

**ADVENTURES
IN**

POETRY

*an
exhibition
featuring*

**THE MODERN
POETRY
COLLECTION**

*at the
Rare Book &
Manuscript Library*

Front cover: illustration by Ian Tyson in Jackson Mac Low's *23rd Light Poem for Larry Eigner* (London: Tetrad Press, 1969).

Rear cover: illustration by Ralph Steadman in Edward Lucie-Smith's *The Rhino* (London: Steam Press, 1971).

ADVENTURES IN POETRY

THE MODERN POETRY COLLECTION
AT THE RARE BOOK & MANUSCRIPT LIBRARY

an exhibition at the Marshall Gallery &
North-South Hallway, 2 July–31 July 2012

& The Rare Book & Manuscript Library
20 July–7 September 2012

WITH AN INTRODUCTION
BY CARY NELSON

The Rare Book Cataloging Project members are Linda LaPuma Bial, Adam Doskey, Chloe Ottenhoff, and Rosemary Trippe. Each member curated sections of the exhibition.

Linda LaPuma Bial: Midwestern Small Presses

Adam Doskey: Richard Brautigan; Gary Snyder, Lew Welch, and Philip Whalen; Persecuted Poets of Cleveland; Black Mountain Poets and Painters

Chloe Ottenhoff: Beyond the Codex: Broadsides and other interesting formats; New York School; Diane di Prima; Concrete Poetry; British Poetry Revival

Rosemary Trippe: Northern California; Southern California; Charles Bukowski

ACKNOWLEDGEMENTS

The members of the Rare Book Cataloging Project wish to thank Valerie Hotchkiss, Director of the Rare Book & Manuscript Library and Andrew S.G. Turyn Endowed Professor, for giving us the opportunity to put on this exhibition; Cary Nelson, Emeritus Professor of English Literature, for his introduction and closing lecture; and Chatham Ewing, former Curator of Special Collections, for his foreword and his encouragement. We would also like to thank Jina Park and the Conservation department for their assistance with the display of materials, and Angela Waarala and the Digital Content Creation (DCC) department for the reproduction of images and printing of signage. Thanks also to everyone in the Rare Book & Manuscript Library who had a hand in seeing this exhibition through to completion.

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FOREWORD

Much service do they do scholarship who with sharp minds parse out the rarest books, and carry them into the stacks; nor is it without reward that Athena the tireless one smiles on them from Olympian heights. Much service, also, do they do who open the text and again and again read crosswise through the pages, which they turn when first they open the cover, ever at their labors describing books and ordering data.

(after Virgil's Georgics, I, 94)

It has been my pleasure to have as colleagues the fine group of catalogers of the “Quick and Clean Cataloging Project” who work under the clear-eyed supervision of the Director of the University of Illinois Urbana-Champaign’s Rare Book & Manuscript Library, Valerie Hotchkiss. During my several years here at the University of Illinois I have found the crew to be dedicated, merry, and intellectually vigorous. They also do remarkable and important labor, labor that often goes unrecognized in a world overshadowed by the instant ease of Google. And there is something primarily and remarkably necessary in their work.

Though those who research information discovery might occasionally forget this, even now cataloging in all of its forms remains at the very root of intellectual inquiry in the modern university. With all of the apparently magical technological mechanisms of discovery, with all the data-harvesting, with all the algorithms that dice and slice big data, nevertheless it is still true that cultural heritage materials, and especially those as unique and wonderful as those owned by the Rare Book & Manuscript Library at the University of Illinois Urbana-Champaign must have catalogers. Books, manuscripts, maps, ephemera, objects, and more, must be seen and gently held by those who prepare them for fields of research, catalogers who, with the objects before them, can do justice to the unique facets of each one and, using their eyes, hands, and expertise, can see to it that those who later come to harvest the fruits of their labor, seekers after knowledge, can find the nourishment they require.

This exhibition, *Adventures in Poetry*, came about because of the initiative of the Rare Book Cataloging Project members, who, after many and varied successful projects, took on yet another labor, the task of fully describing the Modern Poetry Collection that had been described (by me) with the barest minimum information as a collection. True to form (in other words rapid and accurate), they cataloged 2200 individual volumes in a few months at the beginning of 2012. But this was not to be simply a descriptive project. To my surprise and joy, it turned out that the crew had a remarkable concentration of interest (and formal education) related to the central field of the collection, twentieth and twenty-first century American poetry. Somehow, the idea to do an exhibit connected with the lately completed project germinated, and (a first for the project) the whole crew excitedly embraced the project of showing a great collection.

The collection, in large part reflecting the taste and collecting interests of Cary Nelson, is fascinating, and the possibilities for research that it supports are well documented through the scope of the following catalog. The results speak for themselves. The crew has yet again done a fine job. While my personal favorite in the collection is Michael McClure's quirky "Fight Ticket," I invite you to find your own favorites as you consider the choice items presented in this creatively conceived and lovingly presented exhibition.

—Chatham Ewing

OH BONNEY HARLOW MATCH OH		
GRAHHR GREER ahh GREEER GRAH		
OOH	LIBERTY BREATH HRAHHR	
	Fleck Boot Mercury Vapor	
	OH GRAH	
	— OH !	
	— OH !	
	— OH !	
	— OH !	
SHEER	OH GRAH GAHR!	
	TELEGRAPH PRESS, PRINTERS	
	OH	
	OH GAHR GAHHR GAHHHRROH	WHITE
	Oh gahr. Oh grahhr. Grahhrroh.	RAINBOW
	Gahr. Gahhr. Grahhr. Grahhr. Gar.	GRAYOHH
	Ooooooh greeeer-gar greyohh.	BLACK
	Thah oor nooh bleesh. GROOOOR	
	Silver oor nooh bleesh.	
	Blest grahr silver breast.	
	Breast silver blest grahr.	
	O OOOOOOOOH	

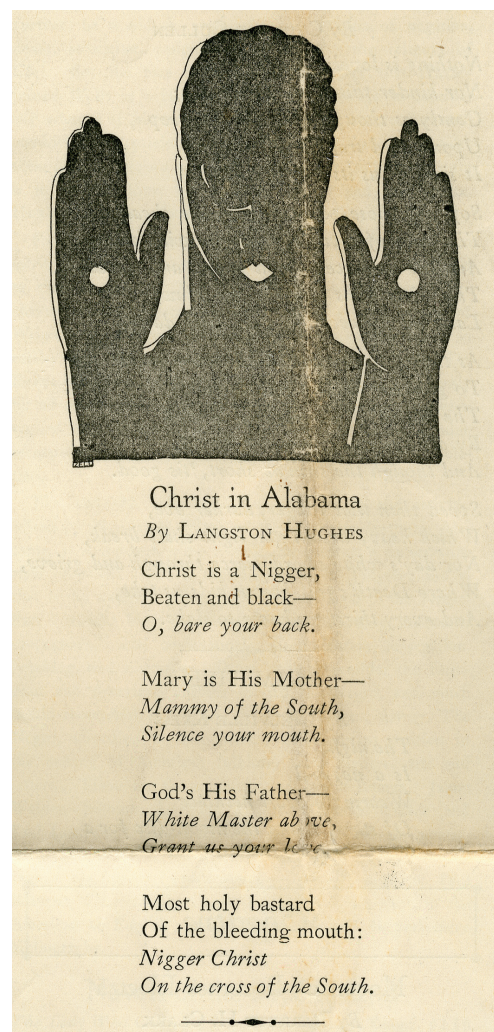
Michael McClure's "Fight Ticket" for *The Beard* (Berkeley: Telegraph Press, 1966).

POETRY IN LIVED TIME

We most often think of poetry as language that can be lifted off the page to be transferred to our imaginations—either when we read poems ourselves or when others read poems out loud to us. A very long oral poetry tradition predates the published poem or the published book of poems and survives today in poetry readings, performance poetry, poetry slams, poetry set to music, concerts, and other public events. Few of us think of those poems called songs as printed texts at all. And poetry performed at key historical moments becomes part of specific events and can remain linked to them decades later. For me, American poet Allen Ginsberg’s poem “Pentagon Exorcism” is indelibly linked to the moment in 1968 when I heard him read it in an antiwar protest in front of the Pentagon when it was ringed with armed troops. The printed page remains a window through which I see the events of 1968.

Even though shaped poems and illustrated poems date back centuries, we still tend to think that most poetry can be disentangled from its material incarnation in books or broadsides and exist primarily as words or the sound of words apart from the printed page. But as the wonderful 2012 exhibition from the University of Illinois’ Rare Book & Manuscript Library reminds us, there is also a rich, varied, and inventive parallel tradition—in which the physical form of poetry publication is celebrated.

While a poet’s ‘collected poems’ is often a wonderful resource—and is usually what readers consult once one is available—the Rare Book & Manuscript Library exhibition demonstrates that a ‘collected poems’ often leaves behind the individual creative chapbooks, limited editions, broadsides, and illustrated magazine poems that actually make up ongoing poetic history. For many years readers of British poet William Blake’s prophetic books had no access to the only versions produced by the poet himself during his lifetime, large-scale volumes illustrated with Blake’s own engravings and hand colored by the poet himself on order. Readers of Langston Hughes’s *Collected Poems* might have no idea that Hughes was probably the most widely and successfully illustrated twentieth-century American poet, indeed that Hughes often worked closely with his illustrators to produce a collaborative illustrated poem. The Rare Book & Manuscript Library owns the exceedingly rare illustrated version of Hughes’s “Christ in Alabama” that appeared in the undergraduate magazine *Contempo* in December 1931. The definitive edition of Illinois poet Vachel Lindsay’s *Collected Poems*, issued long after his death, is a rare counter-example, preserving the illustrations Lindsay drew for his own books, though not the ones he created for his broadside poems. Sometimes the illustrated poem is the only version of the poem that exists until a collected poems is issued and thus entirely defines a poem’s public life until then.

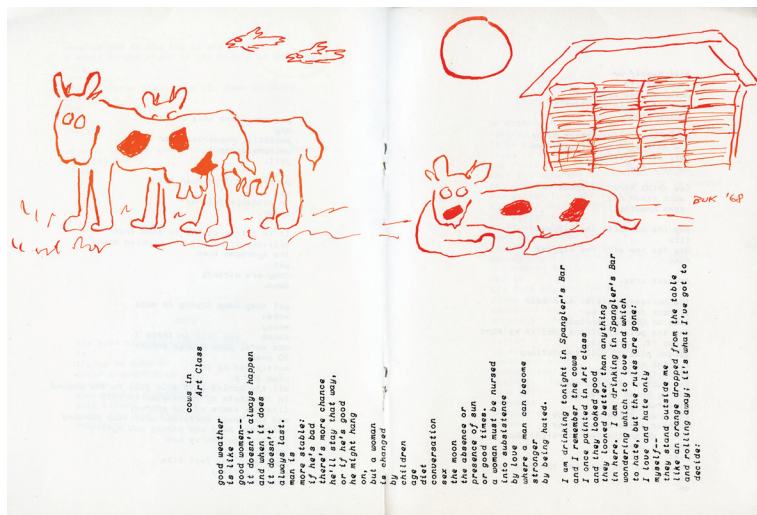


Langston Hughes. “Christ in Alabama”. From *Contempo*, vol. 1, no. 13, December, 1931.

Illustrations occur in several strikingly different forms in the *Adventures in Poetry* exhibition. They complicate poems, add to their meaning, serve as visual counterparts, and sometimes provide an ineffable graphic dimension to the printed word. It is typically up to us to make sense of the relationship between the poem and its illustration. Walter Steinhilber's brilliant illustrated version of Hughes's "Advertisement for the Waldorf Astoria"—in the December 1931 issue of *New Masses* also in the University of Illinois library—is an uncommon example of a poem thoroughly integrated into its illustration; they are inseparable. Most illustrations counterpoint a poem, as do those in the exhibition.

Artist Noel Rockmore's single most intense illustration to Charles Bukowski's *Crucifix in a Deathhand* may be taken as a visual analogue to the thematics of the book's poem sequence. It shares with Bukowski's poetry a determination to evoke the surreal violence and dislocation that can erupt within ordinary social life. The poems and the illustration thus enhance each other's referential power. They do not limit each other's meaning or restrict our imaginative response but rather set up a complex and unpredictable interplay of responses. *Crucifix in a Deathhand* was issued by Jon and Louise Webb's New Orleans-based Loujon Press in 1965. Rockmore's other work with American poets included portraits of Lawrence Ferlinghetti and Allen Ginsberg. The Webbs are now recognized as major figures of the postwar American small press movement. The limited edition of *Crucifix in a Deathhand* owned by the library is enhanced by being printed on heavy Linweave Spectra paper, which makes turning a page a very tactile experience.

At the opposite end of the emotional spectrum is a whimsical—and far more literal—



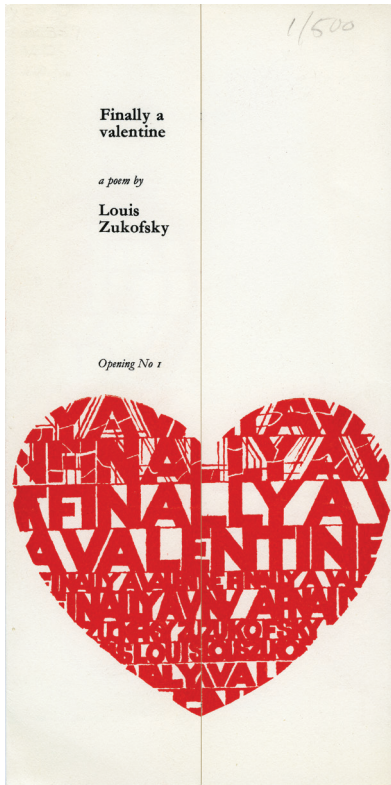
Charles Bukowski. *Poems Written Before Jumping Out an 8 Story Window*. Glendale, Calif.: Poetry X/Change, [1968].



Langston Hughes. "Advertisement for the Waldorf-Astoria". From *New Masses*, vol. 1, no. 13, December, 1931.

illustration by Bukowski himself to the first edition of Bukowski's *Poems Written Before Jumping Out an 8 Story Window*, a sketch of cows illustrating his poem "Cows in Art Class" done in a style to evoke a child's drawing. Somewhat the same effect is achieved by Ralph Steadman's illustration to Edward Lucie-Smith's *The Rhino* ("If I were you, I would not cross / Even a small rhinoceros"), issued by London-based Steam Press in 1971 as a two-color folded broadside (see rear cover). It was designed and printed on Japanese rag paper by the artist himself.

On the surface at least, the Bukowski and Steadman illustrations in both cases embody a celebratory reader's pleasure. They invite us to enjoy the poem by way of an image equally innocent and sardonic. Yet the remembered cows of Bukowski's art class have a dialectical relation to the poem as a whole. He invokes them because they "looked better than anything / in here," namely in Spangler's Bar where the poem is set and where the speaker is uncertain about any of the values or commitments he recounts. Nor do we really know if the cows actually reproduce what Bukowski might have drawn in an art class. And though the Steadman illustration echoes the entertaining off-rhymes of the poem in its own way, we also know a rhino is not really a creature either a poem or an ink drawing can domesticate.



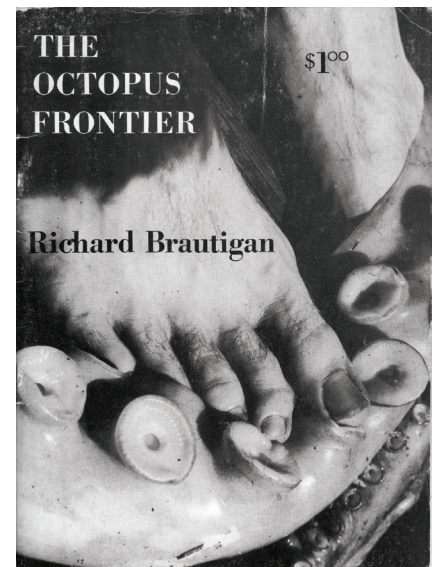
Louis Zukofsky. *Finally a Valentine*. Stroud, England: Piccolo Press, 1965.

The small press movement also created forms of poetry publication that go beyond illustration to become unique objects, essentially one of a kind poetry vehicles that mix text and design in such a way as to invent a new form of publication. Richard Brautigan's 1968 *Please Plant This Book* was issued as a folder of eight small seed packets, each with a poem printed on it. The individual packets cannot be read unless you take them out and arrange them on a table, handle them as a deck of cards, or arrange them within the original folder. But if you choose the latter course, you will either have to settle for a random selection or decide on favorites, since the folder itself is too small to display all the cards at once. It is thus a kind of poem kit, not unlike an unbound novel consisting of unnumbered pages that can be rearranged by accident or choice. And we are invited both to plant the poems in ourselves and the seeds in the ground.

Altogether different but equally unique is the 1965 folded card version of Louis Zukofsky's *Finally a Valentine*, a triumph of small and inventive design. Artist John Furnival's cover for the card is a heart composed of a collage of words, primarily the title and the author's name. To open the card you must split the heart in two, opening it to the poem, which is itself bounded by a stylized heart in two parts. And then the poem

speculates about the uncertain unity evoked by a valentine, of a projected heart that is in fact apart, held by two people—"better a- / part // than / faint."

Covers to small press poetry booklets can be much more oblique. The photograph that serves as the cover to Richard Brautigan's *The Octopus Frontier*, published by Carp Press in San Francisco in 1960, amounts to an alternative take on the potential subject of Brautigan's poem of the same title. In the photo, a man's foot explores the frontier of touch against a large octopus tentacle, his toes and the octopus's pads oddly amounting to reverse images of each other. The poem does include a reference to "walls covered / with obscene octopus pictures," but, other than that, poem and cover illustration intersect only indirectly in the imaginative space created by the title.



Richard Brautigan. *The Octopus Frontier*. San Francisco: Carp Press, 1960.

Small press books and broadsides generally give witness to the cultural conditions that define the time and place of their publication. If volumes of collected poems enter a timeless realm of comparable objects, no matter how forcefully historicized their contents may be, small press publications instead often aim precisely to embody a moment in time. The cases in the exhibition thus appropriately separate not only into groups of poets but also into periods, places, and historical movements, among them Black Mountain poetry, the Midwest and California poetry scenes, and the New York poetry scene of the 1960s and 70s.

Larry Rivers's cover to Frank O'Hara's and Bill Berkson's *Hymns of St. Bridget*, collaboratively written between 1960 and 1962, evokes the New York poetry and art scene of the 1960s. With its use of cover portraits it reflects both the somewhat casual personalism of the New York cultural scene and the repeated cross-fertilizations between the arts that characterized the decade there. The photograph on



From left to right: John Ashbery. *The New Spirit*. New York: Adventures in Poetry, 1970; Tom Clark and Ron Padgett. *Bun*. New York: Angel Hair, 1968; Bill Berkson and Frank O'Hara. *Hymns of St. Bridget*. New York: Adventures in Poetry, 1974.

the cover of John Ashbery's 1970 *The New Spirit* makes a comparable gesture, placing him in context. And Jim Dine's hilarious and minimalist 1967 cover to *Bun* by Tom Clark and Ron Padgett gives New York funkiness a primal talisman—a half-eaten sepie roll under an assertively bold title. Taken together, these three covers create a conversation about the New York poetry and art scene of the period.

Yet perhaps no form of poetry publication is so contextualized as the broadside. For then the poem—whether by way of collaboration between text and presentation, or by sheer force of the text itself—can speak with joy or anguish in absolute commitment to its historical moment. Robert Creeley's 1966 "For Joel" celebrates a marriage by letting us feel the sensual press of type—letter by letter—on hand-made rag paper. Stephen Stepanchev's 1968 broadside "Vietnam" operates by contrasts, letting letterpress care be spiritually eroded by the wartime images on off-white and graying paper whose black type is the mark of death.

Gwendolyn Brooks. *We Real Cool*.
Detroit: Broadside Press, 1966.



Yet no broadside is better embedded in its moment than Gwendolyn Brooks's justly famous 1966 broadside version of her 1959 poem "We Real Cool." Issued as part of the remarkable Detroit-based Broadside Press broadside series, a triumph of the 1960s Black Arts movement, it suggests a school blackboard abandoned by the pool players at the Golden Shovel who are the poem's ostensible speakers. Its punctuated rhymes—opening with "WE REAL COOL. WE LEFT SCHOOL" and closing with "WE JAZZ JUNE. WE DIE SOON" as the opening boast explodes from within—broadcast a warning that updates centuries of poetry broadsides and stands as an absolute and unforgettable contemporary incarnation of the genre. As James Sullivan has pointed out, its white lettering on a black background reverses the ordinary relationship of black type on a white page, suggesting both a chalk board and a graffiti scrawl. It is a testimony to what can be distinctive about poetry's material incarnations and evidence of why a collection like that at the Rare Book & Manuscript Library offers irreplaceable insights into American culture and history.

—Cary Nelson

CHARLES BUKOWSKI

Charles Bukowski (1920-1994). *Crucifix in a deathhand: new poems 1963-65.* New Orleans: Loujon Press, 1965. Q. 811 B86cr

The second collaboration between Bukowski and Jon and Louise Webb's Loujon Press, the first being *It Catches My Heart in its Hands* (1963), which the library also owns. Loujon Press also published two works by Henry Miller, as well as five issues of *Outsider* magazine, during its brief period of activity. The alienation and "differentness" of the world revealed by Bukowski's poems is indicated by Noel Rockmore's (1928-1995) illustrations. The book's physical qualities reiterate this also: its oblong shape, a title band that impedes opening the book, a double cover, and different colored deckle-edged papers that are beautiful but difficult to turn.

Charles Bukowski (1920-1994). *If we take—.* Los Angeles: Black Sparrow Press, 1969. 811 B86ifw

This poem's first appearance was as a holiday greeting. It was printed by Noel Young, who frequently worked for Black Sparrow Press. Fine press publishers traditionally commissioned a short work by one of their star authors to be circulated to people with close associations with the press and its work. Barbara Martin's design and the use of colored ink, particularly on the cover, signal the hope described at the end of Bukowski's poem, hope manifested through nature and the cycle of seasons that mark the passage to a new year.

Charles Bukowski (1920-1994). *Run with the hunted.* Chicago: Midwest, 1962. 811 B86ru

The first of the *Midwest Poetry Chapbooks*, this inexpensively printed, small format work was Bukowski's third publication. It consists of twenty poems previously published in magazines. He sometimes illustrated his poems; the library's copy is a special instance. It was presented to John William Corrington (1932-1988), a poet, critic, screenwriter, and close friend of Louise and Jon Webb of the Loujon Press in New Orleans. Bukowski and Corrington corresponded closely in the early 1960s, but the friendship ended when they finally met in person in 1965. The horse and smoking jockey drawing makes reference to Bukowski's love of cigars and fondness for horse racing, the latter mentioned in his letters to Corrington and referred to in his poems.

RICHARD BRAUTIGAN

Richard Brautigan (1935-1984). *The Galilee hitch-hiker.* [San Francisco]: David Sandberg, 1966. 811 B739g

A scarce 1966 reprint of the original 1958 edition, which was printed by Joe Dunn at the White Rabbit Press in an edition of 200 copies. This edition was published by David Sandberg and printed at the Cranium Press in an edition of 700 copies. Cranium Press was founded in the same year by Clifford Burke. "The Galilee Hitch-hiker" is a nine-part poem featuring the protagonist Charles Baudelaire in various settings and time periods, from the time of Christ to the mid-twentieth century.

Richard Brautigan (1935-1984). *The octopus frontier.* San Francisco: Carp Press, 1960. 811 B739o

Brautigan's second book to be self-published through his Carp Press imprint and also his second poetry collection. It includes the hauntingly beautiful poem "1942," which describes an important event of Brautigan's childhood—the death of his uncle in Sitka, Alaska and his body's transport to Tacoma, Washington for burial.

Richard Brautigan (1935-1984). *Please plant this book*. San Francisco: Graham Mackintosh, 1968. 811 B739pl

This “book” is a collection of eight multi-colored seed packets housed in a folder, each packet with a poem printed on it. It was printed in an edition of 6,000 copies by Graham Mackintosh and distributed for free, with the idea that the seeds in the packets would be planted. On the rear cover, it is stated: “This book is free. Permission is granted to reprint this book by anyone as long as it is not sold.” This work marks an important turning point in Brautigan’s career—after *Please Plant this Book*, all of Brautigan’s books were published commercially by major publishing houses.

GARY SNYDER, LEW WELCH, AND PHILIP WHALEN

Gary Snyder (1930-). *Regarding wave*. [San Francisco]: Printed for Don Allen by Grabhorn-Hoyem, 1967. Q. 811 Sn92r 1967

A broadside commissioned by Don Allen, the publisher of the Four Seasons Foundation books. In 1964, the Four Seasons Foundation printed three broadsides to commemorate a poetry reading by Snyder, Welch, and Whalen in San Francisco on 12 June 1964. The “Regarding Wave” broadside was printed in a small run of 125 copies by Grabhorn-Hoyem. This printing firm combined the talents of San Francisco printers Robert Grabhorn and Andrew Hoyem. Hoyem had previously printed with David Haselwood at the Auerhahn Press from 1961-64, and later went on to found the Arion Press following the death of Robert Grabhorn. The Arion Press is still in existence today and is one of the most important fine presses in San Francisco.

Lew Welch (1926-1971). *On out*. Berkeley: Oyez, 1965. 811 W445o

Printed for Oyez by Graham Mackintosh in an edition of 500 copies. The first poem in the collection is “Chicago Poem,” which describes Welch’s troubled existence working in advertising for Montgomery Ward in Chicago. This copy of Welch’s first collection was owned by John K. Martin, founder and publisher of Black Sparrow Press. In 1965, he sold his library in order to found Black Sparrow Press, which became one of the largest and most important independent publishers of poetry and existed for thirty-six years until 2002, when Martin retired and the Black Sparrow catalog was sold to David R. Godine and Ecco Press.

Philip Whalen (1923-2002). *Monday in the evening, 21:VIII:61*. Milan: East 128, 1963. Q. 811 W553mo

East 128 was a printing venture of husband and wife team Ettore Sottsass and Fernanda Pivano and was based in Milan, Italy. Whalen’s work is printed in a reproduction of his handwriting, which is based on the chancery cursive hand of Ludovico Vicento degli Arrighi. Whalen learned this hand while studying calligraphy at Reed College. Michael McClure also published with East 128 a year later and his work, *Thirteen Mad Sonnets*, also includes stunning photographs by Sottsass and reproduces McClure’s handwriting. While Sottsass was publishing these works that reproduce the authors’ holograph manuscripts, he was also working as a designer for the Italian firm of Olivetti, where his most famous design is considered to be the Olivetti Valentine portable typewriter of 1969. His wife and publishing partner, Fernanda Pivano, was a translator and champion of American literature.

DIANE DI PRIMA

Diane di Prima (1934-). *L.A. odyssey*. New York: Poets Press, 1969. 811 D62la

One of the few women Beat writers, di Prima was involved with several seminal magazines of the sixties, including *The Floating Bear*, which she coedited with LeRoi Jones (i.e. Amiri Baraka) from 1961-69, and was a contributing editor to Baraka's *Yugen*, as well as *Kulchur*. She founded Poets Press in 1966 and was soon publishing the works of John Ashbery, Robert Creeley, Robert Duncan, and the first book by Audre Lorde, as well as many of her own works. On founding the press, di Prima has said, simply: "I bought a Davidson 241 and put it in a store-front...I went to 'printing school' for a week and learned how to run the machine (I was the only woman in the class), and I got on with it." With a cover by assemblage and Beat artist George Herms, *L.A. Odyssey* was printed in an edition of 100 signed and numbered copies.

Diane di Prima (1934-). *New Mexico poem: June-July 1967*. [New York]: [Poets Press], 1968. Q. 811 D626n

A very scarce fine press publication from di Prima's Poets Press. Designed and printed on double leaves by Igal Roodenko in New York, *New Mexico Poem* was produced in an edition of fifty copies hand-bound by the author and utilizing an assortment of "European and Oriental" hand-made papers for the covers. Although it is unknown how many variations of the cover were produced—there is at least one other, with deep red, textured paper and a gold title label—the blue paper with white silk strands clustered throughout used for this edition seems tailor-made for the book, as anyone who has witnessed the big southwestern skies might attest. The tone of many of the poems, however, is anything but pastoral: "Even the sunsets here haven't won me over / haven't convinced me: / simply, this isn't to me familiar land: / Pink ears of jackrabbits high among the sagebrush / don't tell me any different."

Diane di Prima (1934-). *Revolutionary letters*. [United States]: Noose and Earth Read Out -- Southwest, 1971. Q. 811 D62r 1971

First published in 1968, di Prima's *Revolutionary Letters* is a utopian anarchist poem sequence that was in step with the growing politicization of poetics in response to the Vietnam War. With thirty-four numbered poems "dedicated to Bob Dylan," the volume presents sometimes militant, sometimes idealistic meditations on life in a time of conflict and counter-cultural beliefs. The rough and ready aesthetic—the edition in the exhibition contains many hand corrections—speaks to an urgency of expression and the speed with which mimeographed works could be assembled allowed them to be quickly disseminated throughout the community in a timely and topical manner. As is noted in the colophon: "This is a free book. These are free poems and may be reprinted anywhere by anyone...Power to the people's mimeo machines!"

THE PERSECUTED POETS OF CLEVELAND

d.a.levy: *a tribute to the man*. Cleveland: Ghost Press, [1968]. Q. 811 L5793 1968

The first anthology of d.a.levy's work, published by t.l. kryss's Ghost Press in order to raise money for d.a.levy's defense fund. The front cover is an interesting document of d.a.levy's attitude toward Cleveland. The cover title reads: UKANHAVYRFUCKINCITIBAK, which was an extremely strong sentiment to print

at that time and suggests levy's frustration with the authorities in Cleveland. However, the cover photo shows d.a.levy standing, smiling, below a sign that reads, "It takes a lot of hard work to be a good American... but it's worth it!" The picture seems ironic, but actually d.a.levy saw himself as a good citizen who wanted to show his fellow Clevelanders a new reality and new possibilities for living their lives. That is the genuine tragedy of d.a.levy's persecution by law enforcement in Cleveland, which led to the suicide of this truly visionary and talented young poet and artist in 1968.

rjs (1947?-). *rjs. Cleveland: Ghost Press, 1967. 811 Si252r*

Published as the first number in the Ghost Press's *Persecuted Poets* series and printed using rubber stamps in an edition of 150 copies. The cover is completely black with only a small photo of rjs in the top right-hand corner—it looks like a high school yearbook picture. This innocent-looking picture of a young man in a button-down shirt serves as a sharp contrast to the note printed at the end of the text: "RJS' new address for the next six months: Workhouse, Cooley Institutions, 4041 Northfield Rd., Warrenville, Ohio." rjs was sentenced to jail for six months on trumped-up charges of contributing to the delinquency of a minor. Whereas fellow Cleveland poet d.a.levy ended his life rather than face police persecution, rjs continued to write and publish poetry in Cleveland after his release.

A Tribute to Jim Lowell. Cleveland: Ghost Press, 1967. Q. 818 T731

Jim Lowell (1932-2004) was the owner of the Asphodel Bookshop in Cleveland, which distributed and sold contemporary poetry—much of it mimeographed or printed by small presses. He was arrested on obscenities charges at the same time as the poet d.a.levy, and this book was commissioned to pay for his legal expenses. Many important poets and publishers contributed to this volume, including Charles Bukowski, Lawrence Ferlinghetti, James Laughlin, Denise Levertov, Robert Lowell, Michael McClure, Charles Olson, Hubert Selby Jr., and Jonathan Williams. The silkscreen prints that illustrate the work were executed in bright blue ink by t.l. kryss.

BLACK MOUNTAIN: POETS AND PAINTERS

Robert Duncan (1919-1988). *The song of the border-guard. Black Mountain, N.C.: Nicola Cernovich, [1952]. Q. 811 D915so*

This broadside was printed at the Black Mountain Graphics Workshop for Nicola Cernovich, an art student at Black Mountain College. Cy Twombly designed the folder to house this Robert Duncan poem. Twombly was one of the most prominent artists to emerge from Black Mountain College, known especially for its arts and literature program, which included Josef and Anni Albers on its faculty. Twombly's design has a calligraphic aspect to it and is executed in the abstract expressionist style that he shared with his teacher, Franz Kline, who taught painting at Black Mountain during the summers. Robert Duncan also taught there and was one of the most important Black Mountain poets, even though he lived most of his life at a far remove from North Carolina, in San Francisco.

Larry Eigner (1927-1996). *From the sustaining air.* Palma de Mallorca: Divers Press, 1953. 811 Ei45fr

Published in Palma de Mallorca, Spain by Divers Press, which was founded by Robert Creeley in the same year as this publication. The author of this work, Larry Eigner, was also at a physical remove from Black Mountain College. Born with cerebral palsy, he was confined to a wheelchair and lived with his family in Swampscott, Massachusetts. His major impetus to write poetry occurred when he heard Cid Corman's radio show in 1949. Eigner was considered to be one of the best practitioners of "projective verse" and later in life, he was a major influence on the L=A=N=G=U=A=G=E poets. Eigner's later work was published by Black Sparrow Press.

Jack Hirschman (1933-). *Kline sky.* [Los Angeles]: [Zora Gallery], 1965. Q. 811 H617kℓ

A portfolio of ten leaves containing a poem about Franz Kline, the abstract expressionist painter who taught painting at Black Mountain College in the summers. Neither the poet, Jack Hirschman, nor the designer, John Brandi, is associated with Black Mountain College, but this work shows the long-reaching impact on twentieth-century poetry and the visual arts that Black Mountain College and its faculty and students had. Jack Hirschman wrote this poem after viewing a posthumous retrospective of Kline's work in a California gallery. Both Hirschman and the artist/designer John Brandi are politically-active poets who are based in California. Brandi's design for this portfolio uses black splashes of ink at the margins of the text that call to mind Kline's black and white compositions.

CONCRETE POETRY

Bob Cobbing (1920-2002). *SO: six sound poems.* London: Writer's Forum, 1970. Q. 821 C6372s

Bob Cobbing's work with the arts organization Group H and the magazine *And* encouraged him to start his own press, Writers Forum, in 1963. A prolific press, Writers Forum published over 1,000 works between 1963 and 2002, including those by John Cage, Allen Ginsberg, Ian Hamilton Finlay, and dsh. The titles in the *Writers Forum Folders* series were sent out in tan envelopes with labels pasted on and containing multiple sheets of poetry—an efficient form of publication and distribution. Cobbing was known for his sound poetry, but is often grouped with the concretists. On sound poetry, Cobbing has said: "Gone is the word as the word, though the word may be used as sound or shape. Poetry now resides in other elements."

Ian Hamilton Finlay (1925-2006). *Telegrams from my windmill.* Edinburgh: Wild Hawthorn Press, [1964]. 821 F4962t

Ian Hamilton Finlay and Jessie McGuffie founded the Wild Hawthorn Press in Edinburgh, as well as the magazine *Poor Old Tired Horse* (known as P.O.T.H.) in 1961. Influenced by the Brazilian concretist group Noigandres, as well as Guillaume Apollinaire and Kurt Schwitters, Finlay's publishing efforts introduced concrete poetry and poets Louis Zukofsky, Robert Creeley, and Augusto de Campos to the United Kingdom. Finlay worked in various media during his artistic career, including sculpture, gardening, and landscape design, carving words and poems into stone or glass and arranging them in the environment. This particular copy bears an ownership stamp of Ron Silliman, noted American poet, on the title page. Both the front cover and the title page mimic a telegraph form, with the blanks filled

in with the bibliographic information of the book. Printed in red, the poems throughout *Telegrams From My Windmill* experiment with language as signs and their potential as poetic and graphic devices through the typographical arrangement of words on the page.

dsh (1924-1992). *Op and kinkon poems and some non-kinkon*. London: Writer's Forum, 1967. 821 H8132o

Dom Sylvester Houédard, or dsh, was a Benedictine priest and theologian, as well as a noted concrete poet. Known for his “typestracts,” Houédard’s poetry is sometimes called typewriter art, creating compositions by altering the mimeograph “stencils” from which the final copy is transferred, overlaying type and playing with the orientation. *Op and Kinkon Poems* contains one of Houédard’s most famous poems, a translation of seventeenth-century Japanese poet Matsuo Bashō’s zen haiku: “furu-ike ya / kawazu tobi-komu / mizu-no-otu,” which translates roughly to “old-pond ya / frog jump-in / water-sound.” On the page, the spacing is just as important as the words. Similarly, the “o” hops around the three lines and the bowls in the letters g, p, and d evoke the rings in a pond when the surface is disturbed.

f	r	o	g
p	o	n	d
p	l	o	p

BRITISH POETRY REVIVAL

Barry Cole (1936-). *Ulysses in the town of coloured glass*. London: Turret Books, 1968. 821 C6742u

Turret Books was founded in 1965 and was operated by Edward Lucie-Smith, Bernard Stone, and George Rapp until 1975. Specializing in limited edition booklets of contemporary poets, Turret Books published works by Lawrence Durrell, Dylan Thomas, Henry Miller, Robert Creeley, and George MacBeth, to name a few. *Ulysses in the Town of Coloured Glass* was printed at Oficyna Stanisława Gliwy on twelve shades of Fabriano Ingres mouldmade paper. In the poem, “Ulysses, a dog, unable to see colour, is fitted with a pair of coloured spectacles. His mind expands” and the following twelve stanzas travel across the twelve shades of paper. The poem is also a veritable kaleidoscope, with names of colors, colored objects, or allusions to colors appearing in nearly every line. The verso of each spread features illustrations of the magical spectacles and their effects, devised by Edward Lucie-Smith and designed, engraved, and printed from original linocut blocks by Stanislaw Gliwy.

Edward Lucie-Smith (1933-). *The rhino*. London: Steam Press, 1971. Q. 821 L9632r

Issued as number four in Steam Press’s broadside series, in an edition of fifty copies. Perhaps best known for his Gonzo artistry and association with Hunter S. Thompson, British artist Ralph Steadman not only provided the striking illustration, but also printed the broadsides himself on the delicate, silk-woven rag paper. Edward Lucie-Smith is now known as an accomplished art critic, editor, and curator, and many of his books are considered standard art history texts. In the fifties and sixties, however, he was heavily involved in many influential groups of young British poets, including The Group, The Poets’ Workshop, and The Liverpool Poets. Born in Jamaica, Lucie-Smith’s poetry often evokes childhood memories seen through the lens and distance of adulthood. Indeed, the simple, straightforward language and emphasis on the natural speaking voice has a cadence and cheekiness that makes *The Rhino* read almost, but not quite, like a limerick or nursery rhyme.

Tom Raworth (1938-). *The big green day*. London: Trigram, 1968. 821 R1984b

Raworth is often cited as a key member of the British Poetry Revival, a loose movement of the sixties and seventies that shook up the staid modernism of post-war British and Irish poetry with an injection of avant-garde poetics influenced by Ezra Pound, William Carlos Williams, and the radicalism of the Black Mountain and New York schools. Trigram Press, founded in 1965 by poet and printer Asa Benveniste, was especially attuned to experimental poetry and its relationship with the art world and the art of printing. Its purpose was “to publish & print the most significant poetry/art being produced at [the] time, in a style which would clarify & illuminate the meaning of the text/image.” With a cover and illustrations by pop artist Jim Dine, *The Big Green Day* is an exemplar of letterpress printing and innovative typography. Dine’s “abstract but precisely notated” illustrations—in this instance a thumb and four finger prints, numbered with full stops 1. 2. 3. 4. 5.—are interesting complements to Raworth’s experimental, elliptical, and enjambed lines, arranged just so on the page.

BEYOND THE CODEX: BROADSIDES AND OTHER INTERESTING FORMATS

David Antin (1932-). *Definitions*. [New York]: Caterpillar, 1967. 811 An87d

Designed by Eleanor Antin and published as Clayton Eshleman’s *Caterpillar* series number 6, *Definitions* was Antin’s first poetry book. Mimicking the look and feel of a school spiral-bound notebook, the cover has blank lines in which to write one’s name. Handwritten addenda and drawn diagrams in “Owl and Rat” create a caricature of a textbook with figures that “illustrate” other poems in the volume, while complicating the idea of a definition and the permanence of the printed page. Antin, born in 1932 in New York City, is primarily known as a “talk poet,” performing and improvising while interacting with the setting and audience to create his talk pieces.

Edwin Brock (1927-1997). *I never saw it lit*. Santa Barbara: Capra Press, 1974. 821 B7823in

Capra Press’ chapbook series *Yes! Capra* was edited, printed, and designed by Robert Durand and Noel Young in Santa Barbara. Unlike many chapbook series that kept the traditional format—small booklets of eight to thirty-two pages—*Yes! Capra* books experimented with interesting typography, patterned and colorful paper, and bold illustrations. Edwin Brock was a British poet known for his wry, biting verse. His wife Elizabeth Brock illustrated most of his works, including *I Never Saw it Lit*.

Gwendolyn Brooks (1917-2000). *We real cool*. Detroit: Broadside Press, 1966. Q. 811.08 B78

Dudley Randall (1914-2000) founded Broadside Press in 1965 in order to promote and disseminate poetry specifically by and for African Americans and the Black Arts Movement, producing one of the most distinguished broadside series to date. As ephemera, the broadsides were produced in “a form worth treasuring,” but were meant to be a part of one’s daily life—tacked to a wall, folded in your pocket, and read again and again. Randall wrote Brooks for permission to use one of her poems—a Pulitzer Prize winner, she had just published her *Selected Poems* in 1963—and she suggested he choose one. The difference between the material presentation of “We Real Cool” in the *Selected Poems* and the Broadside Press edition is thought-provoking. Matters such as typography, layout, and graphics become additional factors of interpretation and meaning in the broadside, and the inversion of the most pervasive printing convention of black ink on a white page to white scrawl or graffiti on an uneven, but noticeable, black ground becomes part of the poem.

Cid Corman (1924-2004). *Cool melon*. Ashland, Mass.: Origin Press, 1959. 811 C813coo

Cid Corman first visited Japan in 1958 and would live there for most of his life. Although he did not know the language, Corman began to translate, with the help of Susumu Kamaike, Japanese poets such as Matsuo Bashō (1644-1694), which had a tremendous effect on his verse—as well as the publications of his magazine *Origin* and his Origin Press. *Cool Melon*, described as a free translation—or a “version”—highlights the haiku form and the Japanese aesthetic. The cool green pastepaper covers evoke the texture, smell, and feeling of the rind of a melon: “Morning dewed / streaked cool / muddy melon.” Printed on double leaves in a traditional Japanese style, many of the Origin Press titles utilized the stab-bound technique and were carefully hand-sewn.

Gregory Corso (1930-2001). *Bomb*. San Francisco: City Lights, 1958. 811 C818b

Broadsides of the antiwar movement were often produced cheaply and quickly on a mimeograph or photocopied so that they could be widely and urgently circulated in time for or in response to an event. Those of Lawrence Ferlinghetti’s press, City Lights, certainly fit the mold. With titles such as *One Thousand Fearful Words for Fidel Castro* and *Where Is Vietnam*, a rant against Lyndon B. Johnson, many of them encouraged unmitigated reproduction and distribution, privileging the text as agent rather than the author, and paying little, if any, attention to matters of aesthetics. Gregory Corso’s *Bomb* cost only twenty-five cents in its first run and thirty-five in its second printing of 1,000 copies—practically the cost of photocopying the broadsheets. The long, narrow format of the folded broadside is a convenient ground for the mushroom cloud shape that the centered lines of the poem create.

Clayton Eshleman (1935-) and William Paden (1930-2004). *Brother stones*. Kyoto: [Caterpillar], 1968. 811 Es3br

An edition of 250, this portfolio includes poems printed on jun-kōzo paper and six prints by William Paden, printed on kizuki-kōzo sarashi, a Japanese mulberry paper traditionally used in printmaking. The sheets are encased in a chitsu with bone clasps, made by K. Asada. Born in Indianapolis, Eshleman set out to South America and then on to Japan early in his career, where he befriended fellow poets Gary Snyder and Cid Corman. Their interest in the form and techniques of Japanese books and printing, especially Corman’s own magazine *Origin*, had a great influence on Eshleman’s literary review *Caterpillar*.

Marya Fiamengo (1926-). *Overheard at the oracle: poems of chance based on the I Ching*. Vancouver: Very Stone House, 1969. 811 F442o

Founded in 1965 by poets Patrick Lane, Bill Bissett, Jim Brown, and Seymour Mayne, Very Stone House Press was Vancouver’s outlet for experimental poetry, along with Bissett’s other ventures *blew ointment magazine* and *blewointmentpress*, both of which are well-represented in the Modern Poetry Collection. A daughter of Croatian immigrants, Marya Fiamengo’s poetry became imbued with a strong sense of Canadian nationalism, although her early work explored spiritual traditions of orthodox Christianity and the *I Ching*. As an ephemeral object, the bright pink paper and graphic, eastern-inspired calligraphic artwork by G.A.Y. Taylor take advantage of the poster format. Many issues of Very Stone House’s *Poster Poem* series were printed on bright-colored paper with a graphic, visual appeal.

Edward Lucie-Smith (1933-). *Six kinds of creature*. London: Turret Books, 1969. 821 L9632s

Known for his straightforward poetic language that explores the natural speaking voice, Lucie-Smith's poetry translated well as children's verse. The miniature books produced by Turret Books, one of London's most prolific poetry publishing houses, were distributed as gifts to the friends and patrons of the poet and press. Published at Christmas in 1969 in an edition of 500, the library's copy is one of 100, numbered and signed by the author, and with an author's presentation inscription: "Barry & Jackie, Love Ted." With six poems—Goldfish, Sparrows, Yak, Ladybirds, Earthworm, and May-fly—a sequel, *Six More Beasts*, was published a year later.

Michael McClure (1932-). [Ticket for *The beard*]. [Berkeley]: Telegraph Press, [1966].

Michael McClure's play *The Beard* was first performed in 1965 in San Francisco and was later adapted for film by Andy Warhol. The play consists of two characters, Billy the Kid and Jean Harlow, played by Richard Bright and Billie Dixon. Early performances were plagued by attention from local authorities because of the explicit nature of some of the scenes. At one performance, the two actors were arrested by an undercover detective, charged with obscenity, and carted off to jail. Future performances were also interrupted by sensitive authorities, until the ACLU took up McClure's cause. The play initially started out as an idea for a poster: McClure had visited Norman Mailer in New York, who was very interested in boxing. After seeing a poster for a match back in San Francisco, McClure contacted Telegraph Press who had produced it to initiate plans for a "poster poem" of his own. To go along with the boxing match poster, McClure printed up fake tickets to promote the play, very few of which survive today.

Rochelle Owens (1936-). *Poems from Joe's garage*. Providence, R.I.: Burning Deck, 1973. Q. 811 Ow24p

Keith and Rosmarie Waldrop founded Burning Deck Press in 1961 in Ann Arbor, Michigan before moving it to Providence in 1968, where it is still running. When the Waldrops started Burning Deck, the move from letterpress to cheaper methods of production, such as the mimeograph, had already happened in the commercial publishing industry, and used letterpress machines were available for next-to-nothing. Rochelle Owens is another poet sometimes grouped with the ethnopoetic movement, along with Jerome Rothenberg, Clayton Eshleman, and Diane Wakoski.

Ed Sanders (1939-). *Peace eye*. 2nd ed. Cleveland: Frontier Press, 1967. 811 Sa553p 1967

Poet, activist, environmentalist, and long-time member of the band The Fugs, Ed Sanders founded his magazine *Fuck You* ("mimeo'd in a secret location") in 1962 and soon after established his Peace Eye Bookstore in the Lower East Side. First published in 1965, the "2nd enlarged edition" of *Peace Eye* in this exhibition was published by the Frontier Press, a press associated with poets Charles Olson and d.a.levy. While this edition of *Peace Eye* is a slightly more polished mimeographed production, most of Sanders' publications were comprised of stapled, multi-colored construction-paper leaves and scattered with "anarcho-Egypto-Bacchic" hieroglyphs.

Armand Schwerner (1927-1999). *If personal*. Los Angeles: Black Sparrow Press, 1968. 811 Sch99i

If Personal, published by the Black Sparrow Press in Los Angeles, is the perfect embodiment of Armand Schwerner's poetic explorations of wordplay, nonsense, and sound poetry translation, as well as motifs of light and dark, open and closed, present and absent. The book is a "window" poem, featuring die-cut pages interleaved with bright yellow sheets. As each sheet is removed or added one experiences the text in a new way, effectively creating a choose-your-own adventure poem.

Diane Wakoski (1937-). *Comparisons*. [Providence, R.I.]: Burning Deck, [1975?]. 811 W139com

Diane Wakoski produced a number of ephemeral objects with Burning Deck Press, including broadsides and several postcard series. *Comparisons* is a great example of minimal, yet effective, illustration. Its yellowish-green blobs of pigment complement the ink and fountain pen in the poem, as well as the “satisfaction / like pissing when you really / have to go.”

Louis Zukofsky (1904-1978). *Finally a valentine*. Stroud, Gloucestershire: Piccolo Press, 1965. 811 Z84fi

Finally a Valentine was Objectivist poet Louis Zukofsky’s “last short poem for a long time,” closing his “collected short poems to be called ALL,” as stated in the colophon. The format of this particular broadside is enhanced by the illustrations by John Furnival. Part of a series of valentines addressed to his wife Celia, the repetition of the words heart, part, and apart play with the heart illustrations to the front cover and inside. To read the poem, one must break the heart, opening the two side panels to reveal the poem and further illustrations. Inside, the two halves of the heart remain apart, on either side of the poem.

NORTHERN CALIFORNIA

William S. Burroughs (1914-1997) and Brion Gysin (1916-1986). *The exterminator*. [San Francisco]: Auerhahn Press, 1960. 811 B945e

Burroughs credited Gysin, a surrealist artist, with the invention of “cut ups,” the technique used to create these prose poems. Typewritten words were divided, reassembled, and repeated in imitation of the Dadaist and surrealist techniques of pictorial collage and photomontage. Gysin’s illustrations and figured poems (calligrams) are interspersed throughout the work. The book’s square-backed binding, offset printing, and trade-quality paper reveal that Dave Haselwood thought that as the work of a well-known writer, it would sell very well, and therefore should be produced at a low unit cost.

Bram Dijkstra (1938-). *Faces in skin: poems & drawings*. Berkeley: Oyez, 1965. 811 D569f

Dijkstra is a scholar of English literature and modern art, best known for historical studies on the representation of female archetypes in Western culture. Some of the poems of this spare, elegantly designed book, such as “Sandra” and “Some Advice To Morally Stricken Young Ladies,” suggests his academic writing germinated from his own fiction and art.

George Hitchcock (1914-2010). *A ship of bells*. [San Francisco]: Kayak, [1968]. 811 H632s

Hitchcock, best known as the founder of *Kayak Magazine* (1964-84), and its eponymous press, was also a poet. The centered, stapled binding in this volume is simple and inexpensive, and like that used in the magazine. As is the case for all *Kayak* publications, Hitchcock printed it himself. The poems are complemented by the woodcuts of the American cubist painter Mel Fowler.

Mary Norbert Körte (1934-). *A breviary in time of war*. San Francisco: Cranium Press, 1970. 811 K845br

Körte, a Bay Area native, joined the Dominican Sisters right out of high school, but found her true calling as poet in 1965 when she attended the Berkeley Poetry Conference, at which she heard Charles

Olson read. By 1968, she had left the order, poetry having found a greater place in her life. In this volume, her religious training caused her to structure poems on the immorality and inhumanity of the Vietnam War around the hourly prayers of the Dominican Breviary. The frontispiece photograph of the author's clasped hands suggests an association between writing and prayer.

Philip Lamantia (1927-2005). *I demand extinction of laws prohibiting narcotic drugs!* San Francisco: Auerhahn Press, 1959. 811 L161i

Though a Beat poet, Lamantia's work was strongly indebted to surrealism's valorization of irrational experience. By accompanying his poetry advocating drug legalization with writings on the same subject by the French Modernist poet Anton Artaud, he places his unorthodox ideas within Western literary tradition. The book's design also suggests this through the visual contrast between the cover montage (by the photographer Wallace Berman), and the title page, which recalls early handpress books in its text layout and typeface.

Charles Olson (1910-1970). *O'Ryan 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.* [San Francisco]: White Rabbit Press, 1965. 811 K845br

Olson, the leading figure of the Black Mountain poets, had published half of these poems earlier with White Rabbit in 1958, under the title *O'Ryan 2, 4, 6, 8*. The cover from the earlier edition, by the artist Jess (Burgess Franklin Collins, 1923-2004), was reused. Jess's image communicates to the reader the central conceit of the poems: the recasting of events from the legend of the giant Orion into the travails of an ordinary man named O'Ryan who has problems with women. This work was printed by Graham Mackintosh, who also worked with other Bay Area fine presses.

SOUTHERN CALIFORNIA

John Brandi (1943-). *Emptylots: poems from Venice & LA.* [Monterey, Calif.]: Nail Press, 1971. 811 B7335e

The Nail Press was founded in San Francisco by Fred Marchman, and eventually moved to New Mexico with Brandi in 1973. Brandi, a southern California native and Beat poet, describes the industrialized, artificial Arcadia that is Los Angeles County. For him, Venice Beach is the smell of sea and sand, but also of gasoline from the Union 76 station, Ban deodorant, garbage (shown in a barge at sea just off the beach), and fried food. The illustrations were by Marchman; those in the library's copy were hand-colored by the author.

Charles Bukowski (1920-1994). *Poems written before jumping out an 8 story window.* Glendale, Calif.: Poetry X/Change, [1968]. 811 B869poe

This is the first edition of one of Bukowski's small collections. Though he began his long-time association with John Martin's Black Sparrow Press in 1968, for financial reasons, Bukowski continued to publish work wherever he could. The book is photo-offset printed and thus the illustration by Bukowski on pages 18-19 is in color. However, the text is in a typewriter font, not printer's type, evoking the uncommercial look of mimeographed publications, rather than the finished look of a fine-press edition or trade publication.

David Meltzer (1937-). *Abulafia song*. Santa Barbara, Calif.: Unicorn Press, 1969. 811 M496ab

Meltzer's own drawing is a component of this small work, designed by Alan Brilliant and printed by Noel Young. It was issued as a 1970 New Year's greeting for the press founded in 1966 by Brilliant. The title refers to Abraham Abulafia, a thirteenth-century practitioner of Kabbalah, a tradition of Jewish mysticism in which Meltzer himself is an expert. Abulafia's method entailed the writing out of particular letter groups in different permutations and reciting them aloud, something akin to a sacred poetry performance.

David Meltzer (1937-). *Isla vista notes: fragmentary apocalyptic, didactic contradictions*. Santa Barbara, Calif.: Christopher Books, 1970. 818 M496i

Christopher's Books was founded by Melissa Maytag around 1970 as a small-run, fine edition press. Meltzer, a Beat poet, musician, and important figure in the San Francisco Renaissance, quickly wrote this prose poem in response to the police shooting of a UC Santa Barbara student during anti-war protests in the town of Isla Vista. As a Beat poet, Meltzer's writing was always engaged with social and political purposes. Given the basis of this work in current events, Maytag opted to print on cheap stock in order that it could be issued quickly and cheaply to have immediate impact.

Steven Stepanchev (1915-). *Vietnam*. [Los Angeles]: Black Sparrow Press, 1968. Q. 811 St432v

Black Sparrow issued this broadside written by a World War II veteran and New York poet in 1968. By April of that year the Tet Offensive and the My Lai Massacre had occurred, and Lyndon Johnson decided not to run for re-election, knowing his support of the war had lost him a substantial part of the Democratic voting base. The poem's title is the only direct reference to the conflict; using a first person voice and imagery evocative of a fairy tale, Stepanchev evokes the fear and sense of helplessness of a nation trapped in a war that cannot be won and will not end.

Diane Wakoski (1937-). *Black dream ditty for Billy "the Kid" M seen in Dr. Generosity's bar recruiting for Hell's Angels and Black Mafia*. [Los Angeles]: Black Sparrow Press, [1970]. 811 W139be

Wakoski's poems are complex with digressions and fanciful imagery. The title of this short work signals this, as does the waving type of its cover. As a poet strongly influenced by early Beat poets, as well as a feminist, her reference to Billy "the Kid" in the title is not accidental. It may be considered an ironizing reference to the outlaw as a heroic figure in the work of two male Beat poets, Jack Spicer (1925-1965) and Michael McClure (1932-). In her poem, however, Billy is not a kid ("Are you 40?"... "Yes you are 40"), and she describes the actions of a man having a mid-life crisis.

MIDWESTERN SMALL PRESSES

Robert Creeley (1926-2005). *For Joel*. [Mount Horeb, Wis.]: Perishable Press, 1966. Q. 811 C8612forj

This broadside is one of eighty-five copies printed on paper hand-made from rags by the printer, Walter Samuel Hamady; it was dedicated to Joel and Helen Oppenheimer on the occasion of their marriage. Walter Hamady and his wife, Mary, established the Perishable Press in 1964, on their farm in Mt. Horeb, Wisconsin; Hamady was a professor of art at the University of Wisconsin-Madison. Robert Creeley was a highly distinguished American poet, generally associated with the Black Mountain poets.

Robert Creeley (1926-2005). *Later*. West Branch, Iowa: Toothpaste Press, 1978. 811 C8612la

Designed, hand-set, and printed by Allan Kornblum in Perpetua type, this is one of 800 copies sewn into orange Strathmore wrappers and printed on handmade Iyo Glazed paper with deckled edges. The woodcut illustrations on the front cover and title page are by Louis Picek. Kornblum was a student of Harry Duncan at the University of Iowa and established his Toothpaste Press in West Branch, Iowa, in 1973. He published the last work under the Toothpaste Press imprint in December, 1983; in 1984, he moved to Minneapolis and began printing again under the name Coffee House Press.

Richard Deutch (1944-2005). *Prayers*. Marshall, Minn.: Ox Head Press, 1970. 811 D4892p

This edition, limited to 350 copies, was designed and printed by Don Olsen (1931-2003). Olsen established the Ox Head Press, located in Browerville, Minnesota, in 1966. Richard Deutch was an American poet living in Australia, where he was well-known to the Australian literary community not only for his poetry, but also for his books on magic and the occult.

James Dickey (1923-1997). *Exchanges*. [Harper Woods, Mich.]: Adagio Press, 1971. 811 D5485ex

One of 200 copies printed by Leonard F. Bahr at his private press, Adagio, founded in 1956. The type was hand-set in Palatino and printed on Strathmore Grandee paper on a C&P Craftsman press. James Dickey was a noted American poet. He was a professor of English as well as the poet-in-residence at the University of South Carolina.

William Faulkner (1897-1962), writing as Ernest V. Trueblood. *Afternoon of a cow*. Iowa City: Windhover Press, 1991. 813 F27af

One of 200 copies printed by Kim Merker in Romanée types on Johannot mouldmade paper. When the Windhover Press was established at the University of Iowa in 1967, at Merker's urging, it was quite an innovation to situate a private press within an academic setting. This is one of the lesser-known stories by William Faulkner. Written in 1937 and originally published in French in 1943, it was first published in English, in the literary magazine *Furioso*, in 1947. It did not appear in print again until this fine press edition.

Netta Gillespie. *Circus*. Urbana, Ill.: Red Herring Press, 1980. 811 G4123c

One of 200 copies printed at the Press Under the Hill, Oneonta, N.Y. and part of the *Red Herring Chapbook* series. The Red Herring Press was an offshoot of the long-running Red Herring poetry and fiction writers' groups, which met at the Channing-Murray Foundation on the campus of the University of Illinois. Netta Gillespie is an Urbana writer of poetry and prose who formerly worked in instructional technology at the University of Illinois at Urbana-Champaign.

Jonathan Greene (1943-). *Instance*. Lexington, Ky.: Buttonwood Press, 1968. 811 G833i

One of 100 copies printed and bound by Robert James Foose on handmade paper. Printed on double leaves with stab-sewn, Japanese-style binding, with a cover illustration from a drawing by Raymond Barnhart. Foose is a professor in the Department of Art at the University of Kentucky. In addition to his work as designer and production manager for the University of Kentucky, Jonathan Greene has operated his own private press, Gnomon Press, since 1965.

Donald Justice (1925-2004). *From a notebook*. Iowa City: Seamark Press, 1972. 811 J98f

One of 317 copies printed on Shinsetsu paper (which is smooth on one side, textured on the other) and bound by Kay Amert (1947-2008), a master typographer and printer, who was the director of the Typography Laboratory at the University of Iowa. Donald Justice was teaching poetry writing at the Iowa Writers' Workshop at the time of this printing. He went on to teach at several other universities, and was a Chancellor of the Academy of American Poets from 1997 to 2003.

Kathryn Kerr. *Coneflower*. Urbana, Ill.: Tenement Press, 1978. 811 K463c

This is no. 43 of a very limited edition of fifty-five copies printed on a Washington hand press with Bembo and Caslon types. Five copies were printed on Perusia paper, bound in leather with marbled paper over boards. The library's copy was printed on Antique Laid paper and bound in cloth, with the title blind-stamped on the front cover. Printed and bound by Carolyn Clark. Kathryn Kerr teaches English at Illinois State University.

Christopher Perricone. *A summer of monkey poems*. Omaha, Neb.: Cummington Press, 1996. 811 P427s

This edition, limited to 127 copies, was printed on Kozoshi, a Japanese handmade paper, in double leaves by Harry Duncan from Bembo types. Harry Duncan (1916-1997) was one of the most influential fine printers in the Midwest during the latter part of the twentieth century. He founded his Cummington Press in Massachusetts in 1939 and later moved it to Iowa City, where he directed the Typographic Laboratory and taught typography and book design at the University of Iowa from 1956-72, before relocating to Omaha to teach printing at the University of Nebraska. Christopher Perricone is a professor in the Department of Philosophy at Iona College in New Rochelle, New York.

Paul James Petrie (1928-). *Confessions of a non-conformist*. Mount Vernon, Iowa: Hillside Press, 1963. 811 P448c

One of 250 copies hand-set and printed at the Hillside Press, Cornell College, by Robert Dana in Kennerly Old Style type, with the title in Hadriano Stone Cut and Goudy Old Style types. Robert Dana was an English professor at Cornell and was also the Poet Laureate of Iowa, 2004-08. Paul Petrie was a professor of English and Creative Writing for over thirty years at the University of Rhode Island.

Michael Karl Ritchie. *For those in the know*. Iowa City: Meadow Press, 1976. 811 R5102f

One of 200 copies hand-set, printed, and bound by Leigh McLellan on Nideggen mouldmade paper. McLellan established the Meadow Press in 1974 while she was a poetry student in the Writers' Workshop at the University of Iowa, where she also studied printing under Kay Amert and Kim Merker. She moved the press to San Francisco in 1977. Michael Karl Ritchie is a professor of English at Arkansas Tech University.

Vern Rutsala (1934-). *Small songs*. Iowa City: Stone Wall Press, 1969. 811 R937s

One of 180 copies hand-printed by Kim Merker in Romanée types on Rives Light mouldmade paper. Stone Wall was Merker's private press, before he began the Windhover Press at Iowa. He arrived in Iowa in 1956 to study poetry writing at the Writers' Workshop. There he began collaborating with Harry Duncan at Duncan's Cummington Press and then established the Stone Wall Press in 1957. Vern Rutsala taught English and Creative Writing at Lewis & Clark College in Portland, Oregon.

Charles Wright (1935-). *Colophons*. Iowa City: Windhover Press, 1977. 811 W9313col

One of 200 copies printed by Kim Merker, et al., on Barcham Green's Dover paper. The Windhover Press, established in 1967, served as a teaching press at the University of Iowa for students studying typography, book design, paper making, and the hand-printing process. *Colophons* was bound by the noted binder Constance Sayre at her Black Oak Bindery when it was still located in Iowa City. Charles Wright, a noted American poet, taught at the University of California, Irvine and is now a Chancellor of The Academy of American Poets and a professor of English at the University of Virginia.

NEW YORK SCHOOL

John Ashbery (1927-). *Sunrise in suburbia*. New York: Phoenix Book Shop, 1968. 811 As32su

Robert Wilson's Phoenix Book Shop (1962-88), was an alternative bookstore that distributed cutting-edge literature in Greenwich Village. The book shop's press frequently paired up with William Ferguson's Ferguson Press, in Cambridge, Massachusetts, to create fine press editions. *Sunrise in Suburbia*, compared to the mimeographed *The New Spirit* (1970) has a considerably more "uptown" feel. Having published widely, Ashbery was a well-known poet and award-winning poet by 1968. Like Schuyler and O'Hara, Ashbery wrote as an art critic for *ARTnews* for many years, and was friends with many of the abstract expressionist painters.

Bill Berkson (1939-) and Larry Fagin (1937-). *Two serious poems & one other*. Bolinas, Calif.: Big Sky Books, 1971. 811 B456t

A cross-country collaboration between poet-publishers Bill Berkson and Larry Fagin, *Two Serious Poems* features a cover by Joe Brainard. Berkson started Big Sky—named after a line in a Kinks song—in 1971 with *The Bolinas Journal* by Brainard, establishing a comic-book feel and format to many of his Big Sky publications, partly due to cost. Beginning in 1968, many of the second generation New York poets were moving—or returning—to the Bay Area. In a sense, that so many New York poets were seeking the small coastal town of Bolinas signals a shift in the hippie movement of urban and political engagement to a more rural, communal, and pseudo-agrarian lifestyle.

Bill Berkson (1939-) and Frank O'Hara (1926-1966). *Hymns of St. Bridget*. New York: Adventures in Poetry, 1974. Q. 811 B456h

Frank O'Hara had an immense influence on Bill Berkson. They first collaborated on *Hymns of St. Bridget* in 1960, but it was not published until more than a decade later. Berkson and O'Hara collaborated on many other works as well, their correspondence and friendship developing into the highly conversational poetic style characteristic of the New York School. *Adventures in Poetry*, after which this exhibit is named, was Larry Fagin's press from 1968-76. Typical *Adventures* publications were mimeographed, side-stapled, and featured cover art by well-known artists. The cover art for *Hymns of St. Bridget*, for example, was contributed by Larry Rivers.

Tom Clark (1941-) and Ron Padgett (1942-). *Bun*. New York: Angel Hair, 1968. Q. 811 C549bu

Produced by poet-publishers Anne Waldman and Lewis Warsh, *Bun* features cover art by Jim Dine. Part of the noted *New Paintings of Common Objects* exhibition, which introduced pop artists Roy Lichtenstein, Andy Warhol, and Ed Ruscha to the scene, Dine set a humorous and disjunctive tone for the book with his minimalist cover of a half-eaten bagel. In contrast to “first-generation” collaborations, in which it was obvious who wrote what, Clark and Padgett’s verse blurs any sign of individual authorship or voice.

LeRoi Jones (1934-). *Preface to a twenty volume suicide note*. New York: Totem Press, 1961. 811 J723p

LeRoi Jones, now known as Amiri Baraka, was an active editor and publisher in the late 1950s and early 60s. His journals *Zazen*, *Kulchur*, and *Yugen*, and his Totem Press (co-edited with his then-wife Hettie Jones) published a diverse array of poets and was influential in supporting then unknown “second generation” New York writers, especially Ted Berrigan. *Preface to a Twenty Volume Suicide Note* features cover art and illustrations by abstract expressionist painter Basil King. Baraka’s early work—much like O’Hara’s—played with and fought against the “poetics of sociability” of the New York School, exploring the problem of orthodoxies within creative communities and issues of collaboration with autonomy and nonconformity.

Alice Notley (1945-). *For Frank O’Hara’s birthday*. Cambridge, Eng.: Street Editions, 1976. Q. 811 N84f

Alice Notley resists being known as a New York School poet, however, her time running the workshops at the influential Poetry Project at St. Mark’s Church has been cited as extremely important to “third generation” poets in the Lower East Side. *For Frank O’Hara’s Birthday* is a testament to the continued influence that O’Hara held over the younger poets and the reverence paid to him after his sudden death. Notley’s poetry juxtaposes the aleatoric, conversational, and social poetry of her colleagues with more personal subjects of grief, childbirth, and motherhood.

Frank O’Hara (1926-1966). *Oranges*. New York: Angel Hair Books, [1969]. Q. 811 Oh14or

Called “a poet among painters,” Frank O’Hara had a symbiotic relationship with the New York art world. Working as a curator at the Museum of Modern Art from 1955-65, he was an early proponent of abstract expressionist painters. O’Hara’s writing on art, in *ARTnews* and other publications, often blurred the line between poetry and criticism. Anne Waldman and Lewis Warsh’s press Angel Hair published *Oranges* nearly three years after O’Hara’s tragic death in 1966. O’Hara never uses the word “orange” in *Oranges*, as he explains in his poem “Why I am Not a Painter” (1956): “One day I am thinking of / a color: orange. ...My poem / is finished and I haven’t mentioned / orange yet. It’s twelve poems, I call / it ORANGES...”

Ron Padgett (1942-) and Joe Brainard (1942-1994). *100,000 fleeing Hilda*. [New York]: Boke Press, 1967. 811 P13o

Joe Brainard and Ron Padgett are quintessential collaborators within the “second generation” New York poets. Brainard’s collaborative style was unique in that he often left blank spaces in his illustrations which the poets could fill with their own text. As Brainard has said: “Illustrations sometimes destroy writing. It makes it too specific.” Boke Press was Brainard’s and poet Kenward Elmslie’s personal press, but they

collaborated with many other presses as well, most significantly Ted Berrigan's "C" Press, putting out *C Comics*, edited and illustrated by Brainard.

Jerome Rothenberg (1931-). *The seven hells of the Jigoku Zoshi*. New York: Trobar, 1962. 811 R743sev

While Jerome Rothenberg was a New York poet in the 1960s, his style was significantly different from his colleagues. Later coining the term "ethnopoetics," or deep image poetry, Rothenberg and other like-minded poets sought inspiration outside of the Western traditions. Although *The Seven Hells of the Jigoku Zoshi* refers to the hell scrolls of twelfth-century Japan, Rothenberg's work explores Judeo-Christian ideas of morality and features abstract expressionist and calligraphic artwork by Amy Mendelson. Trobar Books, edited and published by Robert Kelly, George Economou, and Joan Kelly, also deep imagists, was named after the Provençal tradition of Troubadour poetry.

Aram Saroyan (1943-). *The Beatles*. [Boston]: Barn Dream Press, 1970. 811 Sa743b

Aram Saroyan is considered a groundbreaking concrete and minimalist poet. Through his magazine *Lines*, Saroyan befriended poets Anne Waldman, Lewis Warsh, Ted Berrigan, and Ron Padgett, which led to his inclusion in *Angel Hair*, despite the vast difference between his poetic style and the New York School poetry being printed there. Printed by Joseph Wilmott's Barn Dream Press out of Boston, *The Beatles*, unlike many poetry books, cannot be reduced into separate works, i.e. poems. Fusing the verbal and the visual, many of Saroyan's minimal poems, like those of Ron Padgett and Joe Brainard, sought to radicalize relations between subject and object and text and page.

James Schuyler (1923-1991). *May 24th or so*. New York: Tibor de Nagy Editions, 1966. 811 Sch8ma

Born in Chicago, Schuyler settled in New York City in 1950 and was quickly introduced to Frank O'Hara and John Ashbery, after which the three became roommates. Like O'Hara, Schuyler worked as a curator for the Museum of Modern Art (1955-61), and like Ashbery, as a critic for the influential *ARTnews*. His third volume of poetry, Schuyler's *May 24th or So* was published by Tibor de Nagy Gallery's press, an eminent gallery responsible for introducing many abstract expressionist artists to the world. As a meeting ground for poets and painters, the gallery and its publications reifies the importance of the art world to the New York School poets.

Anne Waldman (1945-) and Ted Berrigan (1934-1983). *Memorial day*. [New York]: Poetry Project, 1971. Q. 811 W146me

Anne Waldman and Ted Berrigan first performed "Memorial Day" at a reading at St. Mark's Church in-the-Bowery in a truly collaborative event. Waldman and Berrigan sought to bring a community of voices into the poem by making references to other poets, using lyrics from rock songs, and folding in portions of each poet's previous works. The suicide attempt by Fugs member Tuli Kupferberg—famously referred to in Allen Ginsberg's *Howl*—is mentioned as well, giving a nod to the Beats but in a New York School manner. The Poetry Project officially started in 1966 as a way to continue the coffeehouse readings that characterize the Lower East Side poetry scene in the 1960s.

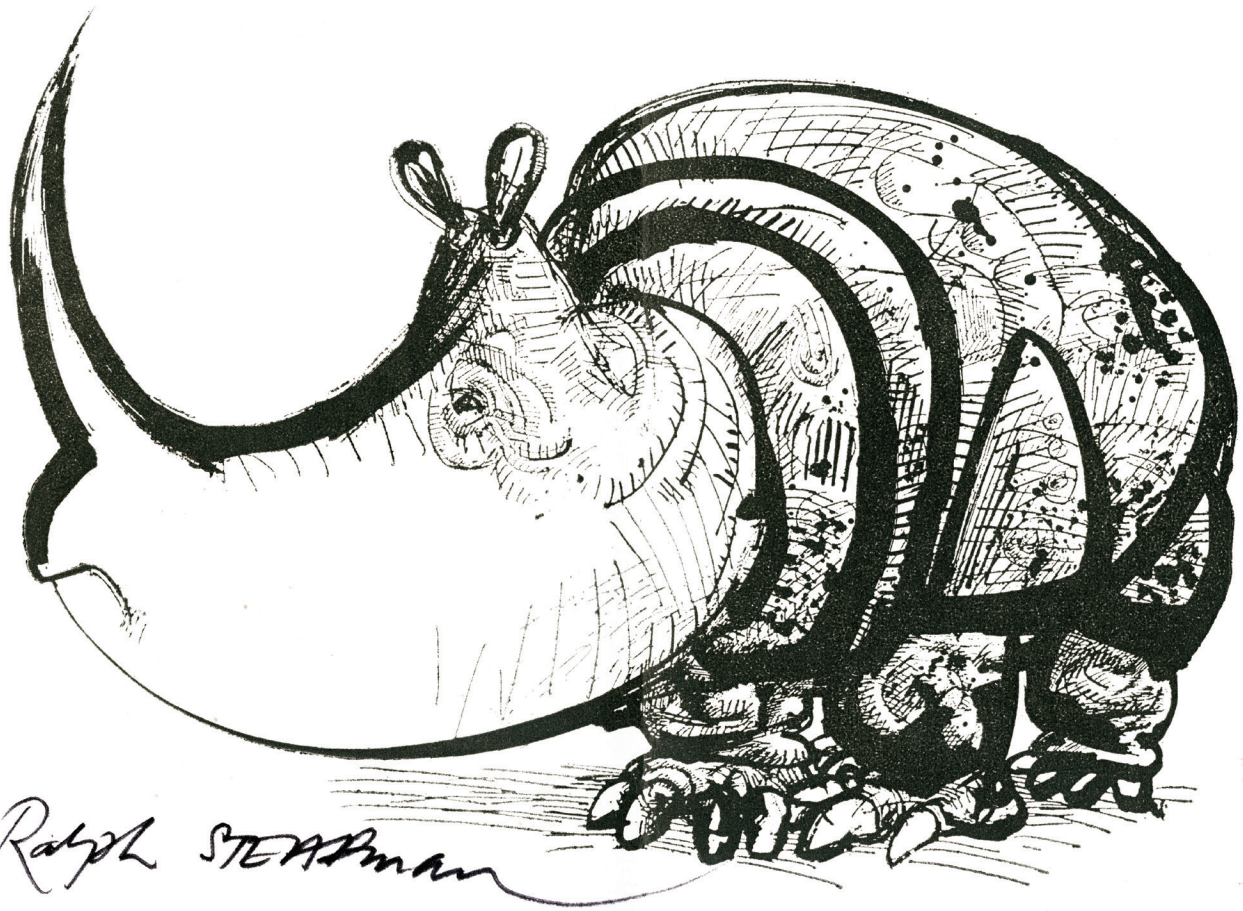
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