

NICHOLAS
POUNDER
RARE BOOKS

NEW SERIES
CATALOGUE No 2

JUNE 2010

NICHOLAS POUNDER RARE BOOKS

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Tamarama
NSW 2026
AUSTRALIA

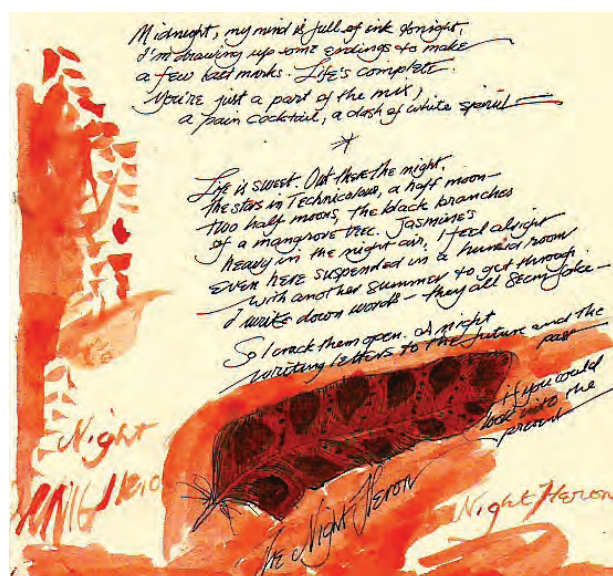
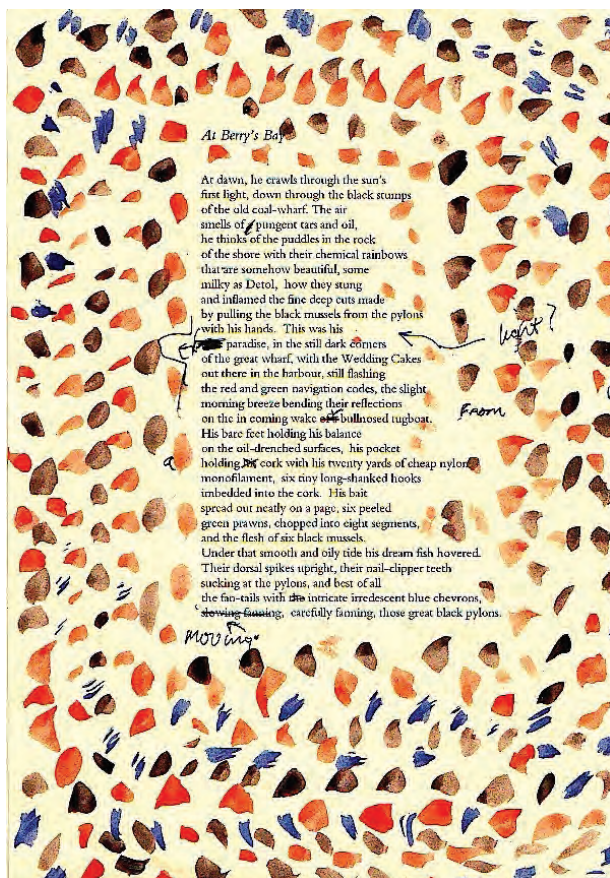
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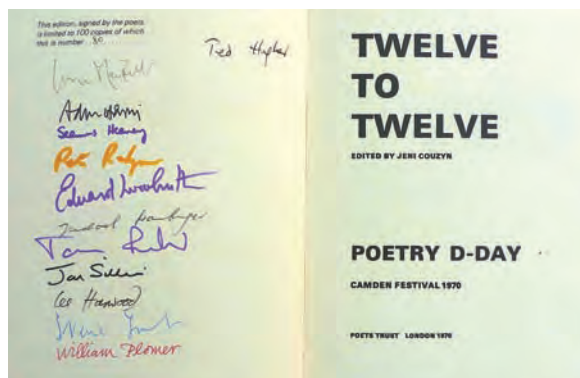
NICHOLAS POUNDER RARE BOOKS

ROBERT ADAMSON (1943 -)



Two workbook pages with text and decoration by the poet. "At Berry's Bay" [295 x 210] poem in laser draft with corrections and stippled border by the poet. "Night Heron" [190 x 180] fair copy holograph with decorations in ink and watercolour by the poet. The pair \$175.00

ANTHOLOGY (1970)



Twelve To Twelve – Poetry D-Day, Camden Festival 1970, edited by Jeni Couzyn. London: Poets Trust, 1970. No 80 of 100 copies, signed by each of the contributing poets: Ted Hughes, Stevie Smith, George MacBeth, Peter Redgrove, Adrian Henri, Lee Harwood, Tim Pickard, Michael Hamburger, Edward Lucie-Smith, Seamus Heaney, Jon Silkin, and William Plomer. Small quarto bound in orange cloth. Fine in slightly worn dust jacket.

\$850.00

ANTHOLOGY (1981)



Final Taxi Review, edited by Stephen K. Kelen. Sydney: Glandular Press, 1981. A star-studded cast, including: Gig Ryan, Ken Bolton, Laurie Duggan, Adam Aitkin, Denis Gallagher, John Forbes, Kate Lilley, Luke Davies, Pamela Brown, Robert Harris, Erica Callan, Les Wicks, Eric Beach, Rae Desmond Jones, π O, Anna Couani, Alan Jefferies, (the real) Mark O'Connor, and Sal Brereton. Above the Contents page is a handwritten note in ballpoint "A 'Post Tranter' Anthology". Cover design by "Drunk Persons" from a photograph of the "Silver Dart" taken by the editor. Typeset by Di Holdway and printed by Panacea Press. Price inked out on inner wrapper fold, a little wear to the edges and some grubbiness (as to be expected). Nowadays scarce.

\$50.00

NICHOLAS POUNDER RARE BOOKS

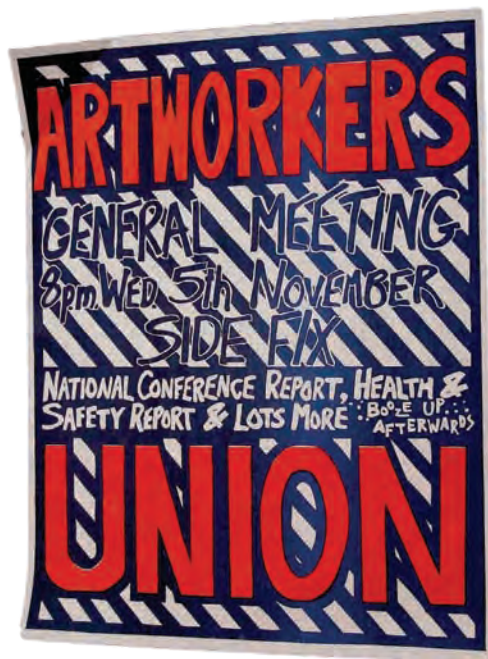
ART (1971)

The Situation Now: Object Or Post-Object Art ? Sydney: Contemporary Art Society of Australia (NSW), 1971. Catalogue of an exhibition directed by Terry Smith and Tony McGillick, held at the Contemporary Art Society Gallery, July 16 - August 6, 1971. Interviews with Australian artists and critics, including Donald Brook, Noel Hutchinson, Bruce Pollard, Mike Parr (Inhibodress) and Peter Kennedy (Inhibodress). Terry Smith's "Proposition" has copious and not uninteresting pencil notes in the margin. Others in recorded discussion are David Aspden, Tony Coleing, Clive Murray-White, Bert Flugelman, Tim Johnson, Ian Burn and Neil Evans. Discussed but not interviewed exhibiting artists include Mel Ramsden, Simon Close, Optronic Kinetics, Ti Parks, Aleksander Danko, Robert Rooney, Trevor Vickers, Dale Hickey, Bill Gregory, Michael Johnson, Robert Hunter and Nigel Lendon. A few stains and the notes mentioned above, else a well preserved example of this now scarce publication. Foolscap stapled into printed brown paper wrappers. \$85.00

ASSEMBLY BOOK (1974)



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.)



ARTWORKERS UNION (1980)

"Artworkers' Union General Meeting", by Leonie Lane (1955 -). University of Sydney, NSW: Lucifoil Poster Collective, [1980]. Screenprint poster, printed in colour, from two stencils. 560 x 442. Unused, bright and still effective. \$150.00



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: Ranald 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. \$450.00

NICHOLAS POUNDER RARE BOOKS

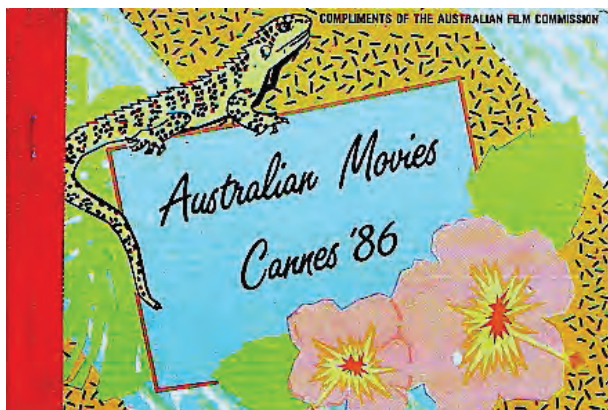
AUSTRALIAN CONCRETE

See Hear. An Exhibition of Concrete Poetry. Melbourne: Niagara Galleries [1981]. Program/poster for the show that featured the work of Jas Duke, Richard Tipping, Peter Murphy, Lindsay Clements, Alex Selenitsch, Anthony Figallo, and Mimmo Cozzolino. 420 x 300. Folded twice. Monochrome illustrations with rubber stamps in red and artistic credos. Fine. \$60.00

Missing Forms: Concrete, Visual & Experimental Poems. Melbourne: Collective Effort Press, 1981. Contributors: Alan Riddell, Alex Selenitsch, Sweeney Reed, Richard Tipping, Jas Duke, Anthony Figallo, Lindsay Clements, Peter Murphy, πO, Renee, Rosemary Edwards, ACR, Michael Dugan, Barrie Reid, Les Kossatz, Dennis Douglas, Russell Deeble, Fred May, Mimmo Cozzolino, Garrie Hutchinson, and Mike Parr. Illustrated wrappers. Damp stain to lower inside corner. \$30.00

Shishi No 7. Tokyo: [Shoji Yoshizawa] February 1983. Tantamount to an Australian issue of this Japanese magazine, featuring the work of Lindsay Clements, Michael Dugan, Jas Duke, Anthony Figallo, Garrie Hutchinson, Hideo Kajino, Rudi Krausmann, Peter Murphy, Sweeney Reed, Renee, Alan Riddell, Alex Selenitsch, πO, Richard Tipping, Ryojiro Yamanaka and Shoji Yoshizawa. Wrappers. Staple bound. Very good. \$50.00

AUSTRALIAN FILM / REDBACK GRAPHIX



Australian Movies Cannes '86. [North Sydney: Redback Graphix for the Australian Film Commission, 1986.] A big year for the Australian film industry. Promotional postcard book, with a card for each film at Cannes that year: *Around The World In Eighty Ways; Backlash; Burke & Wills; Cactus; Devil In The Flesh; Emma's War; Fair Game; For Love Alone; Kangaroo; Malcolm; Playing Beatie Bow; Rebel; The Departure; Twelfth Night,* and *Windrider.* Each card a colour adjusted still from the films. 150 x 100, stapled under cloth backed spine. Unopened. \$75.00

AVOIDING MYTH & MESSAGE (2009)



Avoiding Myth & Message: Australian Artists And The Literary World by Glenn Barkley. Sydney: Museum of Contemporary Art, 2009. An outstanding catalogue published on the occasion of the exhibition held at the Museum of Contemporary Art in 2009. The exhibition considered some of the major themes within both the literary and visual traditions contemplating where the two streams of creativity overlap thematically: the landscape/interior, text and image, urban life, politics and the personal. Includes ephemera, publications and media-based works produced by artists and publishers from 1968 onwards. Works from the MCA, augmented by selected loans from artists and local collections. Artists included, Vernon Ah Kee, Micky Allan, Gordon Bennett, Vanessa Berry, Maureen Burns, Tim Burns, Destiny Deacon, Christopher Dean, Rosalie Gascoigne, Shaun Gladwell, Patrick Hartigan, Tim Johnson, Rudi Krausmann, Ruark Lewis, Colin Little, Robert MacPherson, Noel McKenna, Rose Nolan, Mike Parr, Sweeney Reed, Sandra Selig, Noel Sheridan, Imants Tilters, John Tranter, Richard Tipping, Peter Tyndall, Philip Tyndall, Gerald Murnane, Jenny Watson, and William Yang. Reversed, and from the rear is *The Reader* which reproduces a number of works by both artists and writers, all of which have in some way influenced the research and development of the exhibition. The reader allows an insight into the curatorial process and features texts reproduced within the exhibition. A numbered limited edition with wrappers and bookmark printed by Big Fag Press. Designed by Claire Orrell. At the recommended retail price. \$30.00

NICHOLAS POUNDER RARE BOOKS

ANTONIN ARTAUD (1896 – 1948)

To Have Done With The Judgement Of God. Santa Barbara: Black Sparrow Press, 1975. Translated by Clayton Eshleman & Norman Glass. “*Pour en finir avec le jugement de dieu*, a work for radio by Antonin Artaud, recorded in several sessions in the broadcasting studios of the Radiodiffusion française, rue François-1er, Paris, between November 22-29, 1947, and immediately banned from the air, was to become as legendary as the famous conference he gave earlier that year at the Théâtre du Vieux Colombier, titled, *Histoire Vécue d’Artaud-Mômo* (January 13, 1947, 9 pm).” This copy with a presentation inscription from Eshleman and a Black Sparrow Press compliments slip laid in. Issued as *Sparrow* No 34. Octavo, [24] pages, stapled. A very good copy in printed wrappers. \$50.00



HELEN BANSEMER

HELEN BANSEMER

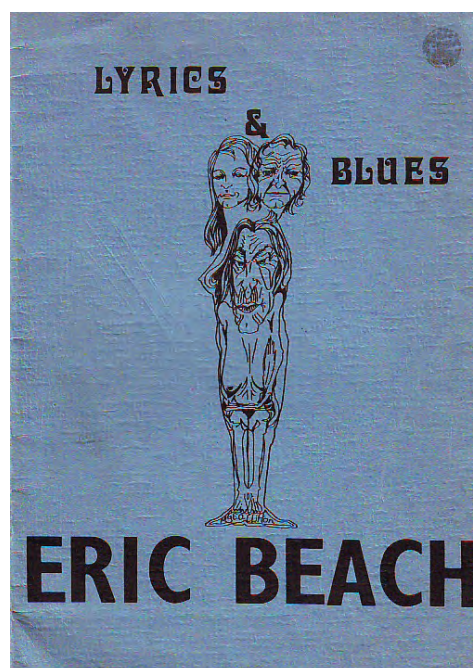
Rumpledbutstillskin. North Terrace, SA: Chaotic Press, [1974]. The poet's second collection [24] pages. Slight sunning to spine, else very good. \$60.00



Keep On Truckin' Mama. Montacute, SA: A Commit Edition, 1973. The poet's first collection of poetry. This copy with notes for the setting of “For The Dominoes” in a magazine appearance, with the postal address for the purchase of the collection as a footnote. With two publications under her belt the South Australian was a distinctive part of the rise of women poets with feminist perspectives in the early 1970s. Her reputation grew with the inclusion of her work in *Mother I'm Rooted*, but it appears that she wrote little after. Foolscap octavo, [15] pages of cyclostyle text stapled into silk screened wrappers. A few chips and splits, else very good. Rare. \$150.00

ERIC BEACH (1947 -)

THE LOST DEBUT



Lyrics & Blues. [Wellington, NZ: E. Beach/ Lisa Art Productions, 1971]. The poet's first collection, published just before his permanent move to Australia in 1972. Along with π O, Nigel Roberts, and Billy Marshall Stoneking, Beach is top billing, being one of the better live acts on the Australian performance poetry scene. Small quarto, 32 poems on as many pages in wrappers illustrated by his old friend, Michael Clifton. Rare. \$175.00

NICHOLAS POUNDER RARE BOOKS

BRUCE BEAVER (1928 - 2004)
NIGEL BUTTERLEY (1935 -)

THE POET'S FIRST BOOK

Under The Bridge. Sydney: Beaujon Press, 1961. The poet's first book. This copy with Nigel Butterley's ownership signature and a personal inscription from Beaver at the colophon. In 1960 Nigel Butterley was the choirmaster at St Alban's church Epping. In that year, the Burcham Clump building was to get a new spire that was to be dedicated at a service conducted by the Archbishop. Butterley was commissioned to write a piece of music for the occasion, and asked his friend at the ABC, news journalist Neville Petersen, if he knew of any likely poets who could furnish the lyric. Petersen replied that he had a cousin who was a poet living in New Zealand - one Bruce Beaver. The work, entitled, "Anthem For A Dedication", was the result of that collaboration. This, Butterley's second choral work, is nowadays known simply by the opening words "Who Build On Hope". One of three hundred copies printed by Graham Macdonald and John Cummings. Printed wrappers, very good. With a published facsimile of the score and words included.

\$275.00



BRUCE BEAVER

*Here the affirming flame of friendship.
I set the seal on a book of letters
never to be posted, ever
to the live poets of my knowing,
not all writers, yet all conscious
of the gift of the living word.*

INSCRIBED

Letters To Live Poets. Sydney: South Head Press, 1969. This copy inscribed to fellow poet Alexander Craig. Craig included Beaver's work in the much used and reprinted anthology *Twelve Poets* in the following year. His most influential *livre composé*, and winner of the Grace Leven Prize for Poetry, the Poetry Society of Australia Prize and the Captain Cook Bicentennial Prize for Poetry. A very good copy in dust jacket. \$50.00

Note: John Tranter's obituary (*Sydney Morning Herald* 20/2/04) provides a very good background to Beaver's life and work, and is available for reading at his website.

WILLIAM BLAKE (1757 - 1827)



All Religions Are One. Clairvaux, France: The Trianon Press, 1970. No 96 of 600 numbered copies. Facsimile edition of this early work thought to have been first printed by Blake in 1788 then destroyed and printed again in 1794. Ten plates in colour collotype and stencil reproduced in the Paris workshops of the publisher, with some watercolour washes added by hand. Printed on Arches pure rag paper to match the colour of Blake's original and reproduced with the permission of the Huntington Library. With a commentary and bibliographical history by Geoffrey Keynes. The editorial matter was printed by Imprimerie Darantier in Dijon, the binding was executed by Engel, Malakoff and the handmade slipcase by Aldine of Paris. Quarto. Morocco spine, marbled boards in matching slipcase. Fine, as issued. \$250.00

NICHOLAS POUNDER RARE BOOKS

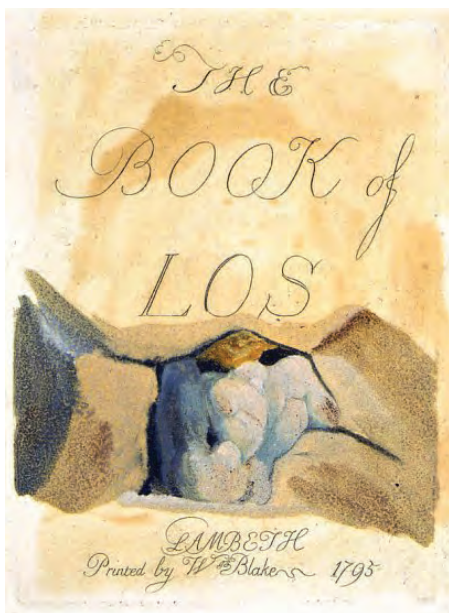
WILLIAM BLAKE

The Book Of Los. London: The Trianon Press for the Blake Trust, 1976. No 103 of 480 numbered copies reproduced from the unique copy in the British Museum. With a commentary and bibliographical history by Geoffrey Keynes. Printed on Arches pure rag paper made to match the paper used by Blake. Colour plates reproduced in Paris in the workshops of Trianon Press by the collotype and hand stencil process. The book was produced and published under the supervision of Arnold Fawcus at the Trianon Press. The editorial matter was printed by Imprimerie Darantiere in Dijon, the binding was executed by Reliural, Paris, and the handmade slipcase is by Armbruster, also of Paris. Quarto. Marbled boards, morocco spine, matching marbled slipcase. Fine as issued. \$250.00

WILLIAM BLAKE



ONE OF 540 NUMBERED SETS



There Is No Natural Religion. London: The Trianon Press for the Blake Trust, 1972. Two volumes. No 139 of 540 numbered sets, printed on Arches pure rag paper to match the colour of Blake's original with the ten illuminated plates reproduced by the collotype and hand-stencil process in the workshops of the publisher in Paris, from the original owned by the The Huntington Library and Art Gallery. The editorial matter was printed by the Imprimerie Darantiere, Dijon, and binding was done by Duval and the hand-made slip-case by Adine, Paris. With a description and bibliographical history by Geoffrey Keynes. Original quarter green morocco over marbled boards. In a marbled board slipcase. Fine. \$250.00

NICHOLAS POUNDER RARE BOOKS

BLATANT LESBIANSIM (c. 1978)



Blatant Lesbianism! [Sydney: c. 1979]. An assertion of lesbian visibility in the Women's Liberation Movement. Contributions by Elaine Alinta, Sandra Willson, Medusa Baldy, "Rose", Chris Sitka, Catherine Phillips, Ludo McFingers, and Maggi Wilson. Small quarto, 52 pages, stapled into decorated wrappers. So rare. \$85.00

See: Sue Wills *Australian Feminist Studies*, 1465-3303, Volume 23, Issue 55, 2008, Pages 131 – 153.

[KEN BOLTON] (1949-)

The Harrowing Of The A.N.U. [cover title] "Vision (A Lesson), Education, & Our Futures' by Professor Neville Selley" [Sydney: Bier Rhymes With Beer Press, 1978]. "a transcript of the inaugural Samuel Kenneth Lecture given at the Seymour Centre, Oct. 12th, 1976." A spoof by Bolton in response to Kevin Hart and Alan Gould's piece "The Harrowing of Balmain" originally published in *Nation Review* and subsequently in an edition of 40 roneod copies. (See NLA: MS 6635 Papers of Alan Gould, and also papers of Rosemary Dobson 'Typescript of poem 'The harrowing of Balmain - a mock-heroick poem in four books in the style of Mr Hope' Folder 89 NLA: MS 4955.) A fine copy of an elusive gem in Australian satire. \$75.00

B[ARRY] A[NDREW] BREEN (1938-)



Inter im. Armadale, Vic: Contempa Publications [1973]. Typeset by Sally Dugan and designed by the publisher, Robert Kenny. One of the first four Contempa Poetry Books issued, and for this poet, a first excursion into the visual poem. Very good in printed wrappers. \$40.00

YVES BONNEFOY (1923 -) & PABLO PALAZUELO (1916 - 2007)

When the shores of our time will have receded too far for anyone to remember having lived them, there may well be young people to investigate the genesis of the art of the period with the same searching and sensitive look as our generation would have given Durand-Ruel, Collard, Kahnweiler's log-book, if they had written one. In Derrière le Miroir they will find the chart of several decades, but along the border where art and poetry meet. François Capon

Derrière le Miroir (DLM) No 229. Paris: Maeght Editeur, May, 1978. Texte d'Yves Bonnefoy "Un héritier de Rimbaud". Folio. Twenty-four loose pages as issued; includes two original lithographs by Pablo Palazuelo and 15 color and black and white illustrations; text in French by Yves Bonnefoy. *Derrière le Miroir* [Behind The Mirror] was an art magazine published between 1946 and 1982 by the French publisher and gallery owner Aimé Maeght. It was designed as an art object presented in a large (380 x 280) format, illustrated with original lithographs as well as a number of reproductions. Poets and writers like Aragon, Beckett, Char, Eluard, Prévert, Queneau, Reverdy, and Sartre, contributed unpublished texts. Contents loose as issued in double page soft cover lithographic wrappers. Laid in is *L'Art Vivant Chroniques, Nouvelle Serie* No 9, Mai 1978, the front page of which is given to an obituary of Richard Lindner. \$75.00

JOE BRAINARD (1942 - 1994)

SIGNED AND NUMBERED

New Work. Los Angeles, Ca: Black Sparrow Press, 1973. No 17 of 200 copies signed and numbered by Brainard. Quarter swirling pink and mauve patterned cloth over printed glossy boards, with paper label to spine. In clear acetate jacket as issued. Scarce. Very good. \$150.00

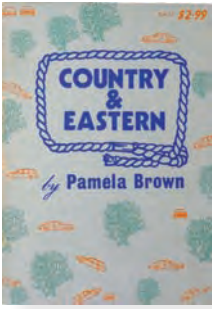
CHRISTOPHER BRENNAN (1870 - 1932)

ONLY 75 COPIES PRINTED

A Conversation With Christopher Brennan On Religion. La Pennellière, Blanzac, Charente, France: Richard Pennington, 1978. "Recorded by Richard Pennington and now for the first time printed." Printed by hand on an Albion press in 14 pt Perpertia for Members of the Christopher Brennan Society. Signed copy No 50 of this small edition. Sewn into heavy salmon coloured card wrappers with printed label affixed. A very small amount of sunning to spine, else fine. \$65.00

NICHOLAS POUNDER RARE BOOKS

PAM BROWN (1948 -)



Poster to promote Pam Brown's 1980 collection, *Country & Eastern*. 410 x 320 Silkscreen designed by Micky Allan and by Pam Brown. With a copy of the book. Each fine. The pair \$75.00

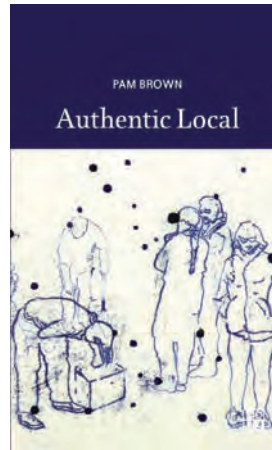


BUS STOP ENTERTAINMENT (1975)



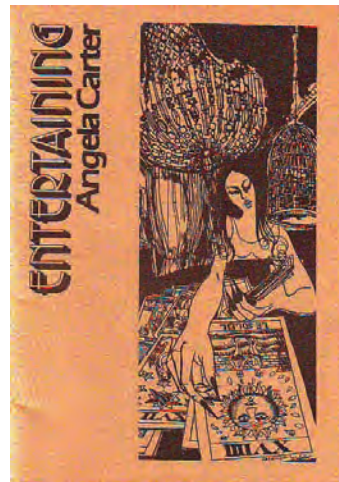
Ashtray. [Sydney: Tabloid Story, 1975.] Rather like Gary Oliver's earlier imprint of the same name, these Bus Stop Entertainments were deliberately ephemeral and handed to people in transit to read and discard, or sometimes pass on. (The only listing I can find in a library catalogue identifies this as a newspaper cutting. It is in fact the finished format for this occasion. This story is uncredited. Another in the series was an extract from Michael Wilding's *West Midland Underground*. On newsprint, 250 x 90. Some darkening, as to be expected. Frail and fugitive.

\$45.00



There they are, those devastatingly onion-like little poems, with furled skins and layers, offering up biting street-scapes and cafes, half-remembered far-away places, distant friends ... lost, ordinary cities; that deceptive, seemingly autobiographical voice cruising between wit, boredom, disillusion, nostalgia, paranoia, irony. Always irony. Lyn McCredden

Authentic Local. West End, Qld: Papertiger Media, 2010. Pam Brown's new collection gathers around forty poems written in the years between 2002 and 2005, most of which were put aside whilst compiling the selection for *True Thoughts*, published by Salt Modern Poets in 2008. Cover art by Jon Cattapan. New, at the published price. \$21.00

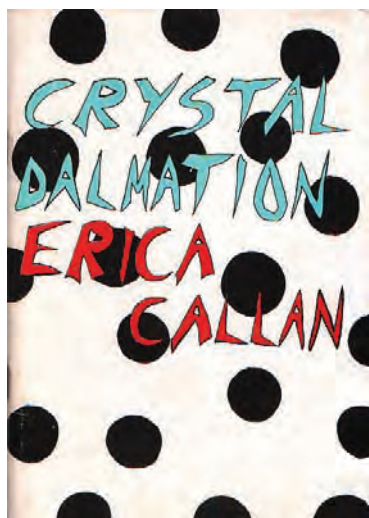


ANGELA CARTER (1940 - 1992)

Entertaining. Waurn Ponds, Vic: Mattoid SAC, Deakin University, [1985] A supplement to *Mattoid 21*. Contains an interview with Carter by Sneja Gunew and Wendy Morgan, and two student essays: "Angela Carter's Narrative Thaumaturgy: Breaking the Magic Spell" by Jacqueline Howard, and Jenna Mead's "Nights At The Circus: Angela Carter's rereading of romance". This slim volume is introduced by Judith Mullinder's "Carter As Muse". Illustrated by Terrence Greer. A fine copy in illustrated wrappers. \$50.00

NICHOLAS POUNDER RARE BOOKS

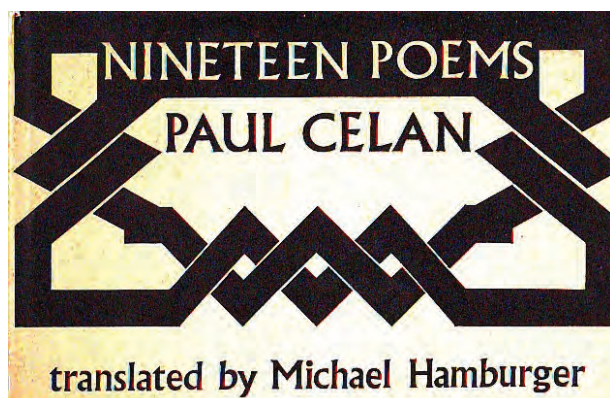
ERICA CALLAN (1945 -)



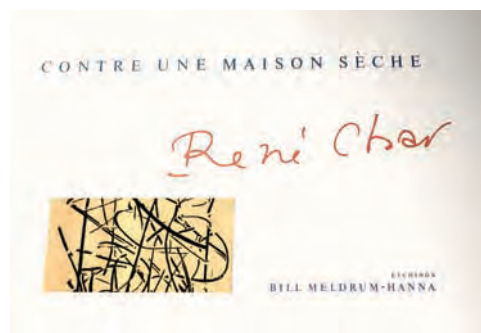
Crystal Dalmation. Sydney: Glandular Press, 1981. The poet's only collection. Limited to 300 copies typeset by Genie Malone with artwork by Sal Brereton, photography by Kurt Brereton and with the assistance of Ken Bolton. A very good copy in decorated card wrappers. \$35.00

PAUL CELAN (1920 - 1970)

Nineteen Poems. Oxford: Carcanet Press, 1972. Translated by Michael Hamburger. One of 500 copies only. The first collection in English for the British market. Joachim Neugroschel's *Speech-Grille, Selected Poems* had appeared the previous year in the US, and Penguin had yet to issue its influential *Selected Poems* (also translated by Hamburger and with others by Christopher Middleton). Oblong boards and dust jacket designed by Priscilla Eckhard. This copy with Gary Rankin's bookplate and stamp, as well as that of the American Book Store, Brisbane. Very good. \$120.00



RENÉ CHAR (1907 - 1988)



ONE OF 15 NUMBERED COPIES SIGNED BY THE ARTIST

Contre Une Maison Seche. Sydney: BMH Press, [2001]. A work first published in his collection *Le Nu Perdu* (Gallimard 1971). René Char (1907-88) is acknowledged as one of the greatest French poets of all time. Originally allied with the Surrealists, his poems evolved from the "fury and mystery" of the Second World War to the later existential and metaphysical reflections. This livre d'artiste includes the poem in the original French printed in blue with English translation [by Mary Ann Caws] in burgundy and 21 coloured aquatint etchings by Bill Meldrum-Hanna. The aquatint etchings were printed by the artist and the letterpress text by Mike Hudson at the Wayzgoose Press. Printed on Magnani Incisioni 310 gsm, each page 700 x 500. The book is encased in an ochre linen covered box. \$5,000.00

HENRI CHOPIN (1922 - 2008)

Henri Chopin. Morningside, Qld: Queensland College of Art Gallery, 1992. Published to accompany an exhibition held at Queensland College of Art Gallery, Griffith University, August 24 -September 11, 1992. Edited and curated by Nicholas Zurbrugg and Marlene Hall. The show comprised typewriter poems, screenprints, issues of *OU* and *Cinquième Saison*, posters, mixed media, assemblage, and soundworks. The catalogue also publishes a transcript of an interview with Chopin conducted by Zurbrugg in January of 1992. "Henri's work was born in the wake of the French avant-garde movement lettrisme, a next step after Dada and surrealism. He published his first volume, *Signes*, in 1957. In 1964 he created *OU*, one of the most notable reviews of the second half of the 20th century, and he ran it until 1974. *OU's* contributors included Burroughs, Brion Gysin, Gil J Wolman, François Dufrêne, Bernard Heidsieck, John Furnival, Tom Phillips, and the Austrian sculptor, writer and Dada pioneer Raoul Hausmann. Henri was one of the few people who went to visit Hausmann in Limoges and he published him, establishing a historic bond to Dada." From the *Guardian* obituary. Demi octavo, 57 pages. With 10 page exhibition concertina fold handout laid in. All fine. \$50.00

NICHOLAS POUNDER RARE BOOKS

CONCRETE

Concrete Poetry: An International Anthology, London: London Magazine Editions / Shenval Press, 1967. *London Magazine Editions* No 13 edited by Stephen Bann. "The movement of Concrete Poetry has been truly international, spreading in the past decade from Switzerland and Brazil, in particular to Germany, France, Austria and the English-speaking world. Up to now, however, it has been difficult to gain an overall picture of this development. The Concrete poet is often a designer and typographer as well as a student of language, and the way in which his poems are rendered is an integral part of their effect. Hence much of the most interesting work has been confined to small editions designed and supervised by the authors. This anthology, which often reproduces the exact form of the original texts, is therefore the first broadly-based collection of Concrete Poetry to appear." - from the front panel of the jacket. Includes works by: Eugen Comringer, Claus Bremer, Gerhard Rühm, Hansjörg Mayer, Friedrich Achleitner, Ernst Jandl, Decio Pignatari, Haraldo de Campos, Augusto de Campos, Ronaldo Azeredo, Jose Lino Grünewald, Pedro Xisto, Edgard Braga, Mathias Goeritz, Pierre Garnier, Ian Hamilton Finlay, Jonathan Williams, Dom Sylvester Houédard, John Furnival, Stephen Bann, Edwin Morgan, Emmett Williams, and Robert Lax. Square octavo, printed white paper covered boards. Very good. \$200.00

CONCRETE

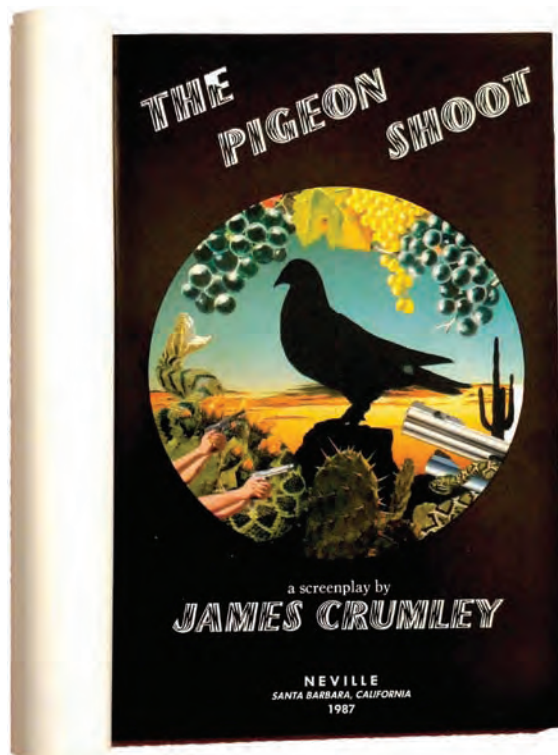
Italian Concrete Poetry. [Sydney]: VCN Blight, Government Printer for Faculty of Arts, University of Sydney, 1971. A collection of materials assembled for the 1971 University of Sydney Arts Faculty exam in Italian concrete poetry (semantico-visual constructions). 92 pages. Stapled foolscap wrappers. Fragile but intact. \$85.00

CONCRETE

EDITION LARGELY SUPPRESSED

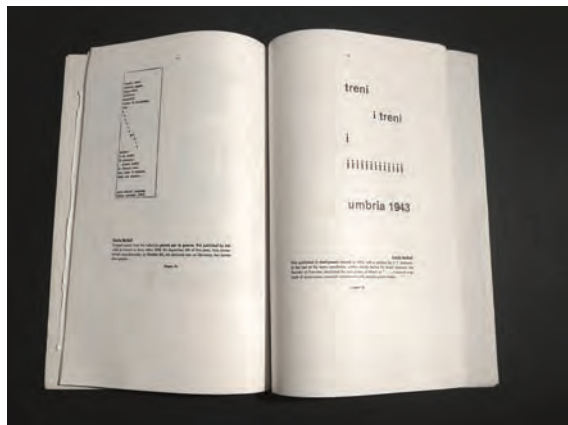
Typewriter Poems. Cardiff, Wales, and Millertown, New York: Something Else Press and Second Aeon Press, 1972. Edited by Peter Finch. Thirty-eight "typestraxions". Bibliographer, Peter Frank, notes "The anthology presents a brief cross-section of a substratum in concrete/visual poetry, the poem rendered by the typewriter and dependent on the peculiarities of the machine for its character. The poets are all British, and all apparently employ manual rather than electric machines." Among the contributors are Alan Riddell, Nicholas Zurbrugg, Edwin Morgan, Bob Cobbing, and Will Parfit. This copy is from the designated portion of the printing identified as "First US Edition" manufactured in the United Kingdom. Dick Higgins (Something Else proprietor) was not informed that the poets would all be British, and was certainly displeased at the production quality. He suppressed the US edition and destroyed most copies. Wrappers. Very good. \$65.00

JAMES CRUMLEY (1939 - 2008)



ONE OF ONLY 15 COPIES

The Pigeon Shoot. Santa Barbara: Neville, 1987. A commissioned but unproduced screenplay. No 14 of 15 numbered proofs, signed by Crumley. In 1983 Crumley was asked if he'd be interested in writing a screenplay for a group of Mexican investors, a film that would star Don Emilio Fernandez, a highly acclaimed Mexican actor and director. Naturally, he agreed, and this is that screenplay. Before the movie could be produced, the money ran out and Don Emilio passed away. Plain wrappers, full colour title page, 125 pages. Slight discolouration to wrappers, else near fine. \$200.00



Italian concrete

NICHOLAS POUNDER RARE BOOKS

E. E. CUMMINGS (1894 - 1962)

THE POET'S PORTRAIT OF HIS MOTHER



Watercolour [c.1935]. 280 x 210. A portrait of the artist's mother (Rebecca Haswell Cummings) profile in a seated position. The relationship between Cummings and his mother was exceptionally close, and a number of portraits exist both in oils and watercolour. This piece dates from the Patchin Place studio, and is characteristic of the style that Milton Cohen notes in his work on Cummings. It was in the early 1930s that Cummings undertook an exhaustive study of human anatomy and in the process filled hundreds of pages with exercises to develop and refine his skills of representation in a manner quite unlike the earlier, more stylized renderings of the human form. Evident in this portrait is the great tenderness between Cummings and his mother. Cummings said of his mother "never have I encountered anyone more joyous, anyone healthier in body and mind, anyone so quite incapable of remembering a wrong, or anyone so completely and humanly and unaffectedly generous."

Framed and glazed.

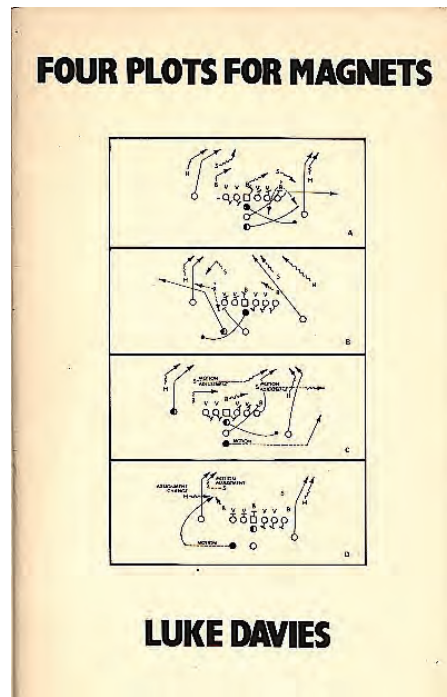
\$12,000.00

In one major style of the later painting... Cummings did transcend the solipsism of subjectivity. When he put aside the palette knife and the big brush and lightened his colors, he could turn out such finely detailed naturalistic renderings... Carefully planned and precisely painted, these canvasses seem to belie Cummings' aesthetics of subjectivity and spontaneity. More paradoxical, still, is how successful these naturalistic pieces are.

Milton A. Cohen, *Poet & Painter:*

The Aesthetics Of E. E. Cummings's Early Work, page 60.

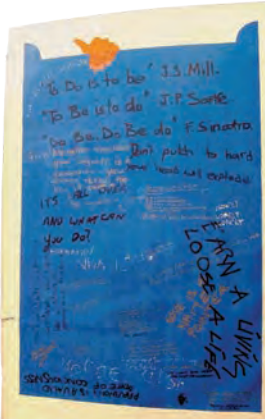
LUKE DAVIES (1962 -)



Four Plots For Magnets. Sydney: Glandular Press, 1982. Luke Davies' first collection of poetry and a brilliant debut. One of 300 copies. Typeset by Lyn Tranter's Rat Graffix, and printed by Panacea Press in Knox Street Chippendale. Stapled into illustrated card wrappers. A near fine copy with cover art from the 1970 Pro Football Yearbook, with the squares and circles representing players and the arrows etc representing movement and "play routes". Scarce. \$50.00

NICHOLAS POUNDER RARE BOOKS

LOUISE DAUTH (1951 -)



“Graffiti Door” [or, alternatively, “Write On The Wall”]. [Sydney: Lucifoil Poster Collective, c. 1980]. Stencil screenprinted poster being an exact copy of the inside of the toilet door at the Tin Shed Sheds Workshop. 1020 x 700. Edge wear and creasing with one tear not intruding beyond the border. \$300.00

R[USSELL] J[OHN] DEEBLE (1944 -)



Poster Poem. No place: no publisher, 1968. 570 x 555. Sadly, a hole, some stains and a tear at the lower right corner (without loss). Rare. \$350.00

ROSEMARY DOBSON (1920 -)

“This was a very personal book...” Alec Bolton

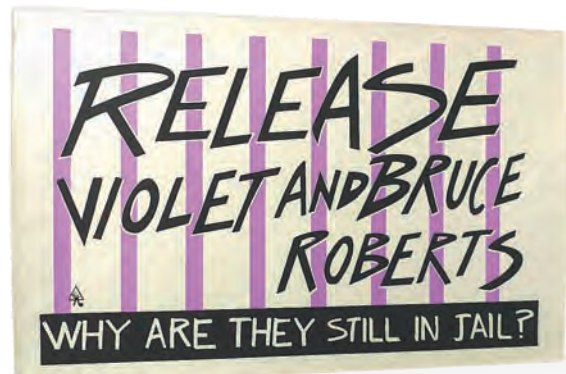
The Continuance Of Poetry: Twelve. Poems For David Campbell. Canberra: The Brindabella Press, [1981]. Signed by the poet. No 9 of 275 copies set in Baskerville and printed by Alec Bolton. With 4 tipped black and white photographs taken at David Campbell’s property at Lilli Pilli on the South Coast. Sewn and case-bound by Stanley Owen into smooth blue cloth with title and decoration in gilt. Fine in clear acetate jacket. \$150.00

LAURIE DUGGAN (1949 -)



Adventures In Paradise. Adelaide: Magic Sam Books at the Experimental Art Foundation, 1982. Design and cover art by Ken Bolton, the poet’s photo by Pam Brown, and printing Mark Gleeson. Produced during Bolton’s first year in Adelaide. One of 200 copies. Very good in silkscreened dust jacket over stiffened card wrappers. \$85.00

EARTHWORKS (1971 - 1980)



THE LAST EARTHWORKS POSTER

Toni Roberston returned in 1980 to make the last Earthworks poster, ‘Release Violet and Bruce Roberts’, a poster and mural project around the issue of a mother and son who had been arrested for the murder of an abusive father...

Therese Kenyon *Under A Hot Tin Roof: Art, Passion & Politics At The Tin Sheds Art Workshop*, 1995.

“Release Violet and Bruce Roberts”. Sydney: Earthworks Poster Collective, 1980. Screenprint poster 920 x 580. Minimal creasing at edges, else well preserved. \$375.00

NICHOLAS POUNDER RARE BOOKS

LARRY EIGNER (1927 - 1996)

Ab! North Fitzroy, Vic: The Ear In A Wheatfield, August 1975. Also being *The Ear In A Wheatfield* No 17. Reproduces under this title the poems of a diary between December 18, 1974 and February 12, 1975, as well as a letter to Kris and Retta Hemensley (February 16, 1975). From a mimeograph edition of 150 numbered copies, this being No 87. Production by Retta Hemensley. Laid in is a four page autograph letter from Hemensley to another poet. Hemensley has one of the most elegant cursive hands, and on this occasion, the content is typically its rival for attention. Sewn into typed wrappers. Upper a little rubbed with a colourful and pleasing aleatoric result. \$120.00

MARY FALLON (1951 -)

"She is arguably the most powerful writer of eroticised sexual difference in Australia." Michael Hurley



Explosion, Implosion. Glebe, NSW: Working Hot, [1980]. A volume of poetry that walked out the door at the time of its release. Fallon's first book and the most arresting cover design that year. Her later career would see her published works appear under the name Kathleen Mary Fallon. From a very small print run (200 copies), with cover design by the poet, and silkscreen wrappers executed with the help of Ken Bolton and Sal Brereton at Coalcliff. A fine copy. \$60.00

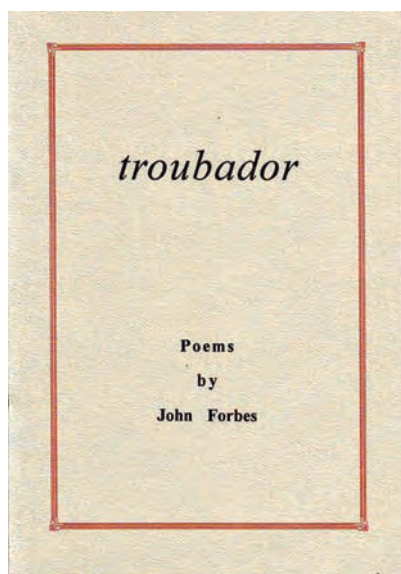
ROY FISHER (1930 -)

Matrix. London: Fulcrum Press, 1971. "...an ink blot, open to interpretation." This copy with the ownership signature of the poet, Laurie Duggan. Cover and title page by Tom Phillips. Very good in like dust jacket. \$35.00

ONE OF 30 COPIES ONLY

19 Poems & An Interview. Commonsense, Pensnett, Staffordshire: Grosseteste, 1975. One of 30 copies signed and numbered by the poet. Interview conducted by Jed Rasula and Mike Erwin. Roy Fisher (born 1930) is a British poet and jazz pianist. He was one of the first British writers to absorb the poetics of William Carlos Williams and the Black Mountain poets into the British poetic tradition. Designed and set by Tim Longueville, printed at the Arvon Foundation, and sewn into wrappers by John and Carol Riley. Jacket based on artwork by Tony Wild. A very fine copy.

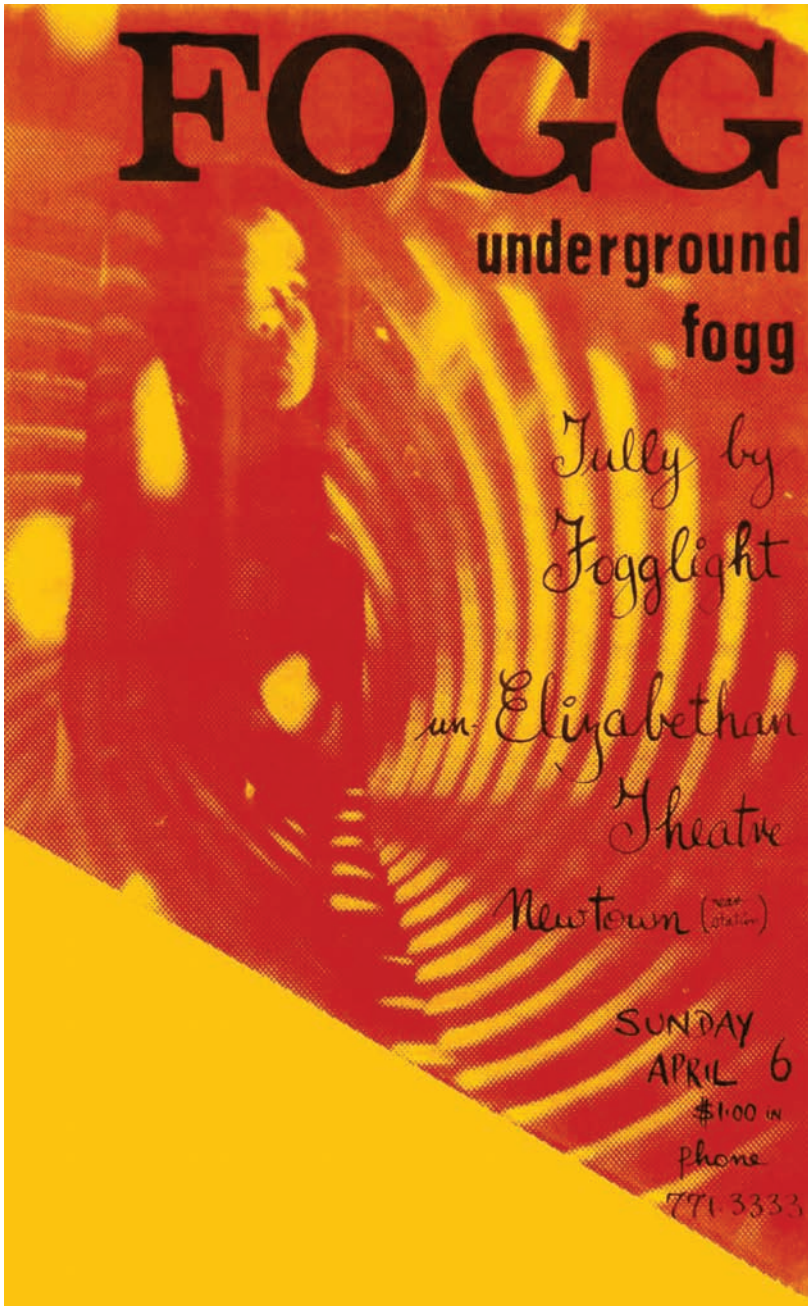
JOHN FORBES (1950 - 1998)



Troubador. Applecross, WA: Folio, 1993. One of 50 signed and numbered copies. Published by John Kinsella. [16] pages stapled into titled wrappers. Obviously hard to get. \$150.00

NICHOLAS POUNDER RARE BOOKS

ELLIS D. FOGG (1942 -)



Tully By Fogglight

Censored poster for a Tully concert at the Elizabethan Theatre, Newtown in 1969. 580 x 415. Photo by Robert McFarlane, model, Wendy and design by Xavier Cross. A sell out show. The lower left yellow triangle conceals (removes) the offensive pubic area of the model. A lot was happening in 1969, and things were changing, but we must remember that it was in this year that Collaroy police banned the Fogg lightshow from a local disco claiming it would lead to "immorality". Rare. \$3,000.00

See note on Roger Foley "Ellis D. Fogg" in Waldren & Vukovic, *Plastered: The Poster Art Of Australian Popular Music* (page 98).

FORTUNE PRESS (1969)

The Fortune Press 1926 - 1969: A Selection Of Publications From Its Inception To The Present Day, [by Timothy D'Arch Smith]. London: Fuller D'Arch Smith Ltd., 1969. Bulletin No 2 from Fuller D'Arch Smith Rare Books. This copy inscribed by D'Arch Smith "From Tim (& I'm sure from Mr. Caton) this copy, 1 of 23 on blue paper. Oct. 1969." A trifle discoloured at edges, else well cared for. Pale blue wrappers in two colours, 10 pages, stapled. \$120.00

BENJAMIN FRATER (1979 - 2007)

Bughouse Meat. Wollongong, NSW: Bird In The Mouth Press, 2003. "With the exception of the great Francis Webb it is not in an Australian poet's job description that they be rhapsodic, surreal and visionary. Well this is where Ben came in and even went one better...." Alan Wearne. The first and only collection by this promising young poet published in his lifetime. Very fine in stapled wrappers with design from August Natterer's "Hexe". \$30.00

NICHOLAS POUNDER RARE BOOKS

CLAUDE GARACHE (1930 -)

The first post-abstract master of the nude Dora Vallier

Derrière le Miroir No 222: *Nudes & Heraclitus*. Paris: Maeght Editeur, February, 1977. Folio with 11 original colour lithographs by Claude Garache and eight reproductions in black and white. Essays by Jean-Marie Benoist and John E. Jackson. Photography by Jacqueline Hyde and translations from Heraclitus by Jean Bollack and Heinz Wismann. 380 x 280 Contents loose as issued in folded double page lithographic wrappers. Laid in is *L'Art Vivant Chroniques*, Nouvelle Serie No 2, Fevrier 1977, the front page of which features a notice concerning a new essay on Garache by Yves Bonnefoy. \$95.00

ALLEN GINSBERG (1926 -1997)

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. [455 x 560] framed and glazed to [545 x 685]. Some wrinkling in the mounting, else well preserved. \$650.00

GLANDULAR PRESS

A significant imprint for poetry in the early 1980s. With Stephen K. Kelen as its tireless dynamo the press issued works by Grant Caldwell, Erica Callan, Luke Davies, Alan Jefferies, Alexandra Seddon, Martin Smith, and the only issue of *Final Taxi Review*. Various titles are offered in this catalogue.

THOM GUNN (1929 - 2004)

Mandrakes. London: Rainbow Press, 1973. Ten poems with five drawings and a colophon device by Leonard Baskin. No 26 of 150 copies only, signed by the Gunn. Designed, hand-set in Ehrhardt type and printed on Barcham Green paper by Will Carter at the Rampant Lions Press. Bound into quarter white goat vellum by Sangorski & Sutcliff. A fine unopened copy in slipcase with a few insect marks. \$750.00

IAN HAMILTON-FINLAY (1925 - 2006)

The Dancers Inherit The Party. London: Fulcrum Press, 1969. The second edition. Although later known for his graphic work and sculptures, Robert Creeley and Lorine Niedecker were among the earliest champions of his work as represented in this collection. Fine in like dust jacket. \$100.00

HAPPENINGS (1957 - 1971)



Art-Events And Happenings by Udo Kultermann. London: Matthews Miller Dunbar, 1971. Translated by John William Gabriel. Examines the environment of events, intermedia, underground film, television art, conceptual art, dance and ritual, Living Theatre and art and technology. A serious work, heavily illustrated, and with all the right players: John Cage, Milan Knizak, Otto Mühl, Keji Usami, Joseph Beuys, Tetsumi Kudo, Stuart Brisley, Anna Halprin, Allan Kaprow, Paolo Scheggi, Julian Beck, Nam June Paik, Andy Warhol, Yvonne Rainer, Hermann Nitsch and many more. Fold out index and detailed picture credits. Small square quarto, 210 + pages in glossy paper covered boards with the above illustration. \$75.00

KEITH HARRISON (1932 -)

INSCRIBED TO ALEXANDER CRAIG

The Basho Poems. Minneapolis Mn: Nodin Press, 1981. An expanded and reworked version of the 1975 limited edition. Inscribed to fellow poet Alexander Craig in the year of publication. Laid in is Keith Harrison's three page typed cv. Printed wrappers. Very good. \$50.00

KRIS HEMENSLEY (1946 -)

The Going...And Other Poems. Heidelberg West, Vic: Crosscurrents, 1969. *Crosscurrents* special publication No 1, published by Michael Dugan. Hemensley's first collection - slight, simple, and modestly produced, and the beginning of a steady and consistent output. Since his arrival in Australia in the 60s, Hemensley has fulfilled the role of pollinator as much by his writings as by his stock as the leading bookseller of poetry and poetry related materials. Folded foolscap [12] pages, commencing with a passionate dedication, and leading to nine poems all dated in the previous year, and each a journey, sketch of the time, or youthful declaration. Scarce. \$120.00

NICHOLAS POUNDER RARE BOOKS

GILLIAN HANSCOMBE (1945 -)

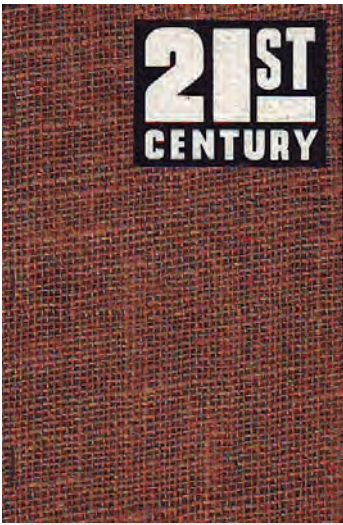
SIGNED BY THE POET

Hecate's Charms. Glebe, NSW: Khasmik Poets, 1975. Printed by Tomato Press for the publisher, Stefanie Bennett under her Khasmik imprint. Hanscombe's first book, a collection of poetry and prose introduced by Judith Wright. This copy signed by the poet. Printed wrappers. Scarce. \$50.00

PHILIP HODGINS (1959 - 1995)

The End Of The Season – Pastoral Poems. Canberra: Brindabella Press, 1993. With wood engravings by Victoria Cluttbuck. No 144 of 230 copies signed by the poet. Hand printed by Alec Bolton, and bound by Robin Tait. Tall slim octavo in cloth backed heavy cream card wrappers. Laid in is a lengthy note from Bolton about Hodgins, enthusing about the poet's talent, and conveying the news that he has just been published in the *New Yorker*. A very fine copy. \$150.00

HARRY HOOTON (1908 - 1961)



21st Century: The Magazine Of A Creative Civilization, edited by Harry Hooton. Potts Point, NSW: 21st Century Art Group, 1955. Contributions by Leslie Woolf Hedley, Harry Hooton ("The Politics Of Things"), Robert Klippel ("Direction In Design"), Louis Johnson, and Robert Cumming among others. In flexible reinforced burlap wrappers with paper label designed and applied by Margaret Elliot (Fink). Usual acid transfer stains early and late. \$50.00

It Is Great To Be Alive. [Potts Point, NSW]: Margaret Elliot, 1961. Hooton's last book printed just in time for the poet to see the proofs on his death bed. Published by his girlfriend and dedicated to the Push doctor, Rocky Meyers, who did much to bring comfort to the ailing Hooton. Illustrated wrappers. \$65.00

MICHAEL HOROWITZ (1935 -)

ONE OF ONLY 25 COPIES

Poetry For The People. Hampstead: Latimer Press, 1966. The first book of the press. A visionary rant with overtones of Joyce and Ginsberg. One of 25 copies only, signed and numbered by the poet. Horowitz was a key figure at International Poetry Incarnation at the Royal Albert Hall in 1965 (along with Adrian Mitchell, Alexander Trocchi, Allen Ginsberg, Christopher Logue, George Macbeth, Gregory Corso, Lawrence Ferlinghetti, and William Burroughs). In 1969 he edited *Children of Albion: Poetry Of The Underground In Britain* - an influential anthology in the international wave of "new poetry" that was underway at that time. Crown octavo, 20 pages, stapled into printed wrappers. With Horowitz's correction to the text at page 3. A fine copy of an elusive item. \$75.00

TED HUGHES (1930 - 1998)

"Imagine what you are writing about. See it and live it."

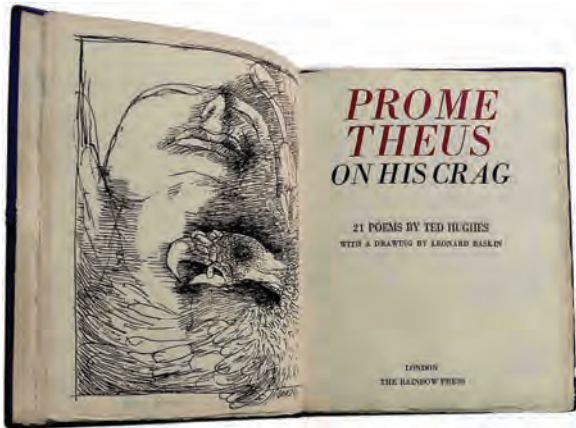
Poetry In The Making. London: Faber & Faber, 1967. First edition. An anthology of poems and programmes from *Listening And Writing*. Printed laminated boards. No dust jacket, as issued. Discreet owner's name, else a nice copy with a little darkening of pages edges but no real sign of use. \$65.00



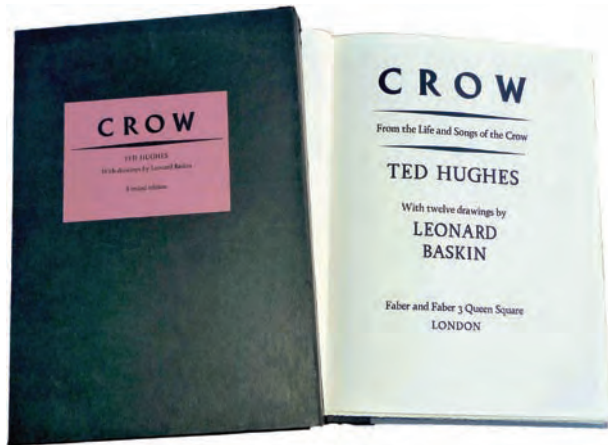
Spring, Summer, Autumn, Winter. London: Rainbow Press, 1973. No 41 of 140 copies signed and numbered by Ted Hughes. Designed and printed by Sebastian Carter at the Rampant Lions Press on Barcham Green Dover laid paper. Bound in full cream calf, richly and deeply titled in gilt on the upper board. Glue marks on endpapers, else fine in the original cork slipcase. \$575.00

NICHOLAS POUNDER RARE BOOKS

TED HUGHES



Prometheus on His Crag; 21 Poems, With A Drawing By Leonard Baskin. London: Rainbow Press, [1973]. First Edition. Frontispiece and colophon by Leonard Baskin. No 14 of 160 numbered copies, signed by the author (this copy not signed by the artist, although signed by Hughes at both the colophon and the front free endpaper). Set in Bodoni types and printed on Italian paper by the Daedalus Press. Bound in full purple morocco, with spine titled in gilt. Spine is faded, as with most copies, else fine in publisher's grey linen slipcase. \$750.00



Crow: From The Life And Songs Of The Crow. London: Faber & Faber, 1973. Second English edition, enlarged, which includes three new poems not previously published in other Faber editions. The first signed limited edition, with 12 drawings by Leonard Baskin. No 23 of 400 copies signed by Hughes & Baskin. Set by hand in Pegasus type designed by Berhold Wolpe and printed by the John Roberts Press on T.H. Saunders mould made paper. Smooth black buckram titled in gilt over grey linen covered bevelled boards. In black heavy card slipcase with printed label. A glue streak on the board, else a fine copy. \$1,500.00

INHIBODRESS (1970 - 1972)

Inhibodress 1970-1972. Brisbane: Institute of Modern Art, 1989. Edited (and curated) by Sue Cramer. Includes an interview with Tim Johnson, Peter Kennedy and Mike Parr, as well as a discussion of the concept at large, the gallery, and photo-documentation of exhibitions and catalogue covers. This show toured from 1989 - 1990. Catalogue designed by John Nixon and Sue Cramer. Quarto, 78 pages. Very fine in printed wrappers. \$40.00

TIM JOHNSON (1947 -)

FROM AN EDITION OF 10 COPIES ONLY

Spare Parts. Newtown, NSW: the artist, [1971]. Johnson's second artist's book and one of only ten copies. Records: "Sound Graphs", "Sound Journey" "Erotic Observation", "Erotic Journey", "Vigil 2", "Fitting 3", "Fitting 4", "Pain Journey", "(Found) Movement Study", "Movement Study" "Movement Study (20.5.71)", "Movement Study (28.7.71)". Only two copies are held in public collections (QAG, Brisbane and MCA, Sydney - a gift of the artist). Rare. \$1,800.00

See Gary Catalano *The Bandaged Image: A Study of Australian Artists' Books* (H&I, 1983) pages 39-44 and 88
Glenn Barkley, *Avoiding Myth & Message: Australian Artists And The Literary World* (MCA, 2009) pages 13 and 61
and Ewington & Tunnicliffe, *Tim Johnson: Painting Ideas* (AGNSW/AGQLD, 2009) pages 93 and 160.



Italian concrete

NICHOLAS POUNDER RARE BOOKS

TIM JOHNSON



Painting. "Desert Flower Piece". Synthetic polymer paint on masonite [300 x 300] inscribed with artist's name verso. Exhibited: Mori Gallery, "Sydney Flower Show" [1984]. \$1,500.00

[See also Lucifoil Calendar]



Tim Johnson at work in his Albermarle Street studio, 1991. Photograph by Greg Weight. C type print on Endura paper 300 x 400 on 400 x 500 paper. Invisible GW chop mark front lower right, titled and signed verso. *Australian Artists Portraits* by Greg Weight, 2004.

\$600.00

TIM JOHNSON

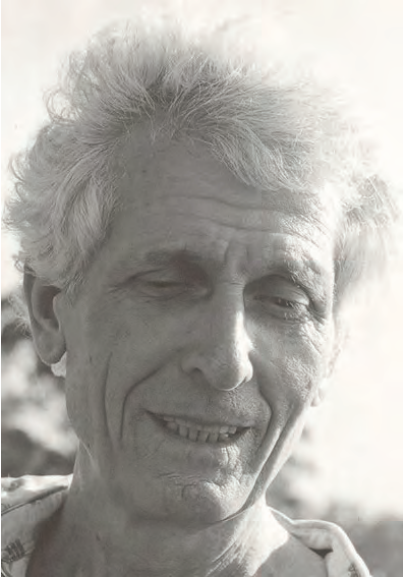
Antipodean Currents: Ten Contemporary Artists from Australia (Gordon Bennett, Mutlu Cerkez, Tim Johnson, Felicia Kan, Simone Mangos, Tracey Moffatt, Mike Parr, Imants Tillers, Judy Watson, John Young). New York: Guggenheim Museum, 1994. Catalogue of an exhibition held at the John F. Kennedy Center for the Performing Arts, Washington D.C., October 9-16, 1994, and the Guggenheim Museum Soho, New York, June 21- August 6, 1995. Curated by Julia Robinson. With an essay on Tim Johnson's work by Roger Benjamin "Jointly And Severally' The Johnson Way Of Art". Small quarto, 158 pages with colour illustrations. A fine copy. \$75.00



Tim Johnson: Painting Ideas. South Brisbane, Qld: Sydney: Queensland Art Gallery/Art Gallery of New South Wales, 2009 by Wayne Tunnicliffe and Julie Ewington. Tim Johnson has made a significant contribution to Australian art over the last 40 years. Featuring key works from the 1970s to today, *Tim Johnson: Painting Ideas* explores the humanist conceptual project underpinning the artist's practice, his engagement with Indigenous culture and collaboration, and his search for spiritual meaning influenced by Buddhist and other philosophies. This book was published in association with the major retrospective exhibition organised by the Art Gallery of New South Wales (AGNSW) and the Queensland Art Gallery (QAG). Co-curated by Wayne Tunnicliffe, Senior Curator, Contemporary Art, AGNSW; and Julie Ewington, Curatorial Manager, Australian Art, QAG, the book also features contributions by Professor Roger Benjamin, Dr Donna Leslie, Chris McAuliffe and Naomi Flatt. Quarto, 168 pages paperback colour and black and white. New \$40.00

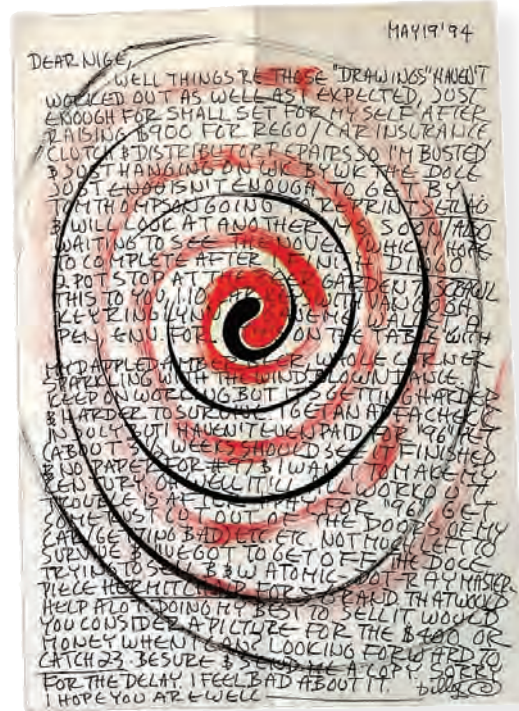
NICHOLAS POUNDER RARE BOOKS

BILLY JONES (1935 -)



My Unshackled Hands. Sydney: Wild & Woolley, 1979. Poems and drawings ("spontaneous ecstatic celebrations"). Billy Jones is an artist, poet and emotional expatriate born in Camden, New Jersey. He has lived in Australia since 1967. The almost unseen hardcover issue. Green textured boards. No dust jacket, as issued. A fine copy. \$45.00

Autograph letter, signed from Billy Jones to Nigel Roberts, dated May 19, 1994. 590 x 420, single page, handpainted spiral design in red and black, black handwritten text. Folded in half on both the vertical and horizontal, upper edge lightly marked. \$250.00



RAE DESMOND JONES (1941-)



Handcoloured drawing. "Red Bulb With Infinity Sign". 590x420; single sheet, original graphic work by Billy Jones of red light bulb. Folded twice. \$300.00

The Mudra Of The Rose. Sydney: Fragment Press, 1976. Presents a triptych "Sylvia", "The Mudra Of The Rose" and "Shakti" in a folded card format 400 x 220 gathered to 220. "This depliant first published January, 1976 in an edition of 210 copies". Characteristic age darkening of the heavy stock (watermark still legible). Signed and dated (9/3/76) [Adelaide Writers' Week]. Like so many of Gary Oliver's paper creations, they are either lost or treasured and Jones' piece is by no means common. \$75.00

Shakti. St Lucia, Qld: Makar Press, 1977. Jones' third collection and a fine trajectory from the *The Mad Vibe* (1975). Film, comics, and the wellspring of popular culture provide the poet with a bounty of archetype and conventional virtue to distort in his distinctive fashion. This is the volume that gave us "Stirling Moss", the "El Paso Restaurant", "Flack", and "Jungle Juice" - poems that Sydney audiences for poetry in the 1970s knew by heart. It was Jones' take on the dark side of the hero, and his inimitable reading style was a significant force in the revival of public readings. The scarce hardcover edition. Well preserved in like dust jacket. \$60.00

NICHOLAS POUNDER RARE BOOKS

SYLVIA KATARIS (1936-)

Time & Motion. Sydney: Prism (published by *New Poetry* for the Poetry Society of Australia), 1975. Designed by Robert Adamson, with cover art by Kay Whitehead. This copy (No 40 of the numbered issue) with two autograph letters from Kantarizis to *New Poetry* editor Cheryl Adamson. Each in aerogramme, and each post-marked Cornwall, April and August 1978, they discuss shipments of this title, Adamson's own poetry, and forthcoming poetry readings. Kantaris, as she is now

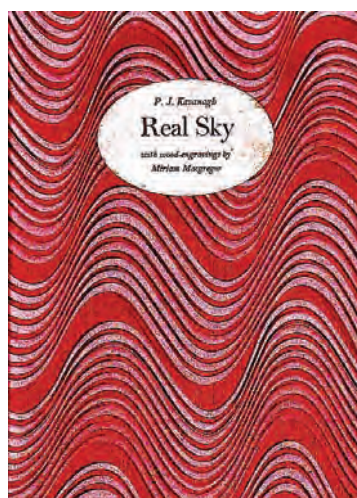


known, spent 10 years in Australia, where she taught French at Queensland University, and wrote her M.A. and Ph.D. theses on French surrealism. Her articles on surrealism and poems were published widely in Australia and England in major periodicals and anthologies, including *The Penguin Book of Modern Australian Verse* and *The Penguin Book Of Australian Women Poets*. She was the joint winner of the *Poetry Magazine* Award in 1969. Both letters and book, near fine. \$120.00

STEPHEN K. KELEN (1956 -)

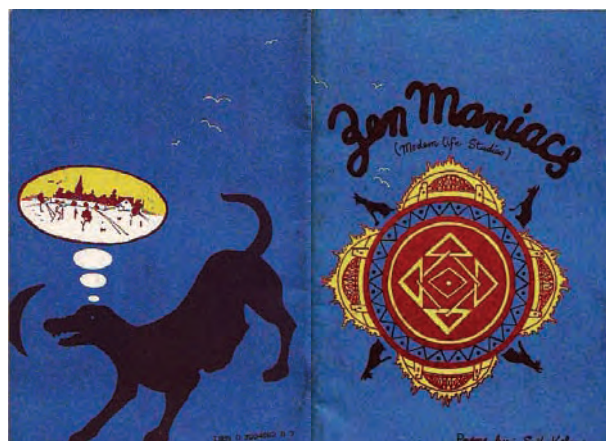
To The Heart Of The World's Electricity. Broadway, NSW: Señor Press, 1980. Promise confirmed. The third and final book Señor Press, and the young poet's first collection following his chapbook debut in the Gargoyle Poets series. Illustrated wrappers. An unopened copy with the adhesive label present. Cover art by Alison Veld. Scarce. \$50.00

P. J. KAVANAGH (1931-)



SIGNED LIMITED EDITION

Real Sky. Andoversford, The Whittington Press, 1980. With wood-engravings by Miriam Macgregor. One of 500 copies handset in Bell, printed on Basingwerk Parchment, and signed by the author. Illustrated with seven wood-engravings. [36] pages hand sewn into Antoinette Jacobson paste paper wrappers with a cream paper label printed in red on the front. \$50.00



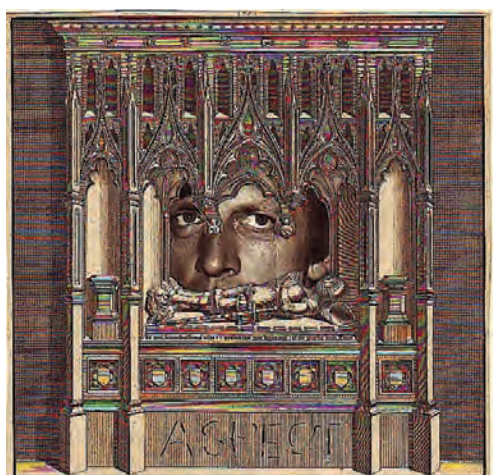
Zen Maniacs (Modern Life Studies). [Bowden, SA]: Glandular Press, [c1980]. A second collection from Kelen in one year. A fine copy in stapled wrappers, with brilliant cover art by Ken Searle. \$50.00

NICHOLAS POUNDER RARE BOOKS

RUDI KRAUSMANN (1933-)



Poems From Structures. Wentworthville, NSW: J. Janavičius & K.J. Kemežys, 1971. Poetry & Prose Broadsheet No 8. Note: The collection *Structures* was privately published in Marulan (NSW) in 1969, with translations from the original German by the poet John Tranter. 380 x 275. A little foxing, slight insect damage (only slight) at one edge in two places, and a couple of insignificant creases in lower left hand corner. \$60.00



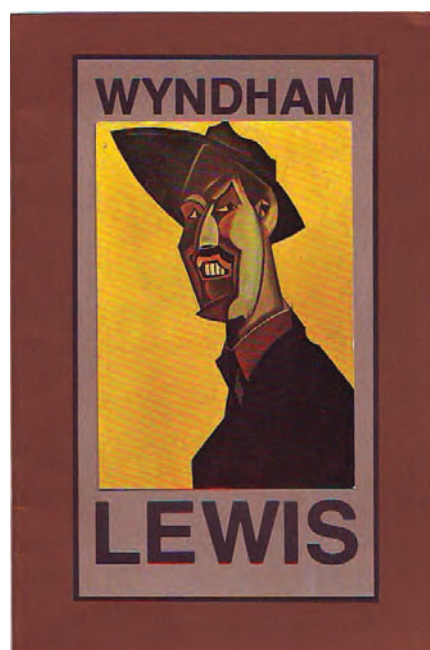
The illustration above (unrelated to this broadsheet) is an uncredited collage from the *New Poetry era* - Timeline Archives. Not for sale.

PHILIP LARKIN (1922 - 1985)

ONE OF 100 COPIES SIGNED BY PHILIP LARKIN

Poetry In The Making - Catalogue Of An Exhibition Of Poetry Manuscripts In The British Museum. London: Turret Books for The Arts Council Of Great Britain and The British Museum, 1967. Exhibited during April-June of 1967. Catalogue by Jenny Lewis [later Stratford] with contributions by C. Day Lewis, T. C. Skeat, and Philip Larkin. No 32 of 100 numbered copies signed by Larkin, Day-Lewis, Skeat and Jenny Lewis. Larkin's essay was an influential first (with others to follow over later years) stressing the importance of collecting modern literary manuscript, and with a particular emphasis on the need to compete with the funds and policies of North American libraries. Jenny Stratford mounted another exhibition in 1974, with an equally impressive catalogue prefaced by Larkin and a further developed position highlighting the necessity of a better funded and well defined national collection policy for literary manuscripts. Fine in like dust jacket. \$500.00

WYNDHAM LEWIS (1882 - 1957)



ANNOUNCING A NEW / OLD PUBLISHING VENTURE

Prospectus/Catalogue. Santa Barbara, Ca: Black Sparrow Press, [1979]. Promotional booklet for the Morrow and Lafourcade bibliography of Lewis, and announcing the *Blast* reprints. Wonderfully printed on good stock, with typographical emulations and reproductions of WL artwork. Eight pages in heavy card wrappers with colour portrait reproduction laid onto upper. Fine. \$35.00

NICHOLAS POUNDER RARE BOOKS

CHRISTOPHER LOGUE (1926 -)

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. Louge'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. 580 x 440 with a few creases and nicks, one small stain (5¢ size), else well preserved. \$120.00



LUCIFOIL AT TIN SHEDS (1980 - 1983)

Screenprinted calendar for 1981. University of Sydney, NSW: Lucifoil Poster Collective [commenced 1980] 1981. Designed by Angela Gee (Jan/Feb/Nov), Leonie Lane (March/April), Pam Brown and Micky Allan (May/June/July), Bob Clutterbuck (August), Tim Johnson (Sept/Oct), Jeff Stuart (Dec). Seven sheets, spiral bound. 755 x 500. Minor creasing, else very good. \$2,000.00



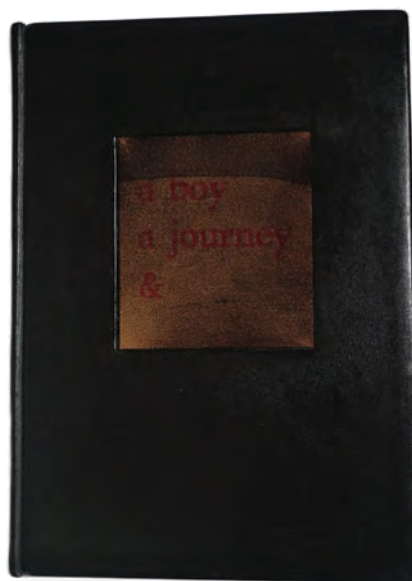
Tim Johnson's page in the Lucifoil Calendar

NICHOLAS POUNDER RARE BOOKS

PETER LYSSIOTIS (1949 -)

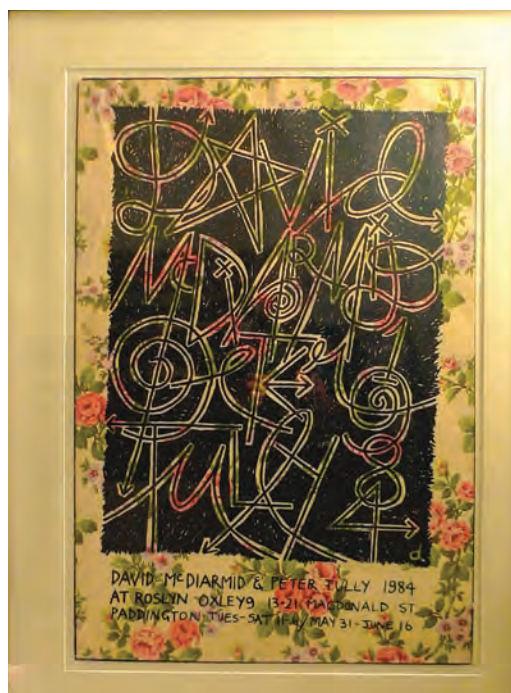
ONE OF 3 COPIES ONLY

A Boy A Journey &. Melbourne, Vic: Masterthief Enterprises, 1995. "...was made for a friend during the Melbourne winter of 1995. The photographs are toned silver prints and are mounted onto Vellin Arches 175gsm paper. Sections are handsewn on two tapes. The cover is bound in kangaroo leather and stockings are by Kayser. Bound by Nick Doslov-Renaissance Bookbinding. Like Robert Frank's *Black White and Things*, this book has been made in an edition of three, of which this is number 1". A short elliptical letterpress text flows from the title and leads to a folding triptych of photomontage. The scarcest of Lyssiotis' works and certainly his boldest and most confronting. The full kangaroo has an inset stamped title panel visible through a covering screen of hosiery. Polished black hide, 260 x 190 with 10 leaves and three photographic prints. Binding is visibly rubbed in some places. \$2,250.00



DAVID McDIARMID (1952 - 1995)

Trade Enquiries. Sydney: Watters Gallery, 1979. A folio of prints. Number 166 from an edition of 200 signed and numbered sets. "In December 1978, the year he had participated in the Sydney protests against police oppression which were the founding events for what later became the Sydney Gay and Lesbian Mardi Gras, David McDiarmid had another one-person show at Hogarth Galleries in Sydney. Entitled *New Work: David McDiarmid* the exhibition consisted of a suite of work executed in collage on mulberry paper. A related suite of multiples was off-set printed in an edition of 200 and entitled 'Trade Enquiries'. Created a year after his return from his first visit to the United States, both suites of work are influenced by and redolent of the performative sexuality and personal dress and image typologies being explored by gay men in large North American cities. Particularly in San Francisco and New York, these appearance typologies had become an integral part of the post-Stonewall, urban gay male, sexual revolution of the 1970s." Sally Suzette Clelland Gray, *There's Always More: The Art of David McDiarmid*, 2006. The artist's obituary laid in (*Sydney Morning Herald* 30/5/95). Nine offset lithograph collages on heavy card in printed folder on glossy stock. Folio 370 x 295. A little edge wear and creasing to folder, else very good. \$350.00



Screenprint on floral wallpaper. Exhibition poster. David McDiarmid and Peter Tully 1984 at Roslyn Oxley9, 13-21 Macdonald Street Paddington. May 31 - June 16. Glazed. Print: 750 x 510. Very good. \$1,500.00

ROBERT MACPHERSON (1937 -)

Robert MacPherson: A Proposition To Draw 1973-78. St Lucia : University Art Museum, University of Queensland, [1993]. Catalogue for a touring exhibition organised by the University Art Museum at the University of Queensland. Introduction by the artist and a short essay by Nancy Underhill. Quarto. [80] pages in plain printed wrappers. This copy signed by the artist and dated with an eccentric set of four sevens. Near fine. (Note: Robert MacPherson does usually not sign books.) \$50.00

NICHOLAS POUNDER RARE BOOKS

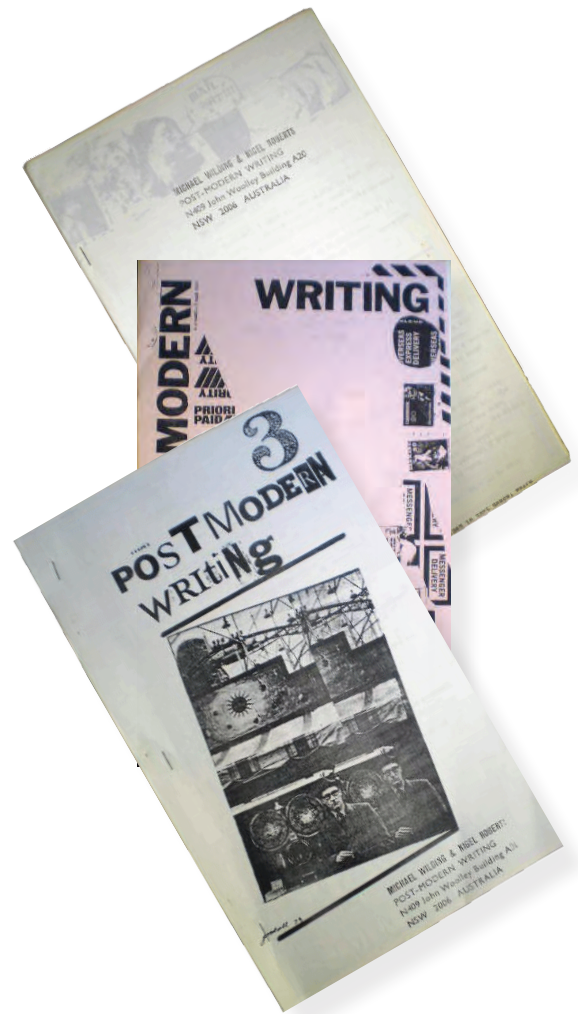
MAIL ART - ASSEMBLY BOOK (1979 - 1980)

Post-Modern Writing Nos, 1, 2 & 3. All published. Edited by Nigel Roberts and Michael Wilding. [Darlington/University Of Sydney], 1979-1980. For such a recent magazine, *Post-Modern Writing* is fugitive to the point of rarity. Contributors submitted their own printed sheets, and were in turn sent their own collated copies of the magazine. Inevitably the distribution was unusually specific though in its own way strangely dispersed. Each issue contains important work by Australian writers, as well as by those visiting, or of an acknowledged influence from afar. Because of the mail art nexus, the magazines also contain significant offerings from the ranks of that wider genre.

[No 1] Contributors include: Jonah Raskin, Louis Johnson, Jack Lindsay, John Montgomery, Michael Wilding, John Tranter, Nigel Roberts, Geoffrey Carlisle, Frank Moorhouse, Eric Beach, Rae Desmond Jones, Margaret Randall, Kate Llewellyn, Damian Sharp, and Bill Jones. [20 pages stapled, mixed foolscap & quarto, roneo and other copy]

[No 2] Contributors include: Damian White, Bill Gaglione, Bob Beale, Opal Louis Nations, Nigel Roberts, Paul Shakey Brown, Richard Deutch, Jon Silkin, Vicki Vidikas, Thomas Fitzsimmons, Sue Hampton, Bill Jones, Nicholas Mansfield, Chris Aulich, Gregory Stephenson, David Albahari, Michael Dransfield, John Montgomery, Margaret Randall, Michael Wilding, Alastair Fowler, Richard Tipping, and Rudi Krausmann [28 pages stapled, mixed foolscap & quarto, roneo and other copy]

No 3. Contributors include: Cliff Smyth, Wanda Coleman, Brian Turner, Thomas Fitzsimmons, Michael Wilding, Cornelis Vleeskens, Colin Talbot, Bill Jones, Jane Zageris, Richard Tipping, Dorothy Featherstone Porter, Chris Mansell, πO, Michael Andre, Rod Moran, Nigel Roberts, Opal Louis Nations, Rae Desmond Jones, Margaret Randall, John Montgomery, Lucio Saffaro, Ania Walwicz, Neil Murray, Darmanto/Harry Aveling, and Billy Marshall-Stoneking. [34 pages stapled, foolscap photocopy]. A fine set. \$150.00



CHRIS MANN (1949 -)

The Birth of Peace. Brunswick, Vic: NMA Publications, 1990. Multimedia work for goldfish-controlled computers and poets—"a verse ballet by R. Descartes (text), H. Heine (text), C. Mann (text), F. Nietzsche (music) with C. Levi-Strauss (violin), L. Wittgenstein (clarinet), conducted by Willy the goldfish". In clear plastic case with 20 page book, audio cassette, plastic ring in capsule, and red cellophane goldfish. The fish carry a text instruction for their use as fortune telling devices. The snaplock clear plastic take away container is a little dusty and has bruising to its corners; all contents as new, including a second fish. \$30.00

NICHOLAS POUNDER RARE BOOKS

DAVID MALOUF (1934 -)

SIGNED BY THE POET

Bicycle And Other Poems. St Lucia, Qld: University Of Queensland Press, 1970. In stiffened card wrappers designed by Cyrelle and graphic reduced from a photograph by David Sandison. First issue with price on upper and black spine. This copy signed by the poet on the title page. No 1 in the influential first series of Paperback Poets. \$450.00

ONE OF 100 COPIES

Bicycle: A Poem By David Malouf With Drawings By Noel McKenna. Sydney: Thinking Fisherman Publications, 1993. From an edition of 100 copies, each signed by the artist. Brisbane born McKenna's wistful three full page graphics as embellishments to a favourite poem. Stapled into stiffened wrappers, with printed dust jacket. ISBN 0646150847. A very fine copy. \$350.00

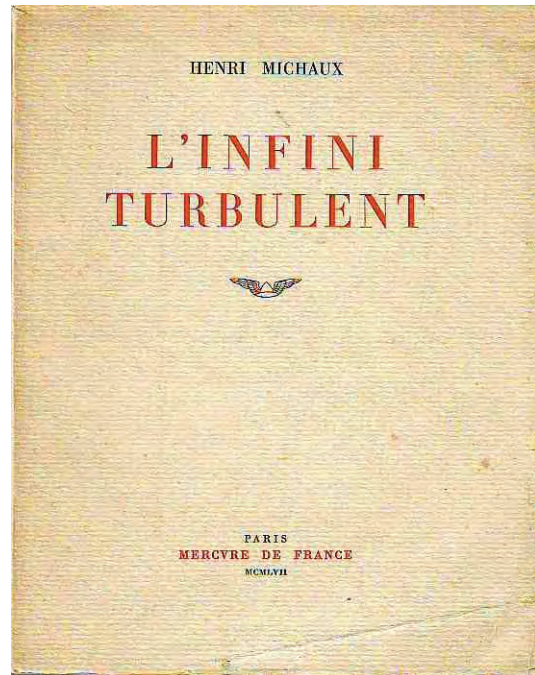
HENRI MICHAUX (1899 – 1984)



Paix Dans Les Brisments. Paris: Editions Flinker, 1959. Exempleire No 542/1140. Poème et dessins. Writings and drawings inspired by or executed with the influence of mescaline. Small quarto, 47 + pages, sewn into tall oblong printed wrappers hinged at the upper edge. Very good with the original glassine present. \$200.00



HENRI MICHAUX



L'Infini Turbulent. Paris: Mercure De France [1957]. A journal and drawings kept during medically supervised use of hallucinogens. "Le effets de la mescaline." Also has extensive notes of LSD. A numbered copy from the first edition of 1500. Small quarto, 152 + pages. Slight creasing to lower outer edge, else very good. \$350.00



NICHOLAS POUNDER RARE BOOKS

KATHLEEN MONYPENNY (1894-1971)



Australian Rhyme Sheets, c. 1935. Three examples, each with verse by Kathleen Monypenny: “Brush Not The Butterfly” with decorations by G. Ridley; “The Plains” also decorated by G. Ridley; and “The Dancers” decorated by Ellen Gray. Each 400 x 180, and each printed in colour by the Beacon Press. All recently mounted and glazed in fresh beechwood frames, these three wall poems are ready to hang. Rare. \$750.00

Note: “Kathleen Monypenny was born in Hay, NSW in 1894. She spent most of her working life in the Mitchell Library. Her writing was published regularly in newspapers and magazines both in Australia and Britain. She also wrote poetry all her life but very little of it was ever published. A memorial selection of unpublished works appeared after her death in *The Saturday Club Book of Poetry*, Issue No. 1, 1972.” Catalogue, SLNSW.

See also: Kathleen Monypenny, *Songs Of The Lyrebird*, designed and illustrated by Maisie Duloy, with a recollection by Marjorie Barnard, The Saturday Centre, 1975.



PETER MURPHY (1945 -)

INSCRIBED BY THE POET



Escape Victim And Other Poems. [Eaglemont, Vic]: P. Murphy, [1974]. With complimentary works by 13 artists, including Mimmo Cozzolino and Neil Curtis. Designed by Marie-Louise Piggot and Mimmo Cozzolino, and printed in rich tones on almost card stock by Capitol Press. Comb binding. Inscribed by the poet. \$40.00

MUHAMMAD ALI (1942-)



Muhammad Ali Retrospective, by Henry James Korn. Sydney: Wild & Woolley, [1976]. Addresses, essays, lectures on one of the greatest heavyweight championship boxers of all time. Australian edition which possibly precedes the US Assembling Press edition (1977), though parts were originally published in the “Sixth Assembling”. Small square quarto in heavy wrappers with ringside cutout on upper. [120] pages. A very good copy with a few slight indentations on the lower rear edge. \$65.00

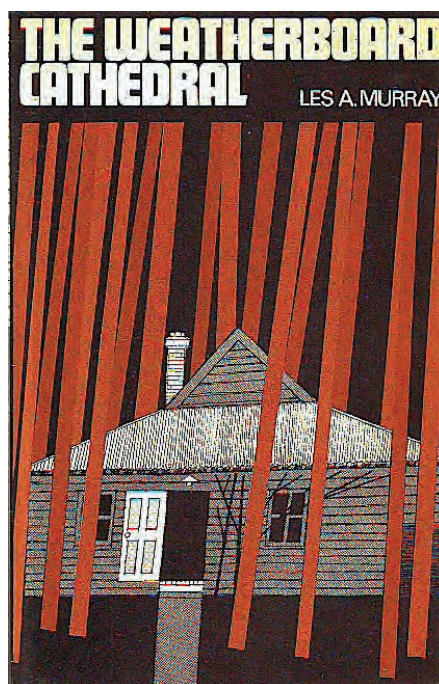
NICHOLAS POUNDER RARE BOOKS

LES A. MURRAY (1938 -)

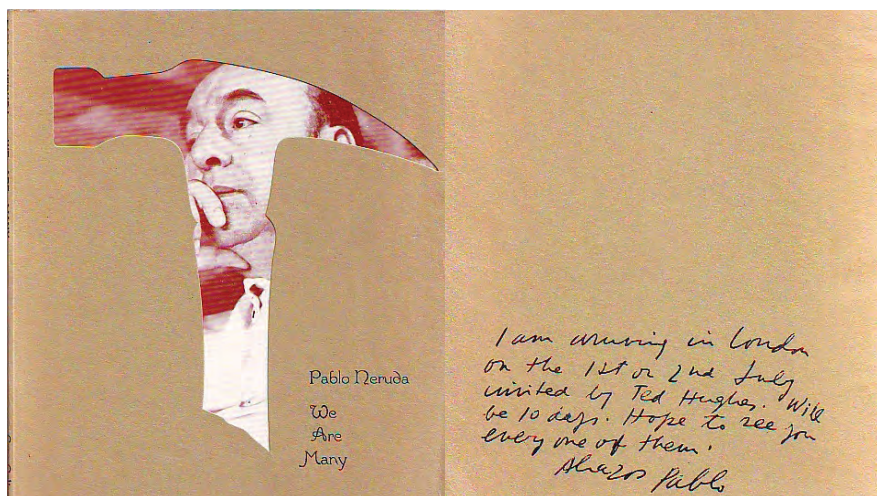
The Weatherboard Cathedral. Sydney: Angus & Robertson, 1969. Murray's first solo gathering. As noted elsewhere, less than half of the poems from this volume make it into the *New Collected Poems*. Since *The Ilex Tree* (1965) Murray had travelled overseas, stayed away and reflected, and this collection shows the distance at work in that reflection. 76 pages. A very good copy in like dust jacket. \$300.00

The Poetry Of Les Murray, by James Tulip. A lecture for the English Association, Sydney, May 26, 1989. Uncommon to say the least. Printed wrappers, stapled, 14 pages. \$25.00

Gedichte, Groß Wie Photos. Hörby: Edition Ruger, 2006. German versions by Margitt Lehbert with English parallel text. Near fine in heavy fold-over illustrated wrappers, 190 pages. \$35.00



PABLO NERUDA (1904 - 1973)



We Are Many. London: Cape Goliard, 1967. Poetry - Spanish and English (translation by Alastair Reid) on facing page. With two photographs, one a portrait of Neruda and another, the view from his desk, by Hans Ehrmann. Parallel Spanish/English texts printed in brown ink on cream laid paper. A very good copy in card wrappers with Jim Dine cut-out of hammer through which Neruda's photo is viewed. In the original glassine wrapper.

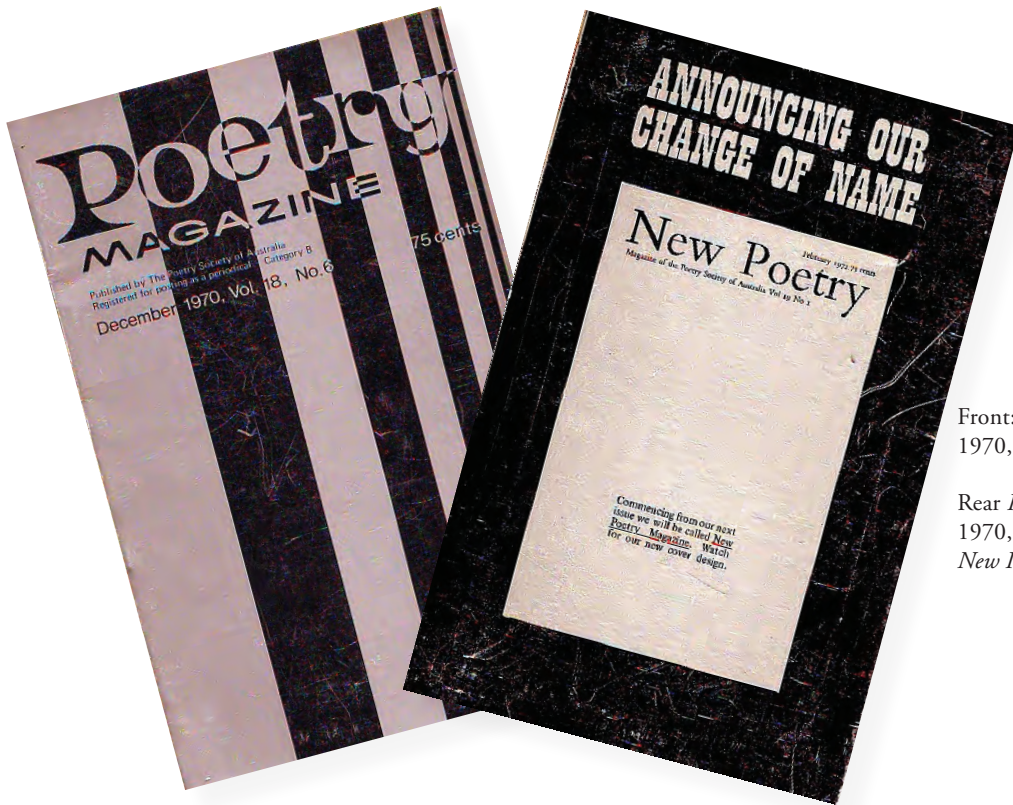
With the large colour letterpress prospectus (410 x 320) with the double hammer artwork by Jim Dine. *We Are Many*, with Allen Ginsberg's *T.V. Baby Poems*, were the first books published in this imprint. Book and card announcement. \$75.00

JOHN SHAW NEILSON (1872 - 1942)

A Tribute To John Shaw Neilson, by Harold Charles. [Melbourne, 1942 ?]. A single fold to 4 pages, reproducing an autographed photographic portrait of JSN facing a poem, "The Heart Of Gold" - "a pen picture" of JSN written in 1928. The last leaf records John Shaw Neilson's publications to date, beneath which is a presentation inscription from Harold Charles. Frail. Rare. \$120.00

NICHOLAS POUNDER RARE BOOKS

NEW POETRY (1971 - 1981)



Front: *Poetry Magazine*, December 1970, Vol 18 No 6

Rear *Poetry Magazine*, December 1970, Vol. 18 No. 6 announcing *New Poetry*, Vol 19 No. 1

Poetry Magazine, December 1970, Vol. 18 No. 6. Announcing the birth of a new magazine. This last issue of *Poetry Magazine* is inexplicably scarce, perhaps because the editorial team saw this last number as a ritual moment and put all their efforts into their first issue of *New Poetry* which appeared in February, 1971. Fine in foil printed card wrappers. \$45.00

PABLO NERUDA

Phoenix No 1. Belfast: March, 1967. The first issue of this magazine's second season (and, as at the beginning, in 1959, back under the editorship of Harry Chambers). Features six translations by John Gibson from Neruda's *Memorias de Isla Negra*, poetry by Seamus Heaney, Derek Mahon, Michael Longley, and an interview with Brian Moore conducted by Chambers. Original stapled wrappers with art by Carolyn Mulholland, and the late applied stamp "ARTS IN ULSTER ISSUE". Very good. \$40.00

Rebel Poetry. Melbourne: Congress For International Co-operation And Disarmament, [197?]. An extract from Neruda's *Canto General*, "The United Fruit Co" "The Standard Oil Co" and "The Enemies". Three sheets, stapled. A crude but urgent production from stencils with three line drawings. Folded once and with edge wear and a few short tears without loss. \$35.00



OPIUM - MIKLÓS ZRÍNYI (1620 - 1664)

Az Török Áfium Ellen Való Orvosság [A Cure Against The Turkish Opium]. [Budapest]: Zrínyi Katonai Kiadó, 1976. Miniature book in two states - one in faux black leather with gilt facsimile of the poet's signature, the other in pictorial card with the traditional heroic image of the soldier poet. Beside his poetic works, Zrínyi was a forerunner of Hungarian political thinking and military science. In his essays and manifestos, such as the present work, he makes a case for a Hungarian standing army, moral renewal of the nation, the re-establishment of the national kingdom, the unification of Royal Hungary with Transylvania, and, of course, the ousting of the Turkish occupants. 30 x 25 Each very fine. The pair \$150.00

NICHOLAS POUNDER RARE BOOKS

OPTICAL & KINETIC (1960s)



Optical & Kinetic Art, by Michael Compton. London: Tate Gallery, 1967. A sampling of optical and kinetic works from the Tate Gallery. Artists represented include Jesus-Raphael Soto, Victor Vasarely, Bridget Riley, Josef Albers, Naum Gabo, Kenneth Martin, Alexander Calder, and Pol Bury. With 32 plates. Part of the Tate Gallery Little Book Series. [48] pages. Very good. \$35.00

OUTSIDER (1971 ?)

Kosmic Komix: Observations On The Nature of Things by Craig. "20 pages of perceptual goodies for just 15c." No place (Melbourne ?), no publisher, no date. Likely early 1970s, certainly from a psychotic perspective, and with a flavour of acid insight. The first strip is titled "Prickly And Goopy In The Dreamtime" and narrates the journey from primordial slime to a day in technopolis and the complications that ensue. The second strip is called "Head Changes" and is a single page of graphics around a quote from Meng K'o[Mencius]. The third piece, "Pussy's Problem" is not quite Louis Wain, but the cat in question does have some of the startled qualities of Wain's feline work: Pussy eats a strange pellet next to her empty bowl and an extraordinary world opens before her. Along the way through various misadventures she finds a cosmic egg - and drops it. The fourth piece, a single page "Beethoven's 99th" is a sea of faces behind AFL goal posts with an umpire conducting a vast choir with a footballer behind him on bended knee playing a violin. In the "Thinker" which follows this, a young man with a face in perpetual alarm walks through a wood and gradually engages in dialogue with a magpie, descending along the way until his language is entirely that of the bird - and unintelligible. The last three pieces are single panels and deal with identity, anonymity, corporate control and computers (the spectre of the large mainframe, well before "personal" and "desktop"). Loose in 12 pages, 340 x 240. Frail, brittle, but undamaged. \$75.00

PAPER (c. 1890)

*I dreamt one night when all was calm and Still
And thoughts came in my head about the Paper Mill.
I saw a ladder long, which loaded men did climb,
Carrying heavy bags of Rags, keeping step and time.
See the gold, opposite people sought around.
'Tis true and scrambling for it on the ground.
Then save up your Rags, and to this shop make haste.
Ready cash he'll pay, and purchase all your waste.*



"The Paper Mill". Poster. Samuel Reeves: London, c. 1890. Poster advertising a rag buyer, picture taking up the whole sheet. Woodcut in very bold thick black lines, with very bright colour printing giving the appearance of uneven hand-colouring (possibly hand-blocked). Framed and glazed 620 x 490. \$300.00

PATAPHYSICS

Into-Gal, Melbourne, Vic: Pataphysics, 2006 [though later]. Photocopy magazine edited by Leo Edelstein and Judith Elliston. Highlights include "Pataphysics Project" by Terry Winters, interviews with Hakim Bey, J.G. Ballard: ("Quotes & Conversation"), John Geiger, Brian Aldiss, Brion Gysin, Timothy Leary, Paul Violi, Abbie Hoffman, and the essay "In Praise of the Jews" by Sylvère Lotringer. Perfect bound A4 [84] pages in heavy printed wrappers. A very stylish production for the aesthetic economy. New. \$30.00

NICHOLAS POUNDER RARE BOOKS

BENJAMIN PÉRET (1899 - 1959)

More Do's Than Don'ts. Paris: Kickshaws, 2003. "Im-
 érératif" (from *A Tâtons*) translated with typographi-
 cal innovations, and printed by John Crombie on the
 Kickshaws Golding press. Hand set on Chagall paper in
 an edition 120 numbered copies. Loose sheets in printed
 card folder. \$60.00

SEAN PHILLIPS (1965-)



Etched acrylic text over six 60mm x 85mm [totalling
 260] in concertina panels. 2009. Phillips is a Brisbane
 based artist seriously engaged with the word and surface
 medium. One of five experimental pieces from this
 theme, each unique. \$500.00



They Give Justice. Brisbane: Sean Phillips, 2010. The second
 in a series of 3, each unique. Artist's book with a text
 from Anaximander - the well-known earliest extant frag-
 ment of Greek philosophy: "They give justice and repara-
 tion to one another for their injustice in accordance with
 the arrangement of time" (referring to cosmology and
 the nature of the universe, etc). In this book, each portion
 of this fragment is accompanied by a bookseller's label
 on the facing page. 11 labels with nine pages of typewrit-
 ten sections of text. 22 pages + colophon. 120 x 85 mm.
 Sewn. In matching card slipcase. \$275.00

PHONETIC VERSE (1960s)

WRIGHT, F[RANK] W[ILLIAM] NIELSEN (1933 -)



*Dorz An Iriveilz: Vursiz An Tranzlaeshinz, Lintin Militry
 Kamp - Atis In Mid-Wintir, An Sum Epigramz, bi Nele
 Rite. and Dhe Reekoeing Worlz, bi Nerl Rite*. Each
 volume "privately produced" for the poet by Pegasus
 Press, Christchurch between 1961 and 1962. New
 Zealand's own Carlos Argentino Daneri, although in
 this instance we have his smaller scale, contained verse
 form in service to a polemic demonstrating the efficacy
 of phonetic transcription. All the music is here for the
 sight reader. The printer's rules and decorative borders
 are reward enough. Each in printed card wrappers, and
 very good to fine. The three \$120.00

Note: Those wishing an introduction to the work of F. W.
 Nielson Wright could no better start than by considering his
 long poem, *The Alexandrians* (see Roger Robinson's remarks
 in *The Oxford Companion To New Zealand Literature*, 1998).

PRIVATE EYE

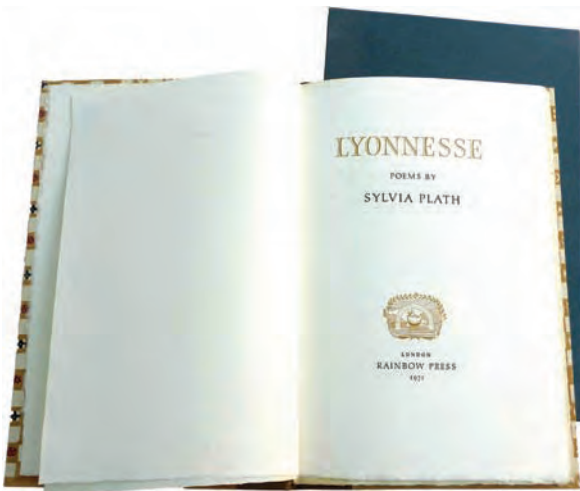
SIGNED AND NUMBERED

The Private Eye In Hammett And Chandler, by Robert
 B. Parker. Northridge, Ca: Lord John Press, 1984. No
 145 of 300 numbered copies signed by the author. Set
 in Garamond and printed on Mohawk Superfine Text.
 A fine copy in illustrated boards. No dust jacket, as is-
 sued. Fine. \$150.00

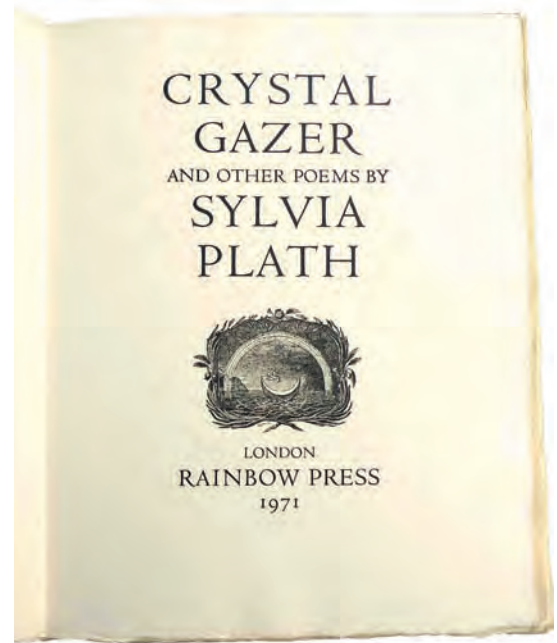
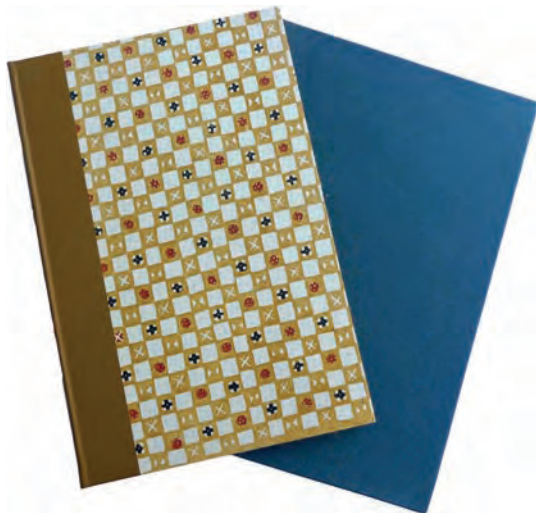
NICHOLAS POUNDER RARE BOOKS

SYLVIA PLATH (1932 - 1963)

American Poetry Now. London: Oxford University Press, 1961. *Critical Quarterly* Supplement No 2 edited and selected by Sylvia Plath. Notable among her selection are Anne Sexton, W.S. Merwin, Adrienne Rich, W.D. Snodgrass and Robert Creeley, although no other poet included did other than lead successful careers. A fascinating insight into Plath's taste and critical standards at this stage of her own writing life. Stapled wrappers. Fine. \$25.00



Lyonnesse. London: Rainbow Press, 1971. No 286 of 300 copies set in Monotype Ehrhardt and printed on Hodgkinson hand-made paper by Will and Sebastian Carter at the Rampant Lions Press. Bound by Davis & Hodges in quarter leather over paper covered boards. Fine in slipcase. \$400.00



Crystal Gazer And Other Poems. London: Rainbow Press, 1971. Twenty-three poems, uncollected until this time. No 264 of 300 numbered copies designed by Juliet Standing. The text was hand-set in Centaur types and printed on dampened Barcham Green handmade paper at the Daedalus Press. Binding by Zaehnsdorf Smooth black buckram titled in gilt over hand-made patterned Japanese paper over boards. A fine copy in slipcase. \$450.00

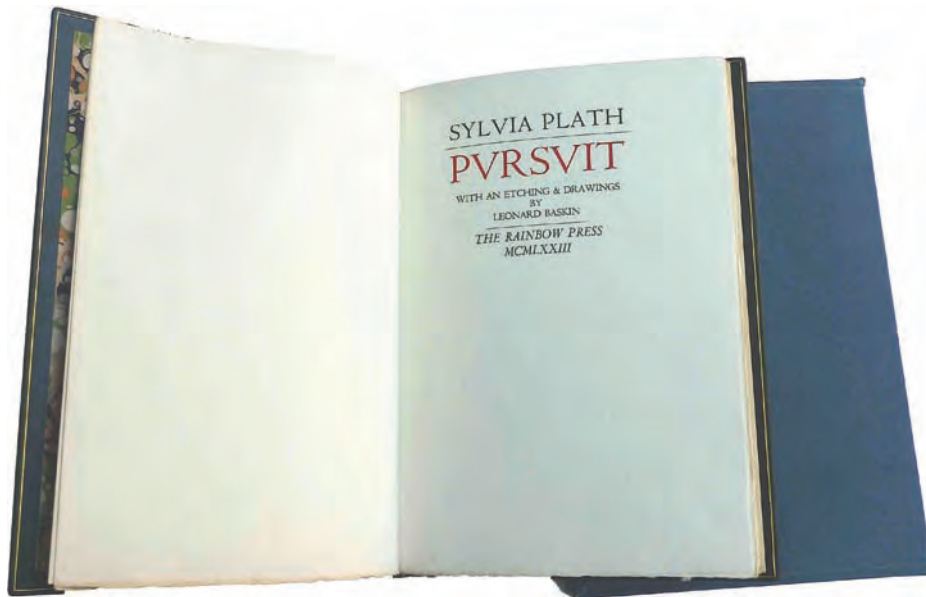


NICHOLAS POUNDER RARE BOOKS

SYLVIA PLATH



Fiesta Melons. Exeter: The Rougemont Press, 1971. Ten poems and 14 drawings by Plath, introduced by Ted Hughes. Designed and printed in May that year by Eric Cleave, and hand bound by Alan Constance. The text is set in Plantin and printed onto Glastonbury Antique Laid. The colophon states that edition was limited to 150 copies only, 75 of which were signed by Ted Hughes. This copy is not signed and is numbered 30/30. Fine in slightly worn and marked dust jacket. \$550.00



Pursuit. London: Rainbow Press, [1973]. Fifteen poems. "The poem 'Faun' from *The Colossus*, the only poem here previously published in a collection, has been included at Leonard Baskin's request." No 73 of 100 copies only, hand-set in Centaur types at the Daedalus Press, Norfolk and printed on handmade paper by Will and Sebastian Carter at the Rampant Lions Press. With 5 drawings and a signed and numbered etching by Leonard Baskin who also designed the book. The etching was printed by Mati Basis at his atelier, and the binding in full dark green morocco was executed by Zaehnsdorf. Spine stamped in gilt, gilt dentelles and handmade marbled endpapers. Fine in the publisher's slipcase. \$2,500.00

NICHOLAS POUNDER RARE BOOKS

πO (1951 -)

Fitzroy Brothel. Melbourne: Strawberry, 1974. Pi O's first book. This copy with a presentation inscription to fellow poet, Ken Bolton. [32] pages stapled into orange (rather than the grey) printed wrappers. \$65.00

The Fuck Poems. Melbourne: Collective Effort, [1982]. The best vintage of performance wine and it has improved with age. The "Hi Fuck" is given to Michael Vale's graphic. Printed card wrappers, [14] pages. \$60.00



Ockers - Re: The National Neurosis. [Melbourne: Collective Effort Press?, 1983]. His epic ethnic invective against the Aussie bloke, completed and published in December, 1983. [22] pages, stapled into illustrated wrappers featuring the work of π O and, on the lower panel, Karen-Maree. This copy inscribed by the poet. Uncommon. \$50.00

Prospectus for the Wayzgoose Press treatment of *Ockers*. Katoomba, NSW: Wayzgoose Press, 1999. 510 x 350 hand printed with ingeniously cut photographic prints of the book's finished concertina-ed pages.



As this prospectus states "This typographic rendition... of the poem *Ockers* was conceived, designed and illustrated with linocuts by Mike Hudson and hand-set by Jadwiga Jarvis in a wide range of predominantly sans serif types". It did not please the poet. The efforts invested in this project must have been enormous, and this viewer finds the results extraordinary. It is not the work of πO, but what that work inspired is an extraordinary creation in its own right. The prospectus only, alas. \$85.00

WILLIAM PLOMER (1903 - 1973)

The Planes Of Bedford Square. London: [1971]. A poem, typeset by the Central School of Art And Design, and printed by the Printing Historical Society on an Albion press loaned by Godbold & Sons during the "Bookbang" celebration that year. On St Cuthbert's Mill handmade Inveresk paper, folded to eight pages. A fine copy. \$50.00

PORNOGRAPHY (2200 +)

"A romp through the hi-tech bars and brothels of the twenty-second century."

Pornogram, by Osric Allen. London: Robert Temple, 2010. Edited from the recently recovered FL-ROM with Notes and Introduction by PERSAD X8571g903981. "What if science could extend the human lifespan not by thirty or forty years, but by two or three hundred? In this satirical dystopia the author explores the possible effects of such an extension upon the human psyche - using the conventions of a nineteenth century boys adventure story, but with sexual exploration and adventure replacing geographical exploration and mayhem...." Limited Edition: One of only 33 numbered copies initialled by the author. Printed on acid-free paper, sewn, and bound in Brillianta woven cloth with spine stamped in gilt. Very fine in dust jacket. \$120.00

DOROTHY PORTER (1954 - 2008)

"Driving To Your Place" Two page typescript poem circa 1982. Clean copy with one Tippex correction (movement of line ending) and with the poet's name (Dorothy Featherstone Porter) and address (Sanctuary Avenue, Avalon) in her hand in ink on each page. \$60.00

PETER PORTER (1929 - 2010)

Poems Ancient & Modern. Lowestoft, Suffolk: Scorpion Press, 1964. The poet's second collection. With the early stamp of Norma Chapman's Macleay Street bookshop, confirming her prescience as tastemaker in literate Sydney. Pale blue cloth in dust jacket. \$50.00

Paeans For Peter Porter: A Celebration For Peter Porter On His Seventieth Birthday By Twenty Of His Friends, 16 February 1999, edited by Anthony Thwaite. London: Bridgewater Press, 1999. One of 75 numbered copies on archival parchment paper (from an edition of 113 copies only). With contributions by Martin Amis, Julian Barnes, Geoffrey Burgon, Wendy Cope, Allen Curnow, Ian Duhig, D.J. Enright, U.A. Fanthorpe, Barry Humphries, Clive James, David Malouf, Les Murray, Sean O'Brien, George Szirtes, Ann Thwaite, Anthony Thwaite, William Trevor and Kit Wright. Octavo, [78] pages in green Ratchford Atlantic cloth stamped in blind on upper and titles in gilt at spine. A fine copy. \$250.00

NICHOLAS POUNDER RARE BOOKS

IGGY POP (1947 -)



Ode To Iggy Pop, by John Nash. [Glebe, NSW - or, possibly, Rose Park, SA]: Black Glamb Press, 1981. Not, as would library systems have us believe, the work of John Nash (1893 - 1977) but rather, this is the work of the “real Mark O’Connor”, Sydney scholar, bookseller, drinker, bon vivant and companion of the ashtray. The ISBN is carefully featured on the title page. A fine piece of mischief. The wrappers, title page and lettering deserve a credit. \$40.00

POST NEO PUBLICATIONS (1985)

Mampt/Croin. [Mooroolbark, Vic:] Post Neo Publications, 1985. “‘Mampt’ for Jan Orr ‘Croin’ for Pete Spence”. One of a 100 handmade numbered copies. Post Neo Publications were edited by Pete Spence. 110 x 82 in heavy art paper wrappers with printed label. 18 pages. Slight discolouration to card, else very good. \$50.00

EZRA POUND (1885 - 1972)

Confucius: The Great Digest & The Unwobbling Pivot. New York: A New Directions Book published by James Laughlin, 1951. A translation and commentary by Ezra Pound. Stone Text from rubbings by William Hawley, and a note on the Stone Editions by Achilles Fang. In a dust jacket for the Peter Owen British edition which reverses the two parts of the sub-title (as originally given in the Pharos printing of 1947 - see Gallup A58). An odd marriage of parts as both issues of the Peter Owen edition were from sheets provided by New Directions. Black cloth blocked in gilt on upper and lower board with spine title also in gilt. Neat ownership signature, slight darkening early and late, else very good. \$75.00

QUIZ



Spot the players in a collage from the *New Poetry* era. Image from Timeline Archives. Not for sale.

SIR WALTER A. RALEIGH (1861-1922)

LE GAY BRERETON'S COPY

Romance: Two Lectures by Sir Walter Raleigh. Lectures delivered at Princeton University, May 4 - 5, 1915. London: Humphrey Milford/Oxford University Press /Princeton University Press. (Louis Clark Vanuxem Foundation), 1916. Lectures on The Origin of Romance: Imitation and Forgery. Le Gay Brereton's copy with his ownership signature. Octavo, 84 pages. Original brown ribbed cloth stamped in gilt. \$50.00

NICHOLAS POUNDER RARE BOOKS

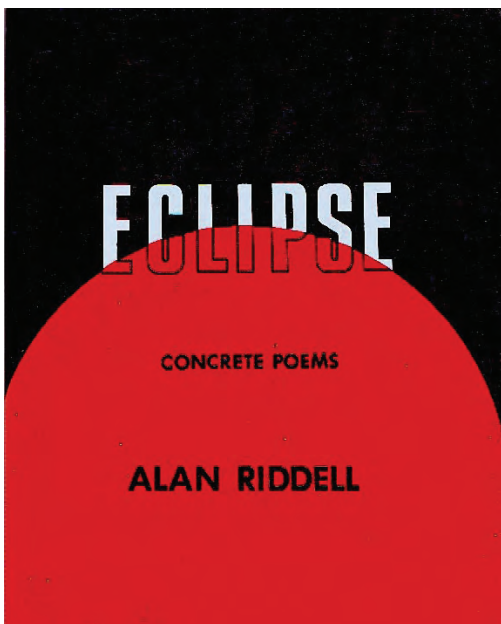
DAVID RATTRAY (1936 - 1993)

A Red-Framed Print Of The Summer Palace. New York: Vincent Fitzgerald & Co, 1983. Poems by David Ratray with drawings by Peter Thomson. The colophon states that the edition is limited to 150 copies but this one is marked 3/10 and signed by both Ratray and Thomson. Set in Palatino and printed on Hosho paper at Wild Carrot Letterpress, with title page calligraphy by Jerry Kelly. Thomson's drawings are printed on Moriki paper by Meriden Gravure Company. Bound in red linen by Gerard Charriere and Carol Joyce. \$250.00

Note: Ratray was fluent in Greek, Latin, French and German, among other languages, and is best known for his translations of work by Antonin Artaud, Rene Crevel and Roger Gilbert-Lecomte. His book of collected stories and essays, How I Became One Of The Invisible (Semiotexte, 1992), which is largely autobiographical, spanned both the scholarly classics and the contemporary avant-garde.

ALAN RIDDELL (1927 - 1977)

Born of Scottish parents in Townsville, Australia, in 1927, Alan Riddell was educated in Scotland, and while working as a journalist in Edinburgh he founded the poetry magazine Lines in 1952. His first book, The Stopped Landscape - a collection of traditional poems - won a Scottish Arts Council prize in 1968. He had his first one-man exhibition, of screenprinted concrete poems, in Edinburgh in 1971. His concrete poetry has also been exhibited in many group shows, including the ICA'S Celebration of Guillaume Apollinaire in 1968, the ExpoInternacional de Novissima Poesia in Buenos Aires in 1969, and concrete poetry at the Stedelijk Museum, Amsterdam, in 1970. He has had concrete and experimental poetry published in many magazines and newspapers, most notably in the Sydney Morning Herald, where his poem "The New Colossus" was used as a page symbol throughout their coverage of the first Apollo landing on the moon in 1969.

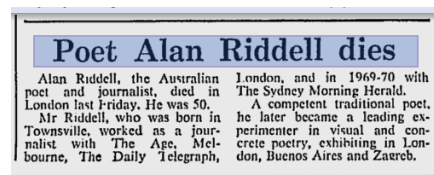


ALAN RIDDELL

INSCRIBED BY THE POET

The Stopped Landscape. London: Hutchinson, 1968. The poet's first collection. This copy inscribed by Riddell. Very good in like dust jacket. \$50.00

Eclipse. London: Calder & Boyars, 1972. Concrete poems, 1963 - 1971. A very fine copy in like dust jacket. \$45.00



Note: Alan Riddell's work is featured in other volumes elsewhere in this present list

ARTHUR RIMBAUD (1854 - 1891)

A Season In Hell. London: The Fortune Press, [1932]. Done into English with an Introduction by George Frederic Lees. First English language edition. One of 600 copies. (D'ARCH SMITH 456). Crown octavo, 78 pages plus two pages of publisher's advertisements. Original black cloth, titled in gilt at spine. In the original frail pink printed dust jacket. With the youthful signature of Don Anderson, and his Kogarah address, dated in the 1950s. \$75.00

Arthur Rimbaud: 1854 - 1954, by Enid Starkie. Oxford: Clarendon Press, 1954. The Zaharoff Lecture for 1954. In 1947 the French Ambassador, during a visit to Oxford, decorated Starkie as Chevalier of the Legion of Honour; in 1952 she was elected a member of the Irish Academy, and in 1954 made a Fellow of the Royal Society of Literature. And in that year she was also the first woman to give the Sir Basil Zaharoff Lecture. Original wrappers sewn in, in a handsome binding of quarter deep blue morocco over matching boards, with spine titled in gilt. A splendid presentation. \$150.00

NICHOLAS POUNDER RARE BOOKS

NIGEL ROBERTS (1941 -)



Original collage and art board for the layout of *Aspect* magazine Vol 2 No 2, 1976. A controversial piece, three years after the death of Dransfield. Typescript from the third section of Dransfield's "Geography" is cut into the front page of Sydney's *Daily Mirror* (May 9, 1973) with an extract of Rodney Hall's obituary nearly a fortnight later. Roberts' collage is 410 x 260 on the production board 640 x 500 with marginal notation for sizing the bromide. The board has a heavy crease along the right hand edge, else fine. \$750.00

NIGEL ROBERTS

Late. Tamarama: Polar Bear Press, November, 2007. A broadside poem issued on the eve of the federal election, and bringing to account the record of the government to that date. Widely circulated during the last stages of the campaign in digital form, this is its only formal printed version. Limited to 50 numbered copies, each signed by the poet. 42 x 30 folded to 210 x 150 in printed and numbered envelope. Fine. \$35.00



LARAINÉ ROCHE (1948 -)

Child On The Rocks. Glebe, NSW: Khasmik Enterprises, 1975. Poetry and prose. Stefanie Bennett's Khasmik commenced publishing in 1974 with a broad but innovative editorial policy that included concrete and visual poetics. By 1975 the press was registered as an all women publishing venture, and by 1976 was publishing women's writing exclusively. This was Roche's first and only book, and was issued at the same time as Gillian Hanscombe's *Hecate's Charms*. Printed by Tomato Press. Illustrated wrappers with author portrait and strong endorsement from Bennett. A little rubbed and with slight creasing to covers. \$35.00

NICHOLAS POUNDER RARE BOOKS

JUDITH RODRIGUEZ (1936 -)

SIGNED BY THE POET AND ARTIST

Poems. North Carlton, Vic: Australian Printmakers Group, 1979. Three poems, "Madrigal", "Airport Turn" and "Postcard From Illyria" with original illustrations by Noela Hjorth. Set in Optima italic and printed by Charles Johnston at the Old Metropolitan Meat Market, North Melbourne. A single sheet 270 x 75 of blue art paper folded twice to six surfaces. Uncommon, if not scarce. \$95.00

SALVIO'S (1880 -)



Salvio's: A Photographic Folio by Oliver Strewé. Sydney: Wave Productions, 2010. Enrico Salvio arrived in Australia in 1881 having trained in his native Isla di Capri as a shoemaker, and a specialist in footwear for dance. The enterprise he established within weeks of his arrival in Melbourne continues to this day as a family business. This folio captures in image and commentary the methods and equipment employed within the traditional techniques of its founder. An edition of five deluxe folios of photographic prints by Oliver Strewé. Printed by Richard Crampton at the College Of Fine Arts on 285 gsm Hahnemuhle Fine Art Pearl with title, introduction and notes on 250 gsm Stonehenge cotton. Fifteen prints 297 x 420 plus commentary, background and captions on other pages. In a custom folding case by Newbold & Collins. Further details on request. \$3,250.00

KURT SCHWITTERS (1887 - 1948)

Between Us Colleagues. Paris: Kickshaws Press, 2003. English version and typography by John Crombie. A typographic treatment of a solipstic stichomythic duologue adapted from Schwitters' *Unter uns Kollegen* (1927). From an edition of 85 numbered copies only, set in Chambord and printed in black with the title in purple, on Countryside Mistral. Done on the Kickshaws Golding treadle press, and hand sewn and loosely inserted within a printed inner wrapper held within a folder of printed card. \$65.00

ALEX SELENITSCH (1946 -)

Toora Lee: 4 Pieces For Pedal Organ. Melbourne: [the artist], 1973. Oblong printed envelope [260 x 110] holding four printed oblong cards. Early and uncommon. Fine \$150.00

See NGA 90.1310.90.1-4.



ALEX SELENITSCH & JIRI TIBOR NOVAK (1947-)

Sore Eros. Airey Inlet, Victoria: Swamp, 1992. A folio of etchings and linocuts, being figures by Novak and text and lettering by Selenitsch. One of nine sets thus from a total edition of 14 only (five were rendered in brown inks and presented in a wooden case). Four sheets and colophon: three sheets each with paired corresponding image and visual text by Novak and Selenitsch. Tissue guards and heavy paper folder with Selenitsch title on upper fold. 400 x 300. Fine. \$475.00

NICHOLAS POUNDER RARE BOOKS

GARRY SHEAD (1942)

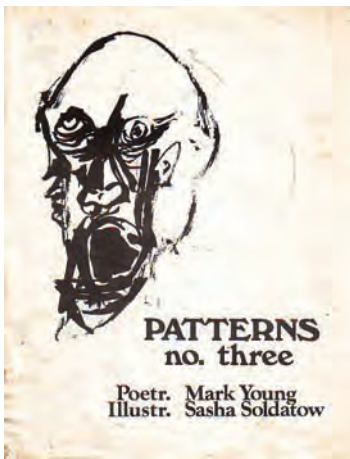
FROM THE BEGINNING

Garry Shead: The D.H. Lawrence Paintings. Sydney: Craftsman House, in association with G+B Arts International, [1993]. Text by Sasha Griffin, 48 colour plates by Garry Shead. Fine in like dust jacket. With "What Are The Wild Waves Saying?" Printed by Tomato Press this is the catalogue for the artist's first Lawrence inspired exhibition at Watters Gallery in August, 1974. 28 works listed, catalogue essay by Gary Catalano. Small quarto, eight pages stapled into pictorial wrappers. A few stains and creases. The pair \$175.00

SIGNED BY THE ARTIST

Garry Shead And The Erotic Muse by Sasha Grishin. Sydney: Craftsman House, 2002. A very thorough consideration of the artist's work to date. "If we consider Garry Shead's work in terms of thematic sequences - the Graal paintings, the Outback series, the Lawrence paintings, the Royal suite and the Dancers - then to the casual observer there would appear to be a bewildering pluralism of styles and of techniques. However, when the work is considered conceptually, then quite a surprising unity emerges. One could argue that all of Shead's art, from the early sixties to the present, in all of its manifestations, represents the artist's progress in pursuit of the same Muse." Sasha Grishin. Quarto. As new. \$150.00

SASHA SOLDATOW (1947 - 2006)

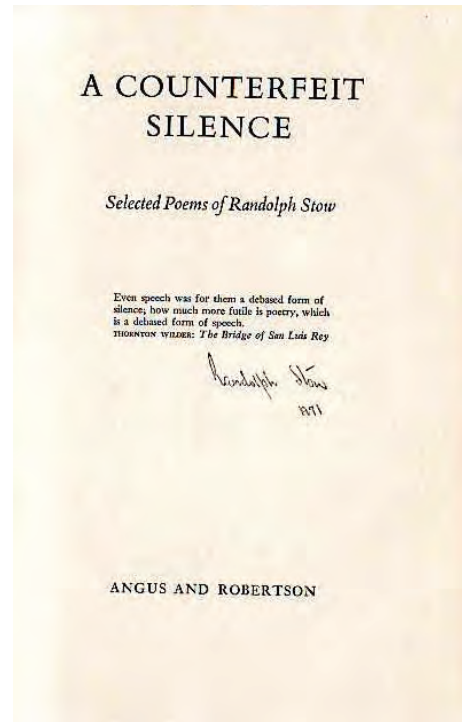


Illustrates Mark Young, "A Season In Hell" — Patterns No Three. Glebe, NSW: Patterns, [1975]. Single sheet [440 x 280] folded to four panels. Poem by Mark Young with two vigorous pen and inks by SS. Some insect damage and a few stains. Rare. \$75.00

RANDOLPH STOW (1935 - 2010)

Act One. London: Macdonald, 1957. The poet's first collection of verse, which received the Australian Literature Society's gold medal. Very good in like dust jacket.

\$100.00



A Counterfeit Silence. Sydney: Angus & Robertson, 1969. His friend, Anna Rutherford's copy, with her ownership signature, and the poet's on the title page. A good copy with the usual affliction to the cloth, in worn dust jacket. \$65.00

Tystnadens Landskap. Eskilstuna: Cikada, [1981]. A translation into Swedish of the poems of Randolph Stow. Forward by Artur Lundkvist. "Urval och tolkning av Gun Ursing och David Harry." INSCRIBED (in Swedish) by the poet. Small square octavo 44 pages Wrappers based on a colour image of the Flinders Ranges. Very good. \$85.00

NICHOLAS POUNDER RARE BOOKS

RICHARD KELLY TIPPING (1949 -)

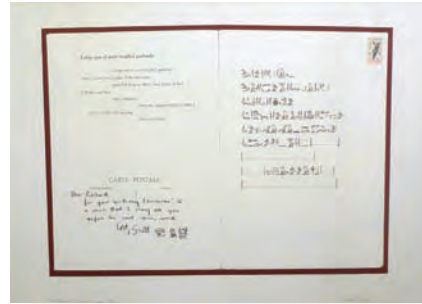


Four Poems. [St Lucia, Qld:] Makar, [197?-?]. Single sheet of card [470 x 200] folded to eight panels. Catalogued (where held) as above, but I would contend, given the sequence in folds, and scale in typography, that it should read: *The Image: Four Poems*. Whatever, it's hard to find however you search. Set in Pastonchi italic and printed by Martin Duwell. A fine specimen. \$65.00

"The Hat". No place, no date. Broadsheet/poster poem with artwork by "Corrie". 455 x 340. Small hole in black area of artwork (not obvious). Undesignated impression - print run unknown. Very much of its time - in that vague but somehow precise sense. \$95.00



RICHARD KELLY TIPPING



ONE OF 18 LITHOGRAPHS

"Love Songs Of The New Kingdom". Lithograph reproducing in postcard fashion, J.L.Foster's translation of Papyrus Harris 500, as published in *Love Songs Of The New Kingdom* (New York, 1974). Text and hieroglyphics facing, with a postcard birthday greeting to the poet beneath. An original postage stamp has been affixed. 750 x 520. A fine piece on BFK Rives. 13/18 and signed, titled and dated by Tipping. \$450.00



My earliest acquaintance with Richard Tipping's work was in 1972 when as a schoolboy in Canberra I discovered his newly published volume of poems entitled Soft Riots which had just arrived in our school library. It was in a series of young Australian poets put out by the University of Queensland Press (UQP) under the simple name of Paperback Poets. Stephen Coppel.

Stephen Coppel is Curator of modern prints and drawings in the Department of Prints and Drawings at the British Museum. He was previously curator of prints and illustrated books at the National Gallery of Australia, Canberra, 1982 to 1992.

Hear the Art. Exhibition catalogue. Eagle Gallery, London, 6 February - 2 March 1997. Wonji Wonji, NSW: Thorny Devil Press, [1997]. Catalogue essay by Stephen Coppel. Triple fold card 630 x 295 to six panels, three in full colour, illustrating then current examples of Tipping's most arresting puns and textual challenges. \$35.00

NICHOLAS POUNDER RARE BOOKS

RICHARD KELLY TIPPING & MAIZE KAREN TURNER (1954-)

ONE OF 100 COPIES

Headlines To The Heart - Poems. Finchley, London: The Pot Hole Press, 1985. Artists' book. With 19 collages and drawings by Maze [as she was] K. Turner. "Our respective responses of a journey to Italy and Egypt in 1984/85". Comb bound [300 x 215] in green card covers with cut out revealing sphinx device on title page. 60/100 copies printed. Some very slight creasing and edge wear, else very good. \$95.00

ONE OF 24 COPIES

The Poem As Sculpture - Being A Few Typographs By Richard Kelly Tipping. Wangi Wangi, NSW: Thorny Devil Press, [1995]. One of 24 copies only, signed by the poet. "This big little book was put together for the Whole Voice poetry conference at the University of Sydney, November, 1995". A3, stapled into black card and hand titled in gilt pen. 21 leaves, rectos only. A fine copy of an obviously scarce item. \$150.00

LYN TRANTER

Four Australian Poets. Chippendale, NSW: printed by Southwood Press for Pavilion Press Set, [1985]. Promotional booklet for the tour of the USA by four Australian poets: John A. Scott, Geoff Page, Dorothy Hewett and J. O. Produced with the assistance of the Literature Board of the Australia Council, and the Cultural Exchanges Section of the Department of Foreign Affairs. Preface by Tom Shapcott and introduction by Lyn Tranter, principal of Pavilion Press, who organized the tour. Printed wrappers. 28 pages. Very good. \$35.00

VAGINAL PRESS

ONLY 25 COPIES PRINTED

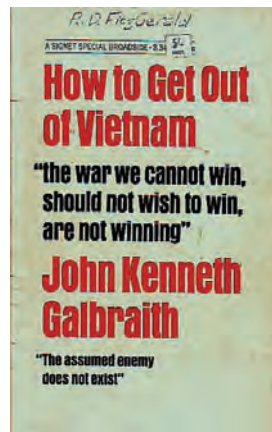
The Crisis, by Eugene Field [Colin Berckelman]. Athens [discreetly, Sydney]: Vaginal Press, 1938. A lewd poem in the manner of *Eskimo Nell*. Ribaldry, with some high literary allusion, suitably done in couplets running all over 17 pages. Printed by Colin Berckelman, a bibliophile who also wrote under the pseudonym of Eugene Field. He is endlessly confused in cataloguing with the English novelist Eugene Field (1850-95) - Berckelman died in 1965. "This edition hand-printed for subscribers only is limited to 25 copies." Briefly mentioned in Geoffrey Farmer's survey, *Private Presses & Australia*. A well kept, but loose gathering (as issued). Elusive, and I hope irresistible. \$175.00

VIETNAM (October, 1967)



The Broadsheet: 1 — Napalm Sunday, Coming Next Year— Ash Wednesday. Richmond, Vic: A. Turner/Broadsheet Publishers, October, 1967. Screenprint. Reproduces from the artist's blocks, work by Udo Sellbach, Les Kossatz, Gareth Jones-Roberts, Dan Monyhan, Robert Grieve, and Noel Counihan. The poets for this first number are: Bruce Dawe, Glen Tomasetti, Mike Brown (the artist), Ken Taylor, Stan Demidjah and Ian Hayward Robinson. The Broadsheet (eight issues) was a large single sheet of relief prints, screenprinting and printer's type on contemporary social issues, produced in six issues at Melbourne from October 1967 to July 1971. 630 x 500 in one colour with sticker affixed "Vietnam Issue 45 Cents". Folds, creases and some staining. \$275.00

See *The Street As Art Galleries - Walls Sometimes Speak: Poster Art In Australia*. Roger Butler, NGA, 1993, page 63.



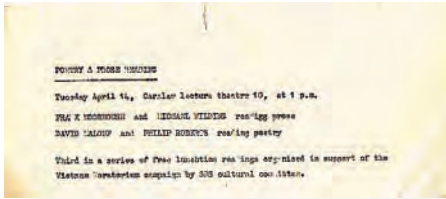
VIETNAM (November, 1967)

How To Get Out Of Vietnam: A Workable Solution To The Worst Problem Of Our Time by John Kenneth Galbraith. New York: Signet/New American Library, 1967. First printing, November 1967, and with bold ownership of poet, R.D. Fitzgerald. A Signet Special Broadside that went through many printings, this copy from the first printing intriguingly with a sticker for the old currency. \$35.00

NICHOLAS POUNDER RARE BOOKS

VIETNAM (APRIL, 1970)

Notice for a reading at University of Sydney. Not for sale.



VIETNAM (MAY, 1970)

Placard. Following the success of the November 1969 Moratorium in the United States, a series of citizen groups opposed to the war in Vietnam decided to band together to put on a Moratorium in Australia. Late in 1969 they formed the Vietnam Moratorium Campaign or VMC, which had its own executive, a permanent secretary and a number of affiliated organizations. The VMC was a widely representative body, including a diverse variety of pre-existing Australian groups: church groups, trade unions, radical and moderate student organizations, pacifist groups and anti-war groups. Work began quickly to organize the Moratorium. The original date was set for April 1970, but changed soon after to May 8, 9 and 10, to coincide with protests in the USA, just days after the killings of four students at Kent State. The demonstration in Melbourne, led by member of Parliament Jim Cairns, had over 100,000 people taking to the streets in Melbourne alone. Across Australia, it was estimated that 200,000 people were involved.

Designer unknown, but a powerful logo that became an instant symbol for broad based opposition to the war in South East Asia. 510 x 380 in two colours on heavy card. Card a little darkened in the lower quarter, else well preserved. \$450.00

CORNELIS VLEESKENS (1948 -)

JELTJE FANOY [VAN OOIJ] (1951-)

Young Heroes: Performance Poetry From Amsterdam, selected and translated by Cornelis Vleeskens and Jeltje Fanoj. Melbourne: Fling Poetry, 1989. With illustrations by Hugo Kaagman. Poets include, Eddie Kagle, Diana Ozon, Steef Davidson, Cassie Wijle, Randell, Aja, Dorpoudste de Jong, Rob de Reus, Thomas White, and P. Josephs. Cheap paper in stapled wrappers. \$30.00

ANDREI VOZNESENSKI (1933 -)

INSCRIBED BY THE POET

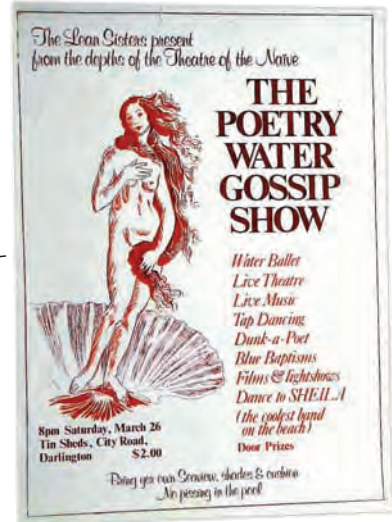
Antiworlds. New York: Basic Books, 1966. Second printing, with an introduction by W.H. Auden. Translators: W.H. Auden, Jean Garrigue, Max Hayward, Stanley Kunitz, Stanley Moss, William Jay Smith, Richard Wilbur. "As the poets created English equivalents, Mr. Hayward continued to interpret for them the sense, the sound, and the association of the originals." A fine copy in dust jacket. \$65.00

WATER GOSSIP (1977)

Throughout 1976-77

I was a member of an anarcho-feminist theatre group, the Lean Sisters, that performed political comedies at The Tin Sheds. The group's members included poets, lawyers, political activists, journalists, teachers, musicians, painters and two actors. We developed the scripts, sets, the entire productions collectively which, looking back now,

was an amazing feat. All money raised from ticket sales went to womens' groups like, for example, the Elsie Womens' Refuge in Glebe. One show, The Poetry Water Gossip Show, involved assembling an above ground swimming pool and a diving board in the middle shed. Every performance in that show took place in the pool. Pam Brown



Screenprint, printed in colour, from multiple stencils, Sydney: [Tin Sheds] 1977. Design by Frances Budden, printed by Netta Perrett and Pam Brown. 395 x 290. On short tear without loss. \$85.00

NICHOLAS POUNDER RARE BOOKS

PATRICK WHITE (1912 - 1990)

GEORGE MOLNAR (1910 - 1998)



George Molnar's original artwork for the Cedric cartoon, lampooning Patrick White during the Green Bans/Noble Prize period. "Cedric the Connoisseur" weighs up the good and bad points of PW, and concludes "Sometimes it is really difficult to make a valid literary judgement". Pen and ink in four panels on paper with title in pencil. 355 x 140 framed and glazed 520 x 320. \$400.00

WOMEN'S MUSIC (EARLY 70S)

Silkscreened artwork for the 70s feminist group, Clitoris Band by Cess Lily. With large folded poster "Song-words": "Mean And Nasty" (words by Susan Hollis; music by Susan Hollis and Riff Raff); "Pushing Shit Uphill - Uranium Song" (words by Vicki Bell, music by VB and the Women's Electric Band); "Introspection" (words and music by Robyn Archer); "Mother Who's That Man" (words by Penny Short, music by Clitoris); "Catholic Song" (words by Teresa Jack, music by Clitoris); "Double Standard" (words and music by Robyn Archer); "Feelin' Fine" (words by Margaret Hender and music by MH and the Women's Electric Band); "Song For Lesbians" (words by Leonie Crennan, music by Clitoris); "Coupling" (words and music by Robyn Archer); "Male Illusion (Fast Intrusion)" (words by Dianne Duncombe, music by DD and the Electric Women's Band). Bottom right corner has a short statement by Fiona Colin and Sarah Curtis re the need and purpose of the poster, and soliciting further material for a book of women's songs. Contributions were to be sent to Dianne Duncombe and Virginia Fraser. I am not sure whether a song book was ever issued, but in 1974 Fraser did edit and provide the text for a book about Australian women, with photographs by Carol Jerrems (Outback Press, 1974). Art 370 x 280; poster 670 x 570. Poster has been folded three times, and the art, once (long ago). Each fine. \$450.00



WOMEN'S WRITING



"Women Writers Workshop" poster by Micky Allan and Pam Brown. Sydney: Tin Sheds, 1979. Silk-screen on graph paper. The Royal Standard was a popular weekly venue for poetry readings from late 1977 onwards, after friendly relations were established between the Poets' Union and the publican. A group characterized as feminist and experimental, the Sydney Women Writers Workshop had among its membership, Pam Brown, Susan Hampton, Moya Costello, Joanne Burns and Anna Couani. 420 x 300. Two colours. A well preserved specimen of a truly ephemeral item. \$120.00

NICHOLAS POUNDER RARE BOOKS

X (1971)

X.Glebe, NSW: Synaesthetic Press, [1971]. Designed and produced by Martin Fabinyi, Pat Woolley and Brendon Stretch – with Ann Kelly, Pamela Cocabola, Paul Lester, Bronte Slaughter, Di Fuller, Jonny Fantastic, John Woods and Violet. Inspired graphic sexual joy produced around the time of Frank Moorhouse's *Illegal Relatives*, and like that work, published by a team of radical printers and pranksters as a defiant gesture to state censorship and the laws used to determine obscene publications. Made in house and laid out to resemble an annotated film script with stills. [24] pages by various processes, collage, screen print, and potato cut. 210 x 155, stapled. Rare. \$300.00



NICHOLAS ZURBRUGG (1947 – 2001)

Visual Poetics: Concrete Poetry And Its Contexts.

Brisbane, Qld: Museum Of Contemporary Art, 1989. An Exhibition curated by Nicholas Zurbrugg. Introductory essay on visual poetics, a survey of precursors (with reading list), The Situationist International, Post-May '68 Parisian Typographic Posters, Brion Gysin And The Permutated Poem, William Burroughs, Psychelia, Revolution And The "Underground Presses, Ben Vautier And "Total Art", Op Art, Kinetic Art And Kintetic Poetry, Pierre Garnier "Spatialialisme" and "Les Lettres", Eugen Gomeringer And "Koncrete Poesie", The Brazilian "Noigrandes" Poets, Hansjorg Mayer And "Futura" Editions, Alex Selenitsch, Alan Riddell, Richard Tipping, Jas H. Duke, Thalia, πO, Chris Mann, Pete Spence, John Furnival, Dom Sylvester Houédard, Tom Phillips, Bob Cobbing, Thomas A. Clark, Edgard Antonio Vigo, The "Approaches" and "Agentzia" Poets, Kitazono Katué and the "Vou" Photo Poets, Maurizio Nannacci, Sarenco, Paul De Vree and the "Lotto Vo-etica" poets, Cavellini, Robert Lax, Ian Hamilton-Finlay, Poor Old Tired Horse (POTH), Nautical Themes, Military Themes, Revolutionary Themes, Garden Proposals, B.P. Nichola, The "Stereo Headphones" De Lux Editions, Henri Chopin, Editions Francesco Conz (Verona), Visual Poetics In Brisbane, Madonna Staunton, Davida Allen, Shane Kneipp, Malcolm Enright, Peter Burgess, Gordon Bennett, Luke Roberts, Diena Georgetti, Zeliko Maric, Robert Kinder, John Waller, Edite Vidins, Adam Wolter, Jeanelle Hurst, Hiram To, Nicholas Zurbrugg: Four Early Pieces - essays on typography, visual poetics and the concrete form. Quarto, 74 pages in heavy illustrated wrappers, using the work "Colour" by Robert Lax. A fine copy.

\$65.00



OBITUARIES

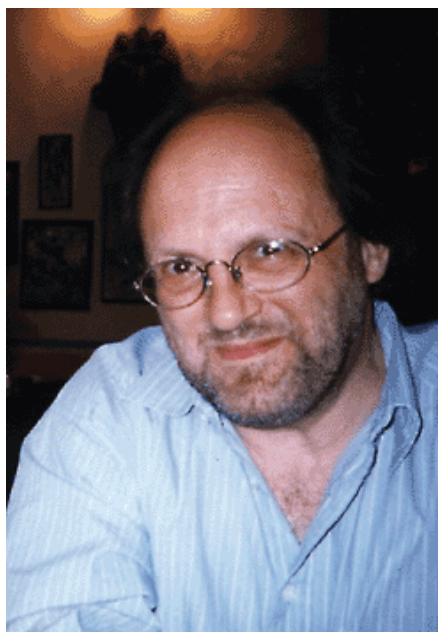
Professor Nicholas Zurbrugg

Thursday, 25 October 2001

Nicholas Zurbrugg, cultural historian and scholar of comparative literature: born 1 February 1947; Lecturer in Comparative Literature, Griffith University, Brisbane 1978-85, Senior Lecturer 1985-94; Professor of English and Cultural Studies, De Montfort University 1995-2001, Head, English and Media Studies Department 1995- 98, Director, Centre for Contemporary Arts 1998-2001; died Leicester 14 October 2001.

NICHOLAS POUNDER RARE BOOKS

NICHOLAS ZURBRUGG



Nicholas Zurbrugg did not suffer from the tunnel vision that sometimes blights the academic specialist. From 1995 he was Professor of English and Cultural Studies and from 1998 Director of the Centre for Contemporary Arts at De Montfort University, but he demonstrated a range of masteries and sympathies – in art history, modern languages, literary and cultural studies. His work spanned an enormous spectrum, but largely focused on the contemporary, the experimental and the avant-garde.

He was, in particular, an eloquent exponent of Postmodernism. “While it is tempting to assert,” he wrote in an essay for the magazine *SubStance* in 1986, that the late 20th century is an apocalyptic age in which all cultural practices have become superficial, weightless, static, vacuously objective, vacuously subjective, or vacuously obscene, it eventually becomes evident that Postmodern culture may well sometimes be all of these things, especially when considered in terms of the commercial mass media, but that it may also function more profoundly, more “weightily”, and more radically when exploring the complex creative potential of its ever-evolving technology. Considered comprehensively, in terms of both its banalities and its innovations, Postmodernism becomes definable as a substantial alternative to Modernism and as the substantial consequence of its own distinctive existential, conceptual, and technological “shifts”. To neglect these shifts is to neglect the most significant cultural mutations of our time. Among Zurbrugg’s numerous publications are *Beckett and Proust* (1986), *The Parameters of Postmodernism* (1993) and *Critical Vices: the myths of Postmodern theory* (2000). Forthcoming is *William Burroughs and the Postmodern Avant-Garde*.

Born in 1947 and educated at the universities of Neuchâtel, East Anglia and (St John’s College) Oxford, he was an outstanding scholar and teacher. His teaching career commenced in earnest at Griffith University, Brisbane (1978-94), but embraced work during fellowships at ANU, Canberra (1981), Otago (1983), Iowa (1983) and, again, East Anglia (1993). When he came to De Montfort, three years after its establishment as a university (it was previously Leicester Polytechnic), he brought a sharp understanding of the contemporary arts world as well as an enviable grasp of recent critical theory.

He was of that rare breed of teacher and researcher, one who reached out to a much wider constituency. It was generally known at De Montfort that there was a taxi-driver in Leicester who prided himself on his growing knowledge of Postmodern aesthetics. Long-graduated students used to stop by to share chat, views and, most importantly, jokes with Zurbrugg, or even join an undergraduate seminar in progress. He refused to observe the niceties of the modern university and cultural caste system. All sorts of participants attended his innovative conferences – or, as he often termed them, “events” – both in Australia and the UK. Performance artists jostled Concrete and Language poets; members of the Fluxus movement shared wine with undergraduates and university dignitaries. Distinguished figures such as Jean Baudrillard, Kathy Acker, J.G. Ballard and Orlan were introduced to a general, as well as academic, audience.

Zurbrugg was particularly adept at interviewing practising artists and thinkers, and his informed interest in the work of Baudrillard, Philip Glass, Ian Hamilton Finlay and Robert Lax produced a genuine dialogue.

His academic courage should not be underestimated. His friends at Griffith remember him fondly as one who, at times, espoused unfashionable causes and yet as one who won round sceptical “classicists” by the invention evident in his readings and engaging lectures. At the time of the Gulf war, when his friend Baudrillard had the temerity to claim that the conflict resembled a media outing, it became common to brand such perceptions as irresponsible and morally dubious. Zurbrugg, in the press and also in his writing, rigorously defended this insight and supplied a reasoned rejoinder equally applicable today: that Allied involvement had to be effective ideologically as well as militarily, and that the central ingredient of that project was CNN. To that degree, the conflict was global, although, geographically, a “Gulf” conflict.

On a personal level, Nick Zurbrugg was generous, open, supportive to young academics and artists, wise yet disarmingly innocent. His support of his students was unparalleled.

Nigel Wood