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Aboriginality [c. 1980]

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

NATIONAL FILM AND SOUND ARCHIVE

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

$2000.00
Keep Warm This Winter — Make Trouble!! [Darlington, NSW: Tin Sheds Art Workshop, c. 1977]. Poster by Marie McMahon and Jan Mackay at the Earthworks Poster Collective. Catalogued elsewhere as “[Depicting] a Gothic building with flames coming from its windows, and two figures in the foreground hurling molotov cocktails at the facade of one of the buildings in the University of Sydney.” However, while this kind of imagery would have gone down very well during the struggle for the introduction of political economy coursework in the curriculum at the University of Sydney a few years earlier, the building under attack is actually Sydney’s St. Mary’s Cathedral, and the spirit of the poster one of the general anarchic outlook around the Sheds at the time. (Note: one Molotov cocktail, and one half-brick.) Screenprint [1020 x 760] on litho paper printed in colour, from five stencils. Some creasing on margins, otherwise very good.

$1850.00

See: Thérèse Kenyon, Under A Hot Tin Roof, page 56.
Anna Adams [1926 – 2011]

inscribed by the poet

A Reply To Intercepted Mail (A Verse Letter To W.H. Auden).
her first book inscribed to fellow yorkshire poet,
david hughes (1952 – 2011). “Late in 1974 I happened to
read W.H. Auden’s long, marvellous ‘Letter To Lord Byron’
and, after some thought, it seemed to me to require an
answer. Noticing with some surprise, that he and I had used
the same agency - which he calls ‘Rabbitarse & String’ - for
obtaining teaching jobs, I realised that we actually inhabited
the same world. So I thought that he, or someone else who
enjoys intercepting mail, might like to hear about it from
my point of view.”  anna adams. This volume is preceded
by only a few slim chapbooks that are seldom encountered
anywhere but in acknowledgements. Octavo [215 x 140]
36 pages in wrappers with artwork by her husband, Norm-

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twenty years

“Advance Australia Where? National Aborigines’ Day,
Friday July 14, 1972.” Sydney, NSW: National Aborigines
and Islanders Day Observance Committee, [1992]. Poster
commemorating 20 years of the Aboriginal Tent Embassy
at Old Parliament House. The tents erected on the lawns of
Old Parliament House were removed twice by the Liberal
Government in 1972 (by use of police force, territory and
planning guidelines and direct negotiations). From 1975, the
Embassy was intermittently closed and re-erected in line with
the political climate at the time. However, in 1992 it became
a permanent fixture, representing the ongoing struggle for
Aboriginal sovereignty and land rights. In 1995 the Embassy
was listed on the Australian Heritage Commission’s National
Estate. It is the only place recognised nationally for the politi-
cal struggle of Aboriginal people. Colour offset lithography
[500 x 365]. Photo by Daryl Cross. A single clean tear,
without loss, extending into the blank orange message
area. Rare. $450.00
Fernando Alegría [1918 - 2005]

Inscribed by Alegría

10 Pastoral Poems. [San Francisco, Ca]: Kayak Press, [1967].

Decalogs De Los Pastores. Parallel text with English versions by Bernardo Garcia and Matthew Zion. With title page and drawings throughout by Suzanne Vanlandingham. Inscribed by the poet around the die cut endpaper. Note: Fernando Alegría served as cultural attaché from the government of Salvador Allende to the United States from 1970 to 1973. Alegría’s “Viva Chile Mierda” was the most recited poem of the Allende era, was written in the 1960s. Designed and printed by George Hitchcock. Square octavo [180 x 180][32] pages, stapled into printed wrappers. $60.00

Instructions For Undressing The Human Race. [San Francisco, Ca]: Kayak Press; distributed by City Lights Books [196 ?]. Instrucciones Para Desnudar A La Raza Humana. Parallel text with English versions by Matthew Zion and Lennart Bruce, and numerous illustrations by Matta. Designed by George Hitchcock and printed on various papers and cards in Nordische Antiqua type. Octavo [200 x 165] [52] pages, stapled into printed wrappers. $40.00

Vicente Aleixandre [1898 - 1984]

Destruction Or Love. Santa Cruz, Ca: Green Horse [1976]. A selection from La Destrucción O El Amor translated by Stephen Kessler. Parallel text. Frontispiece portrait of Aleixandre by Hollis Meyer. Issued the year before his Nobel Prize. THIS COPY SIGNED BY THE TRANSLATOR. A smart continental design and printing by Wesley Tanner. Octavo [200 x 125] 91+ pages in printed wrappers. $40.00

George Alexander [1949 - ]

"An Introduction To Ken Bolton’s Poem The Terrific Days Of Summer", by George Alexander. Katoomba, NSW: Wayzgoose Press, [1998]. Issued with the Wayzgoose printing of Bolton’s poem, some copies of this separate essay were sent out for promotional purposes. Long concertina fold of 12 panels each [230 x 205] printed rectos only on Mohawk Superfine. In a folded card wallet. A few spots here and there, else very good. $45.00

One of five copies for sale

Dr Doppler’s Masquerade. [Diamond Bay, NSW]: Fez Publications, [2012]. A graphic novel. ONE OF 5 SIGNED & NUMBERED COPIES FOR SALE FROM AN EDITION OF 50, the balance of which were distributed among friends and relatives. With a visual element that equals or often challenges the text— this is a bonus delivered from a writer who is so uncommonly attuned to the visual. What one sees here defies convention, amuses and otherwise rewards. Octavo [205 x 145] [82] pages perfect bound into illustrated wrappers with identical dust jacket around. Weird but wonderful stuff. $65.00

Anthology [2008]

Inscribed by five of the poets

Poems In Conversation Mk II. Glebe, NSW: Puncher & Wattman, [2008]. A selection from the works of Margaret Bradstock, Joanne Burns, Kerry Leves, David Musgrave, Jenni Nixon and LouiseWaêkeling. The second gathering of work by these poets (the first was in 2006 under the same imprint). THIS COPY WITH INSCRIPTIONS BY FIVE OF THE POETS, INCLUDING KERRY LEVES. Octavo [208 x 122] 45+ pages stapled into printed card wrappers. A fine copy. $40.00

Guillaume Apollinaire [1880 - 1918]


Art [1945 – 1979]

Het Mensbeeld In De Europese Kunst Na 1945/L’Homm Dans L’Art Europen Apres 1945/The Image Of Man In European Art Since 1945. Amsterdam: Fundatie Kusthuis, 1979. Catalogue for the exhibition that ran from May till June that year in celebration of the European Cultural Foundation’s 25th anniversary. Essays in Dutch, French and English with a sampling of works under the headings: The Image Of Man As Disfigured; The Socially & Politically Conscious Image Of Man; Man As Consumer; Erotic Man; Man As Inhuman; Man Idealised; The Decline Of Man; Man As Ambivalent; The Feministic Image Of Man; Man In Extreme Self Expression; The Naïve Image Of Man; and The Image Of Man Reconstructed. Artists include: Saura, Karel Appel, Joseph Beuys, Richard Hamilton, Allen Jones, Kitaj, Melle, Dieter Asamus, Pieter Laurens Mol, Dado, Pierre Molinier, Natalia LL, Ulrike Rosenbach, Otto Muehl, Arnulf Rainer, Van Dok, and Christian Boltanski. Octavo [210 x 150] 64 pages stapled into illustrated wrappers. A very good copy. $30.00

Art [1973]

Art [1982]


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

Artspace [1983]

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

Assembling Press [1980]

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

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

Assembly Book [1979]

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

PAM BROWN

A Package Deal Assembly Book: [Sydney]: Art Workers Collective, [1974]. An artists’ book with contributions by 58 artists containing [60] pages. Key players in the successful realisation of this project being, Pam Brown, Tim Burns, Dave Morrissey, and Nigel Roberts. Contributors include: 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. Oblong foolscap [335 x 205] stapled at the spine

$450.00

Assembly [2004]


$75.00

W.H. Auden [1907 - 1973]

The Gobble Poem:
Snatched From The Notebooks Of W.H. Auden & Now Believed To Be In The Morgan Library.

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

$100.00
**Australian Film [1983]**

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

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

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**Australian Film [1984]**

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

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**Australian Film [1998]**


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

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

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Rabbit-Proof Fence, by Christine Olsen, based on the book by Doris Pilkington. Glenside, SA: Jabal Films, 2000. This text won Film Script – the Pacific Film & Television Commission Award, Queensland Premier’s Literary Awards (2001), and Film Critics Circle Of Australia Awards For Best Screenplay (2002). Duplicated typescript marked “4th Draft, 11th August, 2000”. A4 [295 x 210] 109 pages clip bound. $120.00
Australian Women Poets [1976]

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

Djuna Barnes [1892 - 1982]


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

Beats [1962]

AN EARLY RETROSPECTIVE

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

Beats Timeline Chart [1990]

1944: Lucien Carr introduces William Burroughs to Jack Kerouac and Allen Ginsberg

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

Eric Beach [1947 - ]

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

I Want To Be Normal. [Glebe, Tas: no publisher, c.1993]. Twenty-nine poems for performance—all classic Beach. This copy inscribed to close friend & fellow poet Shelton Lea. Quarto [300 x 210] [24] pages stapled into printed wrappers. A very good copy. $60.00

Bi-Centenary [1788 - 1988]

Samuel Beckett [1906 - 1989]

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

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

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

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

Julie Becker

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

Lauren Berkowitz [1965 - ]

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

**Big Sur [1969]**

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

*The Heavyweight First Issue*


**Black Sheep Press [1981]**

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

**Douglas Blazek [1941 - ]**


**Ken Bolton [1949 - ]**

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

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

Link: Richard Grayson at Yuill | Crowley
Link: Matt’s Gallery (UK)
Ken Bolton

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

$450.00


$20.00

Bookbinding [2004 - 2006]

one of 100 numbered copies.


$45.00

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

george alexander on Bolton’s The Terrific Days Of Summer.

Ken Bolton & John Jenkins [1949 - ]


$20.00

Binding by Leonie Binje of Euraba Paper, Boggabilla.
See: Double Bush Binding
Janice May Bostok [1942 – 2011]

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

Sharon Dean, Australian Haiku Society.


$65.00


$35.00

Inscribed with a letter to Cid Corman

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

Janice May Bostok


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


$50.00


$40.00

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

$40.00

Amongst The Graffiti: Collected Haiku & Senryu 1972 - 2002. Flaxton, Qld: Post Pressed, 2003. This copy inscribed by the poet. With a foreword by William J. Higginson (editor, Haiku Seasons, Haiku World, and The Haiku Handbook, USA) and tributes from John Bird (Haiku Oz) and Alan Summers (Haiku UK). This volume also publishes Bostok's account of her writing life, “A Haiku Journey” — an essential text in biography and the necessity of her writing life; this is complimented by a working bibliography. Octavo [205 x 145] 104 pages, with cratta slip laid in at rear.

$45.00
Janice May Bostok

Anne Born [1924 - 2011]

one of 185 copies

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

$50.00

Sandra Bridie [1959 - ]


$50.00

Sal Brereton [1955 - ]


$45.00

Broadside [1973]

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

$60.00
Pam Brown [1948 - ]

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

**Synchronicity.** [Bondi Junction, NSW]: Meuse Press, [1992]. A poem by Pamela Brown with graphic by Wendy Chandler (taken from the animation “Union Street”). Issued in the first Artransit Poster series, which was supported by State Transit, ACTU, Australia Council Devolved Funds Programme, Buspak, and Media, Entertainment & Arts Alliance. This project presented five seasons of public poetry and art for the diversion of passengers on Government buses and ferries in Sydney and Newcastle. A project devised and administered by Les Wicks between 1992 and 1998. On heavy card [740 x 305]. Most of these were fixed into clear overhead mounts and usually removed with force and discarded. This with the slightest bump to two corners. signed by the poet on the rear. $125.00


**Basil Bunting [1900 - 1985]**

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

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

**Bill Burns [1957 - ]**

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

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**William Burroughs [1914 – 1997]**

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

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

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

William S. Burroughs

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

William Burroughs

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

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

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

Arjun von Caemmerer [1964 - ]

Two’s Kisses. [Leichhardt, NSW]: A Doctored Document, 1992. Concrete poetry, the poet’s first collection. One of 200 signed and numbered copies. Includes the 24 page poem “a dransfield diction” constructed out of the index of first lines in Michael Dransfield’s Collected Poems. Octavo [210 x 145] 82 pages in illustrated wrappers. Printed by Pat Woollley at Fastbooks, Glebe. A fine (and complete) copy in the plastic printed biological hazard bag, as issued. $35.00

Gary Catalano [1947 -2002]


Constantine Cavafy [1863 - 1933]


**Christo [1935 - ]**

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

**Circular [1993]**

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

**Lindsay Clements**


**Bob Cobbing [1920 - 2002]**

*Bob jubilé et, bien sûr, à langue, Bill jubobe.*

François Dufrène

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

**Tom Clark [1941-]**

*Blue.* Los Angeles: Black Sparrow Press, 1974. Poetry. One of 200 signed and numbered copies. Octavo. 80 pages in cloth-backed pictorial boards and a fine original acetate dust jacket. $50.00

**Ryosuke Cohen (幸冨 良介 /Kōen) [1948 - ]**

*Brain Cell* Nos 201 - 220. Osaka, Japan: R. Cohen, July, 1991. Assembled mail art. One of 50 numbered gatherings - this being no 49. Assembles twenty individual sheets reserved from the original creative runs, with a preface by Ryosuke Cohen and a complete index of the artists for each number. This period included work by Australian mail artists, Pete Spence and Cornelis Vleeskens. Oblong quarto [420 x 300] 3 + 20 sheets, rectos only. Each sheet unique in various inks, surfaces and onlays: rubber stamps, stickers, photos, postage stamps, signs, address cards, business cards, logos, drawings and cartoons. Each sheet is signed by Ryosuke Cohen and numbered on the rear by him in pencil. No sheet has ever been folded, as these were not part of the mail-out process. $1350.00

**Nicholas Pounder Rare Books**
**Brian Cole [1953 - ]**

*Morning Parrot Trees & Other Stories*. North Sydney, NSW: Red Press, 1979. Ten stories, mostly of country Victoria. Pam Brown's copy with her ownership signature. A less familiar title from Tom Thompson's short lived press. Cole's work first appeared in *Tabloid Story*, as did Thompson's earliest work. This collection was well received at the time, but it would appear that it was his last published work. Typeset at Lyn Tranter's Rat Graffix, and printed at Panacea Press. Octavo [195 x 140] 57 pages in red card wrappers with silkscreened dust jacket. $35.00

**Brett Colquhoun [1958 - ]**


**Comics [1977]**


**Comics [1983]**

*Comic Stripping*. Parkville, Vic: George Paton Gallery, University of Melbourne, [1983]. Exhibition catalogue May 13 - June 24. Features Howard Arkley, Julie Cunningham, Juliet Darling, Juan Davila, Linda Marrinon, Raymond X, Peter Tyndall, Christopher Van Der Craats and, —. Essay by Denise McGrath. Quarto [265 x 180] 20 pages in illustrated wrappers. Three pieces of exhibition ephemera laid in. All very good. $35.00

**Contemporary Music [1976]**

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

**Contemporary Music [1967]**

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

**Contemporary Music [1982 - 1983]**

*NMA 1 - NMA 2*. Brunswick, Vic: NMA Publications, [1982 - 1983]. The first two issues of *New Music Articles*, edited by Rainer Linz, Graeme Gerrard and Richard Vella. A bold and confident beginning. No 1 (September, 1982) has an interview with Jon Rose; Alistair Riddell on the computer controlled piano (focussing on Conlon Nancarrow); Jody Berland on Schoenberg; Warren Burt on composition; Mauricio Kagel "On The Artist's Self-Understanding & Tasks"; Ian Cox of "Essendon Airport" constructs an interview to explain the bands musical aesthetics; Graeme Gerrard on interactive synthesis and the development of timbre; a survey of research into computer music from graphics by Brian Parish; David Hirst on "The Brahmins Son"; and Peter Herzstein A Financial Composition (In $ Flat Minor)". Acknowledgements include credits for the Melbourne poets, John Jenkins and Robert Kenny, and a list of six participating graphic artists. Quarto [300 x 210] 46 pages (typeset and photo-offset) stapled in to printed card wrappers. No 2: (August, 1983) "Other" by Chris Mann; Ron Nagorcka interviewed by Graeme Gerrard; "Pneumatic Drill No 52: Anti Music"; extract from "Double Reflection" by Ken Knabb ("Preface To A Phenomenology Of The Subjective Aspect Of Practical-Critical Activity") ; David Chesworth on music criticism; "Notturno: An Analysis" by Mark Pollard; TV Scripts by John Gillies; Rainer Linz "Dysrhythmic Etude/ (Dis)continuous Music"; "The Genoa River, Wbangarabel, A Piece For The landscape" by Les Gilbert; and "Music/Change, RED BIRD ANTI CREDO" by Trevor Wishart. But most importantly, the folded sheet "Questionaire [sic]: Information Killed John Lennon" by Peter Lyssiotis and Ted Hopkins is present in this copy. While the early numbers of NMA are notoriously difficult to find, that difficulty is nothing, compared to find a copy of No 2 with the insert as listed on the contents page. A graphics rich issue. Quarto [300 x 210] 40 pages (frequently as copy and lay out supplied by the contributors) stapled into illustrated card wrappers with cover art by Paul Greene. Fine, with insert as described. The two $85.00
Frances Cornford [1886 – 1960]


$45.00

Jan Cornall [1950 - ]

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

$60.00

Wendy Cope [1945 - ]


$50.00

Wendy Cope


$45.00


$65.00

Raimondo Cortese [1968 - ]


$40.00


$60.00

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

$120.00
Raimondo Cortese

Variations Of The Same. Elwood/South Melbourne: Post Neo/Vast, 1991. One of 350 copies typeset and designed by the artist. Prolific, energetic, original and seriously talented—more of the irrepressible Cortese’s visual language. Octavo [205 x 145] [106] pages, perfect bound in illustrated wrappers. A fine copy. $50.00


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

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

Link: RealTime review

Hart Crane [1899 - 1932]

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

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

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

Link: Danny Snelson’s piece on Secession in Jacket 2

Meyne Wyatt in Buried City

Note: Raimondo Cortese was the inaugural recipient of the Patrick White Playwrights’ Fellowship announced 2011.
**Cycle Sluts [1976]**

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

**Luke Davies [1962 - ]**


**Juan Davila [1946 - ] & Jan Minchin [1942 - ]**


**Destiny Deacon [1957 - ] & Brenda L. Croft [1964 - ]**


**Domenico De Clario [1947 - ]**

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

[Link: John Buckley Gallery]
James Dean [1931 - 1955]


Ray Denning [1951 - 1993]

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

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

Russell Deeble [1944 – ]

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

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

We’re With You Ray! [Annandale, NSW: John Tranter, 1979.] A poster by the poet, inspired by graffiti in Glebe, appropriated, aligned with an original image, and consequently viable on many more surfaces and in many more venues. Screenprint on litho paper. [760 x 505]. With a few slight creases at the lower edge. $150.00
Robert De Niro [1922 - 1993]

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

Robert Desnos [1900 - 1945]

*Night Of Loveless Nights.* New York, NY: The Ant’s Forefoot 10, 1973. The first English translation with illustrations by Lewis Warsh. ONE OF 300 COPIES on Linweave Tarotext laid paper. Written in 1926 and published in 1930, *The Night of Loveless Nights,* is a lyric poem dealing with solitude. Written in classic quatrains it is more like Baudelaire than Breton. Lewis Warsh was co-founder, with Anne Waldman, of Angel Hair Magazine and Books. Tall octavo [275 x 180] [32] pages sewn into plain white card within double fold printed wrappers. Yapp edges with the inevitable crease and chip, but of no great significance; lower wrapper somewhat soiled. $250.00

Richard Deutch [1944 - 2005]

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

Michael Dransfield [1948 - 1973]

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

Michael Dugan [1947 - 2006]

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

H.D. [Hilda Doolittle 1886 -1961]

Laurie Duggan [1949 - ]

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

Peter Porter


$150.00


$50.00


$40.00

Jas H Duke [1939 - 1992]


$200.00
Robert Duncan [1919 – 1988]

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

Kyle Schlesinger What Is A Literary Small Press


$85.00


$45.00


$85.00

Robert Duncan in Sydney September 1976


$85.00


$75.00

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

$35.00
Martin Edmond [1952 - ]

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

John Edwards [1945 - ]

*Few Words.* Sydney, NSW: Fragment Press, 1975. Poetry broadside. *One of 210 copies - and unlike any other copy recorded - signed by the poet.* A wry, and some might say, self effacing poem, exploring the relationship between text and field, but which, at the same time, anticipates a concern for the waste of paper in recording thought or inspiration. A Gary Oliver production, and a challenging piece indeed: presented within a rather conventional filigree border, and using what surely what must have been an opportunistic surplus of heavy antique laid. Tall [440 x 280] one side only, as is correct. A tiny (inconsiderable) blemish to one corner, else fine. Rare. $85.00

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

Paul Éluard [1895 - 1952]


T.S. Eliot [1888 - 1965]


*A Song For Simeon.* London: Faber & Gwyer, 1928. Large paper edition printed on English hand-made paper. One of 500 copies signed and numbered by the poet with a coloured frontispiece drawing by E. McKnight Kauffer. Octavo [220 x 140] [16] pages in grey paper covered boards, titled in gilt on upper. Original frail glassine wrapper present. $500.00

*Triumphal March.* London: Faber & Faber, [1931]. With illustrations by E. McKnight Kauffer. Octavo [190 x 125]. A very fine copy in illustrated wrappers. $100.00
Anne Ferran [1949 - ]


“*You Are Here* reflects upon the fact that both the celebrated critic and writer, Walter Benjamin and the New Zealand novelist and poet, Janet Frame spent time on the Spanish holiday island of Ibiza. Each had their own compelling reasons to be there. In the thirties Benjamin found temporary refuge there from Nazi persecution. Later, in 1956, Frame went there to escape the control of ‘modern’ psychiatry. Both were, in the artist’s words, ‘swept through in the twentieth-century current of travel, displacement and exile’.”

George Alexander. Anne Ferran’s book takes the form of a leporello of images which describes a journey across the island from St Antonio (where Benjamin was based) to Ibiza City, home to Frame. Concertina fold [1600 x (160) x 120] producing ten panels, printed one side only, with wraparound fold of frosted acetate. Fine.

$45.00

Anthony Figallo [1946 - ]


*Infinity*

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

Clive Faust [1949 - ]

*Sleeping It Off.* [Brattleboro, Vt]: Origin Press, 1992. Poetry. one of 150 numbered copies printed on Hammermill Opaque Ivory, with endpapers of Ingres Antique Camel. Designed, illustrated, and bound by Bruce Conklin for Cid Corman’s Origin Press, and none were first published in Australia..

$45.00

Fred Fink [1946 - ]

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

Feminism [1972 ?]

*Wedding Belles Will Wring.* [No place: no publisher, no date.]

Unattributed graphics juxtaposing wedded bliss and drudgery, with a quote from Anne Summers’ *Damned Whores, & God’s Police* reproduced as a frame around the image. Postcard [160 x 125] printed both sides. Unused. Near fine.

$35.00

Feminism [1975 ?]


Judith Elliston [1960 - ]


Etymology [1975]

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

$50.00

Feminism [1949 - ]

Fitzrot [1974]

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

John Forbes [1950 – 1998]

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

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


John Forbes

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

Found Poetry [1969 - 1972]

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

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


Denis Gallagher [1948 - ]

one of 50 copies only

Disconsolate Sestina. [Black-heath, NSW] Print’s Realm, 2007. From an edition of 50 copies each signed by the poet. A single poem - six six line stanzas and a tercet as envoy. (Crazy ! ) Octavo [200 x 140] single sheet, folded and stapled into art paper and illustrated wrappers. Fine. $35.00

Heinz Gappmayr [1925 - 2010]

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

Gallipoli [1915 - 1966]

Gallipoli Fifty Years After, by Edward Lucie-Smith. London: Turret Books, 1966. A haunting evocation of futility and sacrifice—and a poem that deserves to be known better. One of 100 copies designed and printed at the Goliard Press for Bernard Stone. This copy signed and inscribed by the poet. Single sheet of orange card [440 x 195] folded twice to six panels with a printed and mounted illustrated wood veneer label on the upper. A fine copy. $45.00

David Gascoyne [1916 – 2001]


An Imitation Of Leopardi's Imitation Of Canto, XXXV. Portland, Or: Charles Seluzicki, 1983. One of 200 copies. This copy inscribed - for F.T. Prince in homage - signed and dated June 1984. Single sheet [405 x 305] printed one side only and folded twice to [205 x 150] giving three printed panels. A very good copy, and a superb association. $75.00
Since their takeover in 1945, the Czech communist regime had used May Day for huge regimental Soviet style parades, but by the early 1960’s student protests and increasingly bold clashes with police had begun to indicate a more infectious restlessness and broader challenge to authority. As a gesture to the students and in a nod to ancient tradition, it was decided to revive the rites of the May King, or “Kral Majales”. This, it was hoped, would provide distraction, and act as a vent for exuberance and confrontation. According to one account, in May 1965, the students nominated the Czech writer Josef Skvorecky, but he was ill and unable to fulfil his duties in overseeing the bacchanal. The next choice was the visiting US poet, Allen Ginsberg, who embraced the role with great gusto. He was expelled from Czechoslovakia within a week.

And though I am the King of May, the Marxists have beat me upon the street, kept me up all night in Police Station, followed me thru Springtime Prague, detained me in secret and deported me from our kingdom by airplane.

Thus I have written this poem on a jet seat in mid Heaven.

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

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

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

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

Allen Ginsberg


Allen Ginsberg / Living Theater [1971]

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

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

ed dorn

Bezoar. Volume 5, Number Whatever. Gloucester, Ma: the editors, February 1977. This issue given to Douglas Woolf’s “Flashing On Us” and with a cover poem by Ed Dorn, “What Will Be Historically Durable”. Bezoar was edited by Fred Buck, Paul Kahn and Thorpe Feidt, and most of the printing was done using an A.B. Dick mimeograph machine. The average issue was ten pages – five pieces of paper, a staple, an address label and a piece of tape. It was published between 1977 and 1981 and had a mailing list of about 350 people. This copy addressed to Allen Ginsberg at the Naropa Institute, and with what appears to be his pencilled notes on other matters. Date stamped 16 February 1977. Processed typescript [280 x 215] [8] pages, stapled. Folded once for mailing. $50.00 one of 55 signed and numbered copies


Moreno Giovannoni

ONE OF ONLY 50 COPIES

Allen Ginsberg

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

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

Photocopy typescript [280 x 215] [7] pages in all. With folds for mailing. Ginsberg’s letter to Lefcourt is fatigued at the lower fold, else all clean and well preserved. $75.00
Ulf Gudmundsen [1937 - ]

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

Gundel [192 ? - ]
(Marie Gunhilde Buerler – Isenberg)


Burraga Gutya (Ken Canning) [1952 - ]

*Ngal Nygalga (Let’s Talk)*. Sydney NSW: Breakout Press, 1990. Poetry with line drawings. Aboriginal poet Ken Canning, of the Kunja people, was the first Aboriginal to graduate from the University of Technology, Sydney. Many of these poem were written at Queensland’s Boggo Road gaol, and in various other forms and venues of detention. **This copy inscribed by the poet.** Octavo [210 x 145] 54 pages stapled into illustrated wrappers. $35.00

Julia Harman [1966 - ]


Ian Hartley [1984]

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

Headstones [1970 ?]

*Headstones No. One*. [Darlinghurst, NSW]: Alternative News Service, [1970?]. Edited by tyro Phil West and appropriating a good deal of copy from diverse sources, notably *Oz*. The great originality of this publication is in the artwork: Ron Cobb, Bob Daly, David Sheridan and Michael Mulrine. And then there are the display advertisements, which are a narrative in themselves. A good editorial introduction by West outlining the purpose and “ill defined permanency” of Alternative News Service, and a five page examination of Australian media ownership “Mass Media Monopoly” with demonstrative graph at rear. Small quarto [240 x 175] [28] pages stapled into illustrated wrappers by Bob Daly and Peter Bolt. Hole punch all the way through, top left, otherwise very good. $60.00
Kris Hemensley [1946 – ]


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


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

Sit[e]. Weymouth, Dorset: Stingy Artist/Last Straw, 1987. one of 26 lettered copies signed by the poet. Printed and bound for the poet’s brother, Bernard Hemensley, to “celebrate the poet's long awaited return visit.” Another fine conception from the Stingy Artist, source of some of the most stylish chapbooks produced in the UK today. 12mo [150 x 125] [16] pages in two colours on Glastonbury laid, sewn into plain wrappers and a purple card jacket with printed label. $50.00


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

A MEETING IN MELBOURNE

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

Adrian Henri (1932 – 2000)


Petr Herel [1943 - ]

Petr Herel, Písmo Duše: A Retrospective. Canberra, ACT: Drill Hall Gallery, [1999]. Catalogue of an exhibition held at the Drill Hall Gallery, 13 May - 13 June 1999. With an essay by Sasha Grishin. Herel’s twenty years as Director of the Graphic Investigation Workshop at the Canberra School of Art (now ANU School Of Art) have had a profound and lasting influence in the Australian tradition of artists’ books. A prolific artist with a broad intellectual and literary background, his contribution is rightly honoured in this splendid survey. Oblong quarto [300 x 195] [60] pages bound in card envelope design by Herel. Loose poster folded in at rear. A near fine copy. $60.00

George Herms [1935 - ]

George Herms: Selected Works 1960-1973. Davis, Ca: Memorial Union Art Gallery, University of California - Davis, 1973. Foreword by Robert Duncan. Exhibition catalogue for this retrospective of the work of this seminal California artist. Material includes original texts by Robert Duncan and Michael McClure, with listed lenders to the exhibition, who include Wallace Berman, Ed Ruscha and Dean Stockwell. “George Herms is one of the founders of the California assemblage school of sculpture, found objects. Coming out of his experiences in the Beat Generation, with writers and poets - Burroughs, Kerouac, Ferlinghetti, Ginsberg and artists, among whom were Kienholz, Wallace Berman, and Rauschenberg, he used a poetry of found objects to express his artistic talents.” Quarto [255 x 200] [20] pages, stapled into illustrated wrappers. Fine. $50.00

Dick Higgins [1938 - 1998]

Modular Poems. Barton Vt: Unpublished Editions. 1974. Defined in the introduction as “one[s] in which the principle structural factor is the repetition, usually in different contexts, of one or more elements of the text”. Dick Higgins. With photographic illustrations by Eugene Williams. Quarto [280 x 220] 158+ pages on unidentified exquisite paper incongruously perfect bound into printed card wrappers. Wrappers with minor soiling; internally clean and bright. $60.00

Dick Higgins

**David Herkt [1955 - ]**


**Ian Hill [1951 - ]**


**Hiroshima [1945 - ]**

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

**Paul Holman [1964]**

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

*For Ian Hamilton Finlay*


**Ted Hopkins [1949 - ]**


**A.D. Hope (1907 - 2000)**


**International Women’s Day (1979)**

*“Womin’s Day Again” and “Keep The Home Fires Burning*”. No place, no publisher, March, 1979. Possibly from the workshop at Griffith University, set up by Michael Callaghan. Two postcards [180 x 130] on heavy white card silk screened in dayglo colours. One card with central crease, each unused. $60.00
**Invisible City [1971]**


**Berni M. Janssen [1958 - ]**

_Berni M. Janssen._

_Magnon._ Launching Place, Vic: Gek Press, 1994. Second edition. one of 400 copies’ Small oblong quarto [230 x 215] [90] pages perfect bound into brilliant magenta typographic card wrappers. A slight (faint) ripple to top right hand corner, else very good. $75.00

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

**Alfred Jarry [1873 - 1907]**

_Foetus Pickle & The Battle Of The Shit Pumps (Les Alcoolisés L’Antilade)._ Paris: Éditions De La Phalange Flippante, [1996]. An annotated translation by Paul Edwards, one of 50 copies with illustrations by Paul Day, Pascale Hémery and Daubenton (engravings scientific plates and grotesques lifted from Buffon’s_Histoire Naturelle). numbered and dated by the translator and with a further note on the text in his hand. Octavo [210 x 150] 40 pages stapled into printed wrappers. A fine copy. $50.00

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

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

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

**The Autoclete.** Paris: Éditions De La Phalange Flippante, Cellule Sainte Anne Des Hautes Études Pataphysiques [2001]. “Scottished” by Paul Edwards. “50 copies were printed on the Feast of the Adoration of the Impaling-Spike, 15 Palotin, 128 E.P .. To be performed by students of English at the University of Reims in whatever way they see fit, or not.” Octavo [210 x 150] 16 pages stapled into illustrated wrappers. A fine copy. $50.00
Jeltje (Fanov/Van Ooij) [1951-]

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


925: Poetry For The Workers By The Workers About The Workers' Work. Melbourne, Vic: Collective Effort Press, [2000]. Poetry and graphics. An anthology of the periodical 925 (1978-1983) edited by Jeltje, and with a preface by Ian Syson. THIS COPY INSCRIBED by Jeltje, SANDY CALDOW and IAN SYSON. Laid in is a tls (retained copy) to πO concerning the launch of his book Ockers (Wayzgoose Press, 1999) and the launch of this present publication. Also included is a cutting of Larry Schwartz’s review of the 925 anthology (Age, 20 November, 1999). Octavo [210 x 150] 148 pages, perfect bound into illustrated wrappers designed by πO utilizing a ceramic piece by Sandy Caldow. Very fine. $45.00

Rae Desmond Jones [1941 - ]

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


Rae Desmond Jones

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

Billy Jones [1935 - 2012]


Roberto Juarroz [1925 - 1995]

Simone Kennedy [1963 - ]

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

$35.00

Ned Kelly [1855-1880]

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

$65.00

Jack Kerouac [1922 – 1969]


$40.00

Alister Kershaw [1921 - 1995]

Richard Aldington [1892 - 1962]


$50.00
Anathalamion. Cambridge, UK: Peter Riley, 1996. One of 200 copies only printed by Peter Lloyd on Ingres paper at the Holbeche Press. Poetical Histories No 37 — a poem in five sections. “The third honorary Britisher in the series, resident in Cambridge for about a year by then...one of Kinsella’s finest.” Peter Riley [in the bibliographical notes for the PH Series]. Octavo [235 x 155] [8] pages from two sheets folded and loosely gathered. A fine copy. $40.00

Ruby Langford (Ginibi) [1934 – 2011]

Don’t Take Your Love To Town. Film treatment: 24 pages of typescript (1988) with the published work of the same name identified as forthcoming; with photography of the editor’s report for the evolution of the book; a photocopy of the memorandum of agreement between the editor and the author; three documents in photocopy providing a legal opinion on copyright and ownership; photocopy of publisher’s contract; and an original autograph letter, signed “Ruby Langford” accompanying the completed text of Don’t Take Your Love To Town which was sent to one of the scriptwriters. Also present is an invitation to the Sydney launch of the book on 23 November 1988 at the Aboriginal Medical Service in Redfern NSW. $120.00

Philip Larkin [1922 – 85]

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

Frederic Lefebvre [1970 - 1986]

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

A Lesbian Anthology [1975]

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

John Lethbridge [1948 – ]

Wyndham Lewis [1882 - 1957]

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


Little Red Schoolbook [1972 - ]

First Australian edition


Christopher Logue [1926 - 2011]


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

Songs. London: Hutchinson, 1959. A collection of material that had appeared hitherto only in periodicals and small private printings issued in the Taurus Poets series. “Typography by the author.” This gathering includes his adaptations of Pablo Neruda’s “Twenty Love Poems”. Octavo [190 x 145] 118 pages. A fine copy in a near fine dust jacket. Ramsden A9a. With the programme for “Jazetry” which also features an announcement cum prospectus of the forthcoming Songs, and the following statement: “The Times Literary Supplement, New Statesman, Encounter, Spectator, and various American and Canadian journals, and Hutchinson - my publishers - refused to print this poem [‘The Whores Song’]. The BBC rejected it, twice. Published once in Nimbus, the editors were obliged to have the page on which it appeared printed separately, because the compositors ‘didn’t like the tone’. I would be grateful if those of you who buy Songs would clip this programme and stick the poem on the fly-leaf, thus completing the book for me.” CHRISTOPHER LOGUE. Sheet [245 x 205] two sides folded to six panels. Printed by Villers, London. Fine. The pair $75.00
Christopher Logue

*Songs From The Lily-White Boys.* London: Scorpion Press, 1960. Written in collaboration with Lindsay Anderson, Charles Fox, and Oscar Lewenstein for Harry Cookson’s play, (directed by Lindsay Anderson) opening on 27th January that year at London’s Royal Court. Designed by Germano Facetti and printed by the ever versatile Villiers Publications Ltd. Octavo [205 x 145] 32 pages stapled into in foldover silkscreened kraft paper wrappers showing a pixilated image of a animated chorus from the show (prominent lead going to Albert Finney). ramsden A11a $50.00


*The Arrival Of The Poet In The City: A Treatment For A Film.* Amsterdam: The Yellow Press, 1963. The poet adjusted but uncompromised in vision finding his way in another form, and no doubt benefiting from a Lindsay Anderson commentary. Printed by Drukkerij A.M.L. Koeders, Amsterdam. A very fine copy of the first state. Octavo [180 x 140] 26 pages in illustrated wrappers of the author’s design based on stock market trading lists from daily newspapers. ramsden A14a $40.00

*Words Of The Establishment Songs Etcetera.* London: Poet & Printer. 1966. “These songs were written for and sung at The Establishment night-club in Greek Street, London from November 1961 to September 1962.” Crown octavo [185 x 115] 20 pages stapled into printed card wrappers, beneath a dust jacket of printed kraft brown paper. Ingeniously simple and effective. Faint offsetting from jacket folds, else a perfect copy. ramsden A17a $30.00

Christopher Logue


ONE OF 100 COPIES SIGNED BY EACH OF THE POETS


NO 16 OF 25 SIGNED AND NUMBERED COPIES

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

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

**Christopher Logue**

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

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

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**Christopher Logue**

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

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

*Wars Music: An Account Of Books 16 To 19 Of Homer’s Iliad.* London: Jonathan Cape, 1981. This copy inscribed to Mathilda, Duchess of Argyll - and with her bookplate (motto being: *ex cineribus resurgam*). Logue has crossed through his name on the title page, and laid in is a photographic postcard of Logue (leaning on Francis Howlett’s “Giant Hand” sculpture), from Logue with a dated greeting in his script. The rear flap of the dust jacket has a note of Bernard Stone’s address [as we know, patron, bookseller, publisher, and friend of Logue]. Octavo [220 x 145] 84 pages. All fine in like dust jacket also utilizing Howlett’s “Giant Hand”. **RAMSDEN A50A $150.00**


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**Federico García Lorca** [1898 – 1936]

Sylvère Lotringer [1938 – ]

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

Mary Mackey

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

Tim McCann [ ]

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

Jan Mackay [1950 - ]


Jan McKemmish [1950 - 2007]

Pam Brown & Jan Mackay

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

See: Martin Portus, Sydney Morning Herald, 1 Aug 1988
Noel McKenna [1956 - ]


$120.00

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

$85.00

**Antonio Machado [1875 - 1939]**


$50.00


$35.00

**Mail Art [1979 - 1989]**


$40.00

Stéphane Mallarmé [1842 - 1898]

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

$50.00

Osip Mandelshtam (О́сип Мандельштам) [1891 - 1938]

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

$40.00


$30.00

Katherine Mansfield [1888 - 1923]


$50.00
Peter Mathers [1931 - 2004 ]

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

Joan Meats [1920 - 2003]

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

Chris Mikul

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

David Miller [1950 - ]


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


Henry Miller [1891 - 1980]

*The Waters Reglitterized: The Subject Of Watercolour In Some Of Its More Liquid Phases.* [San Jose, Ca]: John Kidis, 1950. Miller’s treatise on the art of watercolor. “From Henry to Emil in moments of inspiration or perplexity, with gratitude for having put me on the right Path.” Emil R. Schnellock was only a year older than Henry Miller, but served as his mentor at crucial moments in his life. Schnellock taught Miller to paint, enriched his understanding of Art, helped inspire him about Paris, acted as a critic of his writing technique and encouraged him to loosen it up, solicited articles on his behalf, acted as his literary executor and was generally the sounding board off of which Miller developed his style. Printed boldly on antique laid. Octavo [225 x 155] [51] pages + 5 plates, stapled into illustrated wrappers. shifreen & jackson. a80a. A fine copy. $50.00

Finola Moorhead [1947 – ]


Mal Morgan [1948 - ]


Oswald Mosley [1896 - 1980]

Diana (Mitford) Mosley [1910 - 2003]

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

Jo Anne Echevarria Myers


Naropa Institute [1974]

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

Opal Louis Nations [1941 - ]

Pablo Neruda [1904 – 1973]

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

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

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

No Regrets [1980]

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

See Coalcliff Days, page 84.
Sidney Nolan [1917 - 1992]  
Charles Osborne [1927 - ]

one of 150 copies signed by both Nolan and Osborne


Nostalgia [1936]

a view of sydney harbour

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

Jiri Tibor Novak [1947 - ]


Obelisk Press [1933]

ANTICIPATING QUEER

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

Neil Pearson

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

Djuna Barnes

Obelisk Press [1933]

The Young & Evil, by Charles [Henri] Ford and Parker Tyler. Paris: Obelisk Press, 1933. Written by American poets, Charles Henri Ford and Parker Tyler, The Young And Evil tells the story of Julian and Karel and their friends, somewhere between the gay bars and poetry scenes of Greenwich Village, and the drag balls of Harlem. This queer coterie spends much of the time getting drunk at parties, swapping beds and apartments, avoiding the hostile attention of police and sailors that cruise the parks, meeting up at all-night ‘coffeepots’, generally looking fabulous in make-up and gowns, and – occasionally – creating art.

Publicity for the Metronome Press reprint

one of 50 copies only on pure linen Lafuma signed by the authors

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

Publicity for the Metronome Press reprint

one of 50 copies only on pure linen Lafuma signed by the authors

The Young & Evil, by Charles [Henri] Ford and Parker Tyler. Paris: Obelisk Press, 1933. Though obviously anachronistic, there is a popular belief that Gertrude Stein said of this work that it was "the novel that beat the Beat Generation by a generation". What we do know she said was "The Young and Evil creates this generation as This Side of Paradise by Fitzgerald created his generation". One of 50 copies only on pure linen Lafuma, each signed by the authors. Octavo [190 x 150] 215 pages, top edge gilt. A superb copy in contemporary half blue morocco over blue cloth, with five raised bands, gilt rules and dentelles, and tide in gilt.

Pearson A-26 a. $12,500.00

Nuclear Free [ 1981]

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

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

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

**Gregory O’Brien [1961 - ]**

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

*The Oxford Companion to New Zealand Literature*

*Dunes & Barns.* Meadowbank, Auckland, NZ: Modern House, 1988. His second collection, completed during a Frank Sargeson Fellowship held during that year. No 98 of a 100 copies each signed and numbered by the poet. Octavo [210 x 135] [12] pages on art card and sewn into like wrappers. A fine copy. $120.00

**Frank O’Hara [1926 - 1966]**

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

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

Frank O’Hara

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

**Piotr Olszański [1954 - 1987]**

*8,92 Metres Long Line With Interfering Brown Line, and 0,9744 Square Metres Surface.* [Warsaw, Poland: the artist] 1974 - 1976. Artist’s books. Olszański, a Polish artist, lived and worked in Australia between 1982 and his death by suicide, at Bondi, in 1987. He is the subject of George Alexander’s book, *Sparagmos* (EAF , 1989). Octavos, each [210 x 145] and each [32] pages, stapled into printed wrappers. The first volume has a hand written erratum on the rear inside wrapper, correcting the title. It is then signed in full by Olszański and designated copy 3 of 30. Laid into the second volume is a handbill for the artist’s performance at the Adelaide Contemporary Art Society in April, 1983. Also present is a handwritten postcard from Anne Edgar at the Franklin Furnace Archive (Brooklyn) thanking the artist for the loan of these two books. Each fine, necessarily scarce, and a haunting reminder of the artist's presence here. $175.00
Monica Oppen [1964 - ]


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


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

Monica Oppen


$150.00

πO [1951 - ]


Outsider Art [1990]

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


Plain Images. Paddington, NSW: Plain Image, 1981. one of 500 numbered copies, this being no 10. Exhibition catalogue for the joint show held at Ivan Dougherty Gallery (Alexander Mackie College, Sydney) 16 November and 4 December 1981. Includes Parr’s aesthetic statement on paraphrastic influence, and the red cellophane insert “the bare space read as transparent completes the spiral for of interaction”. Quarto [210 x 270] [20] pages in colour and black and white, stapled into plain glossy blue card wrappers. $50.00
Parallax [1987]


$250.00

Parody [1982]

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

$85.00

[Boris Pasternak [1890 - 1960]]


$35.00

Thomas Erling Peterson

...la ombra della vera costellazione della doppia danza


$75.00

Harold Pinter [1930 - 2008]


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

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

Pinter declined to change his text.

*production file copy*

*Landscape*. Ipswich, Suffolk: Emanuel Wax for Pendragon Press, 1968. This copy from the offices of W.S. Cowell, who typeset, designed, printed and bound this limited edition. With the in house “file copy” label on front pastedown, showing various departments ticked off—design, text and binding. Inserted is an envelope with a plain card signed by PINTER. Also laid in is a newspaper cutting of a review of *Landscape*, as produced at the National Theatre, London. Octavo [215 x 140] 46 pages. Quarter bright pink silk titled in gilt, over beige linen cloth. All fine. $450.00
Sylvia Plath [1932 - 1963]


Poetry [1967]


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

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

Link: British Library - Dreamers & Dissenters
Poetry Reading [1981]

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

Vasko Popa [1922 - 1991]

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

Anne Pennington Hughes


Poetry Reading [1991]


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

Dorothy Featherstone Porter [1954 - 2008]


Peter Porter [1929 - 2010]


Count Geoffrey Wladislas Vaile Potocki de Montalk [1903–1997]

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

See: Stephanie de Montalk Unquiet World: The Life of Count Geoffrey Potocki de Montalk, pages 122 - 130
Ezra Pound (1885 - 1972)


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


*Poems From The Persian & Arabic 500 - 1400 AD.* [Exeter, Devon: Department of English, University of Exeter, 1967.] One of 300 copies produced offset litho at the university. This copy inscribed to James Laughlin (New Directions) at the time of publication. Pound’s first published gathering of translations, and significantly presented to his future publisher (see following item) with the comment “A selection from next year’s volume”. New Directions did publish an expanded collection of translations, but not until 1970—a volume issued simultaneously with Fulcrum in the UK. Includes the work of Abid ibn al-Abras of Asad, al-Tirammah, Abu Dhu’aib al-Hudhali, Ibn al-Rumi, Rashidi of Samarqand, and Kemal-i-Khujand. Octavo [195 x 160] 28 pages stapled into printed wrappers.  $150.00

The Hieratic Head of Ezra Pound

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

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

Ezra Pound

*Omar S[heneswary] Pound [1926 – 2010]*

*Inscribed to his Publisher*

*Poems From The Persian & Arabic 500 - 1400 AD.* [Exeter, Devon: Department of English, University of Exeter, 1967.] One of 300 copies produced offset litho at the university. This copy inscribed to James Laughlin (New Directions) at the time of publication. Pound’s first published gathering of translations, and significantly presented to his future publisher (see following item) with the comment “A selection from next year’s volume”. New Directions did publish an expanded collection of translations, but not until 1970—a volume issued simultaneously with Fulcrum in the UK. Includes the work of Abid ibn al-Abras of Asad, al-Tirammah, Abu Dhu’aib al-Hudhali, Ibn al-Rumi, Rashidi of Samarqand, and Kemal-i-Khujand. Octavo [195 x 160] 28 pages stapled into printed wrappers.  $150.00

Basil Bunting

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

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

Omar S[hakespear] Pound

*Poems From The Persian & Arabic 500 - 1400 AD.*

[Exeter, Devon: Department of English, University of Exeter, 1967.] A second, and very fine copy. Rare: this title is held at neither the British Library or Library of Congress. $100.00


Julie Clarke-Powell


*Veils.* Fitzroy, Vic: Post Neo Publications, 1985. Ten prose pieces. Now publishing as simply Julie Clarke, the gap between this book and the last has brought about a density and further richness in style and detail—theology, sexuality, anatomy, and surreal juxtapositions in object, event and person. Deeply personal, with an hallucinogenic quality in which the words create a texture and light that shudders as if in a cinematic dream: think Valentine Hugo, Luis Buñuel, Alejandro Jodorowsky, or Ithelli Colouhoun. Octavo [210 x 150] [40] pages sewn into blood red card with printed label fixed. Entirely handmade by the author, and in a small quantity (perhaps by demand only). $40.00

Anthony Powell [1905 - 2000]


Julie Clarke-Powell [1951 - ]

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


Diane di Prima [1934 - ]

*Seven Love Poems From The Middle Latin.* New York, NY: The Poets Press, 1965. Parallel text with translations by Diane di Prima. Dedicated to her parents and their house at Greenwood Lake, where she produced these translations. Her third book, and an early title from the press she founded with her husband Alan Marlowe. Poets Press - from 1964 until 1969 - designed, printed, and published books by many of their contemporaries. Octavo [225 x 150] [28] pages stapled into printed wrappers featuring a drawing by Brett Rohmer. This copy is from the first edition, and is particularly fine in contrast to other copies offered in recent years, and with an appropriate provenance shown by the label of the Unicorn Bookshop. Two small spots to the edge of the title page, else no evidence of use or neglect. Nice one. $40.00

*Kerhonkson Journal 1966.* Berkeley, Ca: Oyez, 1971. Review copy with publisher’s slip laid in. Errata slip indicating the order of the last three lines of “The Bus Ride”. Designed and printed by Graham Mackintosh. Octavo [200 x 150] [40] pages in illustrated wrappers. As with other copies, spine faded. $30.00
Diane di Prima

fifty four east fourth street

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

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

Hotel Albert. New York, NY: Poets Press, 1968. No 13 of 150 copies signed and numbered by the poet. Square 12mo [180 x 145] [12] pages of facsimile manuscript with the poet's original contributions in red ink. A fine copy. $60.00


Protest [1968]

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

Psychotic Art


J.H. Pryne [1936 - ]


Raymond Queneau [1903 - 1976]

D'où qu'il pue donc tant ?

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

Jennifer Rankin [1941 - 1979]

Ritual Shift. St. Lucia, Qld: Makar Press, [1976]. The poet's first collection. No 17 in the Gargoyle Poets series. This copy signed by the poet (a decidedly uncommon signature) with a three page autograph letter (c. 1978) from the artist, Edwin Tanner, laid in. Octavo [220 x 140] 24 pages stapled into printed wrappers designed by her husband, David Rankin. Book, fine; letter on good laid stationery, fine with folds for delivery, in worn addressed envelope. $75.00
Adrian Rawlins [1939 - 2001]

Festivals In Australia: An Intimate History. Spring Hill, Qld: [Down To Earth, Queensland, 1983]. Adrian Rawlins’ account of significant gatherings of this kind, from Ourimbah in 1970 (“birth of the seventies”) to Tanelorn “Festival of Transition” held near Stroud, NSW, in October, 1981. Whatever one thinks of Rawlins, he was certainly the man for this survey: he was there, and to his last breath continued to manifest the spirit of these events— or at least those of most of the attendants. (He takes no prisoners when identifying the commercial forces, or political egos at work.)

Main events considered include, Wallacia (1971), Sunbury (1972 - 75), Nimbin (1973), the first Down To Earth Confest at the Cotter River Recreation Reserve (1976), the second Confest at Mount Oak near Bredbo (1977) and the gathering at Berri (1979). In his closing pages, Rawlins discusses his hopes for the forthcoming Victorian Down To Earth Festival in January of 1983. This copy presented with a lengthy inscription to the poet, Michael Sharkey, and with a dated note beneath the publication details, indicating that this work was published in March, 1983.

Octavo[205 x 170] 58 pages of typescript and artwork from paper plates, and on various coloured papers, stapled into printed wrappers. A newspaper cutting of Peter Ellingsen’s profile of Rawlins (Melbourne Age, 26 March, 1988) is laid in. $150.00

Red Matildas [1985]

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


Rainer Maria Rilke [1875 - 1926]

Poems From The Book Of Hours. Norfolk, Ct: New Directions, [1950]. Das Stundenbuch, translated from the German by Babette Deutsch, with the original German texts facing. A later printing incorporating important revisions, and the translation of a further five poems. The setting embodies decorations by Valenti Angelo. This copy with a lengthy inscription from Deutsch to Jean Starr Untermeyer. Octavo [225 x 160] 48 pages. A fine copy in like dust jacket. $75.00

Yannis Ritsos (Γιάννης Ρίτσος) [1909 - 1990]

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

* Dan Georgakas (born 1938) is an American anarchist poet and historian. In 1966 he was a founding member of the group Black Mask, which later became Up Against the Wall Motherfuckers. Along with Malay Roychoudhury in India, Gordon Laslett in Australia, Carl Weissner in Germany and Jeff Nutall in Britain, Georgakas built up a communicative group of writers and poets which he called a bunch of CREATIVE VANDALS.


Charles Roberts [1965 - ]

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

Gig Ryan [1956 - ]

A deeply coherent ‘discontinuous narrative’ in verse of hallucinatory vividness and continual dry wit... Martin Johnston

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

Abe Saffron [1919 – 2006]


Ed Sanders [1939 - ]

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


DiPTi SARAVANAMUTTU [1960 - ]


Alexandra Seddon [1944 - ]

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

Mark Siebert [1980 - ]

Fan Letters. [Adelaide, SA: 2007] ONE OF 100 SIGNED and NUMBERED COPIES produced at the time of his breakthrough exhibition at Adelaide’s Downtown Artspace. Fan Letters compiles twenty letters written and addressed - but not sent - to musicians including Nick Cave, Iggy Pop, Miles Davis, Robbie Williams, Lou Reed, and The Strokes. THIS COPY WITH AN INSCRIPTION BY KEN BOLTON, and with a copy his interview with Siebert laid in at the rear. Quarto [295 x 210] 23 leaves, rectos only, processed typescript reproducing the original artwork of the show. Very fine in printed wrappers. $60.00
**Jaroslav Seifert [1901 - 1986]**

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

**Garry Shead [1942 - ]**


**Alex Selenitsch [1946 – ]**


**Sisterhood [1980]**

Bernard Smith [1916 - 2011]

signed by bernard smith


Paul Smith [1945 - ]


Elizabeth Smither [1941 - ]

Smither’s first collection, Here Come The Clouds, published in her mid-30s, at once established her distinctive, even idiosyncratic, poetic manner. Here Come The Clouds. Waiura, NZ: Alister Taylor, 1975. Poetry. A very fine copy of her first collection. Typeset by Dan Cole and printed on antique laid paper. Tall octavo [245 x 150] [39] pages in French fold card wrappers with lettering and design by Lindsay Missen. $30.00

Gary Snyder [1930 - ]


Susan Sontag [1933 – 2004]

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

Sasha Soldatow [1947 - 2006]

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

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

Silkscreened poster card advertising a performance of Adventures Of Rock-n-Roll Sally at the Tin Sheds, Monday 12 March 1979. The third Sydney performance, and the second at the Tin Sheds, just one year after the first. From four stencils on card [280 x 255]. Short closed tear, without loss, on bottom edge; a couple of clean adhesive points on rear. $250.00
The Adventures Of Rock-N-Roll Sally: A Burlesque. Leichhardt, NSW: Black Wattle Press, 1990. The, not always, reliable summary. This slim volume brings together, memoir, sections and scenes, and the publication/performance history. With line drawings by Sasha, greaseproof endpapers, and of course, the graphic detail of glamour photographer, Brett Hilder’s study for the covers (in turn, the basis for Mackinolty’s legendary poster). Octavo [210 x 145] 32 pages stapled into illustrated wrappers. A very fine copy. $45.00

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

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


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

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

Social Security [1975]


$1200.00
Mary Ellen Solt [1920 - 2007]

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

ANTONIO SERGIO BESSA

A MAJOR ANTHOLOGY OF THE FORM

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

Mary Ellen Solt

The Peoplesmover 1968: A Demonstration Poem. [Reno, NV] West Coast Poetry Review, 1978. The final documentary stage of an evolving script by the concrete poetry supreme, Mary Ellen Solt. Originally performed in an experimental class at Indiana University in 1968: “there was no text: only a dadaesque ‘demonstration’ performed to ‘Stars & Stripes Forever’ by John Philip Sousa”. This further evolved with the participation of the Fiasco Group—an alliance of painters, poets, composers, musicians, sculptors and dancers. During 1970 the concept and form evolved further during a month-long exhibition at Indiana, entitled “Expose Concrete Poetry”. And so the improvisation progressed to a score by way of slogans, buzz words, repeated utterance, grievance and loss, forming their own dramatic syntax as posters appearing in an order with emphasis and typography. “The words and signs on the posters were incorporated into the text along with a minimum of transitional words. The intent was not to explain or offer solutions, but to weave a series of tapestries of American words, some in a new context of time, that could hopefully serve to illuminate to some degree tragic events [the assassinations of Martin Luther King, Bobby Kennedy, the escalation of the US military campaign in Vietnam etc.] that occurred in 1968, a year of great crisis in our lives and in our history.” Note: The Peoplesmover posters were first silkscreened for the “Expose” exhibition in 1970, and published in Open Poetry, edited by Ronald Gross and George Quasha with Emmett Williams, John Robert Colombo and Walter Lowenfeld in 1973. This volume rarely ever appears on the market, and if so in recent times, only momentarily. Quarto [280 x 215] [6] + 114 pages in illustrated colour wrappers based on documentary photography by Timothy Mayer. THIS COPY WITH FOUR HIGH QUALITY BLACK AND WHITE PHOTOGRAPHIC PRINTS [255 x 205] of the event laid in. Also present is a two page photocopy typescript of an essay/letter under Solt’s name and return address, headed “Concrete Poetry”. The first page is an outline history of the form and its parameters; the second page, an account of the “The Peoplesmover 1968: A Demonstration Poem”. A fine copy. Rare. All fine. $300.00

Pete Spence [1946 - ]

Poemas sem fronteiras

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


Pete Spence


Pete Spence


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

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

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


Envelope addressed to Pete Spence from fellow mail artist and typographer, Keith Bates.
Daniel Spoerri [1930 - ]

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

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

Gertrude Stein [1902 - 1973]

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

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

Orpheus & Other Poems. Sydney, NSW: Angus & Robertson, 1956. inscribed presentation copy with two page note from the poet, and a haiku translation of Ryōta, by Stewart (not yet published) signed and dated on the endpaper. The recipient is formally acknowledged in the prelims of this book for “…efforts to have this work published”. A fine copy of this title in a little used dust jacket. $75.00

Bernard Stone [1924 – 2005]

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

Surrealism [1969]

Sydney Biennale: 1979


See: Therese Kenyon, Under A Hot Tin Roof, pages 72-73.

Albie Thoms 1941 -

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

D. M. Thomas 1935 -


Imants Tillers 1950 -


Richard Kelly Tipping 1949 -


Errorism. [Wonji Wonji, NSW: the artist], 2004. Invitation card, to both the exhibition of work at Connie Dietzschold’s Multiple Box gallery (20 November – 18 December) and to a studio party held at Mayfield, Newcastle on 24 November. With the artist’s initials in pencil on lower right rear. Heavy card [120 x 95] in six colours including Dayglo pink. Fine. $35.00
Richard Kelly Tipping [1949 – ]

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

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

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

Richard Kelly Tipping


*Do Not Relax*. [Redfern: NSW] Artpoem Projects, [2011]. A new sign by Richard Tipping. These signs are manufactured in Minnesota, USA, and published in Sydney Australia. 255 x 175 baked enamels on brushed aluminium, with rounded corners and symmetrical mounting holes. Mint. $35.00
Most pamphlets deal with content & issues
this one is about methods & organization.
Don't read it and ask yourself "what are they talking about?"
As far as we're concerned the means justifies the means...

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

$75.00

Tomas Tranströmer [1931 - ]

by Robert Bly with original Swedish text facing. Tranströmer's
first collection in English. Hand set and printed by the
Morgan Press on Beckett Laid. Short, neat inscription, else
very good in illustrated wrappers.

$25.00

Kirsten Tranter [1972 - ]

Varuna New Poetry. Katoomba, NSW: Varuna Writers’ Centre,
1995. Vol , No 1, edited by Peter Minter. Entirely given
to four poems by Kirsten Tranter. “Her Yellow Dress”,
“The Temporality of Water”, “Solids” and “Leaving You
pages. A fine copy.

$35.00

Dimitris Tsaloumas [1921 - ]

Six Improvisations On The River. Nottingham: Shoestring
Press, 1995. And “A Song Of Praise”, THIS COPY INSCRIBED
to the noted scholar, joy hooton. Octavo [210 x 150]
20 pages in printed card wrapper with a frontispiece draw-
ing by Michael Winter.

$30.00

Gael Turnbull [1928 - 2004]

From The Language Of The Heart. Glasgow: Mariscat Press,
[1983]. Eleven poems. ONE OF 250 COPIES SET IN Plan-
tin and printed by the Midnight Press on Classic cream
watermarked laud paper. Octavo [210 x 145] [16] pages
sewn into illustrated card wrappers designed and printed by
Stephen Gill at the Arran Gallery Press, Whiting Bay, Isle
of Arran.

$45.00

Tristan Tzara [1896 - 1963]

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

$40.00
Uranium [1979 -1981]

The Royal Nuclear Show screen print poster series by Toni Robertson. [Adelaide, SA: Experimental Art Foundation, 1981.]

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

$2,500.00

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

Two hundred and thirty sets were printed, TONI ROBERTSON

See: virginia coventry, The Critical Distance, pages 175 - 186.

McMahon was art-trained and very professional in attitude. Chips Mackinolty remembers Marie McMahon as a really precise printer, “one of the most exacting in terms of wanting it just right”. She was also one of the first of the new wave of artists bringing a new aesthetic, new colours and new ways of approaching printmaking to poster production at the time, probably in response to her art training and her work experience in the printing industry. POWERHOUSE MUSEUM
**Vietnam War [1965]**

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

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


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

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**Vietnam War [1966]**

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

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

*Includes a diverse collection of artwork, paintings, photographs and posters created during and after the war. Also contains essays on a range of Vietnam related topics.*
Vietnam War [1968]

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

**Vietnam War [1971]**

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

Vietnam War [1971]

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

**Aquarius.** Clayton, Vic: Monash Resistance, for the Federal Pacifist Council of Australia. Vol 1 No 2, May 1970. The second - and last issue - a rich compendium of evolving influence, compromise and challenge, with as much in the artwork and notices as in the ideological range. Opens with a memorial to Bertrand Russell [1872 - 1970], then swiftly moves us into Mary Doyle on self-management, followed by the Brisbane intellectual and engaging facilitator, Dan O’Neill, on revolutionary praxis. Bruce McGuinness contributes on Black Power in Australia (with a cartoon by Bruce Petty) and a photo of Bob Maza with Roosevelt Brown. There is also early poetry by Geoff Eggleston. The rest is the Moratorium, the resistance to the war in Vietnam and the common purpose of a broad based opposition. Quarto [290 x 210] 26 pages in printed wrappers. A little bruised and discoloured through movement and age, else well preserved. The first number is easier to find, though hard; the second, difficult in an extreme. $75.00
Alain Veinstein [1942 - ]

Lauréat du prix Mallarmé


Visual Poetics

Paul Violi [1944 – 2011]


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

& Dale Devereux Barker [1962 - ]


Visual Poetics

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


Visual Poetics

Cornelis Vleeskens [1948 – 2012]

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

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


The Lake Eyre Drawings & 4 Poems. No place: [Vleeskens & Mitchell], 1984. “Published in a limited edition of 100 numbered copies signed by the poet and the artist on 3 December 1984 to coincide with the opening of a major exhibition of paintings by Jenni Mitchell at Ross House...”. Octavo [205 x 145][12] pages stapled into illustrated wrappers. $50.00


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

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


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


Cornelis Vleeskens


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


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

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

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


Cornelis Vleeskens


The Sense That We Have Left. Cape Paterson, Vic: Earthdance, [2000]. A long poem over eight pages in Dutch and English, interspersed with typographical experiments. Octavo [210 x 147] [8] pages stapled into printed wrappers. From an unknown quantity, seen by few, and certainly not often recorded. Rare. $40.00
Emma Walker [1969 - ]

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

Martin Walsh [1948 - ]


Alexander Watt [1978 - ]

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

Hanna Weiner [1928 - 1997]

_Written In/The Zero One._ Mooroolbark, Vic: Post Neo Publications, 1985. Two pieces. The seventh Post Neo publication and from an edition of 350 copies. A fitting work in the design and setting for Pete Spence to undertake: he more so than many understood the way she “saw words”. Both of these compositions owe much of their form to the constraints and possible innovations of typewriter expression. Quarto [260 x 205] [28] pages processed typescript, stapled into decorated wrappers. Understandably uncommon, but waiting a position. $60.00

Chris White


Fall-In Sight. Fitzroy, Vic: 1st Floor [Gallery], 1995. Portfolio/catalogue. Contains: three square heavy gloss laminate cards [150 x 150] one colour sample each side; cutting template printed on drafting paper [470 x 190] folded twice. All within a folded card folio [200 x 200] which carries illustrations and the essay “How To Get There From Here” by Andrew McQualter. All fine. $40.00
John Wieners [1934 - 2002]

Signed by Wieners

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


Emmett Williams [1925 - 2007]

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

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


Jonathan Williams [1929 – 2008]

One of 50 copies

Ripostes. Aspen/Stuttgart: Aspen Center Of Contemporary Art/Edition Domberger, 1968. Riposte by Williams to two passages from Mina Loy's long poem "Songge Byrd" with a serigraph by William Katz. One of 50 copies reserved for the artist from a total edition of 200 copies signed by poet and artist. This copy inscribed by Katz. Small quarto [240 x 195] [12] pages tied with a cord within a three fold wrapper titled in blind. Internally fine, but with aging and flecking to the wrapper. $100.00

The best thing is that Guy Davenport knows that teaching is Under the domain of Eros, and that Poetry is a branch of Manners... Untinear & Antennae — For Maurice Ravel. St.Paul, Minn: Truck Books, 1977. "Like Earl Scruggs, I keep pickin’ away with my traditional five strings, concentrating on the vulgar, Trivial, and Exulted." Oblong octavo [190 x 140] 58 pages in illustrated card wrappers. $25.00

Wollongong [1981]

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

See Anna Zagala, Redback Graphix, pages 25 and 35.
Paul Worstead [1950 - ]


Judith Wright [1915 - 2000]

With a lengthy inscription
Because I Was Invited. Melbourne, Vic: Melbourne University Press, 1975. This copy with a half page inscription to the vice chancellor of the ANU, offered in thanks for the creative arts fellowship that allowed her to complete the preparation and arrangement of the work that makes up this publication. Essays, talks, articles and monographs in four sections: poetry, poets, national identity, and conservation. Signed Judith Wright McKinney at the inscription, and Judith Wright at the half-title. Octavo [220 x 150] 258 pages. A fine copy in a very good dust jacket. $200.00

Fourth Quarter & Other Poems. Sydney, NSW, 1977. Deluxe limited edition in a full leather binding. One of 100 copies for sale, each with a different stanza from the collection handwritten by poet. Note: many copies of this edition were deemed damaged or defective and were subsequently destroyed by the publisher. Octavo [220 x 145] 72 pages. Fine in original full grain dark morocco titled in gilt with matching slipcase. $300.00

Anne Zahalka [1957 - ]

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

Zerox Dreamflesh [1982]

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

Link: Damien Minton’s Gallery
Link: ANU School Of Art
Link: Peter Gray Blog
Link: Reback Grafix

Rochford Street Review
A Journal of Australian Literary Reviews, News & Criticisms

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

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

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A NEW MONOGRAPH ON ANN THOMSON
BY ANNA JOHNSON

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

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

DAVID MALOUF

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

TERENCE MALOON

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

STEPHANE JACOB
Galerie Arts D’Australie, Paris

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

Link: Tim Olsen Gallery