KEROUAC AND ALLEN GINSBERG

*Eric Mottram's Beat Generation Chart (with) Notes For Feldman Lecture*. [Hereford, UK]: [Vol 3, No 9] *Spanner* 29, 1990. The chart is comprised three sheets, each 380 x 300 printed rectos only and showing an annotated timeline of introduction/encounter and creation beginning at "New York Post World War Two". With "Notes For Feldman Lecture, Tate Gallery: Feldman - Rothko - O'Hara". Octavo [210 x 150] 6 pages stapled. In plain envelope with printed label affixed. A very good specimen of an elusive piece. \$50.00

ERIC BEACH [1947 - ]

*Hey Hey Brass Buttons*, edited by Eric Beach. Launceston, Tas: CACTI [Community Arts Committee Tamar, Inc], 1990. An anthology as the result of workshops conducted by Beach when he held a community visiting residency in Launceston. As well as individual poems the book also contains a number of poems created through group participation. With a foreword by Tim Thorne. The title of the volume comes from a poem by Alison Symes who assisted Beach in these sessions. Quarto [300 x 205] 29 pages stapled into printed wrappers. A fine copy. \$40.00

*I Want To Be Normal*. [Glebe, Tas: no publisher, c.1993]. Twenty-nine poems for performance—all classic Beach. THIS COPY INSCRIBED TO CLOSE FRIEND & FELLOW POET SHELTON LEA. Quarto [300 x 210] [24] pages stapled into printed wrappers. A very good copy. \$60.00

BI-CENTENARY [1788 - 1988]

*Blowing Out The Candles: Voices From The 1988 Anti Bi-Centenary Movement*, edited by Jeltje Van Ooij. Melbourne, Vic: Collective Effort Press, 1989. An illustrated poetry anthology which includes work by Jas. H. Duke, Jenni Mitchell, Shelton Lea, Andrew Kissane, Lauren Williams, Grant Caldwell, Peter Spence, Amanda Stewart, Jenny Boulton, Anna Couani, Steven Herrick, Mal Morgan, Cornelis Vleeskens, πO, and Cliff Smyth. Octavo [210 x 145] [64] pages stapled into illustrated wrappers. A fine copy. \$40.00

SAMUEL BECKETT [1906 - 1989]

CORRESPONDENCE: Four autograph cards, signed, to the Australian actor, Lawrence Held, dated between August 1981 and October 1986.



In the earliest card, Beckett gives permission for the performance of a monologue in Australia, mentions rehearsals with Rick Cluchey for a production of *Krapp's Last Tape*, and recalls with a compliment, Held's performance as Nagg in *Endgame*. In the second card, he expresses concern for Rick Cluchey's health after a recent operation, and goes on to say that he fears Walter Asmus has not been given enough credit for his role as director of *Waiting for Godot* [1984]. The third card - in late 1986 - is an attempt to learn of Held's whereabouts, mentioning his efforts to make contact, and closes suggesting a time and place for them to meet "I'll be at the Petit Cafe, PLM (where we met before) next Monday, Nov. 6 at 3 pm. If you are still here, join me if you can." In the final card, Beckett reports that he has seen Jack Garfein who was "very impressed by the performances"; Beckett then recalls Nicol Williamson acting at the Royal Court, directed by Tony Page "remarkable"; Williamson, according to Garfein, "now wants to play Godot". Beckett closes with his gratitude to the San Quentin group, and to Walter Asmus, saying "may we all get together again before too long — if only in the play".

Lawrence Held was a member of the San Quentin Drama Workshop, and acted in productions of *Endgame* and *Waiting for Godot*. He later worked with Walter Asmus on the stage adaptation of *First Love*.

The four cards, and original envelopes addressed in Beckett's hand, each fine

SOLD

JULIE BECKER

*Sex Education*. [St. Paul, Minn.]: The Bieler Press, 1983. ONE OF 250 COPIES printed by Gerald Lange and signed by the poet. Originally issued by the press as a broadside in 1975, this is a new setting by Emily Mason printed in six panels in a concertina fold and presented as a chapbook. As such, beautifully designed: both majestic and clever. Crown octavo [185 x 115]. A single sheet of laid paper [660 x 180] with five folds, sewn into printed pink card wrappers. Fine. \$50.00

LAUREN BERKOWITZ [1965 - ]

*Bags, Bottles, Newspapers*. [Pahran, Vic]: L. Berkowitz, 1994. FROM AN EDITION OF 300 issued with the exhibition at Karyn Lovegrove Gallery in August and September of that year. Printed card [360 x 170] folded to six panels [170 x 120] to form a booklet with title page and essay by Natalie King; with eight postcards: three reproducing a text each for bags, bottles, and newspapers, and five reproducing arrangements of each. All fine in custom black box of heavy card, with lid stamped in blind from title page. An impressive assembly. \$50.00

BIG SUR [1969]



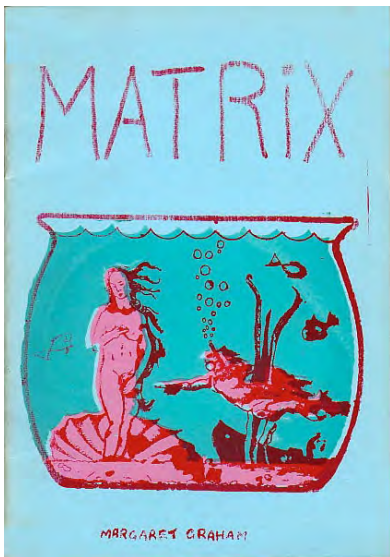
The Big Sur Folk Festival. [San Francisco, Ca: Nancy Carlen and Paula Kates for The Big Sur Folk Festival, Inc., 1969]. Handbill. A promotional piece for Joan Baez at The Big Sur Folk Festival held on September 13 & 14, 1969 at the Esalen Institute. Other artists performing were The Incredible String Band, John Sebastian, Delanie and Bonnie, Dorothy Morrison and the Comb Sisters & special guest. Printed one side only [195 x 150] in two colours, with the artwork credited to [Bob] Muson. Very fine. \$45.00

**BIG VENUS [1969]**

THE HEAVYWEIGHT FIRST ISSUE

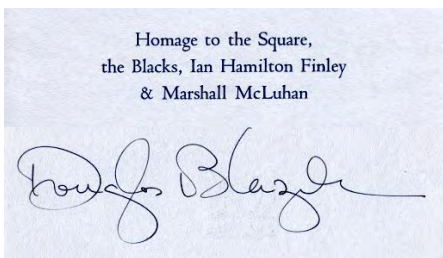
*Big Venus*. London: Big Venus, 1969. The first of four issues only, edited by Nick Kimberley. Contributions by Richard Brautigan, Opal Nations, Bill Butler, Lee Harwood, Robert Kelly, Clayton Eshleman and Claude Pelieu. Small quarto [255 x 205] 321 pages stapled into printed red card wrappers. Ragged, creased and evocative. \$50.00

**BLACK SHEEP PRESS [1981]**



*Matrix*, by Margaret Graham. [Brompton, SA]: Black Sheep Press, [1981]. ONE OF 300 COPIES. Poetry and prose poems: meditations on journeys and place. At this stage Black Sheep Press was the baby of Ken Searle, Landon Watts, and Stephen K. Kelen. It later evolved into Black Glamb Press, and eventually, Glandular Press. Octavo [205 x 145] [16] pages on Abbey Mills antique laid paper, stapled into silk-screened card wrappers with artwork by Ken Searle. \$45.00

**DOUGLAS BLAZEK [1941 - ]**



*Homage To The Square, The Blacks, Ian Hamilton Finley & Marshall McLuhan*. [Cleveland, Ohio]: Cold Mountain Publishing Co, 1968. SIGNED BY THE POET. Card [280 x 175] folded once to four panels. Fine. \$35.00

**KEN BOLTON [1949 - ]**



*Poetry Reading*. [Coalcliff, NSW: Drunk Persons (Ken Bolton) for Wollongong Poets Union, c. 1980.] Screenprint from several stencils with some hand colouring. Poster on sprocketed green bar bank computer paper [380 x 280]. Short tear, without loss, to bottom right hand corner. A fine example of a rare item. \$400.00

See *Coalcliff Days*, page 47.



*Richard Grayson: The Life & Times*. Adelaide, SA: South Australian Publishing Ventures & Futures for Little Esther Books, 1999. "Being the life & times of one Richard Grayson, artist & wit." ONE OF FIVE COPIES made by Bolton for an exhibition at the Contemporary Art Centre of SA by Grayson in that year. Grayson was co-founder of the Basement Group in Newcastle upon Tyne (1979–84), an artist-run project and venue that hosted performances and commissioned "live art", later becoming Projects UK. Throughout his career, he has been involved with creating and organizing experimental art events, with notable appointments including Director of the Experimental Art Foundation, Adelaide (1992–98) and Artistic Director of the 13th Biennale of Sydney in 2002. Six short, humorous pieces "small anecdotes & rueful exaggerations of his personal legend" WITH HAND COLOURED DRAWINGS. Small quarto [215 x 200] 24 pages stapled into plain card wrappers with a black and white image of Grayson fixed on the upper. In frosted acetate jacket. \$150.00

Link: Richard Grayson at Yuill | Crowley  
Link: Matt's Gallery (UK)

KEN BOLTON



A FOLIO EDITION

*An Italian Drink (Un Ubriaco Italiano)*, a poem by Sergio Selli illustrated by A.F. Disegni. [Adelaide, SA:] "Press Gardiniera" Ken Bolton, for Little Esther Books Limited Editions Series, 2011. The colophon states "Originally made in a very small format as a gift for Kurt Brereton in 1980 or 81". (See *Coalcliff Days*, page 270.) There were two copies of that first state, Bolton's own copy and the second copy, which was the gift given to Kurt Brereton; Ken Bolton's is now held at the State Library of Queensland. This new edition - a jumbo state of the work - is also from a signed edition of two, "one of which has a typo - sigh!". Again, largely a hand coloured work — the colophon notes "ink, charcoal, felt pen, pastel, watercolour, pencil, photocopy & that kind of thing. Folio [390 x 305] [20] leaves, rectos only bound into boards covered in smooth Cinzano (close to nasturtium) cloth. With a totally new illustrated dust jacket conceived for this edition.

\$450.00

*Four Poems*. Adelaide, SA: Little Esther Books (for Feral & Boffin of Feral, Boffin + Distingué), 2012. The keenly awaited second edition - the first, severely limited in the face of acclaim, was issued in 1977. Newly set and designed by Shocking Looking Books. Small square octavo [165 x 145] 56 pages stapled into glossy card wrappers with typography over the sumptuous detail of Michael Fitzjames' "Optikon". New, at the published price.

\$20.00

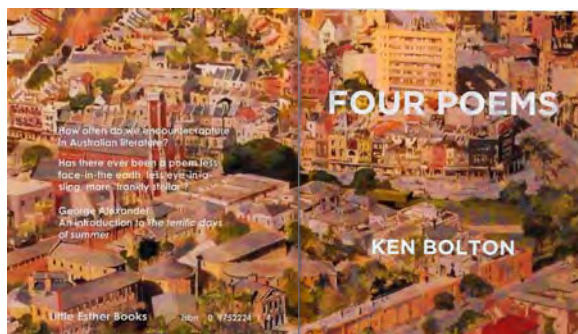
BOOKBINDING [2004 - 2006]

ONE OF 100 NUMBERED COPIES.

*Landscape*. Willoughby, NSW: Bookbinding Exhibitions Australia, 2004. Exhibition catalogue. "An exhibition of innovative bookbinding designs from Australia, France, England, Spain, New Zealand and Belgium." Sixty-four bindings described and illustrated in colour. ONE OF 100 NUMBERED COPIES. Long narrow landscape [425 x 75] 61 pages sewn into printed card wrappers. With numbered brown paper wrapping, as issued. Fine.

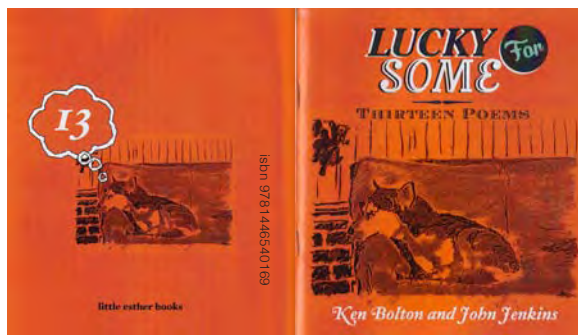
\$45.00

KEN BOLTON



*How often do we encounter rapture in Australian literature? Has there ever been a poem less face-in-the earth, less eye-in-a-sling, more "frankly stellar"?*

GEORGE ALEXANDER on Bolton's *The Terrific Days Of Summer*.



KEN BOLTON & JOHN JENKINS [1949 - ]

*Lucky For Some: Thirteen Poems*. Adelaide, SA: Little Esther Books (for Feral & Boffin of Feral, Boffin + Distingué), 2012. A wonderful medley of tone, disposition and style. The perfect duet—again. The lucky seventh collaboration of old friends. Designed by Chris Barnes at Shocking Looking Books. Small square octavo [165 x 145] 56 pages stapled into glossy card wrappers. new, at the published price.

\$20.00



Binding by Leonie Binje of Euraba Paper, Boggabilla. See: *Double Bush Binding*

BOOKBINDING [2004 - 2006]

*Double Bush Binding*. Willoughby, NSW: Bookbinding Exhibitions Australia, 2006. Exhibition catalogue. Curated by Sabine Piérard, Double Bush Binding was shown in Sydney, Forbes and Tokyo in 2006 and in Rheims, France at the Bibliothèque Carnegie and the Médiathèque Cathédral in early 2007. "Double Bush Binding featured a limited edition book of short stories by Paul Wenz, a French Australian author who lived near Forbes in the late 1800s and early 1900s. The BEA edition was illustrated by Australian artists Daniel Pata, Michael Kempson and Rew Hanks and was printed on handmade paper from the indigenous Euraba Paper group at Boggabilla, NSW. Sixty four bookbinders from Australia (including the contentious entry by Sydney binder, Wayne Stock) and others from Europe, New Zealand and Japan participated in this exhibition. Tall narrow [300 x 105] 47+ pages fully illustrated in colour, bound into Dhawun paper wrappers from the Euraba mill. A fine copy. \$50.00

JANICE MAY BOSTOK [1942 - 2011]

*Janice M. Bostok's contribution to the development of Australian haiku was immense. After learning about the genre from an American pen friend in the late 1960s, Jan created the first market for haiku in Australia by founding the journal Tweed. In the 1990s she wrote "The Gum Tree Conversations", the first series of articles to demonstrate the relevance of haiku to the Australian experience and landscape. Embracing the internet in 1999, Jan then coedited the First Australian Haiku Anthology with fellow haiku writer John Bird, which led in 2000 to the founding of the Australian Haiku Society (Haiku Oz), and then in 2006 to the publication of the Second Australian Haiku Anthology.*

SHARON DEAN, Australian Haiku Society.

*Walking Into The Sun*. Milwaukee: Shelters Press 1974. Her second book, and Haiku Society of America Award winner for 1974. Crown octavo [190 x 135] 40 pages stapled into illustrated wrappers. \$65.00

*Year of The Weeping Cherry*. [Dungay, NSW]: Tweed, 1977. Renku by Virginia Brady Young, R.E.T. Johnson, and Janice M. Bostok. A linked verse poem by the three friends, prefaced with an outline of composition sequence and a key to author position opposite the opening pages. Poignant, fragile and nicely done. Very Bostok. A supplement to *Tweed* Vol 5 No 4. Narrow octavo [210 x 125] 8 pages stapled into glossy textured illustrated wrappers. \$35.00

INSCRIBED WITH A LETTER TO CID CORMAN

*On Sparse Brush*. Brisbane: Makar Press, 1978. SIGNED BY THE AUTHOR. Laid in is two page note on Bostok's *Tweed* stationery from the author to the U.S. poet Cid Corman, "... here I am declaring once more that I have been influenced by you!" Corman translated much Japanese haiku, and was for many years resident in Japan. It is also of interest that he and Bostok were often fellow judges of international haiku competitions. 2012 will mark the inaugural Janice M. Bostok Haiku Prize. \$50.00

JANICE MAY BOSTOK



*Haiku: The Sensation Of A Lifetime*. [Dungay, NSW: J.M. Bostok, 1995.] Promotional flyer and haiku "Stopt To Allow Geese Crossing Some Idiot Honks". Single sheet [300 x 210] folded twice. Ephemeral. Scarce. \$25.00

*Silver Path Of Moon*. Brisbane, Qld: Post Pressed, 1996. Haibun with illustrations by the poet. Octavo [210 x 145] [22] pages, stapled into illustrated card wrappers. This copy within a loose variant wrapper (unillustrated) and with a black and white portrait photograph of the poet, signed and dated on the rear, "Janice M/ Bostok 1996". With the photographer's stamp "Bruce Devine, Murwillumbah". All fine. \$50.00

*Still Waters*. Cape Paterson, Vic: Earthdance, 1997. Haiku with abstract brushstrokes by Cornelis Vleeskens. Octavo [210 x 145] 24 pages. A very fine copy. \$40.00

*The Farmer Tends His Land*. Enfield, Ct. USA: Tiny Poems Press, [1997]. Haiku. INSCRIBED TO FELLOW POET CORNELIS VLEESKENS. Oblong 16mo [135 x 110] [12] pages, stapled into printed wrappers. \$50.00

*A Splash Of Sunlight: Haiku*. [Dungay, NSW]: J.M. Bostok, 1998. SIGNED simply "Jan". Octavo [210 x 150] [32] pages, stapled into printed wrappers. A fine copy. \$40.00

*The Old Fence Post*. [Cape Paterson, Vic:] Earthdance, no date. A single line with nine pages of Sumi-e brushwork. Stapled wrappers. Fine. \$40.00

*Amongst The Graffiti: Collected Haiku & Senryu 1972 - 2002*. Flaxton, Qld: Post Pressed, 2003. THIS COPY INSCRIBED BY THE POET. With a foreword by William J. Higginson (editor, *Haiku Seasons*, *Haiku World*, and *The Haiku Handbook*, USA) and tributes from John Bird (*HaikuOz*) and Alan Summers (*Haijinx* UK). This volume also publishes Bostok's account of her writing life, "A Haiku Journey" — an essential text in biography and the necessity of her writing life; this is complimented by a working bibliography. Octavo [205 x 145] 104 pages, with eratta slip laid in at rear. \$45.00

JANICE MAY BOSTOK



stopt to allow geese crossing some idiot honks

If you were to read the above as a headline in your morning newspaper would you be amused, and say 'ah, yes, I know the feeling!' We have all experienced such moments and felt the penetration of some particular emotion

For centuries the Japanese people have developed ways of meditating, of becoming at peace with self, and of becoming one with nature. Some of these ways are through the tea ceremony, bonsai, ikebana, and haiku. HAIKU is the recording of a moment keenly perceived when human nature is linked to nature. Haiku is a short poem which evokes the writer's experience in the reader as it is being read.

There is no need to have had experience in writing poetry as we understand poetry in the west. All one really needs to have to write haiku is an observant nature, to be receptive to one's environment, and to enjoy life.

pregnant again  
the fluttering of moths  
against the window

unable to see  
my neighbour's house  
I sense her light

on the fence post  
a docile tawny frogmouth  
held fast by daylight

a little liquid  
in the tea cup gathers in  
the winter light

the thump-thump  
of the wonga-wonga pigeon  
echoes in my head

Janice M. Bostok  
Campbell's Road  
DUNGYAY. 2484  
Australia

I was born Janice Mae Irvine, in Mullumbimby in 1942. I have lived most of my life in the Northern River's area. We have such a wealth of natural pleasures to enjoy in this part of the world. Writing haiku is one way of recording those experiences and sharing them with others.

I have been writing haiku since 1971, and subsequently have had many of them published in books and magazines all round the world. I edited and published a small magazine called TWEED, from 1972 - 1979. Today I am editing two magazines: one from Brisbane and one from Sydney. I judge international haiku contests and have articles on haiku published in many magazines. One small collection of my haiku won the Haiku Society of America's Book Award for 1974. I read haiku in the Warana Writer's Festival in Brisbane, 1995. I am also available for Haiku Workshops.

ANNE BORN [1924 - 2011]

ONE OF 185 COPIES

*The Snow Queen & Other Poems*, by Hans Christian Andersen. Richmond, Surrey: The Keepsake Press, 1977. ONE OF 185 COPIES. Translations by the poet, Anne Born—one of Britain's foremost translators of Danish. Five poems "translated for the first time into English...": "Snee Dronningen", "De To Fugle", "Rosenknoppen", "Elbkongens Brub, and "Rosen". Parallel text, with a drawing on the title page by Vilhelm Pedersen. Born was not only an accomplished poet in her own right, but the translator of choice when it came to Danish literary works. One of her major undertakings was the entire oeuvre of Karen Blixen (Isak Dinesen). Narrow octavo [225 x 130] 16 pages on heavy stock, sewn into sturdy laid card with two colours of type and decoration. Errata slip tipped in. A very fine copy. \$50.00

SAL BRERETON [1955 - ]



*Sitting Rigid*. Adelaide, SA: Little Esther Books (South Australian Publishing Ventures & Futures), 2000. THIS COPY SIGNED BY THE AUTHOR. Delicate, lyrical observations on illness, perception and memory. Square octavo [155 x 145] 44 pages stapled into card wrappers. Cover art by Kurt Brereton and book design by Shocking Looking Books. A very fine copy. \$45.00

JANICE MAY BOSTOK

Links:  
*The Sydney Morning Herald*  
*The Australian Haiku Society*

The SMH obituary is by Sharon Dean, who is also Bostok's biographer — a forthcoming work entitled *White Heron*.

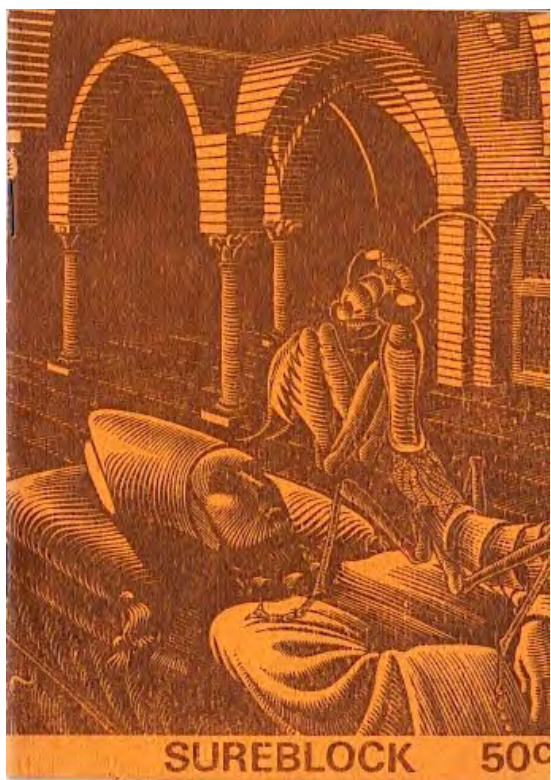
SANDRA BRIDIE [1959 - ]

*Actual Exhibition. S.B. Selve-portrait (A Progressive Exhibition)*. Melbourne, Vic: Critical Cities Project, 1994. Catalogue. At three venues on Saturday 15th October that year. ONE OF 48 NUMBERED FOLDERS ISSUED containing title page/cover sheet; three texts (S.B.'s Bedroom No 1, No 2 & No 3); a three page essay by B.S. Hope "The Self Portraits Of Sandra Bridie"; and three pages reproducing three evolving drawings in charcoal between the years 1986 and 1994. Ten sheets, rectos only [210 x 155] in a tan Canson card folder. Fine. Necessarily scarce. \$50.00

BROADSIDE [1973]

*She*, by Andrew ("Andy") Rose. [Glebe, NSW: Rae Desmond Jones, c. 1973.] Published in the roneo mags of the period, Rose crops up here and there in recollections of those heady days, and is the subject of a few memorable poems himself. He was a regular contributor to Jones' *Your Friendly Fascist*, and a close companion to Allen Ginsberg during his Australian tour. Rumour has it that Rose died of dysentery in India sometime after this publication. Broadside [355 x 215] Letraset and stencilled typescript reproduced in brown ink on an improbably luxurious pale blue laid paper. Not seen by Fletcher, and likely produced in a small quantity of sentimental gesture. Rare. \$60.00

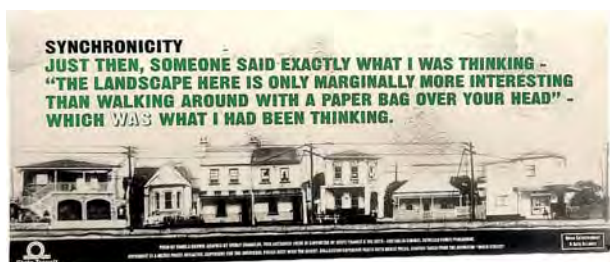
PAM BROWN [1948 - ]



*Sureblock*. Middle Park, Vic: Tomato Press, [1972]. THE FIRST PRINTING OF THE POET'S FIRST COLLECTION. Printed by Pat Woolley. Pocket size, 16mo [170 x 120] [20] pages stapled into illustrated wrappers with artwork by Maurits Escher. Barely perceptible small blotch on the gathered fore edge, else fine. Rare. \$150.00

*Synchronicity*. [Bondi Junction, NSW]: Meuse Press, [1992]. A poem by Pamela Brown with graphic by Wendy Chandler (taken from the animation "Union Street"). Issued in the first Artransit Poster series, which was supported by State Transit, ACTU, Australia Council Devolved Funds Programme, Buspak, and Media, Entertainment & Arts Alliance. This project presented five seasons of public poetry and art for the diversion of passengers on Government buses and ferries in Sydney and Newcastle. A project devised and administered by Les Wicks between 1992 and 1998. On heavy card [740 x 305]. Most of these were fixed into clear overhead mounts and usually removed with force and discarded. This with the slightest bump to two corners. SIGNED BY THE POET ON THE REAR.

\$125.00



PAM BROWN

*Thin Poetry*, edited by Pam Brown. Fremont, Ca: Poetry Espresso, 2002. The ninth such anthology commemorating the "poem of the day" project at the discussion list Poetry Espresso. Twenty thirty-one poems from a list of contributors that includes: Jill Jones, Cath Keneally, Peter Minter, Andrew Burke, Ruark Lewis, Laurie Duggan, S.K. Kelen and Chris Mansell. [72] pages stapled into card wrappers with a large paper label titled with an illustration "In Memory Of Smoking" by Pam Brown ("after Joe Brainard's flyers for 1970 Poetry Project readings, New York). Fine. \$40.00

OLYMPIC BROWN



HER LARGEST FORMAT YET

*Here*. Sydney, NSW: JCDcaux/UTS Streetworks, [2000]. Poster poem from a public poetry programme initiated in June 2000 as a lead up event in Sydney's hosting of the Olympic Games. Master of Arts (Writing) student Angela Clark, who was Managing Director of street furniture supplier JCDcaux, initiated the project, and Jan Hutchinson from the Department of Writing, Journalism and Social Inquiry selected the texts. The five selections of the series were, Adam Aitken, Pam Brown, Colleen Z. Burke, Michael Dransfield and Gwen Harwood. Single sheet [1840 x 1220] 150 gsm polymer coated stock, printed digitally by Blue Sky/Look Digital. Rolled for storage, with outer edge showing minor wrinkling only. \$300.00

...the cover and spine remind me  
of its pleasures  
how you blend poetry and daily life  
or, really,  
how you mix thinking about poetry, thinking about everyday life,  
like an easy interaction of light and geometry  
setting an example or, even a standard  
for me - here in this poem I am trying to write to yours ...

*Peel Me A Zibibbo (Five Poems For Friends)*. Rose Bay, NSW: Never-Never Books, 2006. Octavo [210 x 145] [14] pages, stapled into printed wrappers. A fine copy of a title produced in very small edition. \$30.00



**BASIL BUNTING [1900 - 1985]**

*Two Poems.* [Santa Barbara, Ca.]: Unicorn Press, 1967. The poems: "Birthday Greeting" and "All You Spanish Ladies". ONE OF 220 COPIES, from an edition of 250 created for the occasion of a reading at the Unicorn Bookshop on May 27th, 1967. The whole production carried out by Jeffrey Sorenson and Alan Brilliant. Early in the brief history of this press - four important years 1967 - 1970. Small quarto [250 x 180] printed on a single sheet of almost tissue like laid paper, folded to 8 pages and sewn into printed red paper wrappers - also delicate, and also laid. \$50.00

*A Note On Briggflatts.* Durham, Co. Durham: Basil Bunting Poetry Archive, 1989. His great poem of home-coming. All that needs to be said by the only person who could say it. ONE OF 700 NUMBERED COPIES printed by Riverrun Press. Small quarto [230 x 180] [8] pages stapled into blue card wrappers, with illustrated dust jacket featuring a magnification of the poet's signature. A very good copy. \$45.00

**BILL BURNS [1957 - ]**

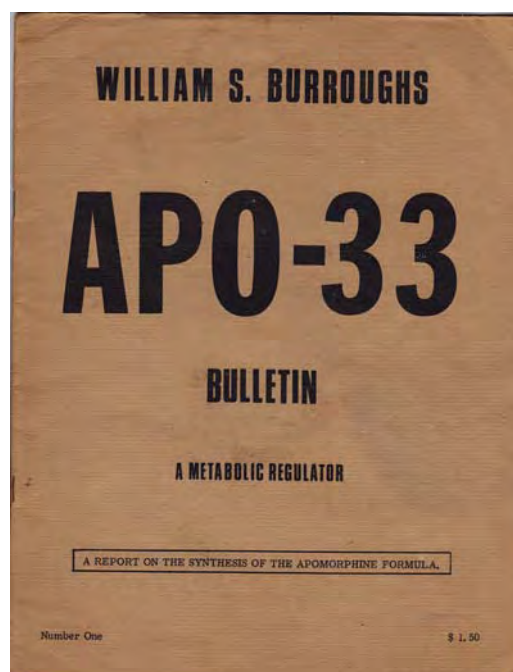
*Everything I Could Buy On eBay About Malaria.* London: TwoTen Gallery/Wellcome Trust, 2002. Artist's Book. Produced to accompany the exhibition of thirty nine objects exhibited as an installation at the TwoTen Gallery between July and September 2002. "The result is an installation masquerading as an emporium or discount store displaying the weird and wonderful products acquired through the artist's dealings, including an original colour pamphlet by Dr Seuss, produced for American GIs; an Indian legends booklet about how mosquitoes came to be; a model crop duster; and an LP by the German all-girl punk band Malaria. The exhibition also contains material from the Wellcome Trust's collection, including a model of Wellcome's 1907 floating laboratory from the Nile (equipped for tropical medicine research) and a large c.1915 wax model of the mosquito *Anopheles gambiae*." Oblong octavo [210 x 150] [28] pages on heavy card, spiral bound. A fine copy. \$50.00



**WILLIAM BURROUGHS [1914 - 1997]**

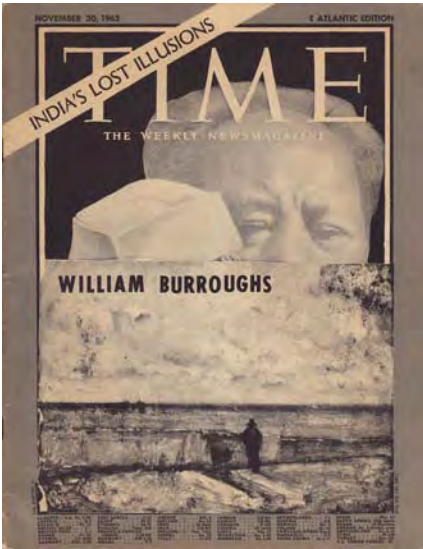
*When he received a copy of APO-33 from Ed Sanders, Burroughs expressed nervousness about the print job and Sanders halted production. According to Maynard and Miles, "Since the mimeo would not print the full width of WSB's columns before it faded, the columns were typed down the page and a new column started at the top again, which resulted in columns changing a bit from WSB's manuscript. Also the illustrations, done on the electrostencil, did not turn out too well and were glued in the finished text at places different from where they were glued in the original manuscript (one was glued over some text)." In his biography on William Burroughs, Barry Miles writes, "The technology did not exist to reproduce the photographs on the stencils, so they were done separately, and Peter Orlovsky, Allen Ginsberg's lover, was responsible for cutting each one out and sticking them on the finished pages. Unfortunately Peter was on amphetamines at the time and set about his task with furious energy, scattering pictures and glue everywhere"*

JED BIRMINGHAM

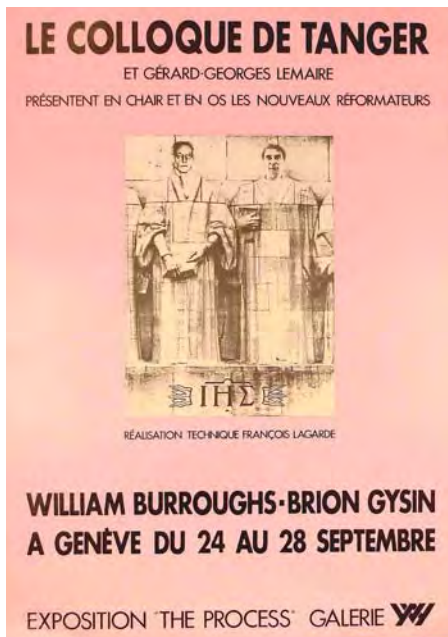


*Apo-33: Bulletin: A Metabolic Regulator: A Report On The Synthesis Of The Apomorphine Formula.* [San Francisco, Ca]: Beach Books, Texts & Documents, Number One, [1966]. "Collection compiled by Mary Beach and Claude Pélieu". Second edition, and second attempt at reproducing Burroughs' manuscript and scrapbook pages. The first edition, published by Ed Sanders at Fuck You Press was abandoned after only ten or twenty copies were collated (see quote above). Quarto [275 x 215] [20] pages, stapled into printed kraft paper wrappers. A very good copy. \$85.00

WILLIAM BURROUGHS



*Time*. [Sussex, UK: Urgency Press Ripoff, 1972.] With four drawings by Brion Gysin. Originally published by Ted Berrigan's 'C' Press in 1965, this was copied by Roy Pennington in May 1972 for sale at the Bickershaw Festival. Photo-offset processed typescript. Quarto [280 x 215] [32] pages, stapled into printed wrappers. \$75.00



*Le Colloque De Tanger Et Gérard-Georges Lemaire Présentent En Chair Et En Os Les Nouveau Réformateurs William Burroughs [Et] Brion Gysin: A Genève Du 24 Au 28 Septembre. Réalisation Technique François Lagarde.* Genève, Suisse: Galerie Yvy, [1975]. This conference resulted in a two volume collection of proceedings being published by published by Christian Bourgois the following year. Poster [680 x 480] Short crease lower left corner, else fine. \$60.00

WILLIAM BURROUGHS

*At a time when the cartoonist's genre seems to be merging into photography and painting, S. Clay Wilson stands out as a stylist and a craftsman as distinctive as Aubrey Beardsley. One look and you know it is a Wilson. He is also in the tradition of George Grosz, a savage social satirist with a flair for grotesquerie. Style is a special way of seeing and experiencing sensory data - the artist's special way - so any artist, in effect, creates his own universe and outsiders may be presumptuous when they judge this universe by their own evaluation, not realizing that an artist's universe operates by the artist's rules. What may seem grotesque, horrible, and ugly is transmuted into mythologic figures as with the seven dwarfs. So the hideous lesbian pirate becomes an appealing comic figure in the Wilson universe. Look at the detail in Wilson's work, the care disposed on every line. I don't feel that he hates his material, as Grosz did: they are his characters, his creations. Wilson's universe is a lunatic area of blood and mayhem that reassures because it is travesty - it is not real.\**

WILLIAM S. BURROUGHS



Typed letter signed, a single page on Sphinx watermarked paper, to Steve [S. Clay Wilson] dated 17 May 1974 from his New York address at Franklin Street. Burroughs discusses his current teaching work, and goes on to outline his plans for a journey to the West Coast, which Burroughs refers to as "The Western Front"... "Allen G. is there for the Summer at a farm he has with Gary Snyder...the last and only other time I have been to the West Coast, I was flown and limo'ed out and taxied back to the bus station after the producer complained there was too much sex and violence in *Naked Lunch*.... Well, *son cosas de la vida* I always say." Burroughs asks Wilson if he knows anyone who would sponsor a reading in San Francisco as he needs to recoup the expenses of the trip "I trust you not to deliver me to Bill Graham — or why not ? But at any rate sniff discreetly about."

*William Burroughs*

Approx 185 words. Signed in full, William Burroughs, in envelope addressed in full to S. Clay Wilson at his San Francisco address and postmarked 17 May 1974. All fine. \$500.00

\* From a catalogue note by William S. Burroughs for S. Clay Wilson's one man show at Gallerie Surrealiste & Fantastique, NYC held in 1982. It is also interesting to note that Wilson provided illustrations for the German editions of Burroughs' *Cities Of The Red Night* and *The Wild Boys*.

WILLIAM BURROUGHS



*William S. Burroughs: Ghost Of Steel*, by Derek Beaulieu & Neil Hennessy. Calgary, Alberta/Brampton, Ontario, Canada: House Press/Poetic Immolation Press, 1998. FROM AN EDITION OF 26 COPIES ONLY - EACH SIGNED AND NUMBERED BY THE AUTHORS. "I started Housepress in 1997 as a means of publishing a corroboratively written

manuscript by Neil Hennessy and I entitled *William S. Burroughs: Ghost of Steel*... a mixed-genre (lyric poetry, photography, concrete poetry, printmaking) tribute to Burroughs." This artist's book was featured in *An American Avant Garde: First Wave: An Exhibit Featuring The William S. Burroughs Collection And Work By Other Avant Garde Artists*, 2001. Octavo [230 x 150] [16] pages sewn into wrappers of Ontario flax decorated with a linocut by Derek Beaulieu. A fine copy with a local Burroughs related newspaper clipping laid in (from *Capital Q*, 14 May 1993). \$120.00



ARJUN VON CAEMMERER [1964 - ]

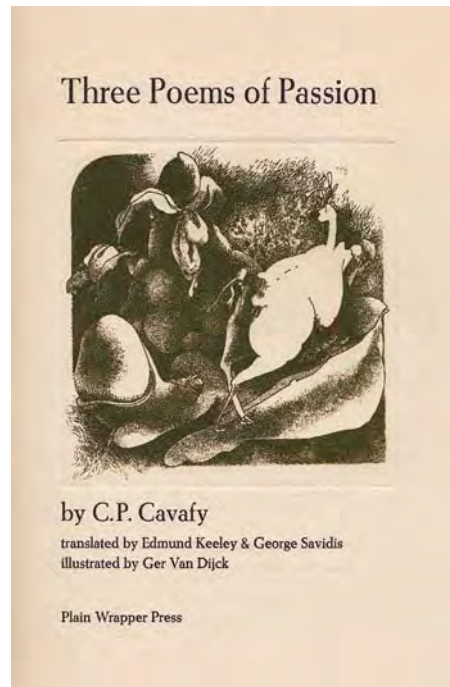
*Two's Kisses*. [Leichhardt, NSW]: A Doctored Document, 1992. Concrete poetry. The poet's first collection. ONE OF 200 SIGNED AND NUMBERED COPIES. Includes the 24 page poem "a dransfield diction" constructed out of the index of first lines in Michael Dransfield's *Collected Poems*. Octavo [210 x 145] 82 pages in illustrated wrappers. Printed by Pat Woolley at Fastbooks, Glebe. A fine (and complete) copy in the plastic printed biological hazard bag, as issued. \$35.00

GARY CATALANO [1947 -2002]

SIGNED BY GARY CATALANO AND THE ARTIST

*Light & Water: Forty Prose Poems: 1980-1999*. Braidwood, NSW: Finlay Press, 2002. THE FIRST BOOK OF THE PRESS IN AN EDITION OF 150 COPIES ONLY. Handset in Baskerville and printed by Phil Day on Magnani paper. Signed by the poet and by Chris Wallace Crabbe (who executed prints for the illustrated deluxe issue, Nos 1-50). Octavo [195 x 130] 50 pages in double folds. Mint in printed card wrappers with equally fine slipcase. \$125.00

CONSTANTINE CAVAFY [1863 - 1933]



*Three Poems Of Passion*, translated by Edmund Keeley and George Savidis. Verona, Italy: Plain Wrapper Press, [1975]. With illustrations by Ger Van Dijk. NO 53 OF 97 NUMBERED COPIES. Set in Horizon Light and printed by Richard-Gabriel Rummonds on hand made paper from the Richard de Bas mill in Ambert, France. Before leaving the US to live in Italy, Rummonds, working as a book designer in NYC, had designed the Dial press edition of Cavafy's *Passions & Ancient Days*: this present volume was a continuing exploration of his fascination with the work of the poet, eloquently outlined in a short foreword. SMYTH 6. Small quarto [295 x 200] [12] pages sewn into brown double fold card wrappers. With the usual blemishes in the paper and offsetting from images. \$350.00

See: *Plain Wrapper Press, 1966-1988: An Illustrated Bibliography Of The Work Of Richard-Gabriel Rummonds*.

*Three Poems Of Cavafy*, translated by Lawrence Durrell. Edinburgh: Tragara Press, [1980]. NO 46 OF 95 COPIES ONLY. "My Friends, When I Was In Love", "Flowers Of May" and "Dounya Gouzeli". Hand-set in Caslon O.F. Italic and printed on antique laid. Octavo [255 x 175] [12] pages sewn into plain Arches MBM laid, and then into a blue Canson wrapper with printed paper label. A fine copy. \$300.00

*Tomb Of The Grammarian Lysias*. [Vancouver, BC]: Celia Duthie, 1983. Designed and printed at the Barbarian Press by Crispin & Jan Elsted in March 1983. Translated by Edmund Keeley and Philip Sherrard. Broadside [330 x 250]. Fine. \$50.00



**RYOSUKE COHEN (幸円 良介 /KŌEN) [1948 - ]**

*Brain Cell* Nos 201 - 220. Osaka, Japan: R. Cohen, July, 1991. Assembled mail art. ONE OF 50 NUMBERED GATHERINGS - THIS BEING NO 49. Assembles twenty individual sheets reserved from the original creative runs, with a preface by Ryosuke Cohen and a complete index of the artists for each number. This period included work by Australian mail artists, Pete Spence and Cornelis Vleeskens. Oblong quarto [420 x 300] 3 + 20 sheets, rectos only. Each sheet unique in various inks, surfaces and onlays: rubber stamps, stickers, photos, postage stamps, signs, address cards, business cards, logos, drawings and cartoons. EACH SHEET IS SIGNED BY RYOSUKE COHEN AND NUMBERED ON THE REAR BY HIM IN PENCIL. No sheet has ever been folded, as these were not part of the mail-out process. \$1350.00

**CHRISTO [1935 - ]**

*Christo: Project For Wrapped Reichstag, Berlin – Collages, Drawings, Scale Model & Photographs*. London: Annely Juda Fine Art, 1977. Exhibition catalogue. Catalogue essay by Wieland Schmied “Eight Aspects & A Summary” considering the philosophical, the aesthetic, the technical, social, financial, urban and historical perspectives. Small square quarto [235 x 180] [28] pages reproducing photographs, drawings and the scale model. \$30.00

**CIRCULAR [1993]**

*Circular*. Windsor, Vic: Marco Fusinato & Kerrie Poliness, May and October, 1993. Nos 1 & 2. Poetry. Contributors include - John Barbour, Yannie Florence, Debra Harding, Melinda Harper, John Nixon, Fiona Macdonald, Kate Daw, Sigi Curnow, Kerrie Poliness, Constanze Zikos, and Stefan Bram. NO MORE THAN 100 COPIES OF EACH PRODUCED (in this instance No 2 is marked as copy #32). Quartos [310 x 225]: [24] sheets rectos only, stencil and processed typescript; [20] sheets, rectos only stencil and processed typescript; each in solid recycled unbleached card wrappers with silkscreened simple identification on the upper. Exquisitely minimal in design and presentation. Fine copies and meant to be elusive. The two \$75.00

**TOM CLARK [1941- ]**

*Blue*. Los Angeles: Black Sparrow Press, 1974. Poetry. ONE OF 200 SIGNED AND NUMBERED COPIES. Octavo. 80 pages in cloth-backed pictorial boards and a fine original acetate dust jacket. \$50.00

**LINDSAY CLEMENTS**

*Afflatus*. Melbourne, Vic: Collective Effort Press, 1988. Poetry. A early title in the “A6” series. Processed typescript, drawings and rubber stamps. Pocket sized [150 x 100] [30] pages stapled into printed wrappers. A very good copy. \$30.00

**BOB COBBING [1920 - 2002]**



*Bob jubile et, bien sûr, à langue, Bill jujobe.*

FRANÇOIS DUFRÈNE

*Bill Jubobe: Selected Texts 1942 - 1975*. Toronto, Canada: Coach House Press, 1976. Selected by Bob Cobbing and Sean O’Huigin. “Concrete poetry is for me a return to an emphasis on the physical structure of language—the sign made by the voice, and the symbol for that sign made on paper, or in other material or visible form.” BOB COBBING. “Perhaps the best one volume introduction to his works.” RICHARD KOSTELANETZ, *Dictionary Of The Avant-Gardes*. Small square octavo [155 x 145] [112 pages]. A mint copy in illustrated card wrappers. \$125.00

BRIAN COLE [1953 - ]

*Morning Parrot Trees & Other Stories*. North Sydney, NSW: Red Press, 1979. Ten stories, mostly of country Victoria. Pam Brown's copy with her ownership signature. A less familiar title from Tom Thompson's short lived press. Cole's work first appeared in *Tabloid Story*, as did Thompson's earliest work. This collection was well received at the time, but it would appear that it was his last published work. Typeset at Lyn Tranter's Rat Grafix, and printed at Panacea Press. Octavo [195 x 140] 57 pages in red card wrappers with silkscreened dust jacket.

\$35.00

BRETT COLQUHOUN [1958 - ]

*Closing In 1991* - . Melbourne, Vic: Pataphysics, 1995. Pataphysics Series No 4. A book of drawings. Thirteen reproductions. Octavo [205 x 145] [32] pages. A fine copy in printed wrappers.

\$40.00

COMICS [1977]

*Ghost Who Walks Can Never Die: An Exhibition Of Comic Strip And Other Superheroes In Australian Art*. Newcastle, NSW: Newcastle Region Art Gallery, 1977. Exhibition catalogue 1 September - 2 October 1977. Includes Richard Larter, Peter Kingston, Richard Liney, Phillippe Mora, Martin Sharp, Garry Shead, and Gavin Wilson. Essay by Joanna Mendelssohn. Quarto [270 x 175] 21 pages. Very good in illustrated wrappers.

\$35.00

COMICS [1983]

*Comic Stripping*. Parkville, Vic: George Paton Gallery, University of Melbourne, [1983]. Exhibition catalogue May 13 - June 24. Features Howard Arkley, Julie Cunningham, Juliet Darling, Juan Davila, Linda Marrinon, Raymond X, Peter Tyndall, Christopher Van Der Craats and, →↑→. Essay by Denise McGrath. Quarto [265 x 180] 20 pages in illustrated wrappers. Three pieces of exhibition ephemera laid in. All very good.

\$35.00

CONTEMPORARY MUSIC [1976]



*Electronic Music & Concrete Poetry*. Berkeley, Ca: Live Oak Theater, [1976]. A legendary venue, the Live Oak Theatre saw the debut and regular appearances of people like Johanna Drucker, Michael Sellars, and Paul Dresher. Poster. [430 x 280] minor creasing, else very good. \$45.00

CONTEMPORARY MUSIC [1967]

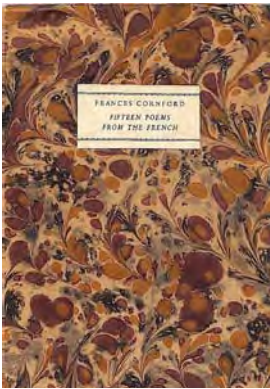
*First Melbourne Festival Of Contemporary Music*. Melbourne, Vic: The International Society For Contemporary Music, [1967]. Programme. A great calendar of events between September 25 and October 14. The festival featured the work of Richard Meale, Karl Heinz Stockhausen, Colin Brumby, David Davidovsky, Peter Sculthorpe, Arnold Schoenberg, Don Banks, Milton Babbitt, and Margaret Sutherland (her setting for Judith Wright's and Jihn Shaw Neilson's poetry). Other events include Jim Sharman's "Flower Children"... "live collage of image action and sound", and exhibition at the Argus Gallery showing paintings by Blackman, Percival, Joy Hester and others. Even though the electronic music component was presented in the auditorium of the dental hospital, the controversial piece of the festival was Anna Lockwood's "Glass Concert" which was reviewed somewhat cynically— especially in the Sydney press (see *SMH* September 29, 1967). Single sheet [570 x 220] folded five times to twelve panels. \$40.00

CONTEMPORARY MUSIC [1982 - 1983]

*NMA 1 - NMA 2*. Brunswick, Vic: NMA Publications, [1982 - 1983]. The first two issues of *New Music Articles*, edited by Rainer, Linz, Graeme Gerrard and Richard Vella. A bold and confident beginning. No 1 (September, 1982) has an interview with Jon Rose; Alistair Riddell on the computer controlled piano (focussing on Conlon Nancarrow); Jody Berland on Schoenberg; Warren Burt on composition; Mauricio Kagel "On The Artist's Self-Understanding & Tasks"; Ian Cox of "Essendon Airport" constructs an interview to explain the bands musical aesthetics; Graeme Gerrard on interactive synthesis and the development of timbre; a survey of research into computer music from graphics by Brian Parish; David Hirst on "The Brahmin's Son"; and Peter Herzstein "A Financial Composition (In \$ Flat Minor)". Acknowledgements includes credits for the Melbourne poets, John Jenkins and Robert Kenny, and a list of six participating graphic artists. Quarto [300 x 210] 46 pages (typeset and photo-offset) stapled in to printed card wrappers.

No 2: (August, 1983) "Other" by Chris Mann; Ron Nagorcka interviewed by Graeme Gerrard; "Pneumatic Drill No 52: Anti Music"; extract from "Double Reflection" by Ken Knabb ("Preface To A Phenomenology Of The Subjective Aspect Of Practical-Critical Activity"); David Chesworth on music criticism; "Notturmo: An Analysis" by Mark Pollard; TV Scripts by John Gillies; Rainer Linz "Dysrhythmic Etude/ (Dis)continuous Music"; "The Genoa River, Wangarabel, A Piece For The landscape" by Les Gilbert; and "Music/Change, RED BIRD ANTI CREDOS" by Trevor Wishart. But most importantly, the folded sheet "Questionnaire [sic]: Information Killed John Lennon" by Peter Lyssiotis and Ted Hopkins is present in this copy. While the early numbers of *NMA* are notoriously difficult to find, that difficulty is nothing, compared to find a copy of No 2 with the insert as listed on the contents page. A graphics rich issue. Quarto [300 x 210] 40 pages (frequently as copy and lay out supplied by the contributors) stapled into illustrated card wrappers with cover art by Paul Greene. Fine, with insert as described. The two \$85.00

FRANCES CORNFORD [1886 – 1960]



*Fifteen Poems From The French*. Edinburgh: Tragara Press, 1976. ONE OF 125 NUMBERED COPIES HAND-SET IN Felicity and Perpetua, and printed on Glastonbury laid paper. Translations of Apollinaire, Aragon, Baudelaire, du Bellay, Herdia, Labé, Mallarmé, Rimbaud, Ronsard, Supervielle, Valéry, and Verlaine. Parallel text. Octavo [245 x 160] 40 pages sewn into marbled paper wrappers with printed label on upper. A handsome production. \$45.00

JAN CORNALL [1950 - ]



*Worse Than Perverse*. [Troupe Theatre, Unley, SA: 1982]. Spoof newspaper banner to promote the *Worse Than Perverse* (song cycle) production during the 1982 Adelaide Festival. Cornall, legend of the fringe and consistently good cabaret performer, pulled full houses most nights for this season. One colour on newsprint [610 x 460]. Creases and a tear, without loss in lower right, else well preserved. \$60.00

WENDY COPE [1945 - ]

*Poem From A Colour Chart Of House Paints*. Berkhamsted, Herts: Priapus Poets. 1986. ONE OF 100 COPIES PRINTED BY JOHN COTTON AND SIGNED BY THE POET. Modest but somehow splendid as well. Pocket size. [155 x 110] [12] pages sewn into blue paper and then heavy printed card wrappers with the press device by Rigby Graham. A fine copy. \$50.00

WENDY COPE

*Does She Like Word-Games ?* London: Anvil Press, 1988. Ten poems. A SIGNED NUMBERED EDITION for subscribers of the press. Designed and set in Century Old Style by Peter Jay. Small octavo [175 x 145] [12] pages on antique slate laid paper, stapled into plain card wrappers with printed dust jacket. A fine copy. \$45.00

*Being Boring*. West Chester Pa: Aralia Press, 1998. ONE OF 180 COPIES set in Romanée type and printed letterpress on heavy mould made wove Rives by Michael Peich and sewn into printed wrappers. SIGNED AND DATED BY THE POET. Octavo [215 x 135] [14] pages. A fine copy. \$65.00

RAIMONDO CORTESE [1968 - ]

*EPWS*. North Carlton, Vic: Vast Publications, 1989. Octavo [210 x 150] [12] pages stapled into illustrated wrappers. \$40.00



*Vastexts*. North Carlton, Vic: Vast Publications, [1990]. ONE OF 100 COPIES SIGNED AND NUMBERED BY THE ARTIST. Octavo [205 x 145] [100] pages, perfect bound in printed wrappers. \$60.00

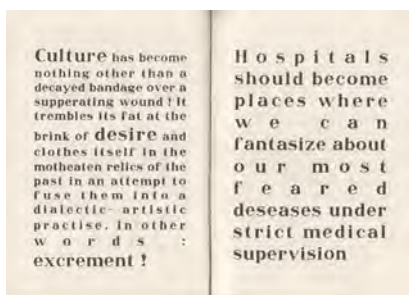


*Brutogramme(s) 1-51-77*. South Melbourne, Vic: Vast Publications, [1991]. Dramatic scripts incorporating symbols and demonstrative typography, very effectively a hybrid form with the text becoming and suggesting further performance. Quarto [300 x 215] [c160] pages comb bound in printed wrappers with "51" heavily marked over with a marking pen to become "77". \$120.00

RAIMONDO CORTESE

*Variations Of The Same*. Elwood/South Melbourne: Post Neo/Vast, 1991. ONE OF 350 COPIES TYPESET AND DESIGNED BY THE ARTIST. Prolific, energetic, original and seriously talented—more of the irrepressible Cortese’s visual language. Octavo [205 x 145] [106] pages, perfect bound in illustrated wrappers. A fine copy. \$50.00

*Manifesto For A Theatre Of Perpetual Disorder*. South Melbourne, Vic: Vast Publications, 1991. Rulings, propositions and maxims for creative confusion. Octavo [36] pages of photocopy in titled wrappers. \$40.00



*MultiMedia 1991*. South Melbourne, Vic: Vast, 1991. [210 x 150] [36] pages of collage and concrete stapled into printed wrappers. A fine copy. \$35.00



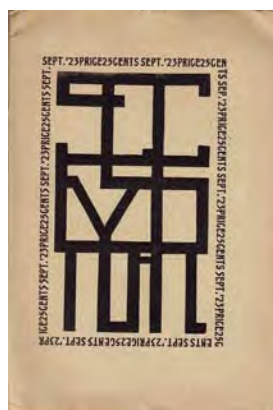
Meyne Wyatt in *Buried City*

*Buried City*. Strawberry Hills, NSW: Currency Press, 2012. Play script. “Late one night in the gutted façade of a building primed for redevelopment, a group of security workers, labourers, and a local teenager find themselves haunting the same territory. One by one they rule a line in the sand, and by dawn they’re set for a showdown over who builds the future and who gets to own it. *Buried City* is an ambitious new work about ever-changing cities like Sydney – where waves of immigrants make new lives on old land.” Directed by Alicia Talbot and first performed at the Belvoir Theatre in January 2012. Octavo [210 x 135] [30] + 54 pages in printed wrappers. Very fine. \$17.50

Note: Raimondo Cortese was the inaugural recipient of the Patrick White Playwrights’ Fellowship announced 2011.

Link: [RealTime review](#)

HART CRANE [1899 - 1932]



“The Marriage Of Faustus & Helen” in *Secession*, No 5, September, 1923. Florence, Italy: Kenneth Burke & Gorham B. Munson, 1923. A controversial issue of this lively expat magazine. Famous for its editorial feuds, this is the number where John Brooks Wheelwright “edited” Hart Crane’s “The Marriage Of Faustus & Helen” to the horror of Munson. The poem was unedited and reprinted in full in the following issue. (John Ashbery recounts the saga in an essay on Wheelwright in *Other Traditions*; and Wheelwright himself reprises the event in his poem “Fish Food - An Obituary To Hart Crane”.) Conventional bibliography has these two appearances of Crane’s long poem between the sixth and seventh numbers. This copy of *Secession* is clearly identified as Number Five, September, 1923. *Secession*, was founded by Munson in Vienna, and subsequently put together in New York and a number of European cities between 1922 and 1924. This issue was produced in Florence under Wheelwright’s supervision. There were eight issues in all, and it was a significant publication in the early careers of writers such as Waldo Frank, E. E. Cummings, Marianne Moore, Wallace Stevens, Hart Crane, and William Carlos Williams. Octavo [245 x 165] 32 pages in printed wrappers. Dog eared up top, else well preserved. A copy of any issue is hard to come by, let alone one which gives evidence to the quandary of finished state. \$120.00

Link: [Danny Snelson’s piece on \*Secession\* in \*Jacket 2\*](#)

*Ten Unpublished Poems*. New York, NY: Gotham Book Mart, 1972. Introduced by Kenneth A. Lohf. These ten poems were written between 1920 and 1932, and were discovered among the poet’s papers at Columbia University. “No later drafts are extant, except in the case of the first poem, with two variants are on the same sheet. Their publication now...adds to our understanding of Crane’s meticulous method of composition, and of his audacious experimentation with subject and form.” Printed for the publisher by the Profile Press on ivory Weycroft Text and numbered by hand at the colophon. Octavo [215 x 175] [16] pages hand sewn into double fold printed wrappers. A fine copy. \$30.00

CYCLE SLUTS [1976]



*Cycle Sluts*. [Glebe, NSW: New Art Theatre/Eric Dare in association with Paradise Productions, 1976]. Programme for the season opening Friday 18 June. Not to be confused with the gender orthodox heavy metal band (although Betty Kallas may have taken some points of inspiration). As well as production details, there is an introduction by Eric Dare, (stressing that half the supporting cast are Australian) advertisements for Gordon Chater “coming soon” in *The Elocution Of Benjamin Franklin* (premiere at Nimrod that year), Les Girls, Reg Livermore in his one man show, *Wonder Woman* at the Balmain Bijou, and Eric Dare’s production of *Let My People Come*— “a joyous celebration of sex”. Laid in is a newspaper cutting for the London leg of the tour, and a quality black and white photograph [255 x 180] of the cast, in costume, serving each other at a dinner table, captioned on the rear “Australia 7/14/76”. Small quarto [225 x 170] [12] pages stapled into illustrated wrappers. All fine. \$45.00



INFORMAL DINNER BACKSTAGE SYDNEY 14 JULY 1976

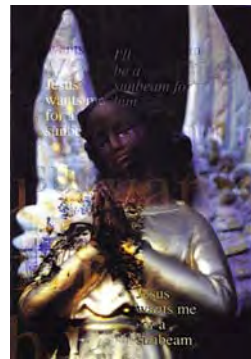
LUKE DAVIES [1962 - ]

*Twelve Poems Attempt To Set New Records In Reductionalist Poetry & Find Instead Infinity Or Some Such Thing*. Armidale, NSW: Fat Possum Press, 1980. Red Shift No 6. Single sheet [360 x 230] folded twice to six panels - the first upper for two graphics and the title, and five bearing the poems. Some discolouration, else very good. \$45.00

JUAN DAVILA [1946 - ]  
& JAN MINCHIN [1942 - ]

*Juan Davila: Popular Art: Graphic Work 1958-1992*. South Yarra, Vic: Tolarno Galleries, [1992]. Exhibition catalogue 25 April - 16 May. Essays “Popular Art” by “Roy Davilla”, “Self-Portrait (Remembering Fanon)” by Maria Davila. With a list of forty five works for sale. Photographs by Jaime Goycolea, Henry Jolles, and Francis Busbi. Quarto [260 x 210] [16] pages stapled into illustrated wrappers with randomly applied metallic gilt for emphasis. \$40.00

DESTINY DEACON [1957 - ]  
& BRENDA L. CROFT [1964 - ]



*In My Fathers' House/Postcards From Mummy*. Paddington, NSW: Australian Centre For Photography, 1998. Exhibition catalogue. Preface by Blair French, essay by Kelly Gellatly, and texts by the artists. Illustrated in colour and black and white. Octavo [210 x 150] 20 pages stapled into printed card wrappers. A very good copy. \$50.00

DOMENICO DE CLARIO [1947 - ]

*Reading To The Monkey & Other Poems 1977 - 1981*. [Bundoora, Vic]: printed by the PIT Press, c.1981. The only collection of poetry by the Italian born, Melbourne based artist, known for his manifold talents in painting, drawing, sculpture, performance and installation. De Clario’s versatility can be perused at the website of his Melbourne dealer, John Buckley. These poems provide a fascinating adjunct to the other varieties of statement and proposition. Octavo [210 x 150] 40 pages in wrappers with drawing by Kyte McKenzie, and portrait by the artist’s wife, Suzy De Clario. Some rubbing and a little colour transfer, else well preserved. Scarce. \$60.00

Link: John Buckley Gallery



JAMES DEAN [1931 - 1955]



“James Dean”. No place: F.P.G./Orion Press >>> Sun-world, no date. Noren (暖簾) “Door Curtain”. A poem in imperfect English. Linen [780 x 650] four tape hoops. Extraordinary! \$120.00



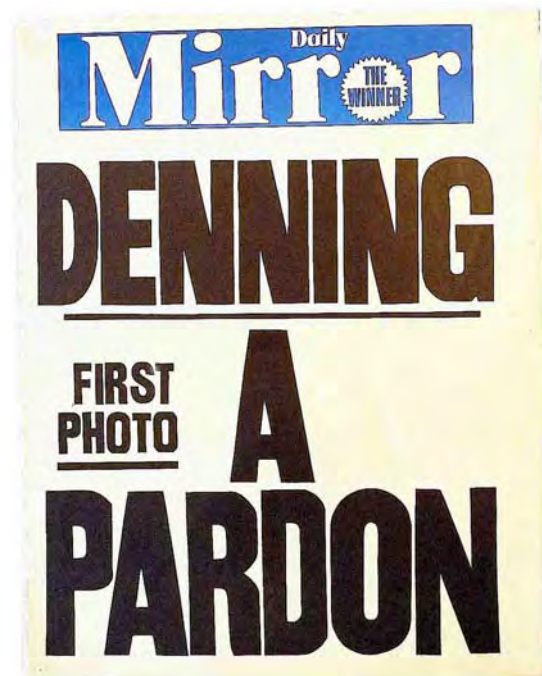
*We're With You Ray!* [Annandale, NSW: John Tranter, 1979.] A poster by the poet, inspired by graffiti in Glebe, appropriated, aligned with an original image, and consequently viable on many more surfaces and in many more venues. Screenprint on litho paper. [760 x 505]. With a few slight creases at the lower edge. \$150.00

RUSSELL DEEBLE [1944 - ]

*Just Before Eyclight*. Melbourne, Vic: Overland Press, 1977. Eight short poems. A small collection designed by Sweeney Reed, and very similar to another work he also designed that year for Deeble, *A Poem That Wants To Be Painted*. Printed by the ever-present National Press on a good laid paper. 16mo [120 x 102] [20] pages stapled into plain card wrappers with printed dust jacket. \$75.00

*Aqualine & Other Poems*. Melbourne, Vic: National Press, 1980. The poet's last collection, and possibly the scarcest. Octavo [215 x 135] 48 pages perfect bound into Abbey Mills Greenfield endpapers, then into printed heavy glossy cream card foldover wrappers. \$50.00

RAY DENNING [1951 - 1993]



*Denning: A Pardon*. [Sydney, NSW, 1979.] Spoof *Daily Mirror* afternoon paper banner, possibly by Chips Mackinoly. Two colours on newsprint [570 x 450]. One small chip missing from the lower left edge, else very good. \$75.00

Note: Ray Denning was the only man to ever escape from Grafton Gaol. He remained on the run for eighteen months and became a celebrated figure for prison reform activists. With daring, he lodged a log of claims in writing at police headquarters, leaving the imprint of his hand on the glass door to let the police know its authorship. Denning was recaptured in 1980 and put back in the prison system. He escaped from Goulburn Gaol in 1988. He was released in 1993 and within six weeks of his freedom, he died of a heroin overdose. Most think it was a “hot shot” execution, and there were plenty who had reason to set that up. The coroner found his death to be “accidental”. He died at 42 having spent all but four years of his adult life behind bars. Grafton was later shutdown, largely due to the adverse publicity Denning had created.

ROBERT DE NIRO [1922 - 1993]

*A Fashionable Watering Place*. No place: self published, [1976 ?]. Poems and drawings. Father of the more famous son, Black Mountaineer, student of Josef Albers and Hans Hoffman, De Niro was very much part of the New York School and Greenwich Village scene, and this written work reflects an ease with literary allusion and poetic innovation on the scene at that time. His painted work blended abstract and expressionist styles of painting with traditional representational subject matter, bridging the divide between European Modernism and Abstract Expressionism. A quick check on the background to the author (yes, we thought it was De Niro *films*) reveals critical writings by John Ashbery, Frank O'Hara, Ray Mathew (!) James Schuyler, Peter Schjeldahl, and Parker Tyler. Octavo [230 x 155] 86 pages stapled into printed red wrappers. A very good copy. \$35.00

ROBERT DESNOS [1900 - 1945]

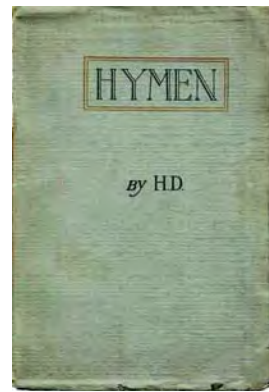


*Night Of Loveless Nights*. New York, NY: The Ant's Forefoot 10, 1973. The first English translation with illustrations by Lewis Warsh. ONE OF 300 COPIES ON Linweave Tarotext laid paper. Written in 1926 and published in 1930, *The Night of Loveless Nights*, is a lyric poem dealing with solitude. Written in classic quatrains it is more like Baudelaire than Breton. Lewis Warsh was co-founder, with Anne Waldman, of Angel Hair Magazine and Books. Tall octavo [275 x 180] [32] pages stapled into illustrated card wrappers. \$40.00

RICHARD DEUTCH [1944 - 2005]

*The Dime*. New York, NY: New River Press, 1970. Poetry. His first collection, published shortly before his move to Australia. Three subsequent collections were published in Australia. Deutch was also an accomplished magician and notable cook—his papers are held at the SLNSW. Octavo [210 x 150] 71 pages. A very good copy in rubbed dust jacket. \$30.00

H.D. [HILDA DOOLITTLE 1886 -1961]



*Hymen*. New York, NY: Henry Holt & Co., 1921. A collection of twenty three poems with Hellenic themes. Dedicated to her lover "Bryher" (Annie Winifred Ellerman) and her daughter "Perdita" (Frances Aldington). BOUGHN A4II. A beautifully constructed book. Octavo [240 x 160] 47 pages sewn into plain white card within double fold printed wrappers. Yapp edges with the inevitable crease and chip, but of no great significance; lower wrapper somewhat soiled. \$250.00

MICHAEL DRANSFIELD [1948 - 1973]

INSCRIBED PRESENTATION COPY

*Streets Of The Long Voyage*. St. Lucia, Qld: University Of Queensland Press, 1970. The poet's first collection INSCRIBED TO THE POET, GARTH CLARKE. Clarke was published much in the the little magazines of the time, and collaborated with Dransfield in the well received *Explorations*, a work of "music theatre" by composer Ian Farr, which employed his words and those of Dransfield. (See Dobrez, pages 30 - 31.) An inscription from both Michael and Hilary on the half-title, and then the poet's full signature on the title page. Octavo [185 x 110] 77 pages, perfect bound into illustrated card wrappers. Inscribed copies of Dransfield's work are rare on the market, and especially so with his first collection. A bonus here in a fine association. \$400.00



MICHAEL DUGAN [1947 - 2006]

*Words: Six Concrete Poems*. Armadale, Vic: Contempa Publications, 1973. Single sheet [380 x 255] folded three times to 125 x 95. THIS COPY INSCRIBED BY THE POET. Rare. \$75.00

Laurie Duggan [1949 - ]

*In an area of poetry where style is notoriously difficult to maintain, Duggan has absolute sureness of touch...making structures which are more than the facts and opinions they employ. That, I think, is poetry.*  
 PETER PORTER

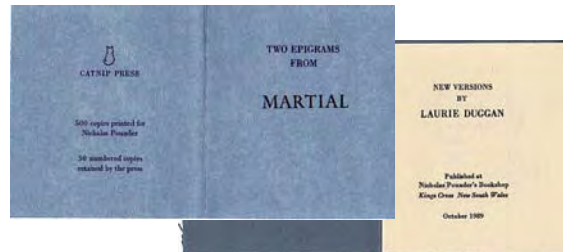
*East: Poems 1970 - 74.* Clifton Hill, Vic: Rigmarole Of The Hours, 1976. THE POET'S FIRST COLLECTION - ONE OF 300 NUMBERED COPIES - THIS COPY ALSO SIGNED BY THE POET. Eighth in the Rigmarole series, designed and published by Robert Kenny. Printed on fine Abbey Mills laid paper. Octavo [195 x 160] [32] pages, stapled into plain card wrappers with illustrated dust jacket. Mint.

\$150.00



*Under The Weather.* Sydney, NSW: Wild & Woolley, 1978. THIS COPY SIGNED BY DUGGAN. The poet's second collection. One of a few hardcover copies produced (ISBN 0909331669). Octavo [205 x 140] 64 pages in plain navy blue textured boards titled in silver on the spine. Fine.

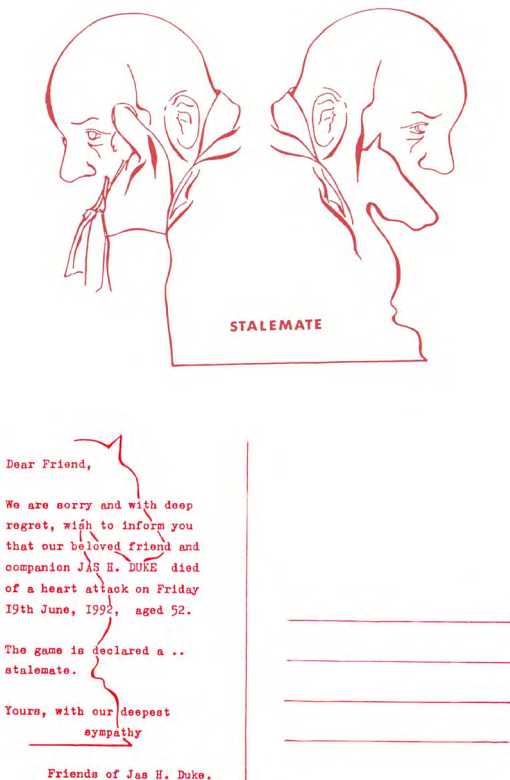
\$50.00



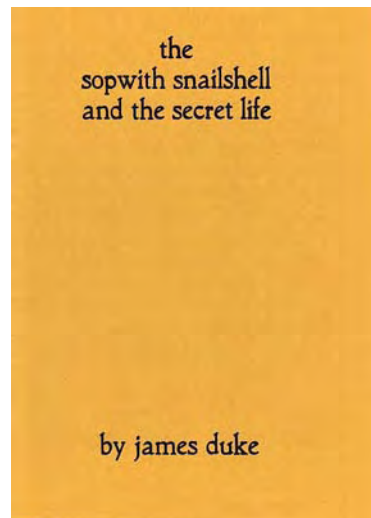
*Two Epigrams From Martial.* Kings Cross, NSW: Catnip Press for Nicholas Pounder, 1989. Printed by Nicholas Summers as a catalogue keepsake in October 1989. Pocket size [130 x 120] a single folded sheet of laid paper fixed into printed blue wrappers. Very fine.

\$40.00

Postcard by Thalia announcing the death of Jas Duke



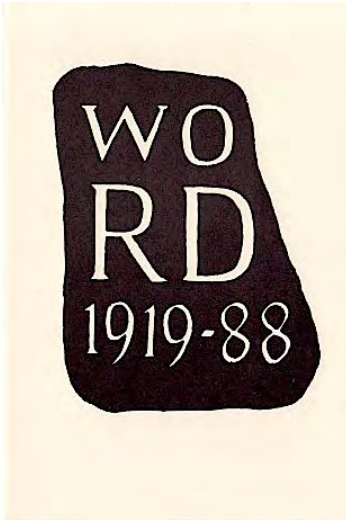
Jas H Duke [1939 - 1992]



*The Sopwith Snailshell & The Secret Life.* [Brighton, UK: Ted Kavanagh, 1970.] An early stand alone printed publication of Duke's work executed by fellow anarchist and Australian expatriate, Ted Kavanagh. A poem on four pages. Single sheet [410 x 285] printed offset litho (rather than letterpress) and folded once, stapled into printed khaki card wrappers. A fine copy of a genuine rarity.

\$200.00

ROBERT DUNCAN [1919 – 1988]



ALAN HALSEY *Lament For Robert Duncan*

In 1946, poet, playwright and printer Claude Fredericks met Anaïs Nin, who offered him work at her press. He left the Obelisk Press half a year later, and in December established The Banyan Press in New York with the writer Milton Saul. Banyan published sumptuous books by Gertrude Stein, Wallace Stevens and after he began to accept longer commissions in 1958, he designed and produced Robert Duncan's volume, *Letters: Poems*, for Jonathan Williams' *Jargon Society*. Williams was a former student of Charles Olson's at Black Mountain College in North Carolina.

KYLE SCHLESINGER *What Is A Literary Small Press*

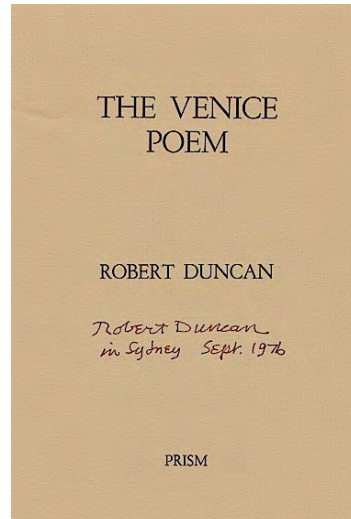
*Letters: Poems MCMLIII - MCMLVI*. Highland, NC: Jonathan Williams, [1958]. Issued as *Jargon* No 14. Poems as letters addressed to, among others, Denise Levertov, Philip Lamantia, Charles Olson, Robert Creeley, Michael McClure, and James Broughton. Reproduces on Japanese tissue leaves five drawings by Duncan of his ideal reader. Set in Garamond and printed on Arches paper by Claude Fredericks at the Banyan Press in Pawlet, Vermont. Octavo [255 x 172] [70] pages sewn into marbled paper wrappers. Near fine. \$85.00

*Medea At Kolchis: The Maiden Head*. Berkeley, Ca: Oyez, 1965. Designed and printed in an edition of 500 copies by Graham Mackintosh, with Duncan's drawing of the head of Medea strikingly reproduced in blind on the title page. Octavo [215 x 140] 44 pages fixed into fold-over wrappers featuring Duncan's drawing of Medea and title lettering. A fine copy. \$45.00

*Tribunals: Passages 31-35*. Los Angeles, Ca: Black Sparrow Press, 1970. ONE OF 250 NUMBERED COPIES, SIGNED BY ROBERT DUNCAN. With a 16 page facsimile manuscript from the author's holograph notebook in a pocket at rear. Small quarto [270 x 190] 24 pages in decorated paper-covered boards with cloth to spine and printed label. A very good copy in clear acetate jacket. \$85.00

ROBERT DUNCAN IN SYDNEY SEPTEMBER 1976

*Caesar's Gate: Poems 1949 - 1950*. Berkeley, Ca: Sand Dollar, 1972. Reproduced from Duncan's typescripts and fair copy, with paste-up by Jess. Originally issued by Divers Press (Mallorca) in 1955, this edition has a new preface and epilogue dated at the time of publication. THIS COPY INSCRIBED "ROBERT DUNCAN IN SYDNEY SEPTEMBER 1976" Small quarto [215 x 165] 76 pages in illustrated wrappers. Very good. \$85.00



*The Venice Poem*. Sydney: Prism (published by *New Poetry* for the Poetry Society of Australia), 1975. ONE OF 500 COPIES. First edition — not published until three years later in the US. Designed by Robert Adamson. THIS COPY INSCRIBED BY THE POET "Robert Duncan in Sydney Sept. 1976". Tall octavo [240 x 150] 28+ pages, stapled into illustrated wrappers. A very good copy. \$75.00

*Medieval Scenes 1950 and 1959*. Kent, Ohio: The Kent State University Libraries, 1978. "Medieval Scenes is curious, not learned; written in a certain valuable glow of imagining the world of the poem untainted by such knowledge as might have raised any questions in belief or disbelief." RD. With a preface by the author and an afterword by Robert Bertholf. ONE OF 624 COPIES set in Garamond on Ivory Teton paper. Octavo [240 x 155] [50] pages. Errata slip laid in. Lower wrapper with minor rubbing, else all fine. \$35.00



MARTIN EDMOND [1952 - ]

*Street Of Music*. Parnell, Auckland, NZ: M. Edmond, 1980. Illustrated by Joseph Bleakley. The author's first book —a collection of poetry, and winner of the Jessie Mackay Award for Best First Book of Poetry. Edmond has for many years now been based in Sydney, though his activities are quite trans Tasman. THIS COPY INSCRIBED BY THE POET. Octavo [200 x 140] [20] pages stapled into printed wrappers. Staples rusted, else very good. \$40.00

JOHN EDWARDS [1945 - ]

*Few Words*. Sydney, NSW: Fragment Press, 1975. Poetry broadside. ONE OF 210 COPIES - AND UNLIKE ANY OTHER COPY RECORDED - SIGNED BY THE POET. A wry, and some might say, self effacing poem, exploring the relationship between text and field, but which, at the same time, anticipates a concern for the waste of paper in recording thought or inspiration. A Gary Oliver production, and a challenging piece indeed: presented within a rather conventional filigree border, and using what surely what must have been an opportunistic surplus of heavy antique laid. Tall [440 x 280] one side only, as is correct. A tiny (inconsiderable) blemish to one corner, else fine. Rare. \$85.00

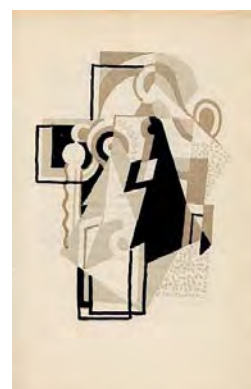
Note: Edwards was co-editor of the notorious poetry magazine, *Your Friendly Fascist*. This published work preceeds his first volume (*Salt, Makar*) by two years.

PAUL ÉLUARD [1895 - 1952]



*Tout Dire, Poèmes*. Paris: Éditions Raisons D'Être, [1951]. Twelve poems with twelve illustrations by Françoise Gilot. Octavo [190 x 145] 89 + [7] pages, in illustrated wrappers. Original glassine in place. \$120.00

T.S. ELIOT [1888 - 1965]



*Journey Of The Magi*. London: Faber & Gwyer, [1927]. ONE OF 350 NUMBERED COPIES. Colour lithograph frontispiece by E. McKnight Kauffer. Printed on Zanders' hand-made laid paper (this copy with a splendidly visible watermark of a tethered unicorn at the colophon page). Octavo [185 x 120][4] pages in yellow illustrated boards with original glassine wrapper present and surprisingly intact. \$350.00

SIGNED BY T.S. ELIOT

*T.S. Eliot*

*A Song For Simeon*. London: Faber & Gwyer, 1928. Large paper edition printed on English hand-made paper. ONE OF 500 COPIES SIGNED AND NUMBERED BY THE POET with a coloured frontispiece drawing by E. McKnight Kauffer. Octavo [220 x 140] [16] pages in grey paper covered boards, titled in gilt on upper. Original frail glassine wrapper present. \$500.00



*Triumphal March*. London: Faber & Faber, [1931]. With illustrations by E. McKnight Kauffer. Octavo [190 x 125]. A very fine copy in illustrated wrappers. \$100.00

JUDITH ELLISTON [1960 - ]

*Business Park Earth Hotel.* Melbourne, Vic: Office Baroque Books, 2002. ONE OF 40 COPIES SIGNED AND NUMBERED BY ELLISTON. Artist's book with an introductory essay by Leo Edelstein. Small quarto [260 x 200] [42] pages in colour and black and white. Perfect bound in rubber stamped brown card wrappers. A pristine copy. \$60.00

ETYMSPHERES [1975]

*Cheeries & Quartermasters.* Carlton, Vic: The Paper Castle, 1975. Etymospheres Series 2/2, edited by John Jenkins and David Miller. "Within poetry, humour has been deemed the demesne of the limerick, nonsense poem, or of the doggerel, and assigned an inferior status. Of course, this is not completely true, as there have been periods when satiric and ironic verse was highly prized. We find that is still the case with contemporary poetry. With the examples collected in *Cheeries & Quartermasters*, you will see something of the same again, only with a different and contemporary emphasis." John Jenkins. Contributors include Bill Manhire, J.S. Harry, Ken Bolton, Rudi Krausmann, Joanne Burns, and Les Murray (selections from "The Vernacular Republic"). Octavo [230 x 165] 64 pages stapled into hand lettered plain card wrappers. Inevitable, but still slight, soiling and discolouration to wrappers, internally fine. Seldom seen. \$45.00

CLIVE FAUST [1949 - ]

*Faust has argued against the localism of Australian poetry, and his publishing also reflects an internationalist outlook; several of his poetry collections were published in the USA or Japan through Cid Corman's Origin Press, and none were first published in Australia.*  
AUSTRALIAN POETRY LIBRARY

*Sleeping It Off.* [Brattleboro, Vt]: Origin Press, 1992. Poetry. ONE OF 150 NUMBERED COPIES printed on Hammermill Opaque Ivory, with endpapers of Ingres Antique Camel. Designed, illustrated, and bound by Bruce Conklin for Cid Corman's press. Octavo [220 x 135] 34+ pages sewn into white card, with an illustrated dust jacket, printed letterpress onto Khadi Indian Wool. \$50.00

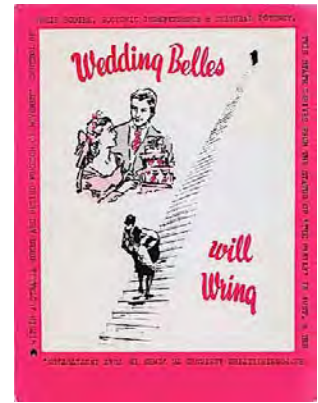
FEMINISM [1972 ?]



Postcard. Wellington, NZ: Co Avec Non Nom, [c.1972]. Appropriated from *National Lampoon*, but done and circulated to great effect. Card [185 x 110] printed both sides. Corners a little bruised, else unused. \$25.00

FEMINISM [1975 ?]

Postcard. *Wedding Belles Will Wring.* [No place: no publisher, no date.] Unattributed graphics juxtaposing wedded bliss and drudgery, with a quote from Anne Summers' *Damned Whores, & God's Police* reproduced as a frame around the image. Postcard [160 x 125] printed both sides. Unused. Near fine. \$35.00



ANNE FERRAN [1949 - ]

*You Are Here: Walter Benjamin, Ibiza, 1932, 1933: Janet Frame, Ibiza, 1956.* [Auckland, NZ: Lopdell House Gallery, 1999.] "'You Are Here' reflects upon the fact that both the celebrated critic and writer, Walter Benjamin and the New Zealand novelist and poet, Janet Frame spent time on the Spanish holiday island of Ibiza. Each had their own compelling reasons to be there. In the thirties Benjamin found temporary refuge there from Nazi persecution. Later, in 1956, Frame went there to escape the control of 'modern' psychiatry. Both were, in the artist's words, 'swept through in the twentieth-century current of travel, displacement and exile.'" GEORGE ALEXANDER. Anne Ferran's book takes the form of a leprello of images which describes a journey across the island from St Antonio (where Benjamin was based) to Ibiza City, home to Frame. Concertina fold [1600 x (160) x 120] producing ten panels, printed one side only, with wraparound fold of frosted acetate. Fine. \$45.00

ANTHONY FIGALLO [1946 - ]

*Words Off The Street.* Richmond East, Vic: Paper Virus, [1995]. Word art derived from newspaper banners. With a forward by Lloyd Jones. Octavo [210 x 150] 18 pages sewn and tied into illustrated card wrappers. \$40.00

Infinity

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"0" + (,)2 = •. East Richmond, Vic: Paper Virus Press, 1999. Visual poetry dedicated Hazel Winetrobe. In six sections, essentially finely drawn graphics, but with some dissolving text. \$40.00

FRED FINK [1946 - ]

*Moments In Exile.* Mosman, NSW: Red Ink Productions, 1980. THIS COPY INSCRIBED BY FINK. Printed by Jim Poate, and not seen by John Fletcher. A sequence of untitled poems dealing with love and loneliness by a man better known as a painter and filmmaker. Pocket size [145 x 100] 24 pages stapled into plain card wrappers with black printed dust jacket fixed over. Staples rusting, and a few scuffs to the black jacket. \$25.00

FITZROT [1974]

*Fitzrot '3': Period Piece*. Collingwood, Vic: Strawberry Press, [1974]. The fifth *Fitzrot*, and edited by Thalia and ACR. Comprised entirely of female content, it is effectively an anthology. Contributors include: Stefanie Bennett, Joanne Burns, ACR, Judith Rodriguez, Gundel, Carol Novak, Wilma Hedley, Barbara Giles, and Margot Nash. With photographs by Margo Nash and drawings by R.Heritage. At the rear, below acknowledgements, is a list of other venues for publication of women's poetry: *Fallopian Tube*, *Saturday Club*, and a women's issue, to be published by Outback Press, and edited by Kate Jennings — which evolved to *Mother I'm Rooted*, and appeared four or five months after *Period Piece*. Octavo [200 x 165] [80] pages, stapled into black card wrappers with a gauze patch crudely titled in red ink glued to upper (this is the only evidence of a title for the volume). Rubber cement beneath label has darkened, else a fine copy. Rare. \$75.00

JOHN FORBES [1950 – 1998]



Three files of manuscript recording the stages of composition for poems from the late 1980s. These papers reveal both the working method and intent of one of the most significant poets of later twentieth century Australian poetry. Evident at every stage in each file is a striving for the requisite structure, diction and tone of voice - the flow, disposition and tenor that was the poet's hallmark. Forbes rarely let a bad poem go, and was the kind of writer who reworked obsessively — in these three folders are fine examples of his written process towards achieving a satisfactory poem. Forty one draft worksheets in all, in three annotated folders. (Full detail on request.) SOLD

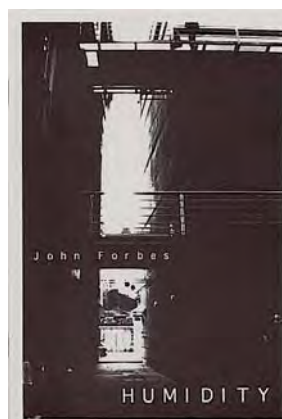
*Thin Ice & Other Poems*. [Sydney, NSW]: Surfers Paradise Press, 1989. ONE OF 26 COPIES LETTERED A-Z AND SIGNED BY THE POET (this copy being marked as "S"). Gathers: "Tropical Drinking"; "Ode To Doubt"; "The Hammer Song"; "Melbourne (After Max Jacob)"; "Moondance"; "Cairns"; "My Twin"; "Popular Classics"; "Chapel St. / Personal Poem"; "Thin Ice"; and "Ubi Nihil Vales Ibi Nihil Velis". Quarto - A4 [300 x 210] 12 pages, rectos only (14 leaves in all with title and colophon) stapled into illustrated wrappers by Ken Bolton. A fine copy. \$120.00

"Go Ask Alice" Forbes' fine essay on Louise Hearman, in *Through A Glass Darkly*. [Sydney, NSW]: Art Gallery of New South Wales, [1995]. "The Inaugural Guinness Contemporary Art Project", curated by Tony Bond. Pages 20 - 29. Quarto [260 x 210] 52 pages, stapled into heavy illustrated wrappers. Scarce. \$35.00

JOHN FORBES

*The Penguin Book Of Modern Australian Poetry*, edited by John Tranter and Philip Mead. Ringwood, Vic: Penguin Books Australia, 1991. John Forbes' copy with his dated ownership signature on the half-title. Forbes has marked up the Contents pages with comments and code, indicating his surprise at omissions, and his approval and disapproval of inclusions. This temper is further evident in underlining and marginal comments throughout the Introduction, and is summarized in a late remark on the half-title. Note this copy is also inscribed by Tranter (though not to Forbes). Octavo [210 x 140] 474+ pages in illustrated wrappers. Some creasing, else little evidence of use beyond this initial reading. \$150.00

Inscribed photocopy typescript of a gathering of thirty one poems entitled "The Banquet Of Cleopatra" sent to Kurt Brereton when Forbes was in the process of undertaking a post graduate degree under his supervision. The poems are: 1. Love Poem; 2. On The Very Idea Of A Conceptual Theme; 3. Panto; 4. Entartete Kunst; 5. Sydney (i.m. Robert Harris); 6. Humidity; 7. The Harbour Bride; 8. Warm Snipers; 9. Roman Poem; 10. Satori In Viterbo; 11. Rocket To Rome; 12. Cairns; 13. Europe, Endless; 14. Ode To Karl Marx; 15. The Return; 16. Troubador; 17. Anti Romantic; 18. Personal Poem [later "Subject Poem"]; 19. Admonition; 20. Holy Week; 21. Lessons For Young Poets; 22. On Tiepolo's Banquet Of Cleopatra; 23. Song; 24 Social Policy [not yet dedicated to Helen Garner, but at this stage "after Raymond Queneau"]; 25. Sydney Harbour Considered As A Matisse; 26. Homage To Kenneth Slessor; 27. IRA Dreaming; 28. Scottische; 29. The Singing Lesson [substantially different as an early draft of what would become "The Lesson" to be dedicated to John Kinsella]; 30. Autobiography; 31. Clue [unpublished and uncollected]. Each sheet numbered for preferred sequence and the coversheet inscribed "For Kurt, 3 years of fun coming up! Yours/John". \$100.00



*Humidity*. Cambridge, UK: Equipage, 1998. A posthumous collection introduced by Gig Ryan. Octavo [210 x 145] [24] pages stapled into illustrated wrappers by Brigid McLeer. A fine copy. \$45.00

FOUND POETRY [1969 - 1972]

*Losers Weepers: Poems Found Practically Everywhere*, edited by George Hitchcock. San Francisco, Ca: Kayak Books, 1969. An anthology of found poetry, "chosen on one simple principle: they must have been found somewhere amidst the vast sub or non literature which surrounds us all". Designed and printed by George Hitchcock on various papers and cards with illustrations using stencils and stamps by Jacqueline McFarland and Hitchcock. The type was set by Achilles Friedrich, and the book bound by Louis Rangaves. Octavo [215 x 160] 88 pages in illustrated wrappers. A fine copy. \$50.00

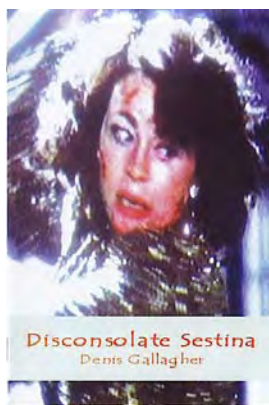
*Bern Porter [1911–2004] contributed to some of the most important scientific and artistic innovations of the twentieth century. He worked on the development of the cathode-ray tube (for television), the atomic bomb (with the Manhattan Project), and NASA's Saturn V Rocket. When the United States dropped an atomic bomb on Hiroshima, in 1945, Porter walked away from his position with the Manhattan Project and, disappointed with his work as a physicist, turned his attention to artistic pursuits. In the aftermath of World War II, a flood of visual information spread across the United States. Advertisements in newspapers and magazines and on billboards and television promised an easier and happier life through the purchasing of products. For his collages, which he dubbed "Founds," Porter gathered the waste of this new culture—advertisements, junk mail, instruction booklets, scientific documents, and other material—and turned it into art.*

RACHAEL MORRISON - MOMA

*Found Poems*, by Bern Porter. Millerton, NY: Something Else Press. 1972. A cornerstone in any collection of *poemes trouvées*. Quarto [280 x 210] [384] pages in illustrated wrappers. Slight dent to upper wrapper; ownership signature. \$75.00

DENIS GALLAGHER [1948 - ]

ONE OF 50 COPIES ONLY

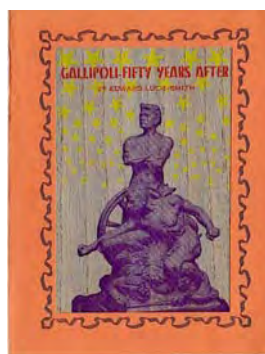


*Disconsolate Sestina*. [Blackheath, NSW] Print's Realm, 2007. FROM AN EDITION OF 50 COPIES each signed by the poet. A single poem - six six line stanzas and a tercet as envoy. (Crazy ! ) Octavo [200 x 140] single sheet, folded and stapled into art paper and illustrated wrappers. Fine. \$35.00

HEINZ GAPPMAYR [1925 - 2010]

*Texts*. Aachen, Austria/London: Ottenhausen Verlag/ Coracle Press, 1985. Concrete poetry by one of Austria's leading practitioners. Includes the essay "Aspects of Visual Poetry". Octavo [170 x 130] [76] pages, rectos only, perfect bound into printed French fold wrappers. Some minor creasing and a slight bump, otherwise a very good copy. \$45.00

GALLIPOLI [1915 - 1966]



*Gallipoli Fifty Years After*, by Edward Lucie-Smith. London: Turret Books, 1966. A haunting evocation of futility and sacrifice— and a poem that deserves to be known better. ONE OF 300 COPIES designed and printed at the Goliard Press for Bernard Stone. THIS COPY SIGNED AND INSCRIBED BY THE POET. Single sheet of orange card [440 x 195] folded twice to six panels with a printed and mounted illustrated wood veneer label on the upper. A fine copy. \$45.00

DAVID GASCOYNE [1916 – 2001]

*Three Poems*. Edinburgh: Enitharmon Press, 1976. ONE OF 100 NUMBERED COPIES on Abbey Mills antique laid paper by the Tragara Press. "Half-An-Hour", "Remembering The Dead", and "On Rereading Jacob Boehme's 'Aurora'". Demi octavo [270 x 170] [8] pages sewn into blue Canson card wrappers with printed paper label. A fine copy. \$50.00

*For David Gascoyne On His Sixty-Fifth Birthday*. [London]: Enitharmon/Ampersand Press, 1981. Twenty-six contributors including Adrian Henri, Edward Mycue, Keith Bosley, Lawrence Durrell, Michael Hamburger, Kathleen Raine, John-Heath Stubbs, Michael Horovitz and Geoffrey Thurley. The selection also reprints Gascoyne's translation of Hölderlin's "The Walk". FROM AN EDITION OF 350 COPIES set and printed letterpress by Derek Maggs. Octavo [205 x 140] 34 pages, sewn into printed wrappers. A fine copy. \$40.00

*Five Early Uncollected Poems*. Leamington Spa: The Other Branch Readings, 1984. ONE OF 200 COPIES SIGNED AND NUMBERED BY THE POET. Gathers: "In Perpetuum Mobile", "Reintegration", "Landscape", "A Sudden Squall" and "The Hero". With a page of notes on the venues and dates of publication between 1933 and 1938. Octavo [210 x 150] [8] pages, stapled into printed wrappers. A fine copy. \$65.00

FOR F.T. PRINCE IN HOMAGE

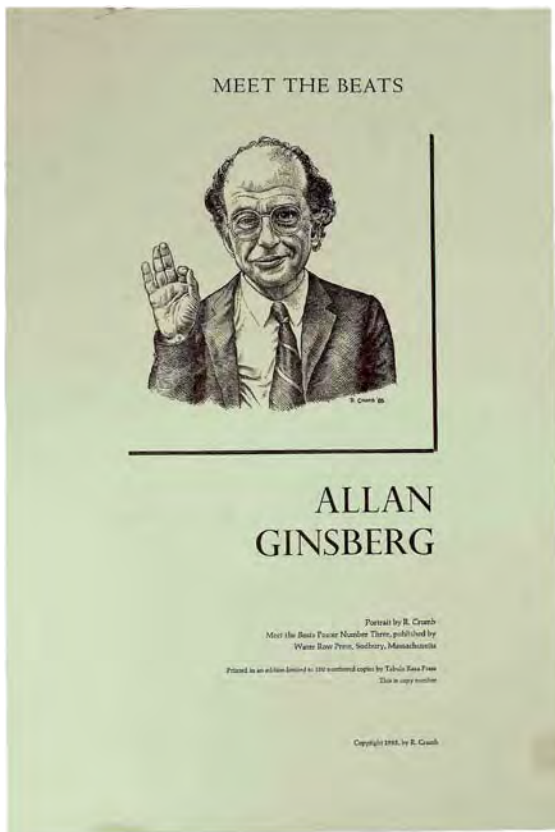
*An Imitation Of Leopardi's Imitation Of Canto, XXXV*. Portland, Or: Charles Seluzicki, 1983. ONE OF 200 COPIES. THIS COPY INSCRIBED - FOR F.T. PRINCE IN HOMAGE - signed and dated June 1984. Single sheet [405 x 305] printed one side only and folded twice to [205 x 150] giving three printed panels. A very good copy, and a superb association. \$75.00



GHALIB (MIRZA ASADULLAH BEG KHAN:  
[ 1797 - 1869 ]  
نخ گیب مللا دسا ازرم

SIGNED BY ADRIENNE RICH

*Poems By Ghalib.* New York, NY: Hudson Review, [1969]. Twenty selections translated by Aijaz Ahmad with William Stafford and Adrienne Rich. Aijaz Ahmad provides a fine introduction, both to the evolution of the Urdu language and its poetic conventions, and to the biographical background of the poet. Mirza Ghalib was a classical Urdu and Persian poet from Mughal Empire during British colonial rule. This publication was used widely for the promotion of the Asian Literature Program of The Asia Society, and this copy has a label presenting it with their compliments. From the collection of poet, and influential teacher, David Steingass. SIGNED BY ADRIENNE RICH. Octavo [230 x 160] 16 pages. Slight creasing to edges, else very good in calligraphic wrappers. \$50.00



*Meet The Beats: Allan Ginsberg.* Sudbury, Ma: Water Row Press, [1985]. Broadside/poster with a finely detailed portrait of Ginsberg by Robert Crumb printed by Tabula Rasa Press. Withdrawn and abandoned state from an edition of 100 numbered copies due to the embarrassing misspelling of the poet's name. A curiosity but a fine study nonetheless. Two blemishes - as may be seen - that can easily be lost in the framing. \$50.00

ALLEN GINSBERG [1926 - 1997]



SIGNED BY THE ARTIST

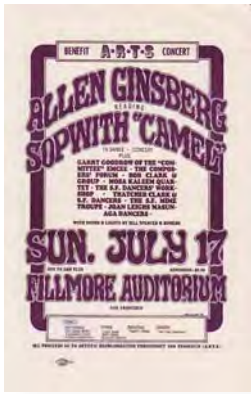
Since their takeover in 1945, the Czech communist regime had used May Day for huge regimental Soviet style parades, but by the early 1960s student protests and increasingly bold clashes with police had begun to indicate a more infectious restlessness and broader challenge to authority. As a gesture to the students and in a nod to ancient tradition, it was decided to revive the rites of the May King, or "Kral Majales". This, it was hoped, would provide distraction, and act as a vent for exuberance and confrontation. According to one account, in May 1965, the students nominated the Czech writer Josef Skvorecky, but he was ill and unable to fulfil his duties in overseeing the bacchanal. The next choice was the visiting US poet, Allen Ginsberg, who embraced the role with great gusto. He was expelled from Czechoslovakia within a week.

*And though I am the King of May,  
the Marxists have beat me upon the street,  
kept me up all night in Police Station,  
followed me thru Springtime Prague,  
detained me in secret and deported me  
from our kingdom by airplane.  
Thus I have written this poem on a jet seat in mid  
Heaven.*

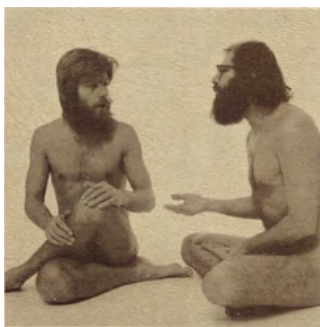
*Kral Majales.* [Berkeley, Ca]: Oyez, 1965. "Broadside rendered as a wall poster poem." With facing inverted artwork by Robert LaVigne, which George Dowden refers to as "AG in Hindu nudity". (See *Allen Ginsberg: A Bibliography*, page 10.) This copy signed by the artist and marked "Proof". Broadside [520 x 380] A little creasing to the top edge and two minute pin holes; rust mark near to the artist's signature. \$85.00

ALLEN GINSBERG

*Wichita Vortex Sutra*. London: Peace News/Housmans, 1966. First separate English edition, reprinted from the May 27th issue of *Peace News* for Housmans Booksellers. One of the most powerful poems to emerge from the opposition to the war in Vietnam. Its words were incorporated into the lyrics of *Hair*, and later set to music by Phillip Glass. On its 40th anniversary Rolf Potts, writing in *The Nation*, described it as “an elegy for the power of language in an age of competing information”. Certainly phrases like “tactical bombing” and “limited objectives” have an eerie familiarity in the context of present day US foreign policy. Square octavo [205 x 165] 12 pages stapled into printed wrappers. Minimal edge wear and creasing. \$40.00



*Allen Ginsberg Reading*. San Francisco, Ca: ARTES Benefit Concert, 1966. Wes Wilson handbill/flyer for a reading by Allen Ginsberg at the Fillmore Auditorium, San Francisco, on July 17, 1966. Other guests included Sopwith Camel and the San Francisco Mime Troupe. [215 x 140] Printed in deep purple on white paper. Very fine. \$60.00



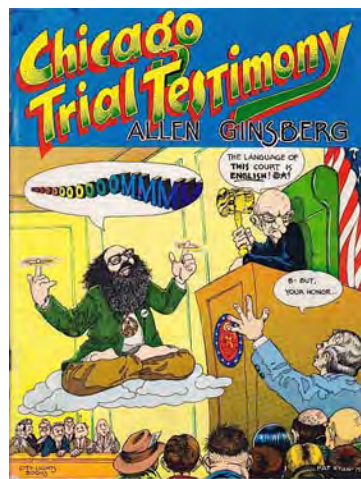
*Dear Allen: Ship Will Land Jan 23, 58*, by Peter Orlovsky. Buffalo, NY: Intrepid Press, [1971]. The Beau Fleuve Series No Five. Edited by Allen De Loach. Octavo [205 x 140] [14] pages stapled into flesh textured printed card wrappers - rear wrapper featuring a nude study of PO and AG by Richard Avedon. A fine copy. \$35.00

ALLEN GINSBERG / LIVING THEATER [1971]



*Living Theater Benefit*. Poster by Drew Anderson. [San Francisco, Ca]: Avian Design, 1971. Allen Ginsberg, Lawrence Ferlinghetti, Diane di Prima, Michael McClure and the Cockettes turn out in aid of the Living Theatre languishing in the Belo Horizonte gaol in Brazil. Fifteen members of the troupe were imprisoned under Médici dictatorship on July 1st for possession of marijuana, though there is strong evidence that this was a pretext to end the political nature of the nomadic theater's performances. Allen Ginsberg, was a close friend of Living Theater founders Julian Beck and Judith Malina, and was the coordinator of the movement in San Francisco for their release. Poster [355 x 215] printed in purple ink. Fine. \$75.00

CITY LIGHTS TRASHCAN SERIES NO 1



*Chicago Trial Testimony*. San Francisco, Ca: City Lights, 1975. “Verbatim transcript of Allen Ginsberg’s testimony as witness for the defendants (David T. Dellinger, et al.) in the 1969 ‘Chicago Seven’ trial.” Quarto [ 275 x 210] 76 pages, stapled into illustrated wrappers with art by Pat Ryan. A couple of spots and very minor creasing —an otherwise uninterrogated copy. \$65.00

ALLEN GINSBERG / ABBIE HOFFMAN [1936 - 1989]



Abbie Hoffman & Friends Defense Committee, 1974. Circular letter from the AH&FDC soliciting letters of support prior to his trial for allegedly supplying cocaine. The letter concludes “Enclosed is a copy of a similar letter written by Allen Ginsberg on Abbie’s behalf”. In fact two letters by Ginsberg are present here. One a two page t/s copy urging citizens to write “Letters of support for Abbie Hoffman, statements appropriate to both courts in New York and an international appeal for his freedom, would be helpful from you as soon as possible”. He concludes “In the name of good humor & fine art & relief of sentient being’s sufferings, Allen Ginsberg, Poet / Om Ah Hum”. The second letter – a four page t/s copy - is extraordinary. Written from Ginsberg’s Stuyvesant Station address, this letter is to Gerald Lefcourt, Hoffman’s brilliant criminal defence attorney (*Steal This Book* was dedicated to Lefcourt). The letter holds testimony to the character and role of Hoffman in recent American history “I bear witness that Hoffman is not an ordinary citizen”. Ginsberg goes on to examine the specifics of the charges against Hoffman, the anticipation of a severe judgement and sentence, then places this against his own examination of the drug problem in the United States and the state of the nation’s soul. “Threat of life behind bars for Hoffman over a cocaine sale is not an image of Law and Order, it is an image of bureaucratic dictatorship and confusion, it is misrule and chaos, National Folly. I pray with body speech and mind OM AH HUM for courts and government and public to recognise the strange delicacy and historical charm of the situation in which they are placed together with peace poet Abbie Hoffman.” Closing “And myself sincerely yours recommending Hare Krishna to one and all, Allen Ginsberg.”

Hoffman was arrested August 28, 1973 on drug charges for intent to sell and distribute cocaine. He always maintained that undercover police agents entrapped him into a drug deal and planted suitcases of cocaine in his office. The judge in the case set bail at \$10,000 which was raised by the above Defence Committee. In the spring of 1974, Hoffman skipped bail, underwent cosmetic surgery to alter his appearance, and hid from authorities until 1980, when he surrendered and was sentenced to 12 months prison.

Photocopy typescript [280 x 215] [7] pages in all. With folds for mailing. Ginsberg’s letter to Lefcourt is fatigued at the lower fold, else all clean and well preserved. \$75.00

ALLEN GINSBERG



*About Nixon there was  
Something grandiose  
Although this peevish society  
Failed to even blink at it.* ED DORN

*Bezoar*. Volume 5, Number Whatever. Gloucester, Ma: the editors, February 1977. This issue given to Douglas Woolf’s “Flashing On Us” and with a cover poem by Ed Dorn, “What Will Be Historically Durable”. *Bezoar* was edited by Fred Buck, Paul Kahn and Thorpe Feidt, and most of the printing was done using an A.B. Dick mimeograph machine. The average issue was ten pages – five pieces of paper, a staple, an address label and a piece of tape. It was published between 1977 and 1981 and had a mailing list of about 350 people. This copy addressed to Allen Ginsberg at the Naropa Institute, and with what appears to be his pencilled notes on other matters. Date stamped 16 February 1977. Processed typescript [280 x 215] [8] pages, stapled. Folded once for mailing. \$50.00

ONE OF 55 SIGNED AND NUMBERED COPIES

*In Back Of The Real*. San Jose, Ca: San Jose Center For Poetry & Literature, 1988. Written in San Jose in 1954 and commemorated by a reading at the Morris Daily Auditorium, May 28th, 1988. NO 15 OF 55 COPIES PRINTED. Black and white. Pixilated portrait background. Designed by Mathias Page. [560 x 455] framed and glazed to [685 x 545]. Some wrinkling in the mounting, else well preserved. \$450.00

MORENO GIOVANNONI

ONE OF ONLY 50 COPIES

*Bucchione & The Angel Of Sadness*. Melbourne, Vic: M. Giovannoni, 2011. NO 47 OF 50 COPIES reproducing four water colours by Marc Pearson. A charming tale of childhood in rural Italy during the rise of Fascism. A singular moment in our migrant literature, and one deserving of wider circulation. Octavo [210 x 150] [16] pages in illustrated wrappers. A fine copy. \$40.00

ULF GUDMUNDSEN [1937 - ]



*Life Is A Pencil*. Örkelljunga, Sverige: Dunganon, [1987]. Gudmundsen's poetry translated by Tony Pusey and Jørgen Veisland. With surreal illustrations by Thomas Arnel, Alfred Flóki, Hardy Strid (two tipped colour plates) and Bo Viesland. Octavo [205 x 150] [24] pages, stapled into illustrated wrappers. \$45.00

GUNDEL [192 ? - ]  
(MARIE GUNHILDE BUERLER – ISENBERG)



ΠΕΓΑΣΟΣ *With A Broken Leg*. Melbourne, Vic: Fitzrot, [1973]. *Pegasos* [sic]. Poems and a fairy tale. Pocket size [170 x 115][20] pages stapled into illustrated wrappers. From a very small edition. \$50.00

BURRAGA GUTYA (KEN CANNING) [1952 - ]  
*Ngali Ngalga (Let's Talk)*. Sydney NSW: Breakout Press, 1990. Poetry with line drawings. Aboriginal poet Ken Canning, of the Kunja people, was the first Aboriginal to graduate from the University of Technology, Sydney. Many of these poem were written at Queensland's Boggo Road gaol, and in various other forms and venues of detention. THIS COPY INSCRIBED BY THE POET. Octavo [210 x 145] 54 pages stapled into illustrated wrappers. \$35.00

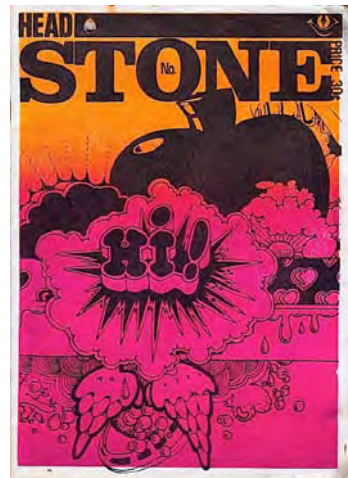
JULIA HARMAN [1966 - ]

*In The Cobwebs Of Morpheus*. [Brunswick, Vic.]: Globe Press, 1991. "A series of woodcuts by Julia Harman, February 1988. Printed in Bagdad." COPY NO 19. Thirteen woodcuts in narrative sequence with title page and end piece cut in the block. Tall 12mo [220 x 120] [18] pages on heavy wove, stapled into illustrated card wrappers. \$45.00

IAN HARTLEY [1984]

*Mondo Mondo Mondo*. [Sydney: Hartley, fin de siècle c.1984]. Unshaven, nocturnal retro concept tastemaker, Ian Hartley exerted an uncanny influence on nightclub and covert venue ambience for many years in Sydney. Edgy, introspective, and with a sense of the bizarre, he often put out tiny stapled bulletins—this is one of those. "Strange People, Strange Places, Strange Customs" this little number is "Not for the timid/Not for the squeamish...Can you take it?" Spooky sex, dark stuff, (if you like) fetish etc. A handbook from the ringmaster of private events. Octavo [210 x 145] [40] pages of black and white photocopy collage. Back then, sold at \$2.00 —there weren't many left. Presently offered at \$25.00

HEADSTONES [1970 ?]



*Headstones No. One*. [Darlinghurst, NSW]: Alternative News Service, [1970?]. Edited by tyro Phil West and appropriating a good deal of copy from diverse sources, notably *Oz*. The great originality of this publication is in the artwork: Ron Cobb, Bob Daly, David Sheridan and Michael Mulrine. And then there are the display advertisements, which are a narrative in themselves. A good editorial introduction by West outlining the purpose and "ill defined permanency" of Alternative News Service, and a five page examination of Australian media ownership "Mass Media Monopoly" with demonstrative graph at rear. Small quarto [240 x 175] [28] pages stapled into illustrated wrappers by Bob Daly and Peter Bolt. Hole punch all the way through, top left, otherwise very good. \$60.00

KRIS HEMENSLEY [1946 – ]

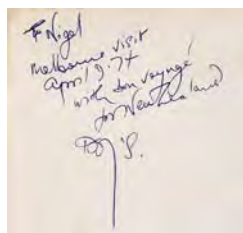


*No Word - No Worry: Prose Pieces 1968 - 1970.* Lincoln, UK: G. & H.J. Jackson at the Grosseteste Press. 1971. ONE OF 400 NUMBERED COPIES. Crown octavo [180 x 125] 64 pages, sewn into tan printed linen-card wrappers, with illustrated dust jacket. \$25.00

*Hockney's studio had no windows, so he painted this imaginary picture instead. It is inspired entirely by pictures in magazines and romantic ideas of the "Wild West". The chair was included for compositional purposes, and to explain its being there Hockney called the Indians "tired".* NATIONAL GALLERY OF SCOTLAND



*Rocky Mountains & Tired Indians.* Bexley Heath, Kent, UK: The Joe Di Maggio Press, 1973. ONE OF 300 NUMBERED COPIES designed by Tim Longville and printed on Abbey Mills Greenfield laid by Keyworth & Fry. Octavo [215 x 150] 12 pages sewn into printed card wrappers. Fine. \$45.00



A MEETING IN MELBOURNE

*Mimi.* Clevehurst, Devon: The Sweet Dawn Publishing Company, 1973. Prose with the suggestion that his ear has now become familiar with Australian idioms. This copy inscribed to Nigel Roberts "For Nigel/Melbourne visit/April 9 '74/with bon voyage/for New Zealand/Kris". One of the scarcer early items of Hemensley, and on this occasion a superb association. Small quarto [230 x 175] 22 pages in illustrated wrappers with a lithoprint by Jane Wellington from an image by Sue Selby. Faded wine spray on upper wrapper, evidence of travel within the creases, but in all a desirable copy. \$65.00

KRIS HEMENSLEY



*Beginning Again.* Darlington, NSW: Sea Cruise Books, 1978. SIGNED BY THE POET - ONE OF THREE HUNDRED HAND MADE COPIES. Quarto [280 x 210] [21] pages, rectos only, duplicated typescript, stapled into silkscreen card wrappers. \$85.00

*Sit[e].* Weymouth, Dorset: Stingy Artist/Last Straw, 1987. ONE OF 26 LETTERED COPIES SIGNED BY THE POET. Printed and bound for the poet's brother, Bernard Hemensley, to "celebrate the poet's long awaited return visit." Another fine conception from the Stingy Artist, source of some of the most stylish chapbooks produced in the UK today. 12mo [150 x 125] [16] pages in two colours on Glastonbury laid, sewn into plain wrappers and a purple card jacket with printed label. \$50.00

*Round Glow/Of Family /Nest.* Weymouth, Dorset: Stingy Artist/Last Straw, 1989. ONE OF 200 COPIES. An anthology from Bernard Hemensley's press, and "a celebration of ten years of publishing, and what I take to be my global family—1978-1988". Australian content is represented by a prose piece by Kris Hemensley and a poem from Alexandra Seddon. With other work by Peter Dent, Owen Davis, Franco Beltrametti, James Koller, Bob Arnold, Theodore Enslin, Michael Tarachow, Larry Eigner, Ed Mycue, and Lawrence Fixel. With illustrations by Chris Howes. The title is taken from Alexandra Seddon's poem "Moth's Fur". Printed letterpress in twelve different typefaces on chamois Ingres d'arches and Vélin pur fil Johannot papers and bound Japanese style into Ingres wrappers and William Morris "Willow" patterned endpapers. Quarto [245 x 195] [16] sheets printed rectos only. A very fine copy with the prospectus laid in. \$65.00

*Second Sights.* Weymouth, Dorset: Petticoat Calligraphies, 1990. NO 33 OF 150 COPIES. Another fine production from the poet's brother, Bernard. A meditation in mixed form on Lake Constance. A single sheet [355 x 250] printed in three blue inks, sewn into blue Canson card wrappers with a printed label. A fine copy. \$45.00

ADRIAN HENRI (1932 – 2000)

*Adrian Henri: Paintings & Drawings/The Entry Of Christ Into Liverpool In 1964.* London: The Institute Of Contemporary Art, [1968]. Poster poem/Exhibition catalogue/Broadside poem. Essay: "Notations For An Audio-Visual Album" by Michael Kustow, plus a descriptive listing of the paintings and drawings (1962 –1968.) Reverse is a black and white reproduction of Henri's most famous painting heading a long descending typographically inventive setting of the poem. Designed by James Meller and Anthony McCall, and printed at the Fanfare Press on Antique Glastonbury Laid. Sheet[1040 x 300] with five folds to six panels; the reverse being one long concertina fold for the broadside poem. A fine copy of a rare item.

\$200.00

PETR HEREL [1943 - ]

*Petr Herel, Pismo Duše: A Retrospective.* Canberra, ACT: Drill Hall Gallery, [1999]. Catalogue of an exhibition held at the Drill Hall Gallery, 13 May - 13 June 1999. With an essay by Sasha Grishin. Herel's twenty years as Director of the Graphic Investigation Workshop at the Canberra School of Art (now ANU School Of Art) have had a profound and lasting influence in the Australian tradition of artists' books. A prolific artist with a broad intellectual and literary background, his contribution is rightly honoured in this splendid survey. Oblong quarto [300 x 195] [60] pages bound in card envelope design by Herel. Loose poster folded in at rear. A near fine copy.

\$60.00

GEORGE HERMS [1935 - ]

*George Herms: Selected Works 1960-1973.* Davis, Ca: Memorial Union Art Gallery, University of California - Davis, 1973. Foreword by Robert Duncan. Exhibition catalogue for this retrospective of the work of this seminal California artist. Material includes original texts by Robert Duncan and Michael McClure, with listed lenders to the exhibition, who include Wallace Berman, Ed Ruscha and Dean Stockwell. "George Herms is one of the founders of the California assemblage school of sculpture, found objects. Coming out of his experiences in the Beat Generation, with writers and poets - Burroughs, Kerouac, Ferlinghetti, Ginsberg and artists, among whom were Kienholz, Wallace Berman, and Rauschenberg, he used a poetry of found objects to express his artistic talents." Quarto [255 x 200] [20] pages, stapled into illustrated wrappers. Fine.

\$50.00

DICK HIGGINS [1938 - 1998]

*Modular Poems.* Barton Vt: Unpublished Editions. 1974. Defined in the introduction as "one[s] in which the principle structural factor is the repetition, usually in different contexts, of one or more elements of the text". DICK HIGGINS. With photographic illustrations by Eugene Williams. Quarto [280 x 220] 158+ pages on unidentified exquisite paper incongruously perfect bound into printed card wrappers. Wrappers with minor soiling; internally clean and bright.

\$60.00

ADRIAN HENRI



DICK HIGGINS

*Glassliss.* [Barton Vt: Unpublished Editions. 1974.] Poster poem/broadside. A modular poem on one long sheet. Grey card [965 x 180] printed in two colours. Folded irregularly four times. One short closed tear and some slight discolouration.

\$45.00

DAVID HERKT [1955 - ]

*Speaking Of Winter*. North Carlton, Vic: Event Horizon, [1990]. Poem. Single sheet [295 x 210] folded once. An almost unknown publication. \$40.00

IAN HILL [1951 - ]

*Presentiments*. Melbourne, Vic: Fitzrot, [1973]. Fourteen poems printed at the Strawberry Press. The first in a small series of individual poets produced by *Fitzrot* magazine. Pocket size [170 x 105] [16] pages. A fine copy. \$35.00

HIROSHIMA [1945 - ]



*A-Bomb Hiroshima*. Set of eight postcards in envelope. 1. "Ten Km. Cloud Rising"; 2. "Explosion Center" (Shima Hospital); 3. "Explosion Center" (Nishi Parade Ground); 4. "The Ruins Of Hatchabori"; 5. "Miyuki-Bridge"; 6. "Stone Step Shadow" (a dark outline that remains of a man incinerated by the blast); 7. "Kawaya Cho"; 8. "Industrial Exhibition Hall" (before the explosion). Printed in black and white with the above views and commentaries in English and Japanese. The rear of each is printed in postcard convention with stamp frame and central bar. On the left side of the central rule each card has a prefecture *shuin* stamp in red ink. Cards [140 x 90]. Each fine in colour printed envelope [165 x 105] showing diagrammatic statistical summary of the devastation. \$45.00

PAUL HOLMAN [1964]

*The book's title, which refers both to Charles Olson and the Situationist International, gave evidence of its sympathies and intended range at the outset. The Memory of the Drift began as a text written out of, and concerned with, a counterculture that was inevitably defined in largely negative terms (there has, after all, been so much to refuse): it has become increasingly dominated by a perception of the practice of writing as an operation performed within a greater magical current.*

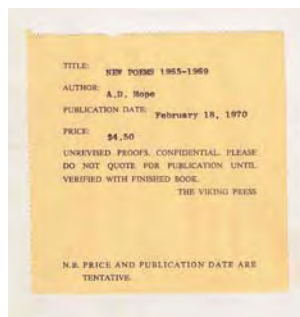
FOR IAN HAMILTON FINLAY

*The Memory Of The Drift*. London: Invisible Books, 2001. ONE OF 100 NUMBERED COPIES. A work dedicated to Ian Hamilton Finlay. Tall narrow quarto [300 x 150] 24 pages stapled into plain card wrappers with dust jacket featuring artwork by Yoko Abe. A fine copy. \$35.00

TED HOPKINS [1949 - ]

*The Moon & The Bistro Bar Are Full*. Brunswick, Vic: Brunswick Hills Press (with Champion Books), 1988. Designed and printed by the author at the Backyard Press, Collingwood. A mixed narrative in three sections: "Considered & Treated In Strictest Confidence", "The Bad Poems" and "General Hospital" with the section breaks marked with colour illustrations by Paul Green. Crown octavo [195 x 135] 142 pages in black cloth stamped in gilt. A fine copy in illustrated dust jacket also with artwork by Paul Green. \$30.00

A.D. HOPE (1907 - 2000)



*New Poems 1965 - 1969*. New York, NY: Viking Press, [1970]. "Unrevised proofs" marked confidential and hand numbered "22" on an in house printed label on the upper. Octavo [215 x 140] 76 pages in gathered signatures, sewn but unbound. All fine but for a short tear in the last page. \$65.00

INTERNATIONAL WOMEN'S DAY (1979)



"Womin's Day Again" and "Keep The Home Fires Burning". No place, no publisher, March, 1979. Possibly from the workshop at Griffith University, set up by Michael Callaghan. Two postcards [180 x 130] on heavy white card silkscreened in dayglo colours. One card with central crease, each unused. \$60.00

INVISIBLE CITY [1971]

WITH TEN POEMS BY BUKOWSKI

*Invisible City*. Fairfax, Ca: Red Hill Press, 1971. Issue No 1, February 1971, Edited by Paul Vangelisti and John McBride. A brilliant first number: includes ten poems by Charles Bukowski, thirteen poems by Guillevic translated by Peter Clothier, poems by Ungarretti, Gatto, Erba, Spatola, and Sereni, translated by Vangelisti, and Pagliarani translated by Charles Wright. Demy folio [445 x 290] [24] pages from 12 sheets [580 x 445] folded once and gathered loosely. A format, simple, yet grand in the physical space it gives it to poetry. Printed on bright white stock, with edges untrimmed. Very good. \$40.00

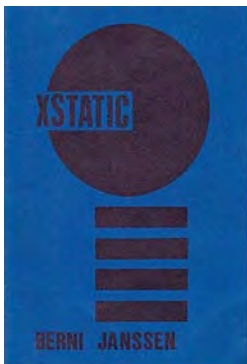
BERNI M. JANSSEN [1958 - ]



Two early handmade books by Berni Janssen: left: *Or The Sky* [1986] and right: *Xtract*, 1987.

*Or The Sky*. No place: no publisher, [1986]. Three poems. An early publication, preceded only by *Possessives & Plurals* (1985). THIS COPY INSCRIBED BY JANSSEN. Duplicated typescript. Octavo [210 x 150] [12] pages from six sheets, folded and printed one side only. Machine stitched into handmade decorated wrappers with paper onlays. Rare. \$60.00

*Xtract*. No place: no publisher, 1987. THIS COPY INSCRIBED BY THE POET. Duplicated typescript. Octavo [210 x 150] [18] pages machine stitched into wrappers with hieroglyphic design. Slight damp stain to top edge, else very good. Also rare. \$50.00



*Xstatic*. Elwood, Vic: Post Neo, [c1988]. Her first substantial volume, where Janssen achieves more than a script for her extraordinary performances of sound poetry—another surface, another pleasure. Designed by Janssen and Dick Bar-cham. Octavo [210 x 145] [c 80] pages, perfect bound into deep blue decorated wrappers. A fine copy. \$40.00

BERNI M. JANSSEN.



*Magnon*. Launching Place, Vic: Gek Press, 1994. Second edition. ONE OF 400 COPIES\* Small oblong quarto [230 x 215] [90] pages perfect bound into brilliant magenta typographic card wrappers. A slight (faint) ripple to top right hand corner, else very good. \$75.00

\*The first edition (Mercurial Editions, 1992) is genuinely rare: due to a production fault and a dispute with the printer very few copies went into circulation.

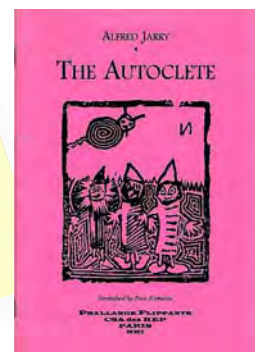
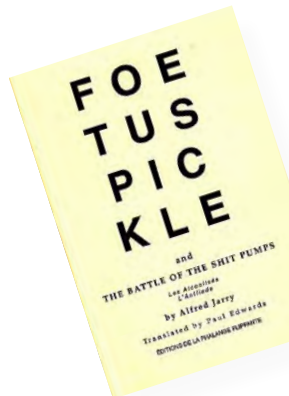
ALFRED JARRY [1873 - 1907]

ONE OF 50 COPIES

*Foetus Pickle & The Battle Of The Shit Pumps (Les Alcoolisés L'Antiade)*. Paris: Éditions De La Phalange Flippante, [1996]. An annotated translation by Paul Edwards. ONE OF 50 COPIES with illustrations by Paul Day, Pascale Hémeury and Daubenton (engravings scientific plates and grotesques lifted from Buffon's *Histoire Naturelle*). NUMBERED AND DATED BY THE TRANSLATOR and with a further note on the text in his hand. Octavo [210 x 150] 40 pages stapled into printed wrappers. A fine copy. \$50.00

ONE OF 50 COPIES

*The Autoclete*. Paris: Éditions De La Phalange Flippante, Cellule Sainte Anne Des Hautes Études Pataphysiques [2001]. "Scottished" by Paul Edwards. "50 copies were printed on the Feast of the Adoration of the Impaling-Spike, 15 Palotin, 128 E.P. To be performed by students of English at the University of Reims in whatever way they see fit, or not." Octavo [210 x 150] 16 pages stapled into illustrated wrappers. A fine copy. \$50.00





JELTJE (FANOY/VAN OOIJ) [1951- ]

*Living In Aboriginal Australia.* Melbourne: Collective Effort Press, 1988. An early "A6" book. Explores a number of themes as well as that implied by the title, with visual and conventional poetics. 16mo [150 x 100] [58] pages of processed typescript and artwork in hand printed wrappers. \$45.00

*Heathens: A Radio Play.* Melbourne, Vic: Black Rainbow, 1991. The script for a play workshoped at La Mama Theatre in July 1991. With documentary photographs by Vivienne Méhes, lyrics and musical score. Octavo [210 x 145] [24] pages stapled into illustrated card wrappers. A fine copy. \$35.00

INSCRIBED & WITH EXTRA MATERIAL LAID IN

*925: Poetry For The Workers By The Workers About The Workers' Work.* Melbourne, Vic: Collective Effort Press, [2000]. Poetry and graphics. An anthology of the periodical 925 (1978-1983) edited by Jeltje, and with a preface by Ian Syson. THIS COPY INSCRIBED BY JELTJE, SANDY CALDOW AND IAN SYSON. Laid in is a t/s (retained copy) to  $\pi$ O concerning the launch of his book *Ockers* (Wayzgoose Press, 1999) and the launch of this present publication. Also included is a cutting of Larry Schwartz's review of the 925 anthology (*Age*, 20 November, 1999). Octavo [210 x 150] 148 pages, perfect bound into illustrated wrappers designed by  $\pi$ O utilizing a ceramic piece by Sandy Caldow. Very fine. \$45.00

RAE DESMOND JONES [1941 - ]

SIGNED BY THE POET

*The Mad Vibe.* [Sydney: Fragment Press, 1975]. Broadside poem: a promotional printing produced by Gary Oliver. "Poster poem" or "souvenir" would have made more sense to a punter just then, given it could not be folded or rolled, and was a bugger to get home. (It was certainly never given away at railway stations.) The poem, while shocking to some, was produced at a time when cops were mindful that state politics - on both sides - had more enlightened judgement, and greater concerns. Whatever, the small number produced were for friends and those attending readings. Typographically, the layout was derived from the collection of the same name, and tightened for the field of this surface (cramped between sections 2 and 3). Upright [425 x 280] on heavy white card stock, printed in the poet's beloved marigold hue with a vividly contrasting red type (as was the collection that bore the name — albeit reversed in contrast). Without fault: a fine example of an elusive thing. THIS COPY SIGNED BY THE POET. \$125.00

*Decline And Fall* [衰落與滅亡] Macao 中華人民共和國澳門特別行政區: Flying Island Books, 2011. New and selected poems in Chinese and English. Parallel text with translation by Song Zijiang and Hilda Tam Hio Man. Pocket size [140 x 105] 92 pages, perfect bound into foldover illustrated wrappers. A fine copy. New, at the published price. \$25.00

RAE DESMOND JONES

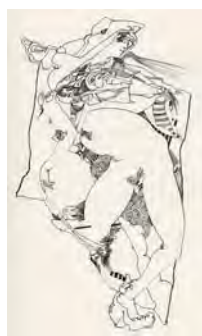


*Thirteen Poems From The Dead.* Tamarama, NSW: Polar Bear Press, 2012. FROM AN EDITION OF FIFTY COPIES ON Magnani Velata Avorio. Octavo [265 x 175] [26] pages sewn into black card wrappers with printed label on upper. A fine copy. \$45.00

BILLY JONES [1935 - 2012]

*Backpocket Poems.* Melbourne, Vic: Fling Poetry, 1988. Poems and drawings. Significantly, the publisher, Cornelis Vleeskens, had been involved with the production of Jones' first book, *A Cup Full Of River* (Makar, 1978). Octavo [210 x 150] 32 pages stapled into printed wrappers. Uncommon. \$45.00

ROBERTO JUARROZ [1925 - 1995]



*Vertical Poetry.* Santa Cruz, Ca: Kayak Books, [c 1977]. The Argentine poet's singular form, vertical. Translations from the Spanish by W.S. Merwin, with drawing throughout by Susana Wald, she has titled "One week from Thursday to Juarroz". "Each poem of Roberto Juarroz is a surprising verbal crystallisation: language reduced to a bead of light. A major poet of absolute moments." OCTAVIO PAZ. Printed by the redoubtable George Hitchcock. Octavo [230 x 155] 60 pages in printed wrappers illustrated by Wald. A fine copy. \$35.00

KARL KARLSEN

*Sleep Tight Baby*. Darlinhgurst, NSW: D.V. Leith, 1991. Gay poetry. THIS COPY INSCRIBED BY THE POET AND HIS PUBLISHER TO TWO FELLOW POETS. Octavo [210 x 145] 45 pages in illustrated wrappers. A fine copy. \$35.00

ANTIGONE KEFALA [1935 - ]

*Drawn To Words*. Croydon, Vic: Graham Willoughby, 1987. Texts by Moira McAuliffe, Antigone Kefala, Lucy Dennis, Anne Edgeworth, Margaret King-Boyes, Michael Outrim, Jean Clough, and R.V. Branham. Quarto [300 x 215] 92 pages, perfect bound into illustrated wrappers. A very fine copy. 50.00

NED KELLY [1855-1880]

*Fanatic Heart: The Unknown Unforgettable Story Of Joe Byrne & Ned Kelly*, by Don Watson. [Sydney: Southern Star], 1998. Don Watson's script for the unproduced film that was to have been produced by Southern Star (Errol Sullivan) and directed by Michael Jenkins, with Alex Dimitriadis as Kelly. "The story of the Ned Kelly legend re-told through the mysterious and romantic figure of his best friend and lieutenant, Joe Byrne. Ned loved Joe, and Joe went wherever Ned's obsessions took him - to robbery, murder and finally to his death. But Joe was different. He liked opium. He loved freedom. And there was a woman in his life." "Fanatic Heart" was also what Watson referred to as an Irish quality in the character of Paul Keating. Quarto [295 x 210] 120 pages of duplicated typescript, rectos only. Illustrated coversheet under clear acetate, comb bound. Very good. \$65.00

ROBERT KELLY [1935 - ]

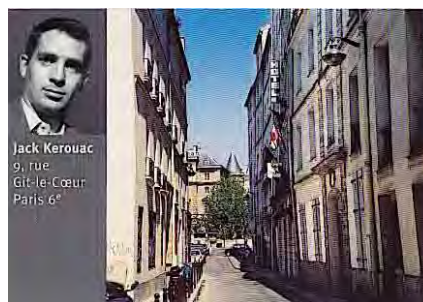
*Sonnets (1967)*. Los Angeles, Ca: Black Sparrow Press, 1968. ONE OF 250 SIGNED AND NUMBERED COPIES printed by Graham Mackintosh on Tovil mould made laid. Quarto [275 x 210] [22] pages, sewn and fixed into red paper wrappers with printed label on upper. MORROW & COONEY 36A. A very good copy. \$50.00



SIMONE KENNEDY [1963 - ]

*The Absent Mother*. [Adelaide, SA]: the artist, 2002. Flip book from ink drawings. A quick trip from conception, through gestation to an uncertain evolution. "The flip-book drawings are from a dream and illustrate a child being born of a brain. The child then grows and develops as it walks etc. It refers to a type of cyclic conditioning, of patterns repeated. It illustrates the thin line of action versus consequence, attributable in this case to absence." The artist interviewed by Ken Bolton, *EAF Files* No 1, 2007. Pocket size [95 x 60 x 15] [64] card pages, rectos only, perfect bound into illustrated wrappers. A fine copy. \$35.00

*Learning To Speak*. [Adelaide, SA: Artlab Australia, 2007.] Wordplay: a reordered alphabet sequence of one page sound poems published to accompany an exhibition by the artist of twenty six corresponding works in oil. Small square octavo [150 x 150][26] pages stapled into printed wrappers. A fine copy. \$30.00



Allen Ginsberg, William Burroughs et Jack Kerouac (1922-1969), lors de leurs séjours en Europe, dans les années 50 et 60, descendaient à l'hôtel du vieux Paris au 9, rue GI le cœur. Il sera surnommé « Beat hotel ».

JACK KEROUAC [1922 - 1969]

*The Kerouac We Knew: Unposed Portraits & Action Shots*, compiled by John Montgomery. San Anselmo, Ca: Fels & Firn Press, 1987. Reprint. Assembled from the Kerouac Conference at the Naropa Institute. THIS COPY INSCRIBED BY MONTGOMERY, and with the above postcard, and a press release for his forthcoming *Hip, Beat, Cool & Antic*, laid in. Octavo [?] 47 pages in illustrated wrappers. A fine copy. \$40.00

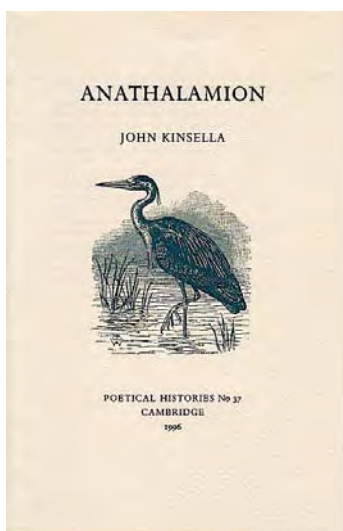
ALISTER KERSHAW [1921 - 1995]

RICHARD ALDINGTON [1892 - 1962]

*Poems Of Love & Loss*. Paris/London: Alyscamps Press, 1995. Thirteen poems by Kershaw and two by Aldington. The Australian poet, Kershaw, began his life in France as secretary to Aldington, and the story of their relationship is memorably recalled in Kershaw's *The Pleasure Of Their Company* (1986). This collection put together in AN EDITION OF 200 COPIES by Karl Orend as a tribute to Kershaw, who died in February that year at his home in Sury-en-Vaux. Octavo [210 x 150] [28]pages perfect bound into illustrated wrappers. A fine copy.

\$50.00

JOHN KINSELLA [1963 - ]



*Anathalamion*. Cambridge, UK: Peter Riley, 1996. ONE OF 200 COPIES ONLY printed by Peter Lloyd on Ingres paper at the Holbeche Press. Poetical Histories No 37 — a poem in five sections. “The third honorary Britisher in the series, resident in Cambridge for about a year by then....one of Kinsella’s finest.” PETER RILEY [in the bibliographical notes for the PH Series]. Octavo [235 x 155] [8] pages from two sheets folded and loosely gathered. A fine copy.

\$40.00

RUBY LANGFORD (GINIBI) [1934 – 2011]



*Don't Take Your Love To Town*. Film treatment: 24 pages of typescript (1988) with the published work of the same name identified as forthcoming; with photocopy of the editor’s report for the evolution of the book; a photocopy of the memorandum of agreement between the editor and the author; three documents in photocopy providing a legal opinion on copyright and ownership; photocopy of publisher’s contract; and an original autograph letter, signed “Ruby Langford” accompanying the completed text of *Don't Take Your Love To Town* which was sent to one of the scriptwriters. Also present is an invitation to the Sydney launch of the book on 23 November 1988 at the Aboriginal Medical Service in Redfern NSW. ]

\$120.00

PHILIP LARKIN [1922 - 85]

*Philip Larkin, His Life & Work*. Hull/London: Brynmor Jones Library/Poetry Society, 1986. Two catalogues, one each for the first and second venues of this exhibition: University of Hull, 2 June - 12 July, and University College, London, 4 November - 5 December, 1986. Each with extra or different material outside of the exhibit listings and catalogue. The London catalogue has a foreword by Anthony Thwaite, and the Hull one, a foreword by Edwin Dawes; further, each is illustrated, and each with different illustrations. Octavo [210 x 150] 24 pages; [210 x 140] [30] pages - each stapled into illustrated wrappers. All fine. The pair \$40.00

FREDERIC LEFEBVRE [1970 - 1986]

*Poems*. [Kurrajong, NSW: Michel Lefebvre], 1987. A young artist of considerable promise, Frederic Lefebvre undertook during his time at Woodlawn school to translate, transcribe and illustrate the poetry of his grandmother, Reine Lefebvre-Legaye. With the guidance of his art teacher, Mark Finlayson, he completed the task shortly before his death. The original French is typeset with Frederic Lefebvre’s handwritten translations reproduced in facsimile opposite. In fifty four folded leaves of Mohawk Superfine, with forty six tipped aquarelles reproduced lithographically by the Pot Still Press. Design and letterpress by Southern Typothetae, In folding chemise and linen slipcase by the noted Sydney binder, Wayne Stock. \$85.00

A LESBIAN ANTHOLOGY [1975]

*Your Daughters At The Door*. Melbourne, Vic: printed by Panic Press, 1975. Poetry with photography by Jill Flounders and drawings by Heather Adams. Contributors include, Jenny Fraine, Di Kearney, Marg Hutton, Sue Hawthorne, Jill Barnett, Dorothy Johnston and Meryl Leach. Note: the editorial address is given as 50 Little La Trobe Street (shared with *Vashti's Voice*) and the address for Panic Press was 35 Little La Trobe Street, the home of Women’s Liberation Office. With a list of sister magazines publishing women’s poetry at the rear. Small quarto [230 x 190] 44 pages stapled into illustrated card wrappers. Rare. \$120.00

JOHN LETHBRIDGE [1948 - ]

*An Error On The Path Of Perfectibility*. Berlin: Künstlerhaus Bethanien, 1986. Artist’s Book/Exhibition catalogue. Fifteen black and white photographs created by the artist between 1977 and 1985. Printed to a high standard in Berlin. Quarto [295 x 210] [32] pages in printed wrappers. Near fine. \$40.00

WYNDHAM LEWIS [1882 - 1957]

*Wyndham Lewis*, by Hugh Kenner. Norfolk, Ct: New Directions Books (For James Laughlin), 1954. Kenner (1923 - 2003) was a student of Marshall McLuhan. It was McLuhan who introduced Kenner to Ezra Pound, and thus began a writing and teaching career more significant in the understanding of literary modernism than most. This is Kenner's third book and a significant title in the *Makers Of Modern Literature* series. Crown octavo [185 x 130] 164 pages. Fine in like dust jacket. \$50.00

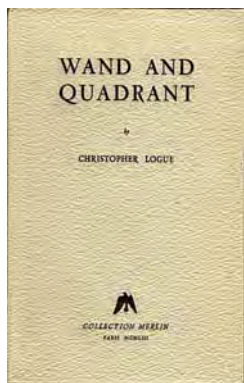
*Wyndham Lewis: The Twenties*. London: Anthony d'Offay, 1984. An exhibition catalogue of thirty seven works, with notes to each piece and a long essay by Richard Cork. Quarto [255 x 210] [72] pages in illustrated wrappers. Seventeen plates in colour, twenty three in duo tone. A very good copy. \$25.00

LITTLE RED SCHOOLBOOK [1972 - ]

FIRST AUSTRALIAN EDITION

*The Little Red Schoolbook*, by Søren Hansen. Adelaide, SA: Bolga Books (in association with Alister Taylor, NZ), 1972. First Australian edition of *Der Lille Røde Bog For Skoleelever* translated by Berit Thornberry, and "edited and revised for Australian conditions". Pocket size [125 x 90] 203 pages, perfect bound into red printed wrappers. One corner crease. \$60.00

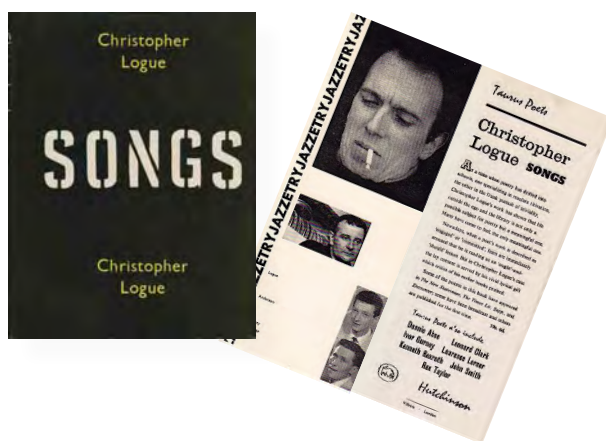
CHRISTOPHER LOGUE [1926 - 2011]



*Wand & Quadrant*. Paris: Collection Merlin/Olympia Press, [1953]. The poet's first collection. ONE OF 300 HUNDRED COPIES ON Arches paper, EACH SIGNED AND NUMBERED BY THE POET. Octavo [240 x 155] 62+ pages in plain card wrappers with printed textured card jacket. Some foxing, else bright and tight. RAMSDEN A1A \$125.00

*Lust, by Count Palmirio*. Paris: Ophelia Press / Olympia Press, 1959. Originally published in 1954 as No 4 in Olympia's Atlantic Library series. Octavo [170 x 110] 218 pages. A fine copy in original pale pink printed wrappers. KEARNEY 49. RAMSDEN A2B \$75.00

CHRISTOPHER LOGUE

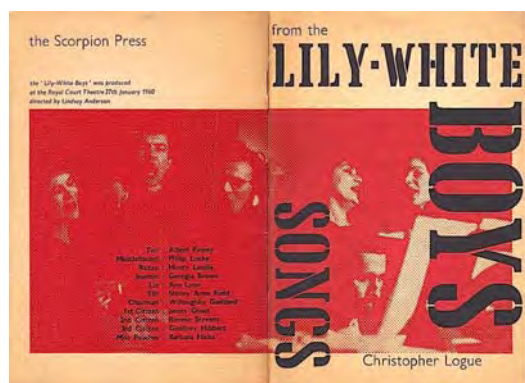


*I would be grateful if those of you who buy Songs would clip this programme and stick the poem on the fly-leaf, thus completing the book for me.* CHRISTOPHER LOGUE

*Songs*. London: Hutchinson, 1959. A collection of material that had appeared hitherto only in periodicals and small private printings issued in the Taurus Poets series. "Typography by the author." This gathering includes his adaptations of Pablo Neruda's "Twenty Love Poems". Octavo [190 x 145] 118 pages. A fine copy in a near fine dust jacket. RAMSDEN A9A. With the programme for "Jazetry" which also features an announcement cum prospectus of the forthcoming *Songs*, and the following statement: "The *Times Literary Supplement*, *New Statesman*, *Encounter*, *Spectator*, and various American and Canadian journals, and Hutchinson - my publishers - refused to print this poem ['The Whores Song']. The BBC rejected it, twice. Published once in *Nimbus*, the editors were obliged to have the page on which it appeared printed separately, because the composers 'didn't like the tone'. I would be grateful if those of you who buy *Songs* would clip this programme and stick the poem on the fly-leaf, thus completing the book for me." CHRISTOPHER LOGUE. Sheet [245 x 205] two sides folded to six panels. Printed by Villers, London. Fine. The pair \$75.00



CHRISTOPHER LOGUE



*Songs From The Lily-White Boys*. London: Scorpion Press, 1960. Written in collaboration with Lindsay Anderson, Charles Fox, and Oscar Lewenstein for Harry Cookson's play, (directed by Lindsay Anderson) opening on 27th January that year at London's Royal Court. Designed by Germano Facetti and printed by the ever versatile Villiers Publications Ltd. Octavo [205 x 145] 32 pages stapled into in foldover silkscreened kraft paper wrappers showing a pixilated image of a animated chorus from the show (prominent lead going to Albert Finney). RAMSDEN A11A \$50.00

*Patrocleia: Book XVI Of Homer's Iliad*. [Lowestoft, Suffolk, UK]: Scorpion Press, 1962. First edition. Worked from preliminary translations by Donald Carne Ross and Peter Levi. Thirty-five pieces with Logue's typography rendered faithfully and reliably by the Villiers Press. Further design by Germano Facetti. Octavo [210 x 135] 36 pages in white boards titled in gilt. A very good copy in like dust jacket utilising a photograph by Mirell Ricciardi. RAMSDEN A12A \$75.00

MARTIN JOHNSTON'S COPY

*Patrocleia: Book XVI Of Homer's Iliad*. [Lowestoft, Suffolk, UK]: Scorpion Press, 1969. Reprint. The poet, Martin Johnston's copy with his ownership signature. A little age darkening, else a nice copy in dust jacket. \$50.00

*The Arrival Of The Poet In The City: A Treatment For A Film*. Amsterdam: The Yellow Press, 1963. The poet adjusted but uncompromised in vision finding his way in another form, and no doubt benefiting from a Lindsay Anderson commentary. Printed by Drukkerij A.M.L. Koeders, Amsterdam. A very fine copy of the first state. Octavo [180 x 140] 26 pages in illustrated wrappers of the author's design based on stock market trading lists from daily newspapers. RAMSDEN A14A \$40.00

*Words Of The Establishment Songs Etcetera*. London: Poet & Printer. 1966. "These songs were written for and sung at The Establishment night-club in Greek Street, London from November 1961 to September 1962." Crown octavo [185 x 115] 20 pages stapled into printed card wrappers, beneath a dust jacket of printed kraft brown paper. Ingeniously simple and effective. Faint offsetting from jacket folds, else a perfect copy. RAMSDEN A17A \$30.00

CHRISTOPHER LOGUE



*Pax*. London: Rapp & Carroll, [1967]. The second - and still hesitant - stage of Logue's work with Homer. Errata slip on rear of title page. Printed at the Villiers Press. Octavo [220 x 145] [22] pages. Very good in ivy green cloth in ingenious dust jacket designed by Lawrence Edwards. RAMSDEN A20B \$40.00

ONE OF 100 COPIES SIGNED BY EACH OF THE POETS

*Turret Poets Read*. London: Turret Books, 1967. Folding programme/booklet featuring the work of Christopher Logue, Jeff Nuttall, George MacBeth, Edward Lucie-Smith, and Kevin Crossley-Holland —AND SIGNED BY EACH OF THEM. Illustrated with stills from the film "Juicy Movie" by Barry Hall and Tom Raworth. An event held at the ICA on 21st February, 1967. Heavy card [375 x 280] folded to 6 panels. Designed and printed by Barry Hall's Goliard Press. RAMSDEN B17 \$85.00

NO 16 OF 25 SIGNED AND NUMBERED COPIES

*Hermes Flew To Olympus And Said*. [London: Bernard Stone], 1968. NO 16 OF 25 COPIES SIGNED AND NUMBERED by Logue. Glossy white card stock [200 x 150] folded once. See note: RAMSDEN A26 \$60.00

*The Man Who Told His Love*. Lowestoft, Suffolk, UK: Scorpion Press, 1969. Twenty poems based on Pablo Neruda's *Los Cantos d'Amores*. With a short essay at the rear by Logue, explaining the genesis of this work, the first versions of which were published in the Paris magazine, *Merlin*. Reprint, eleven years after the original. Printed at the Villiers Press. Octavo [180 x 140] 36 pages. Neat ownership signature, else very good. \$45.00



1. Achilles, 2. Diomedes, 3. Nestor, 4. Agamemnon, 5. Odysseus, 6. Christopher Logue

CHRISTOPHER LOGUE

*Gone Ladies - For Pauline Boty.* [London]: A Gear Poster Produced by Vandal Publications, 1966. Poster poem. A translation by Logue of François Villon's "Dictes-Moy OÙ N'en Quel Pays". Advancing photographic images of Marilyn Monroe in evening wear, border work and titling in Dayglo orange. Logue's poems invokes, Helen, Beatrice, Lucrece, and Marilyn: "Bird, do not seek to know from me/Who was the fairest of them all/What would you say if I asked thee/Where is the snow we watched last Fall" This piece was later set to music by Wallace Southam. Poster [580 x 440] with a few creases and nicks, one small stain (5¢ size), else well preserved. RAMSDEN D5 \$100.00



*In May.* London: Turret Books, [1966]. Anarchic, addressing many themes, ahead of his time, or at the leading edge. "In May nine completely naked girls /will dance all Sunday afternoon/on the tomb of the Unknown Conscientious Objector....Naturally the police will be represented:/High in the freezing Summer air/Sixteen smiling constables will spray the crowd/With LSD from US Army helicopters:/and when the dreamy vapour beads their hair/Oxfam enthusiasts will eat old ladies selling *Peace News*...Raw. At four, The People's Candidate/Hot from the loss of his deposit in Bournemouth West - /Will speak. His theme: / "Council Housing For Homosexuals - A Beginning"... Designed and printed at the Goliard Press. Poster [605 x 440] printed offset on thin yellow paper. Miraculously well preserved. ONE OF 450 COPIES THUS. Rare. RAMSDEN D6 \$200.00

CHRISTOPHER LOGUE

*What.* Richmond, Surrey: Keepsake Press, 1972. Poem printed on opaque acetate [160 x 125] beneath a drawing by the poet. Tipped to a white card support [345 x 220] with the poet's name below. Small quarto [230 x 180] and in turn within printed cream wrappers. A very good copy. RAMSDEN A36A \$30.00

PROOF COPY

*War Music: An Account Of Books 16 To 19 Of Homer's Iliad.* London: Jonathan Cape, 1980. Uncorrected proof. Not published until the following year, *and omitting the envoi* included here: "Go little book, with all your faults, to one who, smiling as she puts it down, shall say: 'Sometime his thoughts will permeate my own—but not today...'" Octavo [215 x 140] 84 pages in standard red Cape in-house wrappers with motif frieze. Fine. \$40.00



INSCRIBED TO THE DUCHESS OF ARGYLL

*War Music: An Account Of Books 16 To 19 Of Homer's Iliad.* London: Jonathan Cape, 1981. THIS COPY INSCRIBED TO MATHILDA, DUCHESS OF ARGYLL - and with her bookplate (motto being: *ex cineribus resurgam*). Logue has crossed through his name on the title page, and laid in is a photographic postcard of Logue (leaning on Francis Howlett's "Giant Hand" sculpture), from Logue with a dated greeting in his script. The rear flap of the dust jacket has a note of Bernard Stone's address [as we know, patron, bookseller, publisher, and friend of Logue]. Octavo [220 x 145] 84 pages. All fine in like dust jacket also utilizing Howlett's "Giant Hand". RAMSDEN A50A \$150.00

See: GEORGE RAMSDEN, *Christopher Logue: A Bibliography 1952 - 1997.*

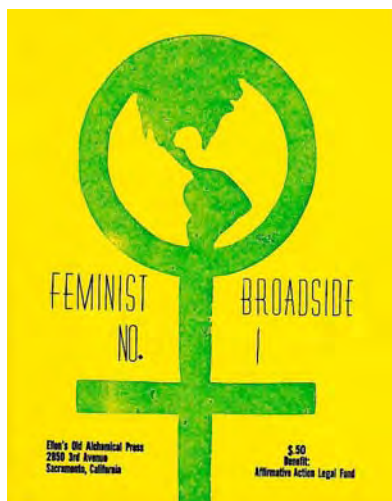
FEDERICO GARCÍA LORCA [1898 – 1936]

ONE OF 100 COPIES SIGNED

*Ode To Salvador Dali.* Paris: Alyscamps Press, 1994. Broadside poem. Translated by Christopher Sawyer-Lauçanno. ONE OF 100 COPIES printed letterpress on Zerkall mouldmade paper by the Libanus Press of Marlborough, England and SIGNED BY THE TRANSLATOR. An exquisite production. Single sheet [510 x 375] printed in two colours and folded twice. Very fine. \$100.00

SYLVÈRE LOTRINGER [1938 – ]

*A Visit With The Artists: An Interview By Sylvère Lotringer.* Melbourne, Vic: Pataphysics, 1994. No 3 in the Pataphysics Series edited by Leo Edelstein and Yanni Florence. *A Visit With The Artist* is an interview by Sylvère Lotringer, in which the artist discusses his multiple personas. These personas develop and morph into one another, creating Lotringer's patchwork of creative output. The book serves as an insightful text into the artist's practice. Octavo [208 x 148] [34] pages. Fine in printed wrappers. \$35.00



MARY MACKEY

*Feminist Broadside* No 1. Sacramento, Ca: Ellen's Old Alchemical Press, 1970. Mary Mackey's "I Met A Man Who Had Been To China". THIS COPY INSCRIBED BY MACKEY to fellow poet, Douglas Blazek. A very early publication, if not the earliest (Shameless Hussy Press would not issue Mackey's first collection, *Immersion*, until 1972). Mackey went on to write thirteen novels and six collections of poetry; in 1978, with poets Adrienne Rich and Susan Griffin, she founded the Feminist Writers Guild. Printed by Ellen Rosser Smith. A pioneer, Rosser Smith taught at California State University, Sacramento in the College of Arts & Letters. She was involved in developing the Women's Studies Program there and was active on many Affirmative Action committees. A sale of this broadside contributed 50 cents to the Affirmative Action Legal Fund. Card [280 x 220] printed both sides. Fine. \$45.00



TIM McCANN [ ]

*Queer As Fuck: Because Censorship Is War On Queers.* Surry Hills, NSW: Gayboys, c1992. Poetry. Octavo [210 x 150] 36 pages stapled into hot pink card wrappers with foil printing and adhesive label. One or two creases, else very good. A scarce volume. \$45.00

JAN MACKAY [1950 - ]



*Rapunzel, Let Down Your Hair: A Programme Of 3 Films Exploring Myths, Dreams And Fables.* Darlington, NSW: Earthworks Poster Collective, 1979. Poster for the Filmmakers Cinema, Darlinghurst. Screenprint on paper from multiple stencils. [760 x 510]. Some creasing to right hand edge, no tears or other defect. \$900.00

JAN McKEMMISH [1950 - 2007]

PAM BROWN & JAN MACKAY



*As Much Trouble As Talking.* Poster by Jan Mackay. Surry Hills, NSW: for Belvoir Street Downstairs Theatre, 27 July - August 14, 1988. Printed both sides. Pam Brown writes: "Jan and I continued with the montage process and wrote *As Much Trouble As Talking* performed by the actors Eva Sitta and Katrina Foster, with sound by Elizabeth Drake, lighting by Lee-Ann Donnelly, directed by Helen Grace and with a collaboratively-designed set, in a season at Belvoir St Theatre in Sydney in 1988 and later edited for national radio broadcast on the ABC's *The Listening Room* in 1989. Poster [420 x 300] offset. A fine unused copy. \$65.00

See: Martin Portus, *Sydney Morning Herald*, 1 Aug 1988

NOEL MCKENNA [1956 - ]



*Paintings & Prints.* Sydney: Thinking Fisherman, 1992. ONE OF 150 COPIES SIGNED BY THE ARTIST. Catalogue for an exhibition of paintings and prints at Niagara Galleries, Melbourne, September 22 - October 10, 1992. Introduction by Sarah Thomas. Twelve works illustrated. Oblong octavo [210 x 150] [32] pages stapled into printed card wrappers with printed brown paper dust jacket. A fine copy. \$120.00

*Welcome To Done Place.* [Sydney, NSW]: Thinking Fisherman Publications, 1996. SIGNED AND NUMBERED BY THE ARTIST. Exhibition catalogue. Inspired by Ken Done's 1995 exhibition at the Powerhouse Museum and the degree to which Done's work extended beyond the exhibition itself into curatorial context, the dress of staff and the design of fixtures. This McKenna imagined into the concept of a housing estate—Done Place. Reproduces twelve works exhibited by McKenna at Roslyn Oxley9 Gallery 5-29 June, 1996. Octavo [210 x 150] [14] pages stapled into illustrated wrappers. A very good copy. \$85.00

ANTONIO MACHADO [1875 – 1939]

*The Crime Was In Granada.* [Santa Barbara, Ca: Unicorn Press, 1967.] Broadside poem. An elegy for Federico García Lorca, translated from the Spanish - *El Crimen Fue En Granada* - by Willis Barnstone. Sheet [470 x 215] cream textured card printed in a deep brown sans serif. A very good copy. \$50.00

*Canciones.* West Branch, Iowa: Toothpaste Press, 1980. Translations by Robert Bly. Designed and printed by Allan Kornblum onto Strathmore wove, and embellished with calligraphy by Sandy Gourlay. Tall 12mo [200 x 110] [20] pages sewn into Ingres gilt titled wrappers. \$35.00

MAIL ART [1979 - 1989]

*Mail Art Collection,* by Takahisa Kamijyo. Tokyo: Graphic Sha Publishing Co., 1989. More than 500 examples of Japanese mail art, with text in English and Japanese. A native of Tokyo Takahisa Kamijyo teaches at the Tohoku University of Art & Design. He established Kamijyo Studio in 1974, where he still works today. Quarto [330 x 230] 160 pages. A very good copy in illustrated wrappers. \$40.00

STÉPHANE MALLARMÉ [1842 - 1898]



*Hommage A Stéphane Mallarmé.* La Nouvelle Revue Française, No 158, November 1st, 1926. With contributions by Genevieve Bonniot-Mallarmé, T.S. Eliot, Giuseppe Ungaretti, and Paul Claudel. Other material includes Gide on the Congo, and reviews of Rilke and an essay on the theatre of Alfred Jarry (not to mention the ample fore and after matter that is the advertising of literary publishing and bookselling at the time—a vital symbiosis). Octavo [230 x 140] [22] + [130] + 34] pages + publisher's insert. All fine. \$50.00

OSIP MANDLSHTAM (ОСИП МАНДЕЛЫШТАМ) [1891 - 1938]

*Mandelshtam's Octets.* Lumb Bank, Yorkshire: Grosseteste, 1976. ONE OF 300 NUMBERED COPIES. A version by the poet, John Riley. Designed and set by Tim Longueville, bound by John and Carol Riley and printed by Tony Ward at the Arvon Foundation. Pete Spence's copy with his dated signature. Oblong 16mo [142 x 103] [16] pages sewn into plain card wrappers with printed dust jacket. A little darkened with age and with a few spots - internally still fresh. \$40.00

*Stalin Ode Sequence.* Melbourne, Vic: Robert Kenny/Ragman Productions, 1979. From the second Voronezh Notebook. A version by John Riley. Rigmarole Of The Hours No 14. [155 x 110] [32] pages, stapled into pink card wrappers with printed dust jacket. A fine copy. \$30.00

KATHERINE MANSFIELD [1888 - 1923]

*Four Poems.* London: Privately printed at the Press of Eric & Joan Stevens, 1980. Edited with an introductory note by Jeffrey Meyer. Four poems not included in the collections published in 1923 and 1930: "A Verse Fragment", "Love Cycle", "Winter Bird" and "The Butterfly". ONE OF 150 NUMBERED COPIES set in Perpetua and printed on Glastonbury laid paper. Quarto [260 x 190] [12] pages sewn in turn folded into olive green laid wrappers printed in black. A fine copy. \$50.00



PETER MATHERS [1931 - 2004 ]



ONE OF 50 SIGNED AND NUMBERED COPIES

*Angels*. Aireys Inlet, Vic: Swamp, 2001. His last published work. ONE OF 50 SIGNED AND NUMBERED COPIES. A narrative by Mathers with his own hand held puppets sculptures. The book was designed by Mark Carter, and is illustrated with eighteen tipped colour photos by Tibor Jiri Novak. Set in Trebuchet and printed on Harvest Matt, then hand bound by the Swamp collective. This copy with two extra colour photos showing the assembled sculptures, laid in. Tall narrow octavo [210 x 105] [32] pages sewn into printed card wrappers with a tipped plate above and below. A fine copy of a scarce work. \$85.00

JOAN MEATS [1920 - 2003]



*Joan Meats: A Survey*. [Wollongong, NSW: Wollongong City Gallery, 2008]. Foreword by Craig Judd, and catalogue essay by the curator, Michael Beare. Australia's least known surrealist. Meats, English born, first travelled to Australia in 1961, returning to settle in 1967 on the south coast of NSW. Her mature style flourished in the 1970s and 80s responding to the built and industrial amid the light and colour of its unspoiled backdrop. Twenty eight works illustrated in colour. Quarto [295 x 210] 36 pages - on good stock and well printed - stapled into illustrated wrappers. Fine. \$35.00

CHRIS MIKUL

*A Day In Rennes-Le-Château*. Haymarket, NSW: C. Mikul, 2009. FROM AN EDITION OF 100 HAND NUMBERED COPIES. "Being an account of a visit to the mysterious French village with remarks on *The Holy Blood & The Holy Grail*, religious conspiracy theories, the writing of Dan Brown and the nature of sacred places." Mikul recounts his journey to the site of the mysterious church in Rhedae in the mountainous Aude region of southern France, where in 1891 Abbé Bérenger Saunière discovered some ancient and cryptic texts hidden in a hollow pillar while restoring the church. Accounts and interpretations of this discovery have inspired much in popular literature. Mikul notes "In 1917 Saunière suffered a severe stroke. The priest summoned to hear his final confession emerged from it looking shocked, having refused to administer the last rites (although they were later given at the funeral) and supposedly 'never smiled again'." Octavo [210 x 145] [24] pages stapled into illustrated wrappers featuring an image derived from the devil that supported Saunière's controversial water stoup at Rennes-Le-Château. \$45.00

DAVID MILLER [1950 - ]

*All My Life: Poems 1973 - 1974*. London: The Joe DiMaggio Press, [1975]. The Melbourne born writer's second collection. Twenty four pages [300 x 210] duplicated typescript rectos only, stapled into illustrated card wrappers. \$45.00

*Appearance & Event - 16 Poems: 1976*. Paraparaumu, NZ, 1977. ONE OF 300 COPIES designed and handset in Centaur type and printed on Conqueror Wove with an Arab treadle platen by Alan Loney. Octavo [235 x 165] [24] pages sewn into plain card wrappers with heavy printed card jacket. \$50.00

*Primavera*. Providence, RI: Burning Deck, 1979. ONE OF 350 COPIES. Poems "juxtaposing images of Spring, light and darkness (literal & metaphorical-death, loss etc. And the poetry as in them". Finished proof (without fault) with press release/prospectus laid in. From the published edition in preparation which was handset in Warren Old Style and printed by Anne Hohenstein. In two colours and beautifully done. Oblong 12mo [160 x 120] [16] pages stapled into plain card wrappers, beneath a printed dust jacket. \$35.00

*Unity*. Blue Bell, Pennsylvania: Singing Horse Press, [1981]. Poems, mostly written in the six months between December 1979 and June, 1980. Small landscape quarto [215 x 210][28] pages stapled into illustrated card wrappers. \$45.00

*Out Of This World: Eight Prose Texts, 1977 - 1980*. [Peterborough, UK]: Spectacular Diseases, 1984. FROM AN EDITION OF 250 COPIES. Octavo [205 x 145] [36] pages stapled into illustrated wrappers. \$35.00

*True Points: Eight Prose Texts 1981 - 1987*. [Peterborough, UK]: Spectacular Diseases, 1992. [145 x 100] 50 + [3] pages perfect bound in illustrated wrappers. \$35.00

HENRY MILLER [1891 - 1980]

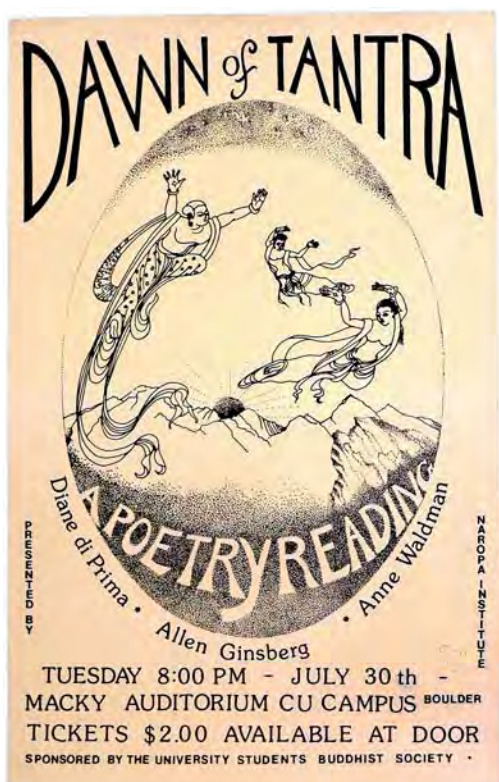
*The Waters Reglitterized: The Subject Of Watercolour In Some Of Its More Liquid Phases.* [San Jose, Ca]: John Kidis, 1950. Miller's treatise on the art of watercolor. "From Henry to Emil in moments of inspiration or perplexity, with gratitude for having put me on the right Path." Emil R. Schnelllock was only a year older than Henry Miller, but served as his mentor at crucial moments in his life. Schnelllock taught Miller to paint, enriched his understanding of Art, helped inspire him about Paris, acted as a critic of his writing technique and encouraged him to loosen it up, solicited articles on his behalf, acted as his literary executor and was generally the sounding board off of which Miller developed his style. Printed boldly on antique laid. Octavo [225 x 155] [51] pages + 5 plates, stapled into illustrated wrappers. SHIFREEN & JACKSON. A80A. A fine copy. \$50.00

FINOLA MOORHEAD [1947 - ]

*My Voice.* Wauchope, NSW: GonedoG Books, 2006. ONE OF SEVENTY NUMBER COPIES SIGNED BY THE AUTHOR. Octavo [210 x 148] v + 51 pages stapled into printed wrappers. Obviously scarce. A fine copy. \$50.00

MAL MORGAN [1948 - ]

*Poemstones.* Melbourne, Vic: Whole Australian Catalogue Publications, [1976]. The poet's first collection, illustrated by John Hanan. Octavo [215 x 130] 52 pages perfect bound into illustrated wrappers. Very seldom seen. A fine copy. \$40.00



OSWALD MOSLEY [1896 - 1980]

DIANA (MITFORD) MOSLEY [1910 - 2003]

INSCRIBED BY DIANA MOSLEY

*Two Germans Of Genius.* Frankestown, NH: Typographeum, 1987. Edited and with an afterword by Diana Mosley. THIS COPY INSCRIBED BY DIANA MOSLEY. An essay each on Goethe and Wagner - Oswald's two favourite Germans. "Oswald Mosley devoted seven years to the cause of Fascism during the 1930s when Great Britain was beset by deep social and political turmoil. After the War, and until his death in 1980, he supported the ideal of a united Europe. To that end he founded a magazine called *The European* in which the two essays printed here first appeared. They are about the two Germans he admired most, Goethe and Wagner." TERRY RISK. Octavo [250 x 165] 38 pages. Printed by Terry Risk using a Chandler and Price treadle platen press on antique laid and bound by him into blue cloth with paper label to spine. \$150.00

JO ANNE ECHEVARRIA MYERS

*George.* Cape May, NJ: Echevarria Myers, c1983. Artist's book. ONE OF 100 COPIES, SIGNED AND NUMBERED BY THE ARTIST. Photocopy collage on the theme of George Washington, with original hand colouring and stickers applied. Quarto [355 x 260] [14] pages, rectos only, all illustrated. A fine copy. \$125.00

NAROPA INSTITUTE [1974]

*Dawn Of Tantra Poetry Reading.* Boulder, Co: Naropa Institute, [1974]. Featured poets: Diane di Prima, Allen Ginsberg, and Anne Waldman. Sponsored by the University Students Buddhist Society, and held on Tuesday July 30th at the Mackay Auditorium. Poster [480 x 305] on heavy cream card. A smudge on the lower right, a few spots, and one tiny scuff, top centre. \$60.00

OPAL LOUIS NATIONS [1941 - ]



*A Pen Some Paper Many Dreams & Other Eye Movements.* Swansea, UK: Galloping Dog Press, 1979. ONE OF 250 COPIES. Prose poems, performance pieces, fragments and extended exercises. Quarto [305 x 215] [30] pages processed typescript, stapled into pictorial card wrappers. Staple surface wear against wrappers, else very good. \$40.00

PABLO NERUDA [1904 – 1973]

*I found myself in the early Sixties smack in the middle of the political and literary upheavals of Berkeley and San Francisco and so the craft of printing and political activism and literary book-making all came together in an "underground" print shop called Cranium Press.*  
CLIFFORD BURKE

*Letter To Miguel Otero Silva, In Caracas (1948).* [San Francisco, Ca]: Cranium Press, [1970]. A translation by Robert Bly of the poem written by Neruda while under pursuit by the Chilean Secret Police. From *Canto General*, (Section 12). Printed by Clifford Burke. "One of the finest and arguably the most influential Bay Area printers of the '60s and '70s, Burke ran Cranium Press from a garage in the outer Fillmore." (*Book Arts*, 1997.) Single sheet [380 x 255] unfolded but printed both sides two up to four pages. Minimal creasing and some age darkening. Evidence of a moment, and three talents. Evocative and fine. \$45.00



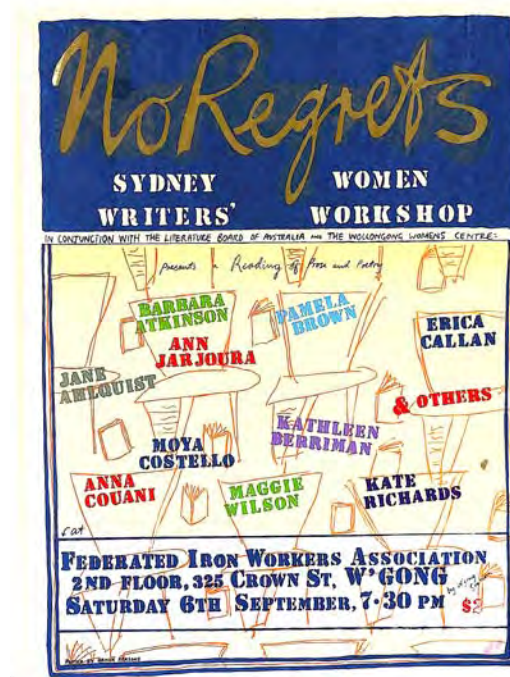
*Hommage Au Peuple Chilien.* [Paris]: Le Nouveau Clarté [Mensuel Union Des Étudiants Communistes De France, 1973]. Folded card in six panels, opening with an editorial declaration of solidarity with the Chilean people in the wake of the murder of Salvador Allende, the death of Pablo Neruda, and the brutal suppression, slaughter and torture of workers and students. "No one shall confuse the youth, the people of France with Messmer and Pompidou". Follows French translations of "España En El Corazon" and "Oda Solar Al Ejercito Del Pueblo" from Neruda's *Residencia En La Tierra*, and selections from his *Canto General*. The fourth and sixth panels are a statement by fellow poet, communist, and close friend of many decades, Louis Aragon, concluding with a poem of solidarity "Parlez Par Mes Mots, Parlez Par Mon Sang" / "Speak Through My Words, Speak For My Blood". Folded red card [350 x 240] printed in black. Near fine. Rare. \$150.00

JOHN NIXON [1949 - ]

JOHN YOUNG [1956 - ]

*Kerb Your Dog Textbook.* Potts Point, NSW: Kerb Your Dog, 1992. No 12 "Independent's Number" edited by John Nixon and John Young. An annual anthology of "artist's pages" commenced in 1983. With contributions by Tim Johnson, Lindy Lee, Ross Harley, Robert Macpherson, Mike Parr, Maria Kozic, Ken Unsworth, Aleks Danko, Lyndal Jones, Shelley Lasica, Vivienne Shark Lewitt, John Nixon, and eighteen others. Includes an index of all prior anthologies and a survey essay by Janet Shanks. This copy with the ownership details of experimental filmmaker and musician, Andrew Ewing. Octavo [205 x 145] 74 pages + adverts in plain card wrappers with printed dust jacket. A little rubbed and discoloured, else very good. \$35.00

NO REGRETS [1980]



*No Regrets Reading.* [Coalcliff, NSW]; Drunk Persons [Ken Bolton, 1980]. Advertising a reading by members of the Sydney Women Writers' Workshop in Wollongong. A star studded line up, including Jane Ahlquist, Barbara Atkinson, Pam Brown, Anna Couani, Kathleen Berriman [Fallon], Moya Costello, Erica Callan, Maggie Wilson and Kate Richards. Held at the Federated Ironworkers Association, the event was a capacity evening, such was the vitality of the group and interest in an event such as this staged in the Steel City. Silkscreen on litho paper [510 x 380] from several stencils, and with the application of gilt aerosol. A fine unused example. \$120.00

See *Coalcliff Days*, page 84.

SIDNEY NOLAN [1917 - 1992]  
CHARLES OSBORNE [1927 - ]

ONE OF 150 COPIES SIGNED BY BOTH NOLAN AND OSBORNE

*Swansong: Poems by Charles Osborne; Drawings By Sidney Nolan.* London: Shenvall Press, 1968. The less common issue, signed by Nolan. Lieder like poems of love, and sometimes exile. Fourteen drawings and twelve poems. Quarto [285 x 215] [32] pages bound in quarter polished black buckram over tan paper boards, with clear acetate jacket, as issued. A fine copy. \$150.00

NOSTALGIA [1936]

A VIEW OF SYDNEY HARBOUR

*I'm Coming Back!* by Elizabeth Smart (1913 - 1986). Vancouver, BC: William Hoffer, 1991. Facsimile of a typed letter with a facing transcription of Smart's account of a visit to Sydney in 1936. Her reverie is decidedly fixed on the harbour, its new bridge and sparkling water traffic "At night on the edge of the water, the merry lights of Luna Park come out, Sydney Bridge is lit up, soft warmairs blow about...." FROM AN EDITION OF 300 COPIES. Single sheet 430 x 280 folded once. Fine. \$30.00

JIRI TIBOR NOVAK [1947 - ]

*Vienna.* Melbourne, Vic: Nosukumo, 1992. Seventeen graphics with script in facsimile. DELUXE STATE - ONE OF 100 COPIES SIGNED AND NUMBERED BY NOVAK, on Tomasetti paper with handmade Unryushi endpapers bound in parchment wrappers. Octavo [212 x 152] [20] pages. A fine copy. \$50.00

NUCLEAR FREE [ 1981]



*Nuclear Free Prospect Campaign.* [Prospect, SA: 1981]. Poster [650 x 455] silkscreened in three colours, including a brilliant Dayglo orange. Four minute pinholes at each corner, else fine. \$150.00

OBELISK PRESS [1933]

ANTICIPATING QUEER

*Modernist and uncensorious, impressionistic and joyous, The Young & Evil can lay reasonable claim to be the first "out" gay work of mainstream literature, and the beginning of the Gay Lit genre.*

NEIL PEARSON

*Never, to my knowledge, has a certain type of homosexual been so fixed on paper. Their utter lack of emotional values—so entire that it is frightening; their loss of all Victorian virtues: manners custom, remorse, taste, dignity; their unresolved acceptance of anything happening, is both evil and 'pure' in the sense that it is unconscious....*

DJUNA BARNES



*At last it's available again! The book that Gertrude Stein was mad about, and that was originally published by Obelisk Press in Paris, in 1933. Written by American poets, Charles Henri Ford and Parker Tyler, The Young And Evil tells the story of Julian and Karel and their friends, somewhere between the gay bars and poetry scenes of Greenwich Village, and the drag balls of Harlem. This queer coterie spends much of the time getting drunk at parties, swapping beds and apartments, avoiding the hostile attention of police and sailors that cruise the parks, meeting up at all-night 'coffeepots', generally looking fabulous in make-up and gowns, and - occasionally - creating art.*

PUBLICITY FOR THE METRONOME PRESS REPRINT

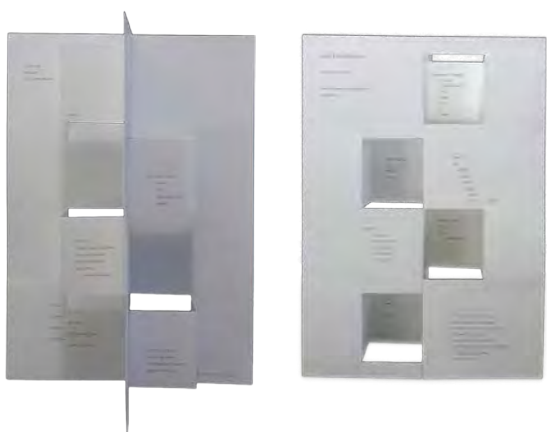
ONE OF 50 COPIES ONLY ON PURE LINEN LAFUMA  
SIGNED BY THE AUTHORS

*The Young & Evil*, by Charles [Henri] Ford and Parker Tyler. Paris: Obelisk Press, 1933. Though obviously anachronistic, there is a popular belief that Gertrude Stein said of this work that it was "the novel that beat the Beat Generation by a generation". What we do know she said was "*The Young and Evil* creates this generation as *This Side of Paradise* by Fitzgerald created his generation". ONE OF 50 COPIES ONLY ON PURE LINEN LAFUMA, EACH SIGNED BY THE AUTHORS. Octavo [190 x 150] 215 pages, top edge gilt. A superb copy in contemporary half blue morocco over blue cloth, with five raised bands, gilt rules and dentelles, and title in gilt. PEARSON A-26 A. \$12,500.00

Link: Neil Pearson's essay on *The Young & Evil*

See also: Hugh Ford, *Published In Paris*, pages 357 - 359

CATHERINE O'BRIEN



*Word Sculptures*. No place: no publisher, no date. Three dimensional poem card to be viewed from four perspectives. Designed by Oudomphone Bounyavong. O'Brien is an Australian poet who lives and works in Vientiane, Laos. Tall and narrow fold [290 x 105] \$50.00

GREGORY O'BRIEN [1961 - ]

*O'Brien's writing is about other ways of seeing, and has been variously described as "surreal" and "magical realist". It both explores and embodies the mystery of creation present equally in the physical, animate world and in human artistic invention.*

THE OXFORD COMPANION TO NEW ZEALAND LITERATURE

*Dunes & Barns*. Meadowbank, Auckland, NZ: Modern House, 1988. His second collection, completed during a Frank Sargeson Fellowship held during that year. NO 98 OF A 100 COPIES EACH SIGNED AND NUMBERED BY THE POET. Octavo [210 x 135] [12] pages on art card and sewn into like wrappers. A fine copy. \$120.00

FRANK O'HARA [1926 - 1966]

*Second Avenue*. New York, NY: Totem Press in association with Corinth Books, 1960. "In Memory Of Vladimir Mayakovsky" a poem in eleven portions. The work evokes, addresses and reconsiders, in a wonderfully full and discursive way, a flood of detail, event and proper noun within the period. Crown octavo [195 x 140] [16] pages stapled into illustrated wrappers. The primary issue with red spot colour in the Larry Rivers artwork, and with the tipped on title slip to upper. A fine copy. \$60.00

*Belgrade, November 19, 1963*. New York, NY: Adventures In Poetry, [1972 ?]. Reproduces an eight page typed letter from O'Hara to Joe LeSueur. LeSueur and Frank O'Hara became friends in 1951, after meeting at a party given by John Ashbery. They went on to live together for almost eleven years. Quarto [280 x 215] [9] sheets duplicated typescript, rectos only, stapled into photographic wrappers featuring an aerial view of a Belgrade city square. A tiny chip from upper left top wrapper, else very good. \$45.00

FRANK O'HARA



NETPWA JITHAI OI GEESENGLO

*Exhibition Poster. Literary Portraits Of Fairfield Porter*. New York, NY: Gotham Book Mart Gallery, 1970. For the show held in arrangement with M. Knoedler & Sons between December 1970 and January 1971. The poster reproduces in black and white Porter's 1957 portrait of Frank O'Hara. The poster has been folded three times for mailing and is franked NYC 9 December 1970 And addressed to Philip Whalen at his Kyoto address. Stapled on one fold for a seal, else well preserved. A wonderful association. \$60.00

PIOTR OLSZAŃSKI [1954 - 1987]



*8,92 Metres Long Line With Interfering Brown Line, and 0,9744 Square Metres Surface*. [Warsaw, Poland: the artist] 1974 - 1976. Artist's books. Olzański, a Polish artist, lived and worked in Australia between 1982 and his death by suicide, at Bondi, in 1987. He is the subject of George Alexander's book, *Sparagmos* (EAF, 1989). Octavos, each [210 x 145] and each [32] pages, stapled into printed wrappers. The first volume has a hand written erratum on the rear inside wrapper, correcting the title. It is then signed in full by Olzański and designated copy 3 of 30. Laid into the second volume is a handbill for the artist's performance at the Adelaide Contemporary Art Society in April, 1983. Also present is a handwritten postcard from Anne Edgar at the Franklin Furnace Archive (Brooklyn) thanking the artist for the loan of these two books. Each fine, necessarily scarce, and a haunting reminder of the artist's presence here. \$175.00

MONICA OPPEN [1964 - ]



*The Silent Scream: Political & Social Comment In Books By Artists*, edited by Monica Oppen and Peter Lyssiotis. Petersham, NSW: Ant Press for Bibliotheca Librorum Apud Artificem, 2011. Commentaries and introduction by Monica Oppen and Peter Lyssiotis; preface by Sarah Bodman Senio; with essays by Walter Struve, Scott McQuire, Humphrey McQueen, and Des Cowley.

Not only a catalogue of the exhibition (Monash University Rare Books Library from 28 September - 25 November 2011) but a view into some of humanity's darkest moments as seen through the books of artists who have pursued a humanism that tries to save us from ourselves. Commencing with a preface by Sarah Bodman (Senior Research Fellow for Artists' Books, UWE), the catalogue presents a division of phases of books by artists in three sections: "Across Two World Wars 1918-1950", "Cold War In A Nuclear Era: Alienation And Engagement 1960-1990"; and "Imperialism, Fundamentalism, Democracy, Oil And Its Shadow 1990 To The Present".

Artists represented and discussed: William Blake, Norman Lindsay, Nathalia Goncharova, Alexandr Rubakin, George Grosz, Ernst Kirchner, Georg Heym, Lazar El Lissitsky, Josef Luitpold, Otto Schatz, John Heartfield, Max Beckmann, Stephan Lackner, Noel Counihan, Klaus Staeck, Ian Howard, Glenn Clarke, Peter Lyssiotis, Paul Zelevansky, Michael Peven, Sonia Balassanian, Jean Pinataro, James Casebere, Ted Hopkins, Helen Malone, Noreen Grahame, Cerise Ward, Brad Freeman, Gerhard Richter Germany, Robert Frank CH, Josley Carvahlo Brazil, Colin Matthes, Erik Ruin, Josh MacPhee, Nicolas Lampert, Richard Tipping, Monica Oppen, Tim Mosely, Sarah Bowen, Darren Bryant, Liz Deckers, Rebeckah Evans, Louise Irving, Jo Kambourian, Noga Freiberg, Susan Goddard, Doug Spowart, Glen Smith, Theo Strasser, Kirk Crawford-Watts, Ross McMaster, Anne Twigg, Jas Duke, Vivienne Méhes, Gilles Peress, Eric Stover, Robert Colvin, Caren Florance, Travis Paterson, and Telfer Stokes.

For the first time in Australia the work of Australian artists and writers working in the field of book arts is presented within an international and historical perspective. Each book is featured with images and an accompanying commentary. Monica Oppen and Peter Lyssiotis, both practising artists, lend their unique perspective to the social content and the techniques behind the production of these books. An indispensable survey that adds much to this exciting form. Quarto [245 x 205] 190 pages. New, at the published price \$40.00

MONICA OPPEN

*A Prospectus For Rebecca's Diary, Written & Illustrated* by Monica Oppen. Sydney, NSW: Ant Press, 1990. COPY NO 3 OF AN EDITION OF 15 WITH A PAIR OF HAND COLOURED ETCHINGS. Printed letterpress by Nicholas Summers at the Catnip Press, and signed and numbered by Oppen. Demi octavo [255 x 170] with single sheet of BFK Rives [660 x 250] with three folds, producing eight panels - concertina style - with the centre being a fore edge fold. Sewn into heavy moss green French fold wrappers. A fine copy. \$150.00

ΠΟ [1951 - ]



*Spanish American Pie*. Melbourne, Vic: Collected Effort Press, 1997. A6 No 10. A Spanish language translation of a selection of ΠΟ's works, by Oscar Socías, issued to commemorate his participation in the VII Festival Internacional de Poesía en Medellín, Columbia. A6 [148 x 105] 32 pages stapled into rubber stamped hand coloured wrappers. A fine copy. \$45.00

OUTSIDER ART [1990]

*Meusia - Another World*, by Heather V. Thomas. Ballarat, Vic: Lakeside Hospital, 1990. Edited by Brian Sardeson. The other world of Thomas' imagination, populated with friends she gathered from the age of six. This work was the result of coming to terms with schizophrenia, and accepting the help that she had avoided. A brilliant mix of evolved fantasy decorated throughout with her vibrant artwork. Produced with the assistance of the Western Region School Of Psychiatric Nursing, and Ballarat Community Psychiatric Services. Small quarto [250 x 175] 35 pages stapled into card wrappers with design by Lyn Connellan. A very good copy. \$40.00

ROBERT OWEN [1937 - ] MIKE PARR [1945 - ]

*Plain Images*. Paddington, NSW: Plain Image, 1981. ONE OF 500 NUMBERED COPIES, THIS BEING NO 10. Exhibition catalogue for the joint show held at Ivan Dougherty Gallery (Alexander Mackie College, Sydney) 16 November and 4 December 1981. Includes Parr's aesthetic statement on paraphrastic influence, and the red cellophane insert "the bare space read as transparent completes the spiral for of interaction". Quarto [210 x 270] [20] pages in colour and black and white, stapled into plain glossy blue card wrappers. \$50.00

PARALLAX [1987]

*Parallax*. Sydney: Arcadia Press, [1987/8 ?]. The almost unheard of second issue "The Show". A giant magazine exploring the myths, traditions and manifold perceptions of the Australian bush as seen each year at NSW Royal Agricultural Society's "Easter Show". Introduction and opening essay "Shaping The Land" by Paul Ashton; Sally McInerney "Where City And Country Meet" a history of "The Show"; Anna Maria Dell'oso "When Wonderland Comes To Town" on the rides, sideshows and entertainments; Howard Tanner on the architecture of the Sydney Showground; and an Englishman's impressions by Roger Williamson, "Never Dewsbury". With spectacular photographic illustrations throughout by Gerrit Fokkema, John Gollings, John Marmaras, Francine McDougall and Michael Nicholson. Also included is a double page spread reproducing Tim Storrier's 1984 Sulman Prize winning painting, "The Burn". Ten sheets [890 x 620] folded and gathered to [40] pages. High quality printing on good heavy stock. Edge wear and closed tears, with a second fold centrally (for portability). An awkward souvenir, costing \$10.00 at the time of publication. Scarce. \$250.00

PARODY [1982]

This is not a Taylor-made product but Something Else  
New Legal Price \$5

*Art & A Texta: New Australian Art, A Magazine*. Prahran, Vic: new-Australian Art a Magazine, [December, 1982]. A controversial mischief that went towards and then away from the Supreme Court owing to the sensitivity *Art & Text* editor, Paul Taylor to this parody of his own journal. (The saga is wonderfully outlined in Michael Denholme's *The Winnowing Of The Grain*.) Further mischief is perpetuated here by the inclusion of an autograph postcard from "Paul Taylor" to an influential critic "including a copy of my mag, which sells well in America". Small quarto [225 x 170] 80 pages in illustrated wrappers with the two obligatory stickers. \$85.00

[BORIS PASTERNAK [1890 - 1960]

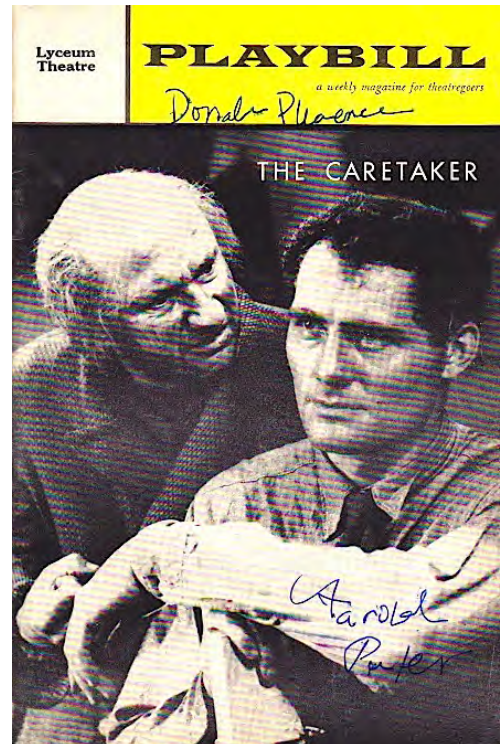
*Seven Poems*. Santa Barbara, Ca: Unicorn Press, 1969. Translations from the Russian by George L. Kline. Designed by Alan Brilliant, hand set in Gill Joanna by Charles Lee and printed in two colours by Noel Young. Octavo [235 x 155] [14] pages from seven folded sheets pale wove paper, sewn by Gorden Thomsen. A beautiful copy. \$35.00

THOMAS ERLING PETERSON

...la ombra della vera costellazione della doppia danza

*Double Dance Primer*. [Oakland, Ca:] Double Dance Press, 1977. Six poems from the notable scholar of Italian literature, and, I suspect, the first book of the press. "Completed in AN EDITION OF FORTY COPIES on February 14, 1977." With the poet's signature on the title page beneath an image of the high wire artist, Philippe Petit. Tall octavo [275 x 175] [12] pages sewn into photomontage illustrated wrappers. A fine copy. \$75.00

HAROLD PINTER [1930 - 2008]



SIGNED BY DONALD PLEASANCE AND HAROLD PINTER

*The Caretaker*. New York, NY: Playbill (Gilman Kraft), 1962. *Playbill* as theatre programme, being Vol 6, No 6, February 5, 1962 for the production at the Lyceum Theatre, directed by Donal McWhinnie. THIS COPY SIGNED BY THE LEAD, DONALD PLEASANCE, AND BY THE PLAYWRIGHT, HAROLD PINTER. Octavo [230 x 150] 38 pages in illustrated wrappers. Fresh, and with no sign of neglect. \$500.00

*Landscape* was written for the stage, but the official theatre censor, the Lord Chamberlain, refused it a license unless Pinter removed its strong language. The official report read:

*The nearer to Beckett, the more portentous Pinter gets. This is a long one-act play without any plot or development ... a lot of useless information about the treatment of beer ... And of course, there have to be the ornamental indecencies.*

Pinter declined to change his text.

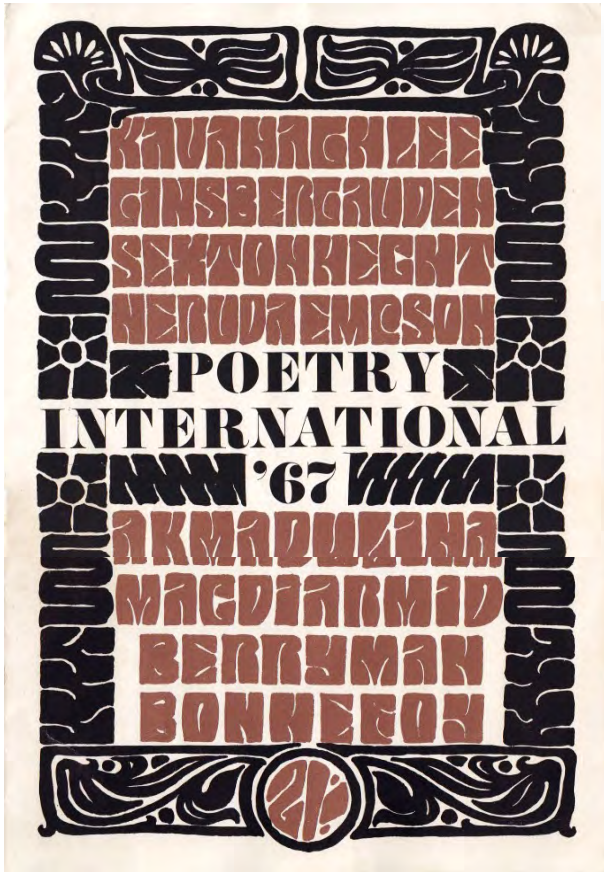
PRODUCTION FILE COPY

*Landscape*. Ipswich, Suffolk: Emanuel Wax for Pendragon Press, 1968. This copy from the offices of W.S. Cowell, who typeset, designed, printed and bound this limited edition. With the in house "FILE COPY" label on front pastedown, showing various departments ticked off—design, text and binding .... Inserted is an envelope with a plain CARD SIGNED BY PINTER. Also laid in is a newspaper cutting of a review of *Landscape*, as produced at the National Theatre, London. Octavo [215 x 140] 46 pages. Quarter bright pink silk titled in gilt, over beige linen cloth. All fine. \$450.00

SYLVIA PLATH [1932 - 1963]

*Lyonesse*. London: Rainbow Press, 1971. Specimen title page by Will Carter, with the poem "Brasilia" printed on the verso. Top right corner of the title page has printed "Specimen" Single sheet [290 x 190] watermarked "WSH & Co. British Hand Made". Very good and ready to frame. \$60.00

POETRY [1967]



*Poetry International 1967*. London: Poetry Book Society in Association with the Arts Council of Great Britain, 1967. Programme. The inaugural event under this heading. Trippy typography in brown and black designed by Edward Tiersley incorporating the names of the featured poets who will appear: "Kavanagh, Ginsberg, Auden, Sexton, Neruda, Empson, Akmadulina, MacDiarmid, Berryman, and Bonnefoy. Rear wrapper credits direction to Ted Hughes and Patrick Garland, and equal billing is given to the typography of Edward Tiersley. Ted Hughes founded Poetry International in 1967 and was its first director. A complete guide, with venues, times, photographs and backgrounds to guests and participants. Quarto [330 x 230] [8] pages menu style on heavy glossy stock. \$45.00

POETRY [1968]



*Guerrilla: The Free Newspaper Of The Street*. New York, NY: Artists & Writers Militia, 1968. Vol 2, No 1. In aid of the LeRoi Jones Defense Fund and the Huey Newton Defense Fund. Texts by Regis Debray and LeRoi Jones. *Guerrilla: The Free Newspaper Of The Streets* was produced by the revolutionary poet and radical, Allen Van Newkirk.

Originally from Detroit from the mag started as *Guerrilla: A Monthly Newspaper Of Contemporary Kulchur*, formatted as a tabloid produced by the larger editorial team at the Detroit Artists' Workshop Press (1967 - 1968). But from the second volume it changed to "broadsheet" format and became a vehicle for marginal countercultural expression including revolutionary poetry and provocative political rhetoric.

This is that first number, and it smoulders still. In January 1968 LeRoi Jones was sentenced to two and a half years in jail for carrying arms. The Judge at his trial, before pronouncing sentence, read one of Jones's poems aloud in court. Many speculated that the harsh sentence was applied because the poetry was found to be offensive by the establishment. Jones' words here find the centre of an angry poster vortex. \$150.00



POETRY READING [1981]



*Syd's Filmakers & Poets Coop.* Poster for a short lived venue for readings. Syd's was popular for many things under Elaine Townshend's brief regime, but poetry was in a lull, or perhaps happening on the other side of town. The ghosts of stalwart Greek communists, whose haunt this building was in its many years as the Atlas Club, would have approved of the poetry, its gestures and defiance. However, Darlinghurst as it extended from Oxford Street was approaching a new climate. [760 x 560] on heavy black fibrous card, screened once in an icy cold blue. Edges frayed with a few closed tears and insignificant scuffs on its surface. A moment solidly caught. \$250.00

VASKO POPA [1922 - 1991]

*As Popa penetrates deeper into his life, with book after book, it begins to look like a universe passing through a universe. It is one of the most exciting things in modern poetry, to watch this journey being made.*

ANNE PENNINGTON HUGHES



*Give Me Back My Rags.* Portland, Or: Trace Editions, 1985. An English translation by Charles Simic of a poem in thirteen sections by the most influential Serbian poet in translation. On eighteen loose sheets [230 x 200] in illustrated folding card case. A fine copy. \$45.00

POETRY READING [1991]



*Call It Poetry Tonight.* Sydney, NSW: [Nigel Roberts et al.] 1991. A memorable Sydney season of the country's best performance poets: Eric Beach,  $\pi$ O, Jas H. Duke, Amanda Stewart, Lauren Williams, Billy Marshall-Stoneking, Kerry Loughrey, Nigel Roberts and Jenny Sheard.

Poster A3 [420 x 295] two colour xerox on matt heavy matt paper. Unused, and near fine. \$45.00

DOROTHY FEATHERSTONE PORTER [1954 - 2008]

*Little Hoodlum.* Sydney, NSW: *New Poetry* for the Poetry Society Of Australia, 1975. THE POET'S FIRST COLLECTION. ONE OF 500 COPIES ISSUED in the Prism series. Designed and set by Cheryl Adamson and printed on Glastonbury laid by the Drawing Office Printery at Brookvale. With cover design and photography by Kay Whitehead and David Metcalfe. Octavo [215 x 140] 110 pages in illustrated wrappers. A very good copy. \$200.00

PETER PORTER [ 1929 - 2010]

*Les Très Riches Heures.* Richmond, Surrey: The Keepsake Press, 1978. ONE OF 180 COPIES ONLY, with a drawing by John Piper. Small quarto [230 x 185] with a single sheet folded [440 x 225] fixed into heavy orange printed card wrappers. In envelope, as issued. Fine. \$75.00

COUNT GEOFFREY WLADISLAS VAILE  
POTOCKI DE MONTALK [1903-1997]

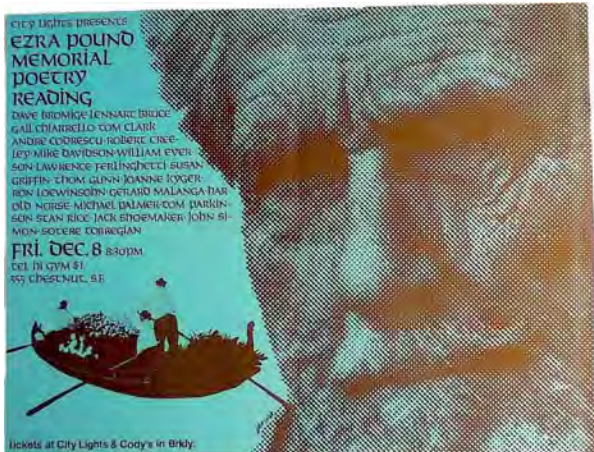
*Tama - Inu Po.* Wellington, Ao tea roa: At The Printing-Office On The Parade, [1984]. Reprinting a very rare early work which first appeared in 1923 (preceded only by his small collection, *The Opal Studded Diadem*—also 1923). *Tama - Inu Po* ("The Son Of Drinking In The Night") is a verse narrative, cum folk tale concerning the fate of an illegitimate Maori child. In late 1983 Potocki returned to New Zealand after an absence of fifty-six years. In Wellington, Roderick Cave gave him access to an old platen press at Victoria University, which he acknowledges in the new introduction to this piece. Together, they hand printed this memorial to his early work. Note: a champion of Maori rights and traditions, Potocki always preferred the name *Ao tea roa* for New Zealand. Octavo [185 x 140] [22] uncut pages sewn into printed wrappers. A fine copy. \$35.00

See: STEPHANIE DE MONTALK *Unquiet World: The Life of Count Geoffrey Potocki de Montalk*, pages 122 - 130

EZRA POUND (1885 - 1972)

*The Letters Of Ezra Pound: 1907 - 1941.* New York, NY: Harcourt Brace & Co, [1950?]. Circulating sampler stamped "Gotham Book Mart" and announcing publication as October 26th, 1950. Tantalizes with offerings to William Carlos Williams, Harriet Monroe, Amy Lowell, H.L. Mencken, T.E. Lawrence, John Quinn, Hugh Walpole, James Joyce, T.S. Eliot, Agnes Bedford, Langston Hughes, George Santayana and others. Octavo [235 x 155] [16] pages in printed wrappers. Fine. \$25.00

*Ezra Pound At Seventy.* Publisher's prospectus. Norfolk, Ct: New Directions, [1955]. A small keepsake with tributes from the following authors: W.H. Auden, E.E. Cummings, T.S. Eliot, Ernest Hemingway, Archibald Macleish, Jose V. De Pina Martins, Marianne Moore, Norman H. Pearson, Stephen Spender, and Edith Sitwell. Follows a list of Ezra Pound books in print at that time (at New Directions, and by way of other publishers). 12mo [120 x 90] [24] pages stapled into illustrated wrappers with the upper featuring a detail from a portrait by La Martinelli made in Pound's last year at St. Elizabeth's Hospital. A fine copy. \$25.00



*City Lights Presents The Ezra Pound Memorial Poetry Reading, Friday December 8Th,* [1972]. Poster. Artwork based on a pixelated portrait of Pound by Krysiak. Readers included, Lawrence Ferlinghetti, Thom Gunn, Harold Norse, Susan Griffin, William Everson, Andre Codrescu, Robert Creeley and Gerard Malagna. Blue card stock [540 x 410] printed in black. Folded twice. \$60.00

*An Autobiographical Outline.* New York, NY: Nadja for the Trustees of the Ezra Pound Literary Property Trust, [March, 1980]. "Written for Louis Untermeyer" and first published in the Paris Review, Vol 7, No 28, Summer-Fall, 1962. Here handset in Helvetica and printed by Douglas Wolf and Carol Sturm on three papers—Saunders (text) and Kizuki and Tosa (wrappers). Octavo [185 x 185] [20] pages, rectos only, sewn into printed wrappers. A fine copy. \$50.00

EZRA POUND



THE HIERATIC HEAD OF EZRA POUND

*Henri Gaudier & Ezra Pound: A Friendship – An Essay,* by Richard Cork. London: Anthony d'Offay, 1982. Widely regarded as Gaudier [-Brzeska's] greatest work (and the largest) the marble Hieratic Head of Ezra Pound, carved in 1914, was exhibited at at Anthony d'Offay's London gallery during October and November of 1982. This tiny book provides a splendid survey of both context and documentation for the friendship and the evolution of the sculpture. With eight illustrations from photographs, including an "unpublished vortograph" of Pound by Alvin Langdon Coburn. Suitably designed and printed at the Curwen Press - employing good antique laid paper, and a different and very effective stock for the reproductions. Octavo [190 x 135] [24] pages + 8 plates stapled into printed blue wrappers. A fine copy \$35.00

OMAR S[HAKESPEAR] POUND [1926 – 2010]

*Omar Pound, selecting just the lines which match his own urbane, ironic manner, flashes a momentary light on many poets, tracing another hue in the web.*

BASIL BUNTING

INSCRIBED TO HIS PUBLISHER

*Poems From The Persian & Arabic 500 - 1400 AD.* [Exeter, Devon: Department of English, University of Exeter, 1967.] ONE OF 300 COPIES produced offset litho at the university. THIS COPY INSCRIBED TO JAMES LAUGHLIN (New Directions) AT THE TIME OF PUBLICATION. Pound's first published gathering of translations, and significantly presented to his future publisher (see following item) with the comment "A selection from next year's volume". New Directions did publish an expanded collection of translations, but not until 1970—a volume issued simultaneously with Fulcrum in the UK. Includes the work of Abid ibn al-Abras of Asad, al-Tirammah, Abu Dhu'aib al-Hudhali, Ibn al-Rumi, Rashidi of Samarqand, and Kemal-i-Khujand. Octavo [195 x 160] 28 pages stapled into printed wrappers. \$150.00

OMAR S[HAKESPEAR] POUND

*Poems From The Persian & Arabic 500 - 1400 AD.*  
[Exeter, Devon: Department of English, University of Exeter, 1967.] A second, and very fine copy. Rare: this title is held at neither the British Library or Library of Congress.  
\$100.00

*Arabic & Persian Poems In English*, by Omar S. Pound.  
New York, NY: New Directions Books (for James Laughlin), 1970. Designed by Roderick Stinehour and printed by his his press at Lunenburg, Vermont. Foreword by Basil Bunting and with an essay of introduction by the translator for both the Arabic and Persian works. Includes biographical and bibliographical notes. Octavo [235 x 160] 80 pages. A fine copy in dust jacket. \$60.00

ANTHONY POWELL [1905 - 2000]



*Anthony Powell & Friends: From The Collection Of William Bradford Warren.* New York, NY: The Grolier Club, [2006]. The catalogue for an exhibition held at the Grolier Club between March and May that year. A handsomely designed work printed letterpress at the Thornwillow Press under the direction of Luke Ives Pontifell. Octavo [230 x 160] 94 pages with 11 tipped plates, gathered and sewn into white card wrappers and red card dust jacket with printed labels. \$45.00

JULIE CLARKE-POWELL [1951 - ]

*Skywriter.* [Mooroolbark, Vic.]: Neo Books, 1984. ONE OF 350 NUMBERED COPIES. The writer's debut and in a style that has become distinctively her own—vivid, impressionistic and cruising through distortions and lucidity in several channels of consciousness. Octavo [205 x 145] [8] pages. \$65.00

*Veils.* Fitzroy, Vic: Post Neo Publications, 1985. Prose poems, fragments — journeys in observation and lyrical recall. The poet's second publication. Printed by Sybylla Co-operative Press & Publications Ltd. Quarto [260 x 200] [24] pages processed typescript, stapled into illustrated wrappers. \$40.00

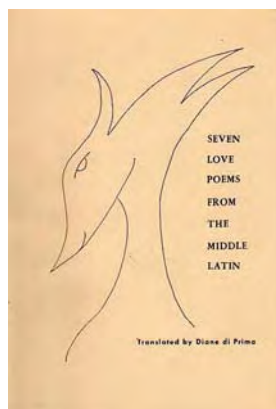
JULIE CLARKE-POWELL

THE SURREALIST EMERGES

*Echo Mind Fall.* [Melbourne, Vic: J. Clarke-Powell], 1988. FROM AN EDITION OF 100 COPIES NUMBERED BY THE AUTHOR. The surrealist emerges. Self-published with assistance from Robert Kenny. Errata slip tipped in at rear. Octavo [210 x 150][24] pages stapled into illustrated wrappers featuring a drawing by the author. An extraordinary little book. \$60.00

*Strange Blood Sport.* Harcourt, Vic: Rare Object, 2011. Ten prose pieces. Now publishing as simply Julie Clarke, the gap between this book and the last has brought about a density and further richness in style and detail—theology, sexuality, anatomy, and surreal juxtapositions in object, event and person. Deeply personal, with an hallucinogenic quality in which the words create a texture and light that shudders as if a cinematic dream: think Valentine Hugo, Luis Buñuel, Alejandro Jodorowsky, or Ithelli Colouhoun. Octavo [210 x 150] [40] pages sewn into blood red card with printed label fixed. Entirely handmade by the author, and in a small quantity (perhaps by demand only). \$40.00

DIANE DI PRIMA [1934 - ]



*Seven Love Poems From The Middle Latin.* New York, NY: The Poets Press, 1965. Parallel text with translations by Diane di Prima. Dedicated to her parents and their house at Greenwood Lake, where the she produced these translations. Her third book, and an early title from the press she founded with her husband Alan Marlowe.

Poets Press - from 1964 until 1969 - designed, printed, and published books by many of their contemporaries. Octavo [225 x 150] [28] pages stapled into printed wrappers featuring a drawing by Brett Rohmer. This copy is from the first edition, and is particularly fine in contrast to other copies offered in recent years, and with an appropriate provenance shown by the label of the Unicorn Bookshop. Two small spots to the edge of the title page, else no evidence of use or neglect. Nice one. \$40.00

*Kerhonkson Journal 1966.* Berkeley, Ca: Oyez, 1971. REVIEW COPY WITH PUBLISHER'S SLIP LAID IN. Errata slip indicating the order of the last three lines of "The Bus Ride". Designed and printed by Graham Mackintosh. Octavo [200 x 150][40] pages in illustrated wrappers. As with other copies, spine faded. \$30.00

DIANE DI PRIMA

FIFTY FOUR EAST FOURTH STREET

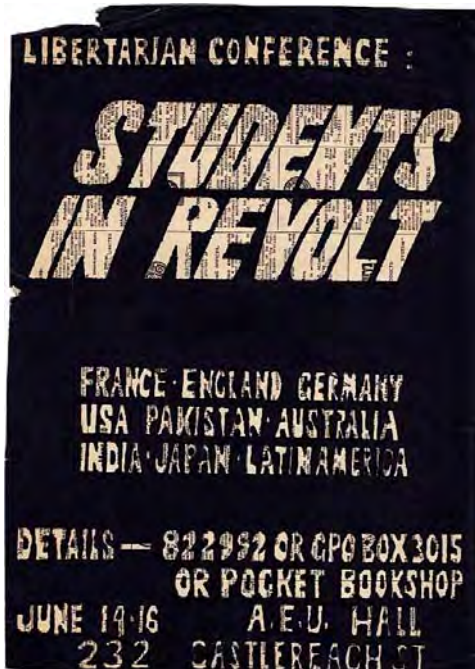
*I had met Diane earlier at the Albert Hotel in New York, when I was seventeen. She was in situ with child, shrines, library, magical accoutrements, an entourage that made me even more curious about her work.* ANNE WALDMAN

*The next year [1967] brought a summer of many urban riots. My family and I were back in Manhattan for a brief time, ensconced in the Hotel Albert on University Avenue. This was a time of multiple causes and petitions: Allen Ginsberg and I worked together on many of them. There was some sense, I think on both our parts, that we could rely on the other in such endeavours. We shared an ethos in some odd way. It was inherited and familial: Allen's was Jewish and socialist, and mine Italian and anarchist, but when it was time to act, we mostly tended to see eye to eye.* DIANE DI PRIMA

*Hotel Albert.* New York, NY: Poets Press, 1968. NO 13 OF 150 COPIES SIGNED AND NUMBERED BY THE POET. Square 12mo [180 x 145] [12] pages of facsimile manuscript with the poet's original contributions in red ink. A fine copy. \$60.00

*The Floating Bear - A Newsletter Numbers 1-37, 1961-1969.* La Jolla, Ca: Laurence McGilvery, 1973. Edited by Diane Di Prima and Leroi Jones. Facsimile. Quarto [275 x 210] xviii + 578 pages in printed wrappers. THIS COPY WITH AN INSCRIPTION FROM DIANE DI PRIMA. \$175.00

PROTEST [1968]



Poster/handbill. [Sydney Libertarians, NSW, 1968.] Publicity for a Minto weekend, handed out at May Day 1968. Screen printed onto a torn sheet of the *Sydney Morning Herald*. [290 x 200]. Portion missing upper left corner, and one minor snag, without loss. Obviously a fugitive item, and miraculously preserved. \$200.00

PSYCHOTIC ART

*Psychotic Art*, by Francis Reitman. New York, NY: International Universities Press, 1951. An early and pioneering work in the field. Considers, form, content, cultural influences, and the interpretation of psychotic art. Octavo [220 x 145] 180 pages (including 16 pages of half-tone plates and a colour frontispiece). A few bumps at edges, else a very good copy. \$45.00

J.H. PRYNNE [1936 - ]

*Aristeas.* London: Ferry Press, 1968. FROM AN EDITION OF 500 COPIES. His fourth book, and his third that year. With a lengthy autograph note by the poet at the bottom of the footnotes. Quarto [255 x 200] 20 pages processed typescript printed offset litho on Conqueror Laid. Stapled into illustrated wrappers. Very good. \$45.00

RAYMOND QUENEAU [1903 - 1976]

*D'où qu'il pue donc tant ?*

*Zazi Dans Le Métro.* Paris: The Olympia Press / Traveller's Companion Series, 1959. With illustrations by Jacqueline Duhamel. First edition in English, translated by Akbar del Piombo [Eric Kahane and Norman Rubington]. Published in the same year as the French text, and notably, the source for the 1960 Louis Malle film, based on a screenplay by Paul Rappeneau, starring Catherine Demongeot and Philippe Noire. As the film would have it: "A precocious and wild young eleven [twelve ?] year old girl comes to stay with her drag queen uncle in Paris for a few days with her ultimate dream being to take a ride on the ..." Crown octavo [175 x 115] 220 pages perfect bound into the classic Olympia house style wrappers. With a perfect dust jacket, cut short, as required. Bon état ! KEARNEY 149. \$50.00

JENNIFER RANKIN [1941 - 1979]

SIGNED BY RANKIN WITH A LETTER

*Ritual Shift.* St. Lucia, Qld: Makar Press, [1976]. The poet's first collection. No 17 in the Gargoyle Poets series. THIS COPY SIGNED BY THE POET (a decidedly uncommon signature) with a three page autograph letter (c. 1978) from the artist, Edwin Tanner, laid in. Octavo [220 x 140] 24 pages stapled into printed wrappers designed by her husband, David Rankin. Book, fine; letter on good laid stationery, fine with folds for delivery, in worn addressed envelope. \$75.00

ADRIAN RAWLINS [1939 - 2001]

*Festivals In Australia: An Intimate History*. Spring Hill, Qld: [Down To Earth, Queensland, 1983]. Adrian Rawlins' account of significant gatherings of this kind, from Ourimbah in 1970 ("birth of the seventies") to Tanelorn "Festival of Transition" held near Stroud, NSW, in October, 1981. Whatever one thinks of Rawlins, he was certainly the man for this survey: he was there, and to his last breath continued to manifest the spirit of these events— or at least those of most of the attendants. (He takes no prisoners when identifying the commercial forces, or political egos at work.) Main events considered include, Wallacia (1971), Sunbury (1972 - 75), Nimbin (1973), the first Down To Earth Confest at the Cotter River Recreation Reserve (1976), the second Confest at Mount Oak near Bredbo (1977) and the gathering at Berri (1979). In his closing pages, Rawlins discusses his hopes for the forthcoming Victorian Down To Earth Festival in January of 1983. THIS COPY PRESENTED WITH A LENGTHY INSCRIPTION TO THE POET, MICHAEL SHARKEY, and with a dated note beneath the publication details, indicating that this work was published in March, 1983. Octavo [205 x 170] 58 pages of typescript and artwork from paper plates, and on various coloured papers, stapled into printed wrappers. A newspaper cutting of Peter Ellingsen's profile of Rawlins (Melbourne Age, 26 March, 1988) is laid in. \$150.00

RED MATILDAS [1985]

*Red Matildas*. [Canberra, ACT: Ronin Films, 1985]. Press kit for the film released late that year. *Red Matildas* follows the lives of three women and explores the social and political conditions in Australian during the Great Depression. Written, directed and produced by Sharon Connolly and Trevor Graham. The package gives biographical information about the women in the documentary and the filmmakers. Card folder [310 x 220] holding nine sheets, printed rectos only. \$45.00

REDRESS PRESS [1983 - 1996]

**redress  
press**

*Occasional Visits: A Collection Of Work By Six Women Photographers Who Live, Work And Exhibit In Sydney*. Broadway, NSW: Redress Press, 1985. Black and white photography. A compilation by Catherine Chinnery selected from the work of Suuzi Coyle, Helen Kundicevic, Robyn Outram, Jacky Redgate, and Anne Zahaika. Oblong 12mo [170 x 100] 6 bound cards with perforation at hinge for individual images to be detached as post cards. Fine. \$50.00

RAINER MARIA RILKE [ 1875 - 1926]

*Poems From The Book Of Hours*. Norfolk, Ct: New Directions, [1950]. *Das Stundenbuch*, translated from the German by Babette Deutsch, with the original German texts facing. A later printing incorporating important revisions, and the translation of a further five poems. The setting embodies decorations by Valenti Angelo. THIS COPY WITH A LENGTHY INSCRIPTION FROM DEUTSCH TO JEAN STARR UNTERMAYER. Octavo [225 x 160] 48 pages. A fine copy in like dust jacket. \$75.00

YANNIS RITSOS (ΓΙΑΝΝΗΣ ΡΙΤΣΟΣ) [1909 - 1990]



INSCRIBED BY THE TRANSLATOR

*Romiossini: The Story of The Greeks*. Paradise, Ca: Dust Books (Len Fulton), 1969. The first translation into English by O. Laos [Dan Georgakas], with ink drawings by Gary Elder. Introduced with a stirring essay on the hymn that *Romiossini* is for the Greek people by Dan Georgakas\*. THIS COPY INSCRIBED BY THE TRANSLATOR. Octavo [215 x 135] [36] pages stapled into illustrated wrappers. A fine copy. \$40.00

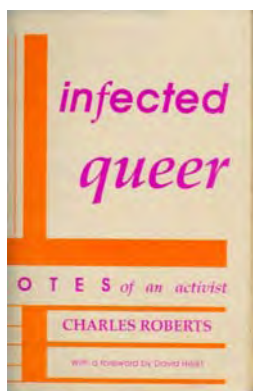
\* Dan Georgakas (born 1938) is an American anarchist poet and historian. In 1966 he was a founding member of the group BLACK MASK, which later became UP AGAINST THE WALL MOTHERFUCKERS. Along with Malay Roychoudhury in India, Gordon Lasslett in Australia, Carl Weissner in Germany and Jeff Nutall in Britain, Georgakas built up a communicative group of writers and poets which he called a bunch of CREATIVE VANDALISTS.

*Romiossini & Other Poems*. Madison, Wisconsin: Quixote Press, 1969. Translations by Dan Georgakas, Eleni Paidoussi, John Chioles, Demetrius Cocoros, Eugenia Mouzakis and Carol Verlaan. With a sketch of Ritsos by Zacharios Kokkinos. Parallel text. Quarto [275 x 215] 24 pages duplicated typescript in stapled wrappers. Uneven fading to lower wrapper, a few corner creases, else well preserved. \$35.00

*Contradictions*. Rushden, North Hants, UK: Sceptre Press, 1973. A translation from the Greek by John Stathatos. ONE OF 150 NUMBERED COPIES. Printed by Skelton's Press Wellingborough. Octavo [205 x 125] on a single sheet of Abbey Mills laid paper, folded once to [4] pages. A simple and elegant setting achieving a tactile sense of light and contrast, and, most importantly, an effective version of the original work, *Αντιφάσεις* Very fine. \$25.00

*The House Vacated*. La Jolla, Ca: Parenthesis Writing Series, [1989]. Poems translated by Minas Savvas. Octavo [220 x 135] [20] pages on Classic Text laid paper, stapled into printed card wrappers. A fine copy. \$35.00

CHARLES ROBERTS [1965 - ]



ONE OF 100 COPIES

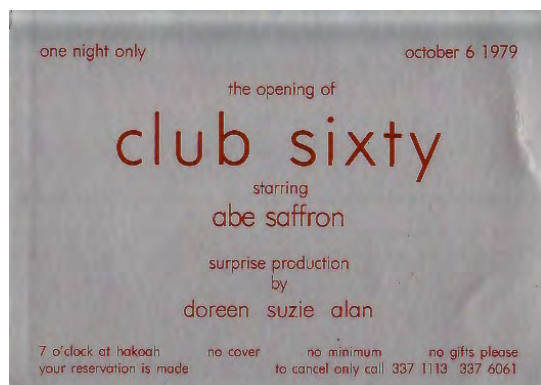
*Infected Queer: Notes Of An Activist.* Melbourne, Vic: Nosukumo, 1994. With a forward by David Herkt. ONE OF 100 COPIES and numbered and sometimes signed by the author. Printed on Verona cotton rag with handmade Unryushi endpapers. Octavo [215 x 150] [40] pages, sewn into card wrappers, with printed parchment dust jacket. \$60.00

GIG RYAN [1956 - ]

*A deeply coherent 'discontinuous narrative' in verse of hallucinatory vividness and continual dry wit...* MARTIN JOHNSTON

*Manners Of An Astronaut.* Sydney, NSW: Hale & Iremonger, 1984. Her second collection, in the most difficult and most desirable state — the hardcover, in dust jacket with brilliant artwork by Peter Ivor Wilson. Octavo [225 x 145] 80 pages. Very fine but for one short and insignificant tear at the lower jacket fold. \$65.00

ABE SAFFRON [1919 – 2006]



*Club Sixty.* Birthday party invitation for 6 October, 1979. Saffron's sixtieth birthday organised by family and friends at the Hakoah Club, Bondi. Card [180 x 125] printed in red on silver silver foil card stock. A few spots here and there but otherwise unredeemed. Genuinely ephemeral. \$40.00

ED SANDERS [1939 - ]

*Ed Sanders's mock-heroic (and heroic) odyssey follows poet, filmmaker, and activist Sam Thomas, editor of Dope, Fucking, and Social Change, and a variegated cast of castoffs, dropouts, peaceniks, freakniks, and mendicant filthniks, from Kansas through the beatnik and hippie countercultures of New York City's Lower East Side and Greenwich Village. From the Freedom Rides and confrontations with the Alabama Klan to the "hate-dappled" Summer of Love, Tales of Beatnik Glory is the epic of America in the sixties, in a language of droll invention and stoned mythopoesis, from a man who once dared to exorcise the Pentagon.*

*Tales of Beatnik Glory.* New York, NY: Stonehill Publishing Co. 1975. ADVANCE PROOFS (uncorrected). "*Tales Of Beatnik Glory* is Ed Sanders' poetic, ebullient and captivating paean to a special, outrageous era in our recent past." JONATHAN COTT. Octavo [230 x 150] 274 pages in printed wrappers. A near fine copy. \$50.00

DIPTI SARAVANAMUTTU [1960 - ]

*Statistic For The New World.* Newtown, NSW: Rochford Street Press, 1988. A SIGNED COPY OF THE POET'S FIRST COLLECTION. Octavo [215 x 147] 53 pages in decorated wrappers with design by Linda Adair. A very good copy. \$35.00

ALEXANDRA SEDDON [1944 - ]



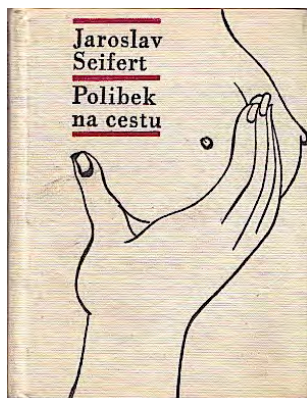
Nude after Outerbridge

*And A Bull.* [Candelo, NSW]: Cowsnest Pty Ltd, 1990. Ten prose poems by Seddon with facing linocut illustrations and decorations by Liam Ryan. THIS COPY SIGNED AND DATED BY SEDDON. Lots of bold ink. Quarto [275 x 210] [18] pages stapled into heavy plain card, with a silkscreened jacket of smooth black paper. \$75.00

MARK SIEBERT [1980 - ]

*Fan Letters.* [Adelaide, SA: 2007] ONE OF 100 SIGNED AND NUMBERED COPIES produced at the time of his breakthrough exhibition at Adelaide's Downtown Artspace. Fan Letters compiles twenty letters written and addressed - but not sent - to musicians including Nick Cave, Iggy Pop, Miles Davis, Robbie Williams, Lou Reed, and The Strokes. THIS COPY WITH AN INSCRIPTION BY KEN BOLTON, and with a copy his interview with Siebert laid in at the rear. Quarto [295 x 210] 23 leaves, rectos only, processed typescript reproducing the original artwork of the show. Very fine in printed wrappers. \$60.00

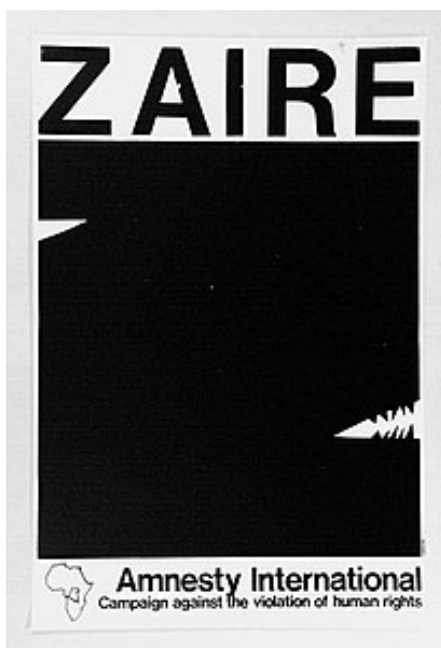
JAROSLAV SEIFERT [1901 - 1986]



*Polibek Na Cestu: Výbor Milostné Lyriky.* Praha, Cz: Československý Spisovatel 1965. Poems in Czech, with illustrations by Ota Janaček. "Kisses along the way - a committee of love lyrics." The first Czech to win the Nobel Prize for Literature. Pocket size [130 x 100] 156 pages in illustrated cloth with silk ribbon marker. \$40.00

ALEX SELENITSCH [1946 - ]

*An Exhibition Of Books & Boats*, introduced by Alex Selenitsch. Melbourne, Vic: Council Of The State Library Of Victoria, 1991. Catalogue and documents for the exhibition held at the State Library of Victoria 13th of July to the 25th August, 1991, featuring the work of Jay Arthur, Alexander Hamilton, Petr Herel, and Paul Uhlmann. Introductory essay by Alex Selenitsch. On five folded sheets for the essay and one for each artist. Laid out and designed in Canberra by Paul Uhlman (Trembling Hands Books) and Jay Arthur. Pamphlets 5 x [450 x 210] folded twice to make six panels of text and illustration, with a 2 page folded A4 sheet listing the works. In printed folding card portfolio. Fine.



GARRY SHEAD [1942 - ]



*The Apotheosis Of Ern Malley.* Collingwood, Vic: Australian Galleries, 2008. Second edition. Text by Sasha Grishin, with a preface by Barry Pearce. Forty one colour plates, reproducing washes, etchings, pen and ink, oils and ceramics. Printed to a higher production standard than that of the 2007 edition, and thus a much more satisfying rendering of the sequence. THIS COPY SIGNED IN THE YEAR OF PUBLICATION BENEATH A SMALL PEN SKETCH OF ERN. Small square quarto [240 x 230] 144 pages in textured gold book board in fine French fold illustrated dust jacket. A very fine copy. \$150.00

SISTERHOOD [1980]

*Starting Right Now: An Advertisement For Sisterhood.* [Darlington, NSW: Tin Sheds Art Workshop, c.1980]. Poster. Silkscreen [760 x 510] on the reverse of an Amnesty International poster by Gibson [Lucifoil Poster Collective] *Zaire: Campaign Against The Violation Of Human Rights.* Very small pin holes in each corner, else fine. Two for the price of one. \$450.00



BERNARD SMITH [1916 - 2011]

SIGNED BY BERNARD SMITH

*Poems 1938 - 1993*. Carlton, Vic: Meanjin, 1996.  
SIGNED BY THE POET. A book exquisitely designed by Phil Campbell. Octavo [210 x 145] 42 pages on antique laid paper, stapled into printed card wrappers. A fine copy. \$50.00

PAUL SMITH [1945 - ]

*Cradle Mountain*. Melbourne, Vic: Seekers Press, 1973. A book length poetic meditation, with eleven illustrations by John Adam, on the death of the young poet Stephen Baxter who died on Cradle Mountain in October of 1970. Nine sheets of heavy cartridge paper, folded to [36] pages [205 x 165] stapled into oversized [265 x 205] illustrated wrappers. A fine copy. \$50.00

ELIZABETH SMITHER [1941 - ]

*Smither's first collection, Here Come The Clouds*, published in her mid-30s, at once established her distinctive, even idiosyncratic, poetic manner. THE OXFORD COMPANION TO NEW ZEALAND LITERATURE

*Here Come The Clouds*. Waiura, NZ: Alister Taylor, 1975. Poetry. A very fine copy of her first collection. Typeset by Dan Cole and printed on antique laid paper. Tall octavo [245 x 150] [39] pages in French fold card wrappers with lettering and design by Lindsay Missen. \$30.00

GARY SNYDER [1930 - ]

*The Fudo Trilogy: Spel Against Demons; Smokey The Bear Sutra; The California Water Plan*. Berkeley, Ca: Shaman Drum, 1973. Printed at Clifford Burke's Cranium Press on watermarked Simpson Laid - a very cool self declared recycled paper. Small quarto [255 x 190] [20] pages, illustrated with four variously coloured zinc cut prints by Michael Corr, and stapled into printed card wrappers. A perfect copy. \$40.00

SUSAN SONTAG [1933 - 2004]

Susan Sontag

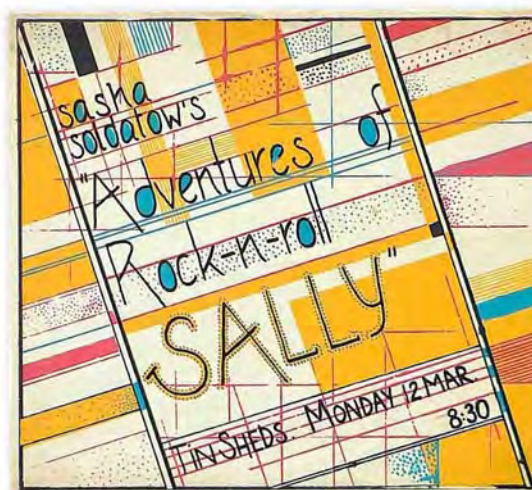
*The Volcano Lover*. Berkeley, Ca: Black Oak Books, 1992. Broadside presenting the last three paragraphs headed with a chart of Neapolitan coast. Set and printed by Okeanos Press on speckled grey paper in purple and dark red inks, to mark the occasion of a reading by Sontag at Black Oak Books. Unlike most examples, this one is signed. Sheet [330 x 165]. Very fine. \$75.00

SASHA SOLDATOW [1947 - 2006]

*Alexander (Sasha) Pavlovich Soldatow* was born near Stuttgart to Russian parents washed up in Germany after the war. The boy was two when they reached Melbourne in 1949. Raised by a suffocating troika of mother and aunts, he was playing the piano in the Box Hill Town Hall at six. DAVID MARR



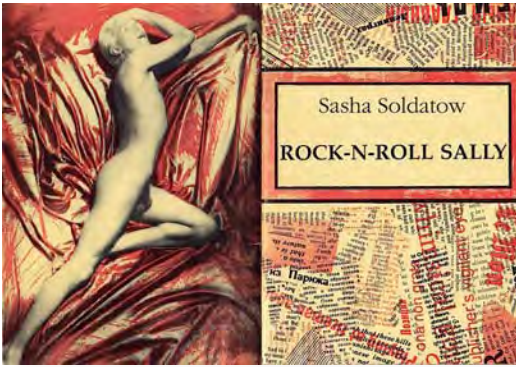
*Adventures Of Rock-n-Roll Sally*. [Potts Point, NSW: by command of the artist, 1977.] Poster advertising a performance of *Adventures Of Rock-n-Roll Sally* at the Ivan Dougherty Gallery, 200 Cumberland Street, The Rocks, on 11 October, 1977. ONE OF SIX COPIES DESIGNED AND PRINTED BY GARY LESTER. A very early event for this venue which opened that year. Preceeds the best known poster (by Chips Mackinolty) by three months. Poster [760 x 555] screenprinted on heavy wove with two colours and a third added by hand filling the lettering. Some minor creasing and ageing, but less than would be expected. \$300.00



Silkscreened poster card advertising a performance of *Adventures Of Rock-n-Roll Sally* at the Tin Sheds, Monday 12 March 1979. The third Sydney performance, and the second at the Tin Sheds, just one year after the first. From four stencils on card [280 x 255]. Short closed tear, without loss, on bottom edge; a couple of clean adhesive points on rear. \$250.00



SASHA SOLDATOW



*The Adventures Of Rock-N-Roll Sally: A Burlesque.* Leichhardt, NSW: Black Wattle Press, 1990. The, not always, reliable summary. This slim volume brings together, memoir, sections and scenes, and the publication/performance history. With line drawings by Sasha, greaseproof endpapers, and of course, the graphic detail of glamour photographer, Brett Hilder's study for the covers (in turn, the basis for Mackinolty's legendary poster). Octavo [210 x 145] 32 pages stapled into illustrated wrappers. A very fine copy. \$45.00

*Attention! Campaign Man With Money To Spare...* [Potts Point, NSW: Sasha Soldatow & Larry Strange, 1978.] Pamphlet as a discussion paper in anticipation of the 4th Homosexual Conference in Sydney in August, 1978. The title derives from an advertisement in the *Weekend Australian* [March 4-5, 1978] for *Campaign*, which read "Reach the man with money to spare...you'll find him in *Campaign*, Australia's national gay newspaper. Gay people live well because they are able to live for themselves..." An examination of the movement and a call for scrutiny of the rising phenomena of conscious exploitation of the pink dollar. F/cap [335 x 205] [5] pages duplicated typescript on four sheets, stapled in one corner. Fine. \$35.00

*Poofs, Lezzos & The State.* [Potts Point, NSW: Sasha Soldatow, June, 1978. A point by point political analysis of the events of the first Mardi Gras when, after the sound truck was commandeered by police, the parade spontaneously moved to Kings Cross. There, the crowd grew to 2000 and 53 are arrested and some are seriously beaten by police. F/cap [335 x 205] [2] pages duplicated typescript on one sheet. Fine. \$35.00

*Who Is Miss Cooperefskaya?* Potts Point, NSW: Drink Against Drunkeness/The Only Sensible News, August 1978. An hilarious polemic in his cause against the Moscow Olympics. F/cap [335 x 205] [2] pages duplicated typescript on one sheet. Fine. \$35.00

*The Only Sensible News.* Potts Point, NSW: Drink Against Drunkeness Campaign, [1978]. Sasha tickles and ridicules the po faced yearning for collective consistency. Possibly the second issue of *TOSN*. The first side of this number is headed "Feminism & Clothing", and the second "No God No Master No Fuck. Classic insurrectionary irreverence, black comic mischief...what a relief. Foolscap single sheet [335 x 205] [2] pages duplicated typescript. \$35.00

SASHA SOLDATOW

*The Only Sensible News.* Potts Point, NSW: Drink Against Drunkeness Campaign, [1978]. "Bumper Third Issue". "Puke Manifesto", Questionnaires, "Are You An Anarchist Or A Spartacist?", "Are You An Agressive?"; followed by hypothetical questions to and from local and stellar personalities, a brief theatre reveiw (a Paris Theatre production), various coy invective, and further lessons in party behaviour and general social conduct. Foolscap [335 x 205] three sheets [4] pages duplicated typescript. \$35.00

*The Only Sensible News.* Potts Point, NSW: Drink Against Drunkeness Campaign, [1978]. No 5. "Arid Xmas Issue". [A Chuck issue.] Party games for the festive season, unusual drink recipes, phone box doggerel, and a further note on the subscription drive "\$50.00 for five years. Note special ten year offer no longer applies. Foolscap single sheet [335 x 205] [2] pages duplicated typescript. \$35.00

*Reading Receipt.* Chippendale, NSW: Sasha Soldatow, no date. One of approximately thirty copies run off one afternoon. A squib that was personalised and offered as a receipt for the ten dollar cost of admission to a performance by Sasha Soldatow. A collaboration with Virginia Bell, it is signed "The Artist Your Supporting, Sasha Soldatow". F/cap [335 x 205] [2] pages duplicated typescript on one sheet. A few short tears and some creasing. Unused. \$25.00

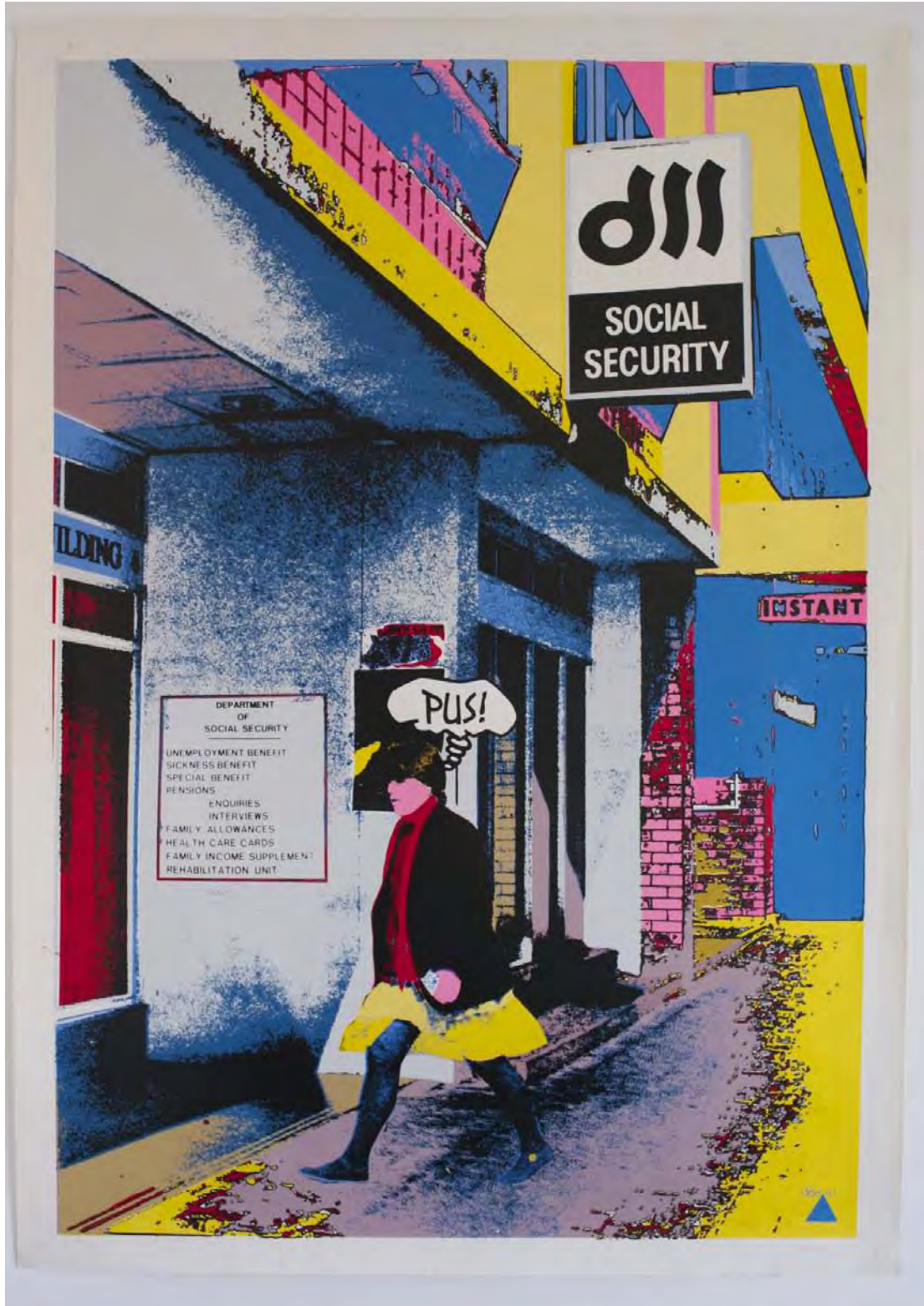
*Funding Receipt.* Bondi, NSW: Art Life & Culture Proudctions, [c.1980]. Soldatow's inventive strategy to arrange the equivalent of an Australia Council grant by issuing a receipt for financial subsidy for providing aid to "primarily and principally .... manufacture of exempt goods, namely art works and exemption from sales tax is accordingly claimed under item 113A (1) of the First Schedule to the Sales Tax (Exemptions & Classifications) Act." Form in duplicated typescript on a single sheet [295 x 210] printed one side only. \$25.00



*Stonewall Week: Live Acts On Stage.* Handbill for the events at Sydney Gay Centre on Tuesday 28 June, 1988. Acts included "Percy Grainger And The Whips" (a Soldatow piece) The Davids, Pam [Brown] & Felicity [MacDonald], Emu Nugent and Amanda Stewart. Printed one side only [205 x 145]. Fine \$15.00

SOCIAL SECURITY [1975]

*Department Of Social Security.* [Sydney, NSW: Toni Robertson/ Deja Vu, c. 1975.] Poster [860 x 610 ] screenprint, printed in colour, from multiple stencils. A fine copy. \$1200.00



MARY ELLEN SOLT [1920 - 2007]

Mary Ellen Solt became known in academic and poetic circles worldwide after the publication of her influential book *Concrete Poetry-A World View*. [She] experimented with concretism in her own poetry since 1963, after having been introduced to the movement by none other than Ian Hamilton Finlay, whom she met in Scotland in 1962. Through Finlay, Solt entered into contact with some of the main players in concrete poetry: Eugen Gomringer, Max Bense, and the de Campos brothers, Augusto and Haroldo. The genesis of the anthology is in many ways emblematic of Solt's approach to literature, in which formal discoveries were not entirely dissociated from events in her personal life. To use a poetic cliché, Mary Ellen Solt was "absolutely modern," a poet moving with ease between the domestic and public spheres and responding with immediacy to the events that shaped her era.

ANTONIO SERGIO BESSA

A MAJOR ANTHOLOGY OF THE FORM

*Concrete Poetry: A World View*. Bloomington Indiana/London: Indiana University Press, 1970. Edited and with an introduction by Mary Ellen Solt. "One of the major anthologies of the form." *NEW YORK TIMES*. Designed by Joe Lucca, David Noblett, and Timothy Mayer. Quarto [255 x 215] 311 pages in illustrated wrappers. (And yes, Augusto de Campos' long concertina fold "Luxo" is present and undamaged at page 96. And, no - for a change - this is not a library book.) With the ownership signature of Carl Harrison-Ford. Spine darkened, a few minor creases, else a very good copy. \$120.00



*Mary Ellen Solt: Towards A Theory Of Concrete Poetry: OIE No 51*, edited by Antonio Sergio Bessa. Färgkontoret, Sweden: *OIE Magazine*, 2010. The entire issue — a massive anthology in homage to Solt, her work and essays on her work. Tall quarto [295 x 195] 448 pages in glossy black card wrappers. With: *X: A Supplement to OIE No 5*. Tall quarto [295 x 195][36] pages. Each fine. \$85.00

MARY ELLEN SOLT



*The Peplemover 1968: A Demonstration Poem*. [Reno, NV] *West Coast Poetry Review*, 1978. The final documentary stage of an evolving script by the concrete poetry supremo, Mary Ellen Solt. Originally performed in an experimental class at Indiana University in 1968: "there was no text: only a dadaesque 'demonstration' performed to 'Stars & Stripes Forever' by John Philip Sousa". This further evolved with the participation of the Fiasco Group—an alliance of painters, poets, composers, musicians, sculptors and dancers. During 1970 the concept and form evolved further during a month-long exhibition at Indiana, entitled "Expose Concrete Poetry". And so the improvisation progressed to a score by way of slogans, buzz words, repeated utterance, grievance and loss, forming their own dramatic syntax as posters appearing in an order with emphasis and typography. "The words and signs on the posters were incorporated into the text along with a minimum of transitional words. The intent was not to explain or to proffer solutions, but to weave a series of tapestries of American words, some in a new context of time, that could hopefully serve to illuminate to some degree tragic events [the assassinations of Martin Luther King, Bobby Kennedy, the escalation of the US military campaign in Vietnam etc.] that occurred in 1968, a year of great crisis in our lives and in our history." Note: *The Peplemover* posters were first silkscreened for the "Expose" exhibition in 1970, and published in *Open Poetry*, edited by Ronald Gross and George Quasha with Emmett Williams, John Robert Colombo and Walter Lowenfels in 1973. This volume rarely ever appears on the market, and if so in recent times, only momentarily. Quarto [280 x 215] [6] + 114 pages in illustrated colour wrappers based on documentary photography by Timothy Mayer. THIS COPY WITH FOUR HIGH QUALITY BLACK AND WHITE PHOTOGRAPHIC PRINTS [255 x 205] of the event laid in. Also present is a two page photocopy typescript of an essay/letter under Solt's name and return address, headed "Concrete Poetry". The first page is an outline history of the form and its parameters; the second page, an account of the "The Peplemover 1968: A Demonstration Poem". A fine copy. Rare.

All fine. \$300.00

PETE SPENCE [1946 - ]

POEMAS SEM FRONTEIRAS

Ten issues of Hugo Pontes' Brasil based international mail art publication, *Communicarte*. Each number contains work by the Australian mail artist, Pete Spence. No 85 is an issue entirely devoted to Spence's work, and No 149 features the work of Thalia as well as Spence. No 88 is solely an Australian issue showcasing the work of Jas Duke,  $\pi$ O, Thalia and Spence. Just one example of the many global points of contact and publication that Spence has appeared within over the past twenty years. Each fine. The ten \$350.00



*Communicarte* No 51. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 20-21 May, 1995. Edited by Hugo Pontes. Mail Art. Broadsheet, displaying the work of international visual poets: Pete Spence, J. Medeiros, Almandrade, Fernando Aguiar, Bianor Paulino, Ricardo Corona & Eliana Borges, Geraldo Magela and Ricardo Alfaya. Single sheet [470 x 320] folded twice. Very fine.

*Communicarte* No 63. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 25-26 May, 1996. Edited by Hugo Pontes. Mail Art. Broadsheet, displaying the work of international visual poets: Pete Spence, Oronzo Liuzzi, Fernando Aguiar, Clemente Padin, Spencer Selby, Jose Carlos Soto, Pascal Lenoir, and Ruggerio Maggi. Single sheet [470 x 320] folded twice. Very fine.

*Communicarte* No 67. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 28-29 September, 1996. Edited by Hugo Pontes. Mail Art. Broadsheet, displaying the work of international visual poets: Pete Spence, Richardson Matzza, Constança Lucas, Nancy Neves, Fernando de Andrade, Mário Hélio, and Sérgio Almeida. Single sheet [470 x 320] folded twice. Very fine.

*Communicarte* No 81. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 29-30 December, 1997. Edited by Hugo Pontes. Mail Art. Broadsheet, displaying the work of eight international visual poets: Pete Spence, Artur Soares, Fernando Aguiar, Jorge Echenique, Philadelpho Menezes, Marcelino de Pontes, Almandrade, and Leonello Zambon. Single sheet [470 x 320] folded twice. Very fine.

*Communicarte* No 85. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 28-29 March, 1998. Edited by Hugo Pontes. Mail Art. Broadsheet, devoted to seven works of Australian artist, Pete Spence. Single sheet [470 x 320] folded twice. Very fine.

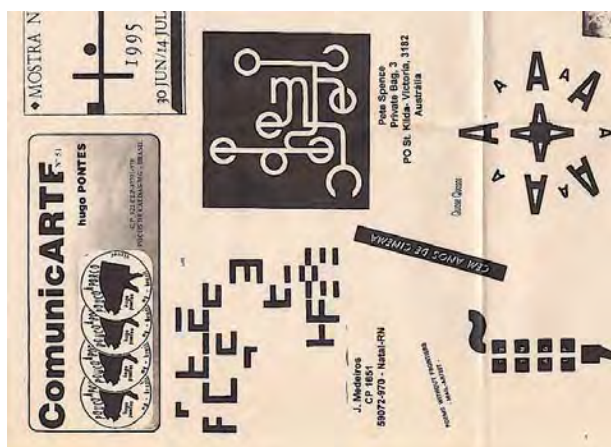
*Communicarte* No 88. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 27-28 June, 1998. Edited by Hugo Pontes. Mail Art. Broadsheet, displaying the work of four Australian visual poets: Pete Spence, Pi O, Jas H. Duke, and Thalia. Single sheet [470 x 320] folded twice. Very fine.

*Communicarte* No 96. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 27-28 February, 1999. Edited by Hugo Pontes. Mail Art. Broadsheet, displaying the work of six international visual poets: Pete Spence (two pieces), Hugo Pontes, Constança Lucas, Ryosuke Cohen [Brain Cell Fractal], Irineu Volpato, and Marcelino de Pontes. Single sheet [470 x 320] folded twice. Very fine.

*Communicarte* No 99. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 29-30 May, 1999. Mail Art. Broadsheet, displaying the work of seven international visual poets: Pete Spence, J. Medeiros, Dmitry Bulatov, Constança Lucas, Artur Soares, Antônio Andrade, and Irineu Volpato. Single sheet [470 x 320] folded twice. Very fine.

*Communicarte* No 142. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade* 28-29 February, 2004. Mail Art. Broadsheet, displaying the work of seven international visual poets: Pete Spence, Artur Soares, Jorge Luis Antônio, Ricardo Alfaya, Hugo Pontes, and Ruggero Maggi. Single sheet [470 x 320] folded twice. Two small tears, without loss.

*Communicarte* No 149. Poços de Caldas, Brasil: [insert in] *Journal Da Cidade*, 19 June, 2005. Mail Art. Broadsheet, displaying the work of seven international visual poets: Pete Spence, Thalia, Antonio Peres-Cares, Ricardo Alfaya, Fernando Aguiar, Sérgio Almeida, and Maynard Sobral. Single sheet [470 x 320] folded twice. Very fine.



PETE SPENCE

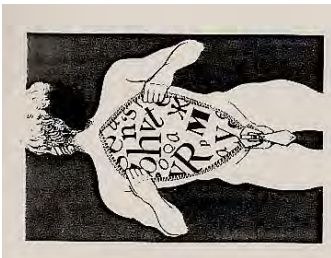


*Since Since*. [Mooroolbark, Vic.]: Neo Books, 1984. Possibly his first stand alone publication. “Printed in early 1984 in an edition of 250 this in No 209.” A single sustained sonic piece and an early example of Spence’s extraordinary virtuosity. Octavo [205 x 150] [4] pages stapled into printed wrappers with drawing by Jan Orr. Discolouration to poor paper, else a well preserved copy. \$50.00

Program for International Visual Poetry 1995, curated by Pete Spence for the 1995 St Kilda Writers Festival. Fifty four artists, with twenty from Australia, including: Jas Duke Pi O, Julie Clarke, Alex Selenitsch, Peter Murphy, Cornelis Vleeskens, Pete Spence and Tony Figallo. Single sheet [295 x 210] featuring artwork by Rea Niknova and Avelino De Araujo. Single sheet [295 x 210] folded once to [4] pages. Fine. \$25.00

*Poem Hone Bevel Breath & Other Poems*. Elwood, Vic: Post Neo Publications, 1990. Possibly the scarcest Spence title. Tall and narrow [295 x 105] 16 pages stapled into printed wrappers. \$50.00

*Wiiir*. Melbourne, Vic: Post Neo, 1990. Collage and concrete. Oblong A6 [150 x 105] [10] pages by one uncut sequence of six folds, stapled at the spine. \$40.00



*Four Visual Poems*, by Luisa La Fornara and Pete Spence. Geelong, Vic: Open Hand Press, 1999. Photocopy reproductions of dynamic assemblage. Printed by Pete Spence and David Dellaflora. Octavo [210 x 145] [4] pages stapled into printed wrappers. \$40.00

*Moments Musicales*. Ocean Grove, Vic: Metronome, 2000. “A Metronome Pamphlet.” A poem in five sections over two pages with graphics. Single sheet [ 293 x 210] folded once. An elusive item. \$35.00

PETE SPENCE

Untitled. [Ocean Shore, Vic]: Ministry Of Zaum-Mail Art, [2008]. Screenprint by Francis Van Maele at Red Fox Press [330 x 250] on mould made paper. Initialed by Spence and marked 6 of 12. Very fine. [Pictured opposite.] \$75.00

*Sonnets*. Kyneton, Vic/Itzehoe, Germany: New South Press/Footura Black, 2009-2010. ONE OF 50 HANDMADE COPIES. A collaboration with his old friend, the German artist, Karl-Friedrich Hacker who printed this letterpress. Rich in allusion and verbal dexterity, graceful and clever, but never taking himself too seriously—an absolute delight. With a closing note of endorsement from Dan Penschuck. Wonderful design. Square octavo [145 x 145] 20 pages sewn into printed boards. \$60.00

Note: This is only one copy of a book limited to fifty, but do not be discouraged, these poems are contained in the volume *Perrier Fever*. (Grand Parade Poets, Wollongong, 2011)

Links below:

See Pam Brown’s essay  
Kris Hemensley’s launch speech  
& Grand Parade Poets

*Catnips*, by Laurie Duggan & Pete Spence. [Kyneton, Vic]: Donnithorne Street Press, 2012. ONE OF FORTY COPIES ONLY. A sequence of tiny, neat verbal playthings in an exchange between the two poets. Card [210 x 150] folded once to four panels. As issued. Fine. \$20.00

*Things To Do In Kyneton*. [Kyneton, Vic]: Donnithorne Street Press, 2012. Five poems as meditations in a landscape. Octavo [210 x 150] [8] pages, stapled self wrapped. As issued. Fine. \$20.00

*A Post Celebrate*. [Kyneton, Vic]: Donnithorne Street Press, [2012]. ONE OF TEN COPIES. “A Post Cel.Ibn,Rate. For Javant”. Folded card [295 x 105] presenting a single poem. Initialed and numbered on the lower. \$20.00



Envelope addressed to Pete Spence from fellow mail artist and typographer, Keith Bates.



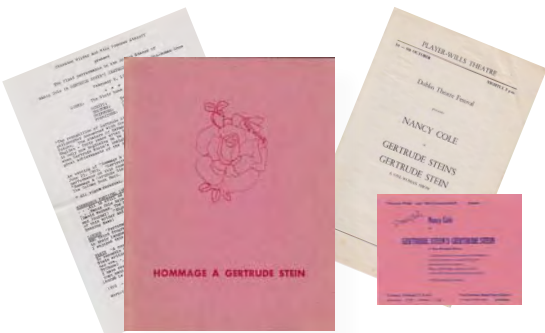
DANIEL SPOERRI [1930 - ]

*The Mythological Travels Of A Modern Sir John Mandeville, Being An Account Of The Magic, Meatballs & Other Monkey Business Peculiar To The Sojourn Of Daniel Spoerri Upon The Isle Of Symi.* New York, NY: Something Else Press, 1970. An illustrated Dada, absurdist text, translated from the French and introduced by Emmett Williams. An avant garde book that is three books: a study of magic that doesn't work, a gastronomic itinerary of an island where culinary luxuries are nonexistent, and a dissertation on the meatball that wanders off into a long excursion on blood. Octavo [210 x 145] 278 pages with endpaper maps, in black cloth blocked in silver with the author's portrait. Fine in original clear acetate jacket. \$75.00

Note: In the 1950s Spoerri was active in dance, studying classical dance with Preobrajenska and in 1954 becoming the lead dancer at the State Opera of Bern, Switzerland. He later staged several avant-garde plays including Ionesco's *The Bald Soprano* and Picaso's surrealist "Desire Trapped By The Tail". During that period he met a number of Surrealist artists, including Jean Tinguely, Marcel Duchamp and Man Ray, and many of the artists subsequently associated with the Fluxus movement, including Robert Filliou, Dieter Roth and Emmett Williams.

GERTRUDE STEIN [- 1973]

*Nancy Cole was born in Chicago and lives in Paris. She was directed by Samuel Beckett in the production of Endgame with Jack MacGouran and Patrick Magee and played Mrs. Rooney in the American stage and radio premieres of Beckett's All That Fall. She has worked with The Poets' Theatre, La Mama Theatre and did the research for Gertrude Stein's Gertrude Stein in Paris and, since first compiling, producing and staging this internationally acclaimed show, has performed it at the Edinburgh, York and Avignon Festivals and will be appearing at the Adelaide Festival in Australia in March.\**



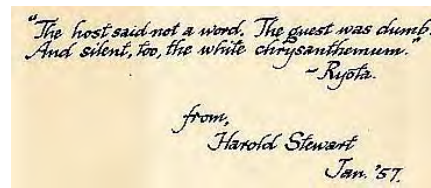
*Gertrude Stein's Gertrude Stein*, a selection from Stein's works and correspondence made by and performed by Nancy Cole. Theatrical ephemera for various productions of *Gertrude Stein's Gertrude Stein*. Nancy Cole was an American actress who, during the 1960s and 1970s, regularly took on the persona of Gertrude Stein and performed this one-woman show based on a selection of Stein's prose, poetry, plays, and letters, interspersed with dance and mime. Signed French programme, signed ticket and handbill for the first US production (New York) and a programme for the season at the 1973 Dublin Theatre Festival. All fine. Four items \$50.00

\*There was also a Sydney season at the Australia Theatre, Newtown.

AMANDA STEWART [1959 - ]

*I/T: Selected Poems 1980 - 1996.* Surry Hills, NSW: Here and There Books, 1998. Winner of the FAW Anne Elder Award. "A performance artist of international reputation, Stewart's work traverses the boundaries between music, poetry, and art, and explores the relationship between text and speech." AUSTRALIAN POETRY LIBRARY. Octavo [160 x 140] 68 pages in printed card wrappers; cd: twenty one poems performed with a total duration of one hour three minutes. Book and cd in folding case with sleeve. Outer sleeve a little rubbed, else all very good. \$45.00

HAROLD STEWART [1916 - 1995]



*Orpheus & Other Poems.* Sydney, NSW: Angus & Robertson, 1956. INSCRIBED PRESENTATION COPY WITH TWO PAGE NOTE FROM THE POET, AND A HAIKU TRANSLATION of Ryōta, by Stewart (not yet published) signed and dated on the endpaper. The recipient is formally acknowledged in the prelims of this book for "...efforts to have this work published". A fine copy of this title in a little used dust jacket. \$75.00

BERNARD STONE [1924 - 2005]

*The Shelf Life Of Bernard Stone, A Celebration*, compiled by Camille Whitaker. London: Lawrence Brough, 1993. ONE OF 230 COPIES. THIS COPY INSCRIBED BY BERNARD STONE. A festschrift inspired by an idea of Martina Berne. Published on the occasion of his bookshop moving and the opportunity to bless the new premises of this much beloved bookseller, publisher and friend of poetry. With contributions by Brian Patten, Dannie Abse, Martin Bax, Judi Benson, K.T. Canning, Ivor Cutler, Carol Ann Duffy, Matthew Sweeney, Jane Deverson, Gavin Ewart, Ruth Fainlight, Adrian Henri, Hugo Williams, Marius Kociejowski, Christopher Logue, Edward Lucie-Smith, Ranna McArdle, Roger McGough, Fiona Pitt-Kethley, Jeremy Reed, Alan Sillitoe, Tom Stoppard and others. Quarto [255 x 200] [28] pages sewn into printed wrappers with a Ralph Steadman collage of Stone in his bookshop on the upper. Two two newspaper articles laid in. \$60.00

SURREALISM [1969]

*Antinarcissus: Surrealist Conquest.* San Francisco, Ca: Stephen Schwartz, 1969. No 1, Summer of 1969. Contributors: André Breton, Benjamin Péret, L'Archibras ("Long Live Adventurism"), Jehan Mayoux, Joyce Mansour, Nicolas Calas, Nanos Valaoritis, Aimé Césaire, Roberto Matta, and Pedro Pérez-Sarduy. With illustrations by Marie Wilson. Typography by Millard Hill. Printed at the Red Lion Press. Quarto [255 x 200] 32 pages stapled into blue printed wrappers. A fine copy. \$50.00

SYDNEY BIENNALE: [1979]

*Sydney Biennale: White Elephant Or Red Herring? Comments From The Art Community.* Sydney, NSW: [a document published with the financial support of Student Representative Council of the Alexander Mackie C.A.E. 1979]. Includes: Vivienne Binns "Women's Art Groups In Sydney"; Erica McGilchrist "Women's Art Forum Of Victoria"; Carol Ambrus "Brief History Of The Society Of Women Painters Sydney"; Pat & Dick Larter "What All The Beefing Is Really About"; Anne Stephen "Disorganised, Self Censoring, Impotent"; Earth Works Poster Collective "We Should be Grateful"; Charles Merewether "Workers' Art Movement In Australia"; and Vivienne Binns "Feminism, Women & The Arts, Community Arts". Typesetting by Rat Graffix, printing by Everywoman Press, and cover art by Jenny Coopes. A single page statement by Noel Sheridan is also laid in. Quarto [275 x 215] 40 pages stapled into illustrated wrappers. A few spots and blemishes to the wrapper, else very good. \$45.00

See: THERESE KENYON, *Under A Hot Tin Roof*, pages 72-73.

ALBIE THOMS [1941 - ]

*Marinetti.* Handbill for a single showing of Albi Thoms' 1969 film at the Dendy Cinema, Middle Brighton. Regarded as Australia's first avant-garde experimental feature-length film. A Melbourne screening – For One Night Only. Thoms removed certain sections of the film to satisfy the Commonwealth Censor and gain a certificate to show it in Victoria, only to later reinsert the banned footage and present the film in its original form. Single sheet [260 x 205] printed in red ink on yellow paper. \$25.00

D. M. THOMAS [1935 - ]

*The Flute Player.* London: Victor Gollancz, 1979. First edition. The author's first novel, with characters that speak the words of Akmadulina, Akhmatova, Baudelaire, Emily Dickinson, Lorca, Mandelstam, Pasternak, Sylvia Plath, Pushkin, Rilke, Anne Sexton, and Tsvetaeva. Octavo [220 x 145] 192 pages. A fine copy in like dust jacket. \$25.00

IMANTS TILLERS [1950 - ]

*Imants Tillers: Venice Biennale 1986.* Adelaide, SA: Art Gallery Board Of South Australia/Visual Arts Board Of The Australia Council, 1986. Catalogue of an exhibition organized by the Art Gallery of South Australia and shown as the Australian contribution to the XLII Biennale di Venezia, 29 June to 28 September 1986, and subsequent tour in Australian museums. Quarto [265 x 210] 60 pages. This copy with the stamp Australia Council, and large folded card invitation [630 x 295] to 6 panels, for the Tillers exhibition "Jump" held at Sherman Galleries, May - June, 1994. All fine. \$30.00

RICHARD KELLY TIPPING [1949 - ]

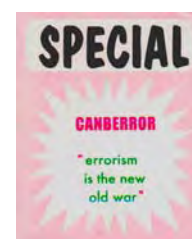
*Outside Inside.* Red Hill, Qld: Ray Hughes Gallery, [1981]. Exhibition catalogue 24 October - 12 November 1981. Demy octavo [210 x 165] [8] pages stapled. Illustrates ten works and list thirty eight pieces from the show. A little tanned, else well preserved. \$30.00



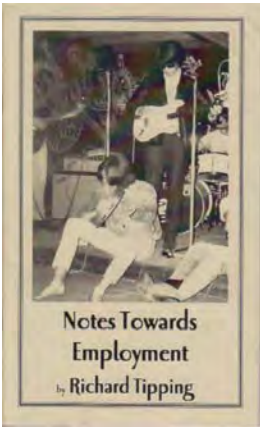
*Multiple Pleasures: Multiples & (sub)Versions.* Sydney/Wonji Wonji, NSW: AGNSW/Thorny Devil Press, 1996. With a critical essay by Alex Selenitsch. A postcard pack published for the exhibition, "Multiple Pleasures: Multiples & (sub)Versions 1969-1996" held at The Art Gallery Of NSW, 11 August to 22 September 1996. Twenty four colour postcards and folded printed brochure in a plastic wallet with printed cover. Signed and dated by the artist. Case [185 x 120] brochure [495 x 150] with four folds to ten panels; cards [150 x 100] on top quality laminated stock, printed both sides. A fine set. \$75.00



*Errorism.* [Wonji Wonji, NSW: the artist], 2004. Invitation card, to both the exhibition of work at Connie Dietzschold's Multiple Box gallery (20 November – 18 December) and to a studio party held at Mayfield, Newcastle on 24 November. With the artist's initials in pencil on lower right rear. Heavy card [120 x 95] in six colours including Dayglo pink. Fine. \$35.00

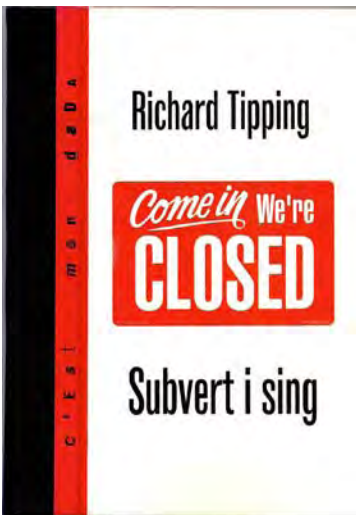


RICHARD KELLY TIPPING [1949 – ]



*Notes Towards Employment.* Warner's Bay, NSW: Picaro Press, 2006. Previously unpublished work written between 1966 and 1969. Tipping gives a very good two page introduction to the work, as well as a background to his approach to the various forms of poetic practice he has developed since this early period. Octavo [210 x 130] 32 pages stapled into printed wrappers. \$35.00

*Imagine Silence.* Newcastle, NSW: Artpoem, [2007]. Folded broadside poem/ prospectus. ONE OF 300 COPIES. The poem "Imagine Silence" in thirty two lines, illustrated with and advertising Tipping's word-works in stone showing at Greenaway Art Gallery, Adelaide. Single card [295 x 152] folded twice in matching printed envelope, initialed and dated by the poet. \$45.00



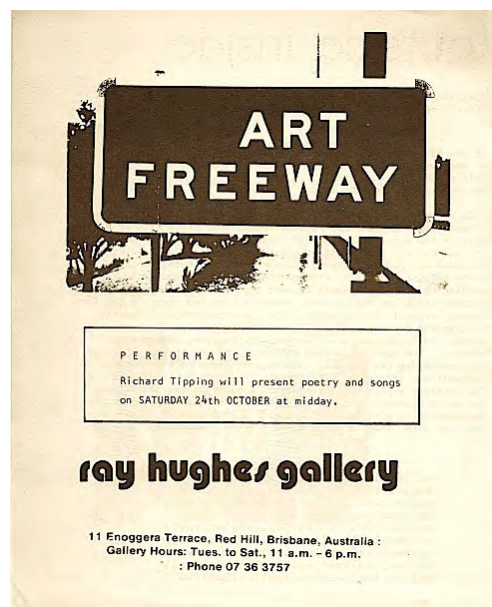
*Subvert I Sing: Subvertising & Other Verse.* Dugort, Acaill, Oileán Acla: Redfoxpress, 2008. Issued in the "C'est Mon Dada" series by Redfox, their special list that features experimental texts, visual poetry and works influenced by Dada and Fluxus. Reproducing here some of Tipping's best sign works, sculptural, and Dada pieces from recent years. A6 [150 x 100] [32] pages in solid colour on good stock, sewn into illustrated boards. New, at the published price. \$25.00

RICHARD KELLY TIPPING

*Off The Page & Back Again.* London: Writers Forum, 2010. An illustrated catalogue of visual poems and sculptures. Small square quarto [215 x 200] 40 pages spiral bound. New, at the published price.

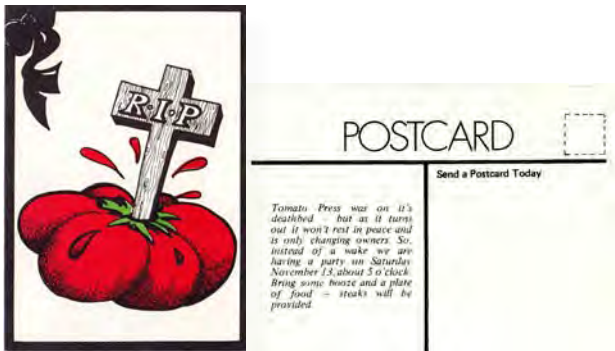


*Do Not Relax.* [Redfern: NSW] Artpoem Projects, [2011]. A new sign by Richard Tipping. These signs are manufactured in Minnesota, USA, and published in Sydney Australia. 255 x 175 baked enamels on brushed aluminium, with rounded corners and symmetrical mounting holes. Mint. \$35.00





TOMATO PRESS [1970 - 1983]



Most pamphlets deal with content & issues  
this one is about methods & organization.  
Don't read it and ask yourself "what are they talking about?"  
As far as we're concerned the means justifies the means...

*The Anti-Mass: Methods Of Organization For Collectives*, [by The Red Sunshine Gang]. Collingwood, Vic: Tomato Press, [1972]. A scarce Australian printing of this anarchist classic, originally published in the US in 1971. This copy with the ownership signature of "Cocobola" —Tomato Press key player, the poet, Pam Brown. Tunic size [125 x 110] 56 pages stapled into printed wrappers. Utility grade paper has tanned and aged and is spotted at the facade, otherwise this one is still tidy and serviceable. Rare.

\$75.00

Cocobola

TOMAS TRANSTRÖMER [1931 - ]

*20 Poems*. Madisson, Mn: Seventies Press, 1970. Translated by Robert Bly with original Swedish text facing. Tranströmer's first collection in English. Hand set and printed by the Morgan Press on Beckett Laid. Short, neat inscription, else very good in illustrated wrappers. \$25.00

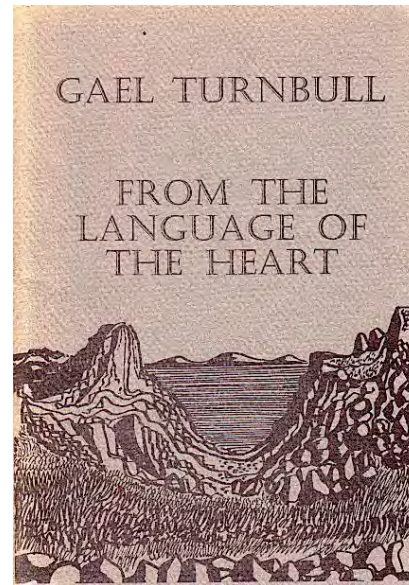
KIRSTEN TRANTER [1972 - ]

*Varuna New Poetry*. Katoomba, NSW: Varuna Writers' Centre, 1995. Vol , No 1, edited by Peter Minter. Entirely given to four poems by Kirsten Tranter. "Her Yellow Dress", "The Temporality of Water", "Solids" and "Leaving You Breathless". Single sheet [420 x 280] folded once to [4] pages. A fine copy. \$35.00

DIMITRIS TSALOUMAS [1921 - ]

*Six Improvisations On The River*. Nottingham: Shoestring Press, 1995. And "A Song Of Praise". THIS COPY INSCRIBED TO THE NOTED SCHOLAR, JOY HOOTON. Octavo [210 x 150] 20 pages in printed card wrapper with a frontispiece drawing by Michael Winter. \$30.00

GAEL TURNBULL [1928 - 2004]



*From The Language Of The Heart*. Glasgow: Mariscat Press, [1983]. Eleven poems. ONE OF 250 COPIES set in Platin and printed by the Midnight Press on Classic cream watermarked laiud paper. Octavo [210 x 145] [16] pages sewn into illustrated card wrappers designed and printed by Stephen Gill at the Arran Gallery Press, Whiting Bay, Isle of Arran. \$45.00

TRISTAN TZARA [1896 - 1963]



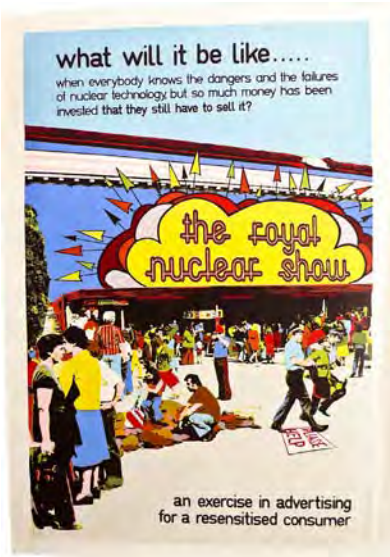
The constructivist-dadaist congress in Weimar, 1922, at the Bauhaus. Seated left to right: Hans Richter, Tristan Tzara, and Hans Arp. Standing: El Lissitzy, Nelly and Theo Van Doesburg, unknown.

*Tristan Tzara: A Bibliography*, by Lee Harwood. London: Aloes Books, 1974. Two hundred and seven items: A. Books published from 1916 to 1968 (1-58); B. Joint Publications (59-60); C. Books & Exhibitions Catalogues Prefaced By Tzara, 1916-64 (61-91); D Magazine Publications 1912-66 (92-158); Translations By Tzara 1922-1972 (159-194); F. Select List Of Critical Works On Tristan Tzara (195-205); G. Bibliographies Of Tristan Tzara (206-207). With an index and addenda. Octavo [215 x 150] [44] pages, stapled into illustrated wrappers featuring a snap from the Constructivist-Dadaist, Weimar, 1922. \$40.00

URANIUM [1979 -1981]

*The Royal Nuclear Show* screen print poster series by Toni Robertson. [Adelaide, SA: Experimental Art Foundation, 1981.] Six anti-nuclear posters employing the visual theme of the Sydney Royal Easter Show. The “nuclear family” usually regarded as a social unit of two parents and two children, is, in this case it is a “low yield tactical weapon for use in limited theatre war”. Screenprints, printed in colour, from four hand-cut and three photo-stencils. From an edition of 230 copies. Each on wove paper [825 x 580]. Very minor creasing at edges on one or two, but otherwise fresh and well cared for. \$2,500.00

1. What Will It Be Like ...



2. Shooting Gallery.



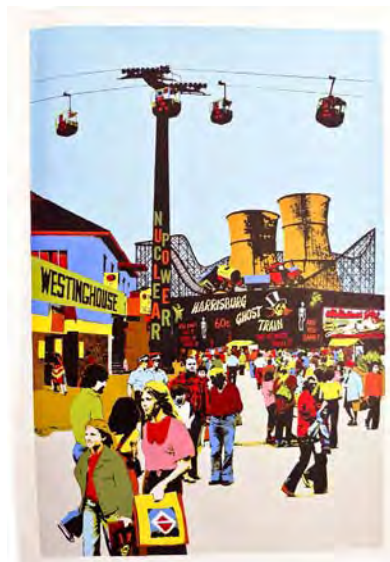
3. Meet The Nuclear Family.



4. Protect & Survive.



5. Harrisburg Ghost Train



What Will It Be Like ?



*I wanted to use the visual seductiveness of a multi-coloured screenprinted surface both to attract people to the posters and as part of the general advertising surface so important to the Show. Colour, particularly red, was used to relate and emphasise different parts within the poster and to bind the series together. Each poster has seven colours printed in the following sequence - pale blue, darker blue, red, pink (hand-cut stencils, grey, transparent yellow and black (photostencils). Two hundred and thirty sets were printed. TONI ROBERTSON*

See: VIRGINIA COVENTRY, *The Critical Distance*, pages 175 - 186.

VASECTOMY [1978]

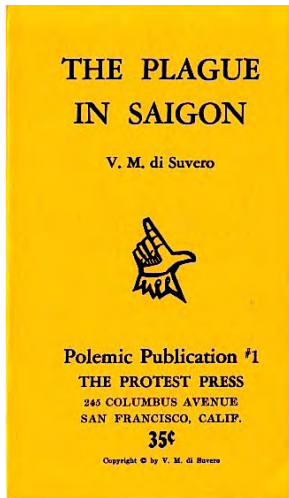


*A Stitch In Time Saves Nine. Free Safe Vasectomy On Demand.* Poster by Marie McMahon. Darlington, NSW: [Tin Sheds Art Workshop, University of Sydney]Earthworks Poster Collective, 1978. Screenprint [810 x 580] from multiple stencils. Slight smudge on first line lower dialogue, else minimal edge wear and some creasing to lower right. \$950.00

*McMahon was art-trained and very professional in attitude. Chips Mackinoly remembers Marie McMahon as a really precise printer, "one of the most exacting in terms of wanting it just right". She was also one of the first of the new wave of artists bringing a new aesthetic, new colours and new ways of approaching printmaking to poster production at the time, probably in response to her art training and her work experience in the printing industry.* POWERHOUSE MUSEUM

VIETNAM WAR [1965]

AN IMPORTANT EARLY POETIC RESPONSE



*The Plague In Saigon*, by V[ictor]. M. Di Suvero. San Francisco, Ca: The Protest Press, [1965]. "Polemic Publication # 1". A poem, and a question, neatly done. The poem assails the moral ambivalence of Lyndon Baines Johnson and his determined escalation of the war in Vietnam. Suvero couches his invective with references and parallels to the reasoning of the Nazi regime, bringing in Kristallnacht and the recent violent attacks on civil rights marchers in Selma, Alabama. The evident sarcasm in the poet's use of the word "provocation" is particularly resonant given circumstances in the American south, and Johnson's own use of the term when presenting his Gulf of Tonkin resolution to Congress. By the end of 1964, there were approximately 23,000 military personnel in South Vietnam, and Johnson initiated America's direct involvement in the ground war in Vietnam. The poem's invective style anticipates anti-war standards, such as Robert Bly's *Teeth Mother Naked At Last*, Lawrence Ferlinghetti's *Tyrannus Nix*, and Denise Levertov's *A Marigold From North Vietnam*, though it should be noted that another early poetry broadside attacking Johnson on foreign policy and Vietnam, was Robert Duncan's *Up Rising*, also 1965, also from the Bay Area.

Effectively a broadside, though technically not: yellow card [440 x 190] with three folds giving four panels on one side [190 x 110]; the second, or inner surface being given entirely to the poem. A striking production. \$125.00

See: James D. Sullivan, *On The Walls And In The Streets: American Poetry Broadside From The 1960s*, page 175.

Note: Victor Suvero was born in 1927 in Turin, Italy and grew up in China where his father had been stationed in the Italian Diplomatic Service. He arrived in San Francisco early in 1941 with his family as anti-fascist political refugees. Suvero enlisted in the merchant marine at the age of sixteen and saw out the war in the Pacific theatre, serving from Guadalcanal to New Guinea. Suvero continued writing, translating, and publishing poetry until the late 1980s.

VIETNAM WAR [1966]

EARLY RARE AUSTRALIAN ANTI VIETNAM POSTER



*Vietnam Protest*. Sydney, NSW, [VAC (?) 1966].

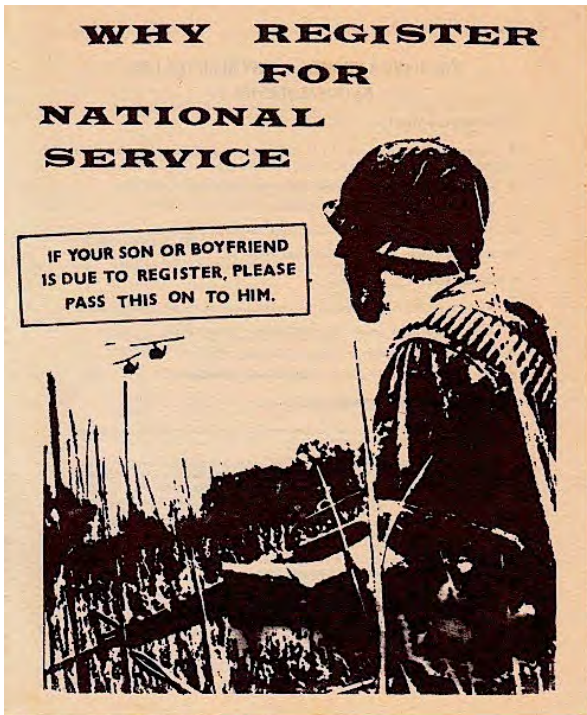
A crucial year in our allied involvement in S.E. Asia. The Vietnam War was the longest conflict in which Australians have been involved; it lasted ten years, from 1962 to 1972, and involved some 60,000 personnel. A limited initial commitment of just 30 military advisers grew to include a battalion in 1965 and finally, in 1966, a task force. Opposition radically escalated as the anti-war movement coalesced from many groups and ideologies. A fortnight after this demonstration, Australian troops had their first major engagement—the Battle Of Long Tan.

I can only find record of one other surviving example of this poster, which was loaned to the Casula Powerhouse Arts Centre for their exhibition, *Viet Nam Voices: Australians & The Viet Nam War*. (See exhibition catalogue, *Viet Nam Voices: Australians & The Vietnam War*. Casula, NSW, The Arts Centre, 2000 page 54. \* Poster [380 x 255] in two colours on litho paper. Two old folds, but this item has been stored flat and free from the light for many years. In contrast to the one illustrated in the catalogue for the above exhibition, this appears almost unused. Rare. \$600.00

\* Includes a diverse collection of artwork, paintings, photographs and posters created during and after the war. Also contains essays on a range of Vietnam related topics.

VIETNAM WAR [1968]

BY HANDING YOU THIS LEAFLET  
I AM RISKING ARREST AND IMPRISONMENT



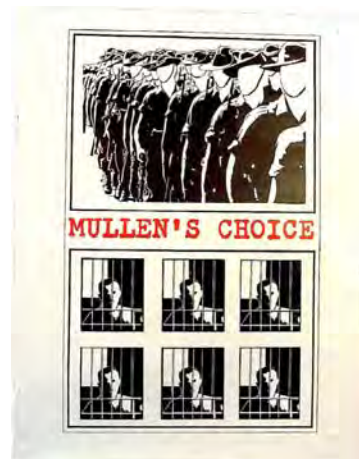
IF YOUR SON OR BOYFRIEND  
IS DUE TO REGISTER  
PLEASE PASS THIS ON TO HIM

*Why Register For National Service.* Sydney NSW: [Students For A Democratic Society] [1968]. This copy printed by Walter Stone's Wentworth Press. Wherever it was produced and publicly distribution it caused arrests and intimidation. Leaflet. Single sheet folded once to four pages [204 x 168]. A fine copy. \$75.00

VIETNAM WAR [1971]

*We Took Their Orders And Are Dead*, edited by Shirley Cass, Ros Cheney, David Malouf and Michael Wilding. Sydney, NSW: Ure Smith, 1971. First edition, cloth issue. ONE OF A VERY FEW HARDCOVER COPIES EVER SEEN. This copy with an extra half title page on which a number of the contributors have placed their signatures, including - Nancy Keesing, Ros Cheney, Nigel Roberts, Rodney Hall, Shirley Cass, Thomas Keneally, David Malouf, Frank Moorhouse, Dal Stevens, Peter Skrzynecki, Len Fox, Robert Adamson, and Martyn Sanderson. Black boards stamped in gilt on upper and spine. Crown octavo [195 x 130] 256 pages. A few smudges on the extra half title, else a fine copy, without dust jacket, as we believe it was issued. \$300.00

VIETNAM WAR [1971]



*Mullen's Choice.* Linecut by unknown artist [Sydney, 1971]. This poster relates to Geoff Mullen's imprisonment on March 22, 1971 when he was gaoled for 2 years for resisting the draft. He had registered for National Service in 1967, but refused medical examinations in February and August 1968. For these actions he was fined and gaoled. Poster [585 x 455] two short tears on each vertical edge, else well preserved. \$275.00



*Aquarius.* Clayton, Vic: Monash Resistance, for the Federal Pacifist Council of Australia. Vol 1 No 2, May 1970. The second - and last issue - a rich compendium of evolving influence, compromise and challenge, with as much in the artwork and notices as in the ideological range. Opens with a memorial to Bertrand Russell [1872 - 1970], then swiftly moves us into Mary Doyle on self-management, followed by the Brisbane intellectual and engaging facilitator, Dan O'Neill, on revolutionary praxis. Bruce McGuinness contributes on Black Power in Australia (with a cartoon by Bruce Petty) and a photo of Bob Maza with Roosevelt Brown. There is also early poetry by Geoff Eggleston. The rest is the Moratorium, the resistance to the war in Vietnam and the common purpose of a broad based opposition. Quarto [290 x 210] 26 pages in printed wrappers. A little bruised and discoloured through movement and age, else well preserved. The first number is easier to find, though hard; the second, difficult in an extreme. \$75.00

ALAIN VEINSTEIN [1942 - ]

LAURÉAT DU PRIX MALLARMÉ

*The Archeology of The Mother*. Peterborough, Cambridge: Spectacular Diseases, 1986. Série d'écriture No 1. Poems with translations into English by Rosmarie Waldrop and Tod Kabza. Quarto [300 x 210] 46 pages duplicated typescript in silk string-tied wrappers with cover illustration by Denis Mizzi. A little creased and with one spot on upper, else very good. Scarce. \$40.00

PAUL VIOLI [1944 – 2011]

*Automatic Transmissions*. New York, NY: Swollen Magpie Press, 1970. ONE OF 300 COPIES. Violi's own press, and the second title issued - following his *She'll Be Riding Six White Horses*. Quarto [280 x 220] [40] pages duplicated typescript, stapled into illustrated card wrappers with a drawing by Courtney McGlynn. \$40.00

*Waterworks*. West Branch, Iowa: Toothpaste Press, 1972. First state in Fabriano wrappers [250 copies] with titling in mixed case rather than caps. The seventh book of the press set in Centaur and printed by Allan Kornblum in December of that year. A significant moment in format and design in the house's progress from mimeograph to letterpress. Tall octavo [255 x 150] [24] pages on Beckett wove sewn into illustrated wrappers with linocut by Cinda Kornblum. Near fine. \$50.00

♣ DALE DEVEREUX BARKER [1962 - ]

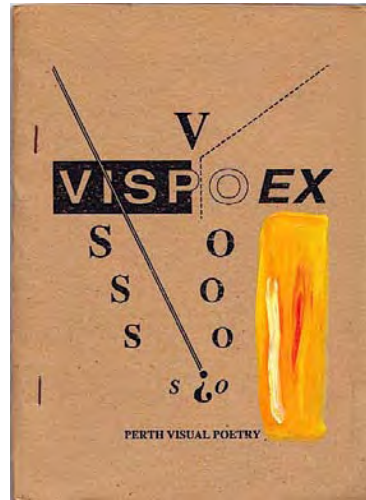
*The Anamorphosis*. Melbourne, Vic: Pataphysics, 1995. Pataphysics Series No 5. With nine drawings by Dale Devereux Barker. Waking up with an ear the size of a tuba then delirium in the museum. A satire of orders, both new and old. Octavo [205 x 145] [32] pages. A fine copy in printed wrappers. \$45.00

VISUAL POETICS

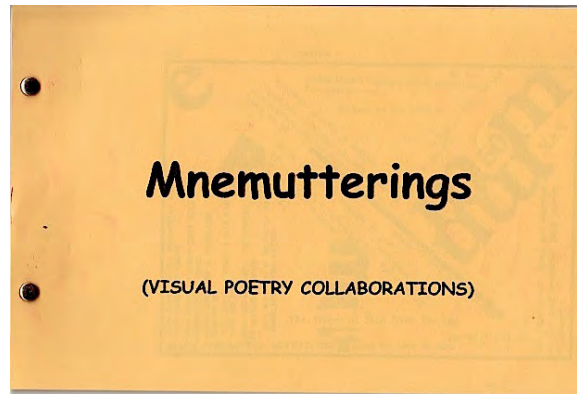
*Mixed Concrete: Visual Poetry*, by Johannes Kerkhoven. London: Hearing Eye, 2006. "It's a trick as old as George Herbert, revived by the Dadaists in the early 1920s and then again by the Concrete poets of the 1960s. Kerkhoven likes visual puns and typographical jokes." Andy Croft. Small square quarto [190 x 190] 64 pages. A very fine copy in illustrated wrappers. \$20.00

*Just Wot !? An Exhibition Of Visual Poetry*. North Fitzroy, Vic: Artists Space Gallery, [1987]. Catalogue for an exhibition featuring the work of Bev Aisbett, Julie Clarke-Powell, Mimmo Cozzolino, Graeme Cutts, Jas. H. Duke, Anthony Figallo, Peter Murphy, Norma Pearse, David Powell, Alex Selenitsch, Pete Spence, and Thalia. Single sheet [420 x 295] folded 4 times to 16 panels showing samples of the work on show. A very good example of rare item. \$40.00

VISUAL POETICS



*Vispoex: Perth Visual Poetry*. Fremantle, WA: Neologismic, c1990. Book/catalogue for an exhibition curated by Pete Spence. ONE OF 50 COPIES ONLY. "All the authors represented here were in some way associated with the International Exhibition Of Visual Poetry held in Leederville during the 1990 Artrage Fringe Festival. Contributors include: Daphne Middleton, Rob Finlayson, Simon Gevers, Michele Sharpe, Andrew Burke, Clare Belton, and David Symons. Octavo [215 x 155] [46] pages stapled into printed card wrappers with hand painted illustration. A fine copy. Scarce. \$75.00



*Mnemutterings (Visual Poetry Collaborations)*. Geelong, Vic: Open Hand Press, 1999. Prepared by Pete Spence and David Dellaflora and featuring the work of Pete Spence, Cornelis Vleeskens, Mardi Janetski, Wazza Sahr, Sandra Valastro, Dave Morison, Anita Iacovella, Mark Cuthbertson, Karen Eliot, Luisa La Fornara, Eric Blair, and Alex Hartigan. Largely collaged text alignments. Not in the Sackner Archive, but apparently held at the Buffalo Poetry Collection — alas nowhere else I can discover. Landscape A5 (210 x 140) 12 sheets, rectos only held into printed wrappers by two brass clips. A fine copy. \$60.00

CORNELIS VLEESKENS [1948 – 2012]



*Hong Kong Suicide & Other Poems.* St. Lucia, Qld: Makar Press, 1976. The poet's first collection. Octavo [ 220 x 140] 24 pages stapled into printed card wrappers with an illustrated dust jacket. Some slight fading/disco­louration, else very good. \$20.00

*Orange Blizzard.* South Brisbane , Qld: Queensland Community Press, 1981. Poetry and calligraphy. Octavo [215 x 140] 62 pages, perfect bound in wrappers designed by the poet and with photographic portrait of Vleeskens, by fellow poet and editor, Phillip Neilson. This copy with the stamp of the Director of Queensland Cultural Activities. Some fading, else fine. \$20.00

*Full Moon Over Lumpini Park.* Eltham, Vic: Fling, 1982. Poetry. Fling Poets No 2. Octavo [210 x 135] 64 pages, perfect bound into illustrated wrappers featuring artwork by Jenni Mitchell. THIS COPY INSCRIBED BY THE POET AT PUBLICATION. A fine copy. \$30.00

*Sketches.* Eltham, Vic: Fling Poetry, 1982. Poems by Vleeskens, with drawings by Jenni Mitchell. Issued as Fling Vol 2 No 2, in October that year. Octavo [210 x 145] [16] pages stapled into illustrated wrappers. A very good copy. \$35.00

*Another Slim Volume.* Eltham, Vic: Fling Poetry, 1984. "A Plain Wrap Production". Poetry. Octavo [205 x 145] [10] pages, stapled into printed card wrappers. A fine copy. \$20.00

*The Lake Eyre Drawings & 4 Poems.* No place: [Vleeskens & Mitchell], 1984. "Published in a limited edition of 100 NUMBERED COPIES SIGNED BY THE POET AND THE ARTIST on 3 December 1984 to coincide with the opening of a major exhibition of paintings by Jenni Mitchell at Ross House...". Octavo [205 x 145][12] pages stapled into illustrated wrappers. \$50.00

CORNELIS VLEESKENS

ONE OF 50 SIGNED AND NUMBERED COPIES

*Cashing In: A Mini Novel.* Fitzroy, Vic: Wildgrass Books, 1985. The poet's opportunity to exploit public fascination for the "headline making plots of the last decade —the drug traffic in South East Asia." Octavo [210 x 140] [64] pages, perfect bound in wrappers with artwork by Jenni Mitchell. A very good copy. \$45.00

*The Departure Lounge.* Elwood, Vic: Post-Neo, 1987. In the early Spring of 1986 the author accompanied artist Jenni Mitchell on a painting trip to Broken Hill and its surroundings. This book is a response to that trip. The cover of this book features one of Mitchell's drawings. The in-text graphics are by the author and form part of the text. Octavo [214 x 150] [28] pages stapled into stiff art card wrappers printed in two colours. \$30.00

*The Distance - Desertpoems,* by Jenni Mitchell. No place: Earthdance, no date. As the name implies, poems about the desert. Octavo [210 x 150] [8] pages, stapled. \$30.00

*Naked Dreams: Dutch Poetry In Translation,* selected and translated by Cornelis Vleeskens. Melbourne, Vic: Post Neo, 1988. Introductory essay by Vleeskens, followed by a fascinating selection, that includes: Bernlef, Campert, Herzberg, Schierbeek, Vlek, van Ostaïjen, Appel, Vinkenoog, Elburg, van Vliet, and Schippers. Octavo [210 x 150] [44] pages, stapled into decorated wrappers with the translator's artwork. \$45.00

*Night After Night.* [Melbourne, Vic]: The Author, 1991. NO 10 OF 25 NUMBERED COPIES produced in April that year. Pen, ink and brush, with script and images by the poet. Octavo [220 x 150] [16] pages stapled into textured card wrappers with printed label on upper. Faint stain to top edge of upper wrapper, else very good. \$50.00

*Double Dutch,* by Paul Ritt & Cornelis Vleeskens. Clifton Hill, Vic: Fling Poetry, 1991. A dialogue in drawings and language—Vleeskens' collaboration with Ritt, the Dutch artist who worked in Australia between 1984 -1999 Octavo [ 210 x 150] [14] pages, stapled into textured card with printed label on upper. A fine copy. Rare. \$65.00

*The Shadow & The Spirit.* Clifton Hill, Vic: Earthdance, 1993. Poetry, and brushwork. An autobiographical sequence addressing his immigrant past, family, and present place. This small volume opens with the poem "On The North Wind" - "for Mandawuy" one of the best poems of its kind since the heyday of the Jindy-worobaks. Octavo [210 x 150] [28] pages, stapled into decorated wrappers by Vleeskens. A fine copy. \$40.00

CORNELIS VLEESKENS

*Beyond The Frame.* Clifton Hill, Vic: Earthdance, 1993. "Texts & Images". Poetry, ink and brush, prose, and collage. Octavo [210 x 140] [52] pages, stapled into decorated wrappers with by Vleeskens. A fine copy. \$35.00

*Earth My Faith.* Clifton Hill, Vic: Earthdance Publications, 1993. A poet's history, dreaming and complex ancestry. Decorated with the poet's brushwork. Octavo [210 x 150] [20] pages stapled into illustrated wrappers. \$35.00

*Neverending Footnote.* Clifton Hill, Vic: Earthdance, 1993. A reflective commentary on the three slim volumes of Vleeskens, *Beyond The Frame*, *Earth My Faith*, and *The Shadow & The Spirit*, amounting to an essay in spiritual anthropology. Incorporates the poet's artwork. Octavo [210 x 145] [24] pages, stapled into wrappers decorated by Vleeskens. A fine copy, with the poet's amendment to his address on the lower wrapper. \$35.00

*Artmail: 6 Postcards.* [Melbourne, Vic: the artist, 199?]. Poems illustrated thematically in four colours. Six cards [150 x 105] with titled wraparound band. A fine set in unused condition. \$50.00

*Suite 4 Pete.* Cape Paterson, Vic: Earthdance, [1997]. A sequence for Pete Spence—six images in all. Malleable monotype text inverted and brought into play on abstract foliage like lines. Octavo [210 x 150] [4] pages stapled into illustrated card. \$35.00

*Senses Ajar.* [Melbourne, Vic: the artist, 1998]. A poem in four sections with two graphics by Vleeskens. Card [300 x 210] folded once to four panels. The slightest crease to the lower edge, else fine. \$30.00

*Fancy Free Flight*, by Tim Gaze & Cornelis Vleeskens. [Cape Paterson, Vic]: Earthdance, [1999]. Text in calligraphy and type with images from collage and alignment. Octavo [210 x 150] [8] pages in illustrated card wrappers. \$30.00

*Please Add To Too !!!* Geelong, Vic: Open Hand Press, 1999. Nine collaborations in collage and type. Partners in art include: Sandra Valastro, David Dellaflora, Luisa La Fornara., Adam Gardiner, Cynthia, Waz Sahr, Andrea McPherson, Karen Elliot, and Pete Spence. Printed by David Dellaflora and Pete Spence. \$35.00

CORNELIS VLEESKENS

*X «» Bar Gazing.* [Geelong, Vic]: Open Hand Press, [1999]. Abstract brushwork. Octavo [210 x 150] [8] pages stapled into titled wrappers. A very fine copy. \$30.00

*2 Hey Coup.* [No place]: Presspad Books, 1999. NO 2 OF 28 COPIES. With Pete Spence doing type tricks using rubber stamps in a dos-à-dos fold. Pocket size [150 x 105] [2] pages stapled into rubber stamped wrappers. \$45.00

*The Sense That We Have Left.* Cape Paterson, Vic: Earthdance, [2000]. A long poem over eight pages in Dutch and English, interspersed with typographical experiments. Octavo [210 x 147] [8] pages stapled into printed wrappers. From an unknown quantity, seen by few, and certainly not often recorded. Rare. \$40.00





EMMA WALKER [1969 - ]

*Everyday I'd Fly*. Portland, Oregon: Narayana Gurukula, 1977. Illustrated stories and poems. A very early work by this now well established Australian painter. Octavo [230 x 150] [34] pages of processed typescript, stapled into printed card wrappers. \$30.00

MARTIN WALSH [1948 - ]



*Princess Sun And Fairy-Land*. [Woolloomooloo, NSW: the author, c 2002.] Twelve trippy collage panels with facing text. Octavo [210 x 150] 28 pages stapled into illustrated card wrappers. Near fine. With three colour postcards by Walsh laid in, including his First Prize entry for the Tap Gallery Postcard Award, "The Fairy Choir". \$25.00

*Fairy Dreaming*. [Woolloomooloo, NSW]: Tap Publishing 2009. A childhood fantasy with collage illustrations by the author. Octavo [210 x 150] [16] pages, stapled into illustrated wrappers. A fine copy. \$25.00

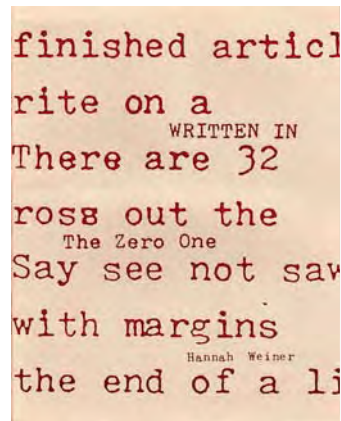
*Metamorphosis & Other Stories*. [Woolloomooloo, NSW: the author, 2011.] Seven short prose fantasies with collage illustrations by the author. ONE OF 50 COPIES SIGNED AND NUMBERED BY WALSH. Octavo [210 x 150] [24] pages, stapled into illustrated wrappers. Fine. Launch invitation laid in. \$25.00

ALEXANDER WATT [1978 - ]



*Accidentals*. [Burra, NSW: Accidentals.Org], 2008. Twelve poems on a "poemcard". Watt, a so called "commando poet" would surreptitiously slip these sheets into the poetry shelves of unsuspecting booksellers thus effecting distribution. Single sheet of card [200 x 200] printed both sides. Handsomely done and a fine strategy. \$30.00

HANNA WEINER [1928 - 1997]



THE LONE AUSTRALIAN PRINTING

*Written In/The Zero One*. Mooroolbark, Vic: Post Neo Publications, 1985. Two pieces. The seventh Post Neo publication and FROM AN EDITION OF 350 COPIES. A fitting work in the design and setting for Pete Spence to undertake: he more so than many understood the way she "saw words". Both of these compositions owe much of their form to the constraints and possible innovations of typewriter expression. Quarto [260 x 205] [28] pages processed typescript, stapled into decorated wrappers. Understandably uncommon, but waiting a position.

\$60.00

CHRIS WHITE



*Field*. Fitzroy, Vic: 200 Gertude Street, 1994. Exhibition catalogue for the installation held 1-30 July 1994. Essay by Sophia Errey and colour photographic documentation. Octavo [180 x 130] 12 pages in white card wrappers with punched card jacket employing the cardboard used in the show. A fine copy. \$40.00

*Fall-In Sight*. Fitzroy, Vic: 1st Floor [Gallery], 1995. Portfolio/catalogue. Contains: three square heavy gloss laminate cards [150 x 150] one colour sample each side; cutting template printed on drafting paper [470 x 190] folded twice. All within a folded card folio [200 x 200] which carries illustrations and the essay "How To Get There From Here" by Andrew McQualter. All fine. \$40.00

JOHN WIENERS [1934 - 2002]

SIGNED BY WIENERS

*We Were There! A Gay Presence At The Democratic Convention.* Boston, Ma]: The Good Gay Poets, [1972]. This copy signed by Wieners, in pink ballpoint. A journal, a geography, a journey, and some creative misbehaviour. (Did he meet Genet?) Everyone else is mentioned: Dixie Eberheart, Ed Sanders, Leroi Jones, John Giorno, Allen Ginsberg.... Thirteen sheets of roneo typescript, rectos only, stapled into illustrated wrappers. Marginal creases, closed tears, and darkening to the extremities, internally – because the wrappers overlapped – the pages are pristine. \$65.00

*Hotels.* New York, NY: Angel Hair Books, 1974. Transcribed from the notes and a tape recording of a performance by the poet in New York in February 1974. One of 500 copies produced. Quarto [280 x 215] [8] pages on Linweave Tarotext, stapled into illustrated wrappers with cover design by Gordon Baldwin. \$35.00

EMMETT WILLIAMS [1925 - 2007]

*It was Emmett Williams's good fortune to learn, back in the 1950s, that English-language poetry could be composed in radically alternative ways—different not only from the academic poetry of that time but also from the declamatory expressionism of, say, Allen Ginsberg. Instead, Williams pioneered the art of "concrete poetry" in which the poet eschews conventional syntax (and related traditional devices) to organize language in other ways, ....His book-art masterpiece, Sweethearts (1967), consists of one word (the title) whose 11 letters are visually distributed over 150 or so sequentially expressive pages, ... Like much else in avant-garde book-art, it must be seen (and read) for its magic to be believed.* DICK HIGGINS - PUBLISHER

*Sweethearts.* New York, NY: Something Else Press, 1967. A book length anagrammatic concrete sequence. A founding member of Fluxus and the concrete poetry movement, Williams made several performances and poems that endure as defining compositions of those genres. Among them is the book-length concrete poem *Sweethearts*. This copy is the wrapped state (simultaneous with the cloth) of the first edition from Something Else Press (where Williams was editor in chief). *Sweethearts* is an erotic dalliance between a he and a she, whose entire vocabulary is derived from the word "sweethearts." The letters maintain the same spacing in every word on each page, lending the volume a flipbook dimension that Williams enhances by organizing the text to read backwards, so that the reader can flip the book with her or his left hand (thus the front cover is on the back, and vice versa). Octavo [220 x 145] [144] leaves rectos only, in illustrated wrappers with cover art "Coeurs Volants" by Marcel Duchamp. A very good copy. \$200.00

*A Valentine For Noël.* Stuttgart, Germany: Edition Hansjörg Mayer, 1973. Octavo [200 x 150] [272] pages, sewn and gathered into plain card wrappers, with French fold printed wrappers over. A pristine copy. \$75.00

JONATHAN WILLIAMS [1929 - 2008]



ONE OF 50 COPIES

*Ripostes.* Aspen/Stuttgart: Aspen Center Of Contemporary Art/Edition Domberger, 1968. *Ripostes* by Williams to two passages from Mina Loy's long poem "Songge Byrd" with a serigraph by William Katz. ONE OF 50 COPIES RESERVED FOR THE ARTIST FROM A TOTAL EDITION OF 200 COPIES SIGNED BY POET AND ARTIST. This copy INSCRIBED BY KATZ. Small quarto [240 x 195] [12] pages tied with a cord within a three fold wrapper titled in blind. Internally fine, but with aging and flecking to the wrapper. \$100.00

*The best thing is that Guy Davenport knows that teaching is Under the domain of Eros, and that Poetry is a branch of Manners...*

*Untinears & Antennae — For Maurice Ravel.* St.Paul, Minn: Truck Books, 1977. "Like Earl Scroggs, I keep pickin' away with my traditional five strings, concentrating on the vulgar, Trivial, and Exulted." Oblong octavo [190 x 140] 58 pages in illustrated card wrappers. \$25.00

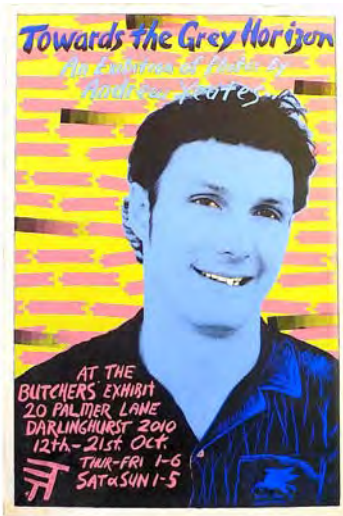
WOLLONGONG [1981]



Two postcards. Brisbane, Qld: Redb/ack Posters [1979]. Very early promotional material by Michael Callaghan [1952 - 2012] for his sister's film *Greetings From Wollongong* (Steel City Pictures, 1982). Callaghan worked in Brisbane from 1974 until 1980, when with his sister's encouragement he returned to their hometown, Wollongong. Screenprinted onto heavy cream card in several dayglo colours. [200 x 135] unused. \$50.00

See Anna Zagala, *Redback Graphix*, pages 25 and 35.

PAUL WORSTED [1950 - ]



*Towards The Grey Horizon - An Exhibition Of Photos By Andrew Yeates.* Darlington, NSW: Ashtray, 1982. Poster. Screenprint, printed in colour on glossy stock from five stencils. [760 x 510]. Minor damp stain, lower left, not extending to image. Else very good. \$350.00

ANNE ZAHALKA [1957 - ]



*Bondi: Playground Of The Pacific.* [Bondi, NSW: Bondi Pavilion Community Centre], 1989. Exhibition catalogue for the show held at The Bondi Pavilion Gallery during December of that year and featuring the photographic work of Anne Zahalka. With essays by Martyn Jolly and Ann Game. Octavo [210 x 145] [28] pages stapled into printed wrappers. With four colour postcards by Zahalka laid in. \$45.00

JUDITH WRIGHT [1915 - 2000]

WITH A LENGTHY INSCRIPTION

*Because I Was Invited.* Melbourne, Vic: Melbourne University Press, 1975. THIS COPY WITH A HALF PAGE INSCRIPTION TO THE VICE CHANCELLOR OF THE ANU, offered in thanks for the creative arts fellowship that allowed her to complete the preparation and arrangement of the work that makes up this publication. Essays, talks, articles and monographs in four sections: poetry, poets, national identity, and conservation. Signed Judith Wright McKinney at the inscription, and Judith Wright at the half-title. Octavo [220 x 150] 258 pages. A fine copy in a very good dust jacket. \$200.00



*Fourth Quarter & Other Poems.* Sydney, NSW, 1977. Deluxe limited edition in a full leather binding. ONE OF 100 COPIES FOR SALE, EACH WITH A DIFFERENT STANZA FROM THE COLLECTION HANDWRITTEN BY POET. Note: many copies of this edition were deemed damaged or defective and were subsequently destroyed by the publisher. Octavo [220 x 145] 72 pages. Fine in original full grain dark morocco titled in gilt with matching slipcase. \$300.00

ZEROX DREAMFLESH [1982]



*Zerex Dreamflesh* [No 3]. Leichhardt, NSW: Zerex Dreamflesh, 1982. Another issue of the punk zine mutation assembled and embellished by Tim Piggott and Will Soeterboek. The central fold announces as forthcoming *Dreamflesh* No 4 and a back catalogue of past issues and publications. Five sheets [295 x 210] colour xerography, folded once with collage and cut in text on each surface; single sheet [280 x 200] white card printed one side only, with eight "Zorex \* Dreamflesh" postcards of various sizes, and a flyer for *Dreamflesh* laid in. In clear plastic sleeve. All very good, with sleeve dulled and grubby. \$65.00

LINKS & RECOMMENDATIONS



Pages in memorium for the influential graphic artist,  
Michale Callaghan

Link: Damien Minton's Gallery

Link: ANU School Of Art

Link: Peter Gray Blog

Link Reback Grafix

## Rochford Street Review

A Journal of Australian Literary Reviews,  
News & Criticisms

Rochford Street Review is an on-line journal reviewing new Australian writing and culture – with an emphasis on poetry, prose/fiction and small press publications. While Rochford Street Review is a bi-monthly publication, reviews will be uploaded to the site as they are received. We will also attempt to cover as many publications (both traditional and on-line) as we can.

If you are a publisher, film maker, artist, gallery owner or drama company, no matter how small, we would appreciate being added to your mailing list and/or receiving a review copies or notices of upcoming productions or shows. You can email us at [rochfordstreetpress@optusnet.com.au](mailto:rochfordstreetpress@optusnet.com.au)

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LINKS & RECOMMENDATIONS



A NEW MONOGRAPH ON ANN THOMSON  
BY ANNA JOHNSON

*One of the most interesting and intuitive artists in Australia today*  
EDMUND CAPON

*Her works make no attempt to reproduce for the viewer the world of visual objects and phenomena. What they offer us instead is the energetic act of creation itself, as it emerges from the artist's consciousness and impinges on the sheet, or canvas, as brushstrokes, layers of paint, the illusionary play between two-dimensional space and three-dimensional apprehension, the immediate revisioning of accident as necessary choice. Everything depends here on the sureness of the painter's gestures as she breaks, stroke by stroke, into the stillness of empty space.*

DAVID MALOUF

*Abstract Expressionism is a language which, given the commitment, experience and talent of an artist of Ann Thomson's calibre, grows ever stronger, deeper and subtler, and engenders its own 'beautiful atmosphere of reflection' – where (to adapt one of de Kooning's most famous statements) 'an artist can practice her intuition.*

TERENCE MALOON

*And then there was Ann's work, which was like an invitation to the voyage... Ann's work is able to communicate with the deepest part of oneself: it is gutsy, instinctive, incisive, meaty, violent, ruddy, magnetic... it has an energy well beyond the norm. It scratches, bites and brands... it is music, it is a symphony. Brute matter making sounds, circulating, vibrating... there is an inexpressible desire to touch, to reorient her work to the floor, to see it from all sides.*

STEPHANE JACOB

Galerie Arts D'Australie, Paris

A full description of both the regular hardback and deluxe edition may be found by following the link below.

Link: Tim Olsen Gallery

