

Checklist for

Chapbooks from the Mimeo Revolution: From New American Poetry to New Sentence

Curated by Meira Levinson and Kyle Waugh

On view April 1 to April 12, 2014

At Poets House, 10 River Terrace, New York City

Over the past 25 years, Poets House has amassed the largest open-access collection of rare and out-of-print chapbooks in the United States. These handcrafted folios were the beachhead publication of the “mimeo revolution,” a period stretching from the early 1960s through the mid-1980s, during which a multitude of independent small presses operated throughout North America. At the scattered epicenters of this outbreak of Do-It-Yourself book production were a number of the poets who appeared in Donald Allen’s seminal 1960 anthology, *The New American Poetry 1945–1960*—such as LeRoi Jones/Amiri Baraka (founder of Totem Press), Lawrence Ferlinghetti (founder of City Lights Books), and Jonathan Williams (founder of The Jargon Society). Over the next two decades, these poet/publishers fueled a collective transformation of the American avant-garde literary landscape.

Highlighting the breadth, depth, and richness of the Poets House collection, the chapbooks featured in this exhibition emphasize the geographical dispersal of these small presses, as well as the multiform concerns of the work they published. By celebrating the chapbook’s networks of artistic kinship and influence, this exhibit also challenges assumptions about cultural production, transmission and inheritance over the latter half of the 20th century.

Copresented with the CUNY ChapFest.

Checklist

This checklist provides a key to the items in the exhibition, moving clockwise around the gallery from the entrance. Cases are labeled by press.

Case #1: Four Seasons, City Lights, Oyez

The Four Seasons Foundation. San Francisco and Bolinas, California (1964–1985)

Founded in 1964 by poet Donald Allen (editor of *The New American Poetry*), Four Seasons published writing by a number of the better-known poets from that anthology—e.g., Robert Creeley, Philip Whalen, Michael McClure, Ed Dorn, and Philip Lamantia, as well as Richard Brautigan and Joanne Kyger. Initially, Allen had acquired work for a small literary magazine, to be called *The Four Seasons Quarterly* or *The New Review*, but ended up using the material for the second and third Four Seasons publications. Four Seasons often collaborated with printer (and publisher) David Haselwood, of Auerhahn Press.

1) **Gary Snyder. *RIPRAP & Cold Mountain Poems*.** Four Seasons Foundation (Writing 7) / City Lights Press. 1965. 50p.: 21cm. *Riprap* is reprinted from the Origin Press edition, 1959, and *Cold Mountain* poems from *Evergreen Review* #6, 1958.

2) **Charles Olson. *A Bibliography on America for Ed Dorn*.** Four Seasons Foundation (Writing 1) / City Lights Books. 1964. 16p.: 21cm.

City Lights Press. San Francisco, California. (1953–present)

City Lights, founded by Lawrence Ferlinghetti, operates out of the San Francisco-based City Lights Bookstore. Originally, the bookstore was called Pocket Bookshop; Ferlinghetti and Peter Martin at first sold only paperbacks and magazines. The name changed with the advent of Ferlinghetti's Pocket Poets Series, of which Allen Ginsberg's *Howl and Other Poems* was first published as number four, following the famous 1956 Six Gallery reading. Ferlinghetti was subsequently arrested and tried for the sale of obscene material; he was later acquitted. City Lights was formative in the San Francisco Renaissance, publishing works by local poets, other Beat and Black Mountain artists, and international figures such as Lorca, Rimbaud, Picasso, and Neruda. *City Lights Journal*, which Ferlinghetti founded in 1963, featured, in its first issue, work by Ginsberg, Burroughs, Kerouac, Ed Sanders, Gary Snyder, and Neal Cassady; City Lights also published Ginsberg, Bob Kaufman, and John Kelly's *Beatitude Anthology*, a vital mode of exchange in the North Beach Beat community. Ferlinghetti and City Lights still flourish, maintaining their independent, counter-establishment emphasis and playing a focal role in contemporary poetics and literature.

3) **Yevgeny Yevtushenko. *Flowers & Bullets / Freedom to Kill*.** 1970. 19p.: 21cm.

4) **Gregory Corso. *Gasoline*.** City Lights Press (The Pocket Poets Series #8). 1958. 48p.: 16cm. Introduction by Allen Ginsberg.

5) **Denise Levertov. *Here & Now*.** City Lights Press (The Pocket Poets Series #6). 1957. 32p.: 16cm.

6) **Nicanor Parra. *Anti-Poems*.** City Lights Press (The Pocket Poets Series #12). 1960. 32p.: 16cm.

7) **Bob Kaufman. *Golden Sardine*.** City Lights Press (The Pocket Poets Series #21). 1967. 81p.: 16cm.

8) **Michael McClure. *Poisoned Wheat*.** Coyote Press/City Lights Press: San Francisco, CA. 1966. 16p.: 20cm.

Oyez Press. Berkeley, California (1963–1968)

A former Black Mountain student of John Wieners, Robert Duncan, and Charles Olson, Robert Hawley founded Oyez Press in 1963, initially publishing ten broadsides, all printed by David Haselwood at Auerhahn Press. The first Oyez book—David Meltzer's *The Process*—was printed by Graham Mackintosh, who worked with other important small presses of the time, like White Rabbit and Black Sparrow. Oyez also sometimes published informational texts anonymously, such as their *Checklist of the Separate Publications of Poets of the First Berkeley Poetry Conference of 1965*.

9) **David Meltzer. *Bolero*.** Oyez Press: Berkeley, CA. 1976. 9p.: 24cm. Designed & printed by Graham Mackintosh as a seasonal greeting for friends of the author and Oyez, Christmas 1976.

10) **Diane di Prima. *Kerhonkson Journal 1966*.** Oyez Press: Berkeley, CA. 1971. 37p.: 1 ill., 21cm. This chapbook is one of a limited edition printing of 1,000 copies.

Case #2: Kayak, Capra

Kayak Press. Santa Cruz & San Francisco, California (1964–1984)

Poet George Hitchcock founded Kayak Books in 1964, as the publishing arm of his magazine of the same name, which printed sixty-four issues in all. Often pairing stunning visual art with its texts, Kayak publications have featured the work of Robert Bly, Raymond Carver, W.S. Merwin, Nancy Willard, Anne Sexton, Diane Wakoski, and many others.

11) **George Hitchcock. *A Ship of Bells*.** Kayak Press. 61p. Wood-block illustrations by Mel Fowler. 1,000 copies; text set in 11 pt. Palatino by Achilles Friedrich.

12) **Kathleen Fraser. *Change of Address & Other Poems*.** Kayak Press & Bindweed Press: San Francisco, CA. 1966. 47p.: 24cm. Design by George Hitchcock. Printing by Fred Westlake. Edition of 500 copies. Author inscription on inside cover reads: "For James Wright, / truly, with affection, and long-felt admiration."

13) **Louis Hammer. *Lying on the Earth*.** Kayak Press: Santa Cruz, CA. 1975. 55p. Collages by Ludwig Zeller. Designed and printed by George Hitchcock. 1,000 copies.

14) **Richard Shelton. *Journal of Return*.** Kayak Press: San Francisco, CA. 1969. 69p. Color prints by George Nama. Designed and printed by George Hitchcock. 1,000 copies.

15) **Thomas Sanchez. *Native Notes from the Land of Earthquake & Fire*.** Sandpiper Press: Inverness, CA. 1979. 34p.: ill., 26cm. Design and printing by Graham Mackintosh & Noel Young. Art by Stephanie Sanchez. Edition limited to 785 copies. 250 numbered copies, and 25 presentation copies have been hand-sewn in wrappers by Linda Benet. 10 copies, number I-X, have been hardbound in full leather by Frank Buxton. This copy is signed by the author.

16) **Robert Duncan. *Writing writing : a composition book for Madison, 1953 : Stein Imitations*.** Sumbooks: Albuquerque, NM & Buffalo, NY. 1964. 59p.: 22cm. Title page and cover illustrations by the author. First printing; edition of 350 copies.

Capra Press. Santa Barbara, California. (1969–present)

Noel Young writes that founding Capra Press was not intentional; rather, “I had been happy enough designing and printing books for other independent presses (Black Sparrow, Scrimshaw, Oyez, Something Else, Christopher’s Books, Unicorn, et al.) until one day I made the fatal presumption to publish a friend’s poetry work under my own imprint.” Capra published writers such as Diane di Prima, David Meltzer, and Andrei Codrescu as well as Henry Miller, Lawrence Durrell, Ray Bradbury, Ursula K. Le Guin, Raymond Carver and Anaïs Nin.

17) **Diane di Prima. *Loba, Part 1*.** Capra Press (Yes! Capra Chapbook Series #10): Santa Barbara, CA. 1973. 31p.: 18cm. Design and printing by Robert Durand & Noel Young. 150 numbered copies, signed by the poet, were hardbound.

18) **Andrei Codrescu. *A Serious Morning*.** Capra Press (Yes! Capra Chapbook Series #9): Santa Barbara, CA. 1973. 31p.: 18cm.

Case #3: Tuumba

Tuumba Press. Willits & Berkeley, California (1976–1984)

Poet Lyn Hejinian, who founded of Tuumba Press in 1976, learned the printing trade while living in Willits, California, where she produced the first eleven Tuumba chapbooks, before moving to Berkeley in 1978. Similarly, the first eleven Tuumba publications represent a wide variety of avant-garde or “experimental” writers—e.g., Clayton Eshleman, Dick Higgins, Kathleen Fraser, and Kenneth Irby—while those that come after are largely dedicated to poets involved with the “Language Writing” movement—e.g., P. Inman, Charles Bernstein, Bob Perelman, Robert Grenier, and Rae Armantrout. Throughout her career as a printer and publisher, Hejinian practiced an economical aesthetic. All of the Tuumba books are stapled (“in the mode of ‘news’,” as she described it), and employ a trim size that created, Hejinian once explained, “the least amount of scrap.”

19) **Kathleen Fraser. *Magritte Series*.** Tuumba Press (Tuumba 6): Berkeley & Willits, CA. 1977. 20p.: 25cm.

20) **Lyn Hejinian. *Gesualdo*.** Tuumba Press (Tuumba 15): Berkeley & Willits, CA. 1978. 17p.: 23cm. Design and printing by Lyn Hejinian. Limited edition of 450 copies.

21) **Carla Harryman. *Property*.** Tuumba Press (Tuumba 39): Berkeley & Willits, CA. 1982. 19p.: 23cm. Limited edition of 450 copies.

22) **Kit Robinson. *Riddle Road*.** Tuumba Press (Tuumba 41): Berkeley & Willits, CA. 1982. 27p.: 23cm. Limited edition of 475 copies.

23) **P. Inman. *Ocker*.** Tuumba Press (Tuumba 37): Berkeley & Willits, CA. 1982. 24p.: 23cm. Dedication reads: “A series for Robert Grenier.” Design and printing by Lyn Hejinian. Limited edition of 450 copies.

Case #4: Black Sparrow, Tansy

Black Sparrow Press. L.A., Santa Barbara, and Santa Rosa, California (1966–Present)

John Martin started Black Sparrow Press in 1966 with the \$50,000 he'd made from selling his collection of modern literature. Black Sparrow's first six publications were broadsides, five of them by Charles Bukowski, whose work the press continues to publish. In addition to Bukowski, Diane Wakoski became a staple of the Black Sparrow catalog, which also includes books by Edward Dorn, Jack Spicer, John Ashbery, Kenneth Koch, Michael Palmer, Joanne Kyger, and Kenneth Irby. Many of the early Black Sparrow books were masterfully produced by printers and designers, Graham Mackintosh and Noel Young.

24) **Robert Duncan. *Tribunals: Passages 31–35*.** Black Sparrow Press: Los Angeles, Santa Barbara & Santa Rosa, CA. 1970. 24p.: 27cm.

25) **Fielding Dawson. *The Yin & Yang Radio Repair Man*.** Black Sparrow Press: Los Angeles, Santa Barbara & Santa Rosa, CA. 1970. 24p.: 27cm. 1970. 7p.: 19cm. Design and printing by Noel Young & Graham Mackintosh. Published gratis in an edition of 426 copies, 126 of which have been numbered & signed by the author.

26) **Wanda Coleman. *Art in the Court of the Blue Fag*.** Black Sparrow Press (Sparrow 59): Los Angeles, Santa Barbara & Santa Rosa, CA. 1977. 13p.: 24cm.

27) **Robert Creeley. *The Creative*.** Black Sparrow Press (Sparrow 6): Los Angeles, Santa Barbara & Santa Rosa, CA. 1973. 14p.: 24cm. Transcription of a lecture first delivered on October 31, 1972 at Johns Hopkins University under the title: "Creativity: the moving force of society," as part of the Milton S. Eisenhower Symposium 1972. Book also contains the poem, "For my mother: Genevieve Jules Creeley, April 9, 1887-October 7, 1972." (pp.12-15)

28) **David Meltzer. *Round the Poem Box: Rustic & Domestic Home Movies for Stan & Jane Brakhage*.** Black Sparrow Press: Los Angeles, Santa Barbara & Santa Rosa, CA. 1969. 29p.: ill., 22cm. Limited to 300 numbered copies. This copy is signed by the author.

29) **Diane Wakoski. *Spending Christmas with the Man from Receiving at Sears. [A Year's End Greeting from the Black Sparrow Press]*.** Black Sparrow Press: Los Angeles, Santa Barbara & Santa Rosa, CA. 1977. 15p.: 21cm.

Tansy Press. Lawrence, Kansas. (1970–c.1989)

John Moritz began Tansy Press in 1970, in conjunction with his Tansy bookstore, *Tansy* magazine, and, in the 1980s, his Tansy reading series (each event of which was accompanied by a chapbook). As a student of Edward Dorn at the University of Kansas, Moritz also collaborated with Lawrence-based artist Lee Chapman, who designed (and provided much of the artwork for) Tansy publications, and who later founded First Intensity Press (and journal of the same name). Tansy publications especially highlight writing concerned with the physical landscape, including numerous books by Kenneth Irby, as well as work by Harvey Bialy, Alice Notley, Tom Raworth, Ed Dorn, Frank Stanford, Max Douglas, Joanne Kyger, Paul Metcalf, and Robin Blaser.

30) **Stephen Sandy. *The Hawthorne Effect*.** Tansy Press (Tansy 12) / Distributed by Ant Opera Bookworks: Lawrence, KS. 1980. 22p.: 22cm. Art by Lee Chapman & John Moritz. This chapbook bears

the following signature by the author: "Happy New Year, Frank! Best, Steve Sandy." The original leaf of which the cover leaf is a reduction was sent to Tansy Press from Gloucester, Massachusetts.

31) **Kenneth Irby. *To Max Douglas***. Tansy Press (Tansy 4) & Peg Leg Press: Lawrence, KS. 1971. 36p.: 26cm. Art by Lee Chapman.

Case #5: Membrane, Jargon, Toothpaste

Membrane Press. Kenosha & Milwaukee, Wisconsin. (1970–c.1990)

With shared access to an offset press, poet and printer Karl Young started Membrane Press in 1970. The press takes its name from its first publication, Young's own *Membranes*, and it was Young's intention to rename the press with every book it published. Over its twenty-plus years in existence, Membrane published work by Carol Bergé, Robert Filliou, Jerome Rothenberg, Nathaniel Tarn, Jackson Mac Low, and many others.

32) **Thomas A. Clark & Laurie Clark. *Proverbs of the Meadow and the Mountain***. Membrane Press: Kenosha, Milwaukee & Shorewood, WI. 1986. 24 leaves: ill., 26cm. 1981. 47p.: 13cm.

33) **Theodore Enslin. *Markings***. Membrane Press: Kenosha, Milwaukee & Shorewood, WI. 1981. 47p.: 13cm. Dedication reads: "For Jake / with a piece of chalk."

34) **Toby Olson. *City***. Membrane Press: Kenosha, Milwaukee & Shorewood, WI. 1974. 20p.: 16cm. Photo of author by Bob West.

Jargon Society. Highlands, North Carolina (1951–present)

Jargon founder Jonathan Williams studied photography at Black Mountain with Harry Callahan and Aaron Siskind, before founding the Jargon Society in 1951. Jargon subsequently published work by Kenneth Patchen, Denise Levertov, Mina Loy, Guy Davenport, Ronald Johnson, as well as Charles Olson's *Maximus Poems*, and art by David Ruff and Robert Rauschenberg. For the refined artistic mastery of Jargon publications, critic Hugh Kenner once referred to the press as "the custodian of snowflakes." When asked why he chose to publish such work, Williams's responded: "For *pleasure* surely. I am a stubborn, mountaineer Celt with an orphic, priapic, sybaritic streak that must have come to me, along with H.P. Lovecraft, from Outer Cosmic Infinity. Or maybe Flash Gordon brought it from Mongo?"

35) **Paul Metcalf. *Araminta and the Coyotes***. Jargon Society (Jargon 109): Highlands & Hillsborough, NC & East Haven, CT. 1991. 32p.: 23cm.

36) **James Broughton. *75 Life Lines***. Jargon Society (Jargon 60) / Inland Book Company: Highlands & Hillsborough, NC & East Haven, CT / San Francisco. 1988. 24 leaves: 13 x 21cm.

Toothpaste Press. West Branch, Iowa. (1973–1983)

Working primarily on a letterpress, Allan Kornblum founded Toothpaste (the precursor of today's Coffee House Press) in 1973, and became renowned for the delicacy and exactitude of his small books. Over its prolific decade-long existence, Toothpaste published writing by Anselm Hollo, Bobbie Louise Hawkins, Alice Notley, Anne Waldman, and Ed Dorn.

37) **Robert Creeley. *Echoes: poems***. Toothpaste Press: West Branch & Iowa City, IA. 1982. 20p.: 20cm. Design by Allan Kornblum. Handset in Goudy Modern and Goudy Open types by David Duer. 2,000 copies

printed on Strathmore Grandee text, and sewn into Fabriano Ingres wrappers. 200 copies, numbered & signed by author, printed on Frankfurt White, and quarter bound in cloth & paper by Constance Sayre at Black Oak Bindery.

38) Antonio Machado. trans. Robert Bly. *Canciones*. Toothpaste Press: West Branch & Iowa City, IA. 1980. 15p.: 21cm. Design by Allan Kornblum. Handset in Blado & Poliphilus types by Al Buck. 1,450 copies printed on Strathmore Pastelle text & sewn into Fabriano Ingres wrappers. 150 copies printed on Rives; numbered & signed by the translator; and cased in Fabriano Ingres over boards by Constance Sayre at the Black Oak Bindery.

39) Ken Mikolowski. *Little Mysteries*. Toothpaste Press: West Branch & Iowa City, IA. 1979. unpag. Designed, handset, and printed by Allan Kornblum. Edition of 800 copies, using Poliphilus & Blado types on handmade Mulberry paper. This copy is a second printing on Strathmore Grandee text and cover. Text printed offset by the Iowa City Women's Press. 2,000 copies. Inscription by author reads: "for Bill – these big enigmas, & thanks for 'Bald.' Love & stuff, Ken. 10/24/86 GC."

40) Suzanne Zavrian. *The Dream of the Whale*. Toothpaste Press: West Branch & Iowa City, IA. 1982. 16p.: 14 x 17cm. Design by Allan Kornblum. Printing by David Duer & Allan Kornblum. Handset in Spectrum types by David Duer. Printed by David Duer & Allan Kornblum on Frankfurt Crème. Sewn & glued into Suminagashi wrappers.

41) Dick Gallup. *The Wacking of the Fruit Trees: A Poem in 13 Parts*. Toothpaste Press: West Branch & Iowa City, IA. 1975. 13p.: 13 x 14cm. Dedicated to Christina Danielle Gallup. Design by Allan Kornblum. Set and printed by Steve Levine. Handset using Centaur and Rheiner script types, then printed on Masa paper. Front cover drawing by Jackie Gardner. Limited edition of 350 copies.

42) Rochelle Owens. *French Light*. Press with the Flexible Voice: Oklahoma City, OK. 1984. 18 leaves: 24cm. Limited edition of fifty copies has been set by hand and printed on the ancient platen press of Robert Orbach.

Case #6: Broadside, Coach House

Broadside Press. Detroit, Michigan. (1965–Present)

Founded by Dudley Randall in 1965, Broadside Press is one of the oldest operating black presses in the country. Beginning with the publication of Randall's broadside poem, "Ballad of Birmingham," Broadside's list of authors quickly expanded to include the work of such luminaries as Haki Madhubuti, Sonia Sanchez, Sterling Brown, Margaret Walker, Gwendolyn Brooks, and Robert Hayden.

43) Audre Lorde. *From a Land Where Other People Live*. Broadside Press: Detroit, MI. 1973, reprinted Jan 1983. 46p.: 22cm.

44) Clarence Major. *The Cotton Club*. Broadside Press: Detroit, MI. 1972. 22p.: 22cm. First edition and printing. Cover picture of Clarence Major & Sharyn Jeanne Skeeter.

45) Etheridge Knight. *Poems from Prison*. Broadside Press: Detroit, MI. 1968. 31p.: 22cm. Dedication: "For J. W. 'Icewater' Prewitt, Charles 'Butch' Baker, and Willie Groce; for Dickie Gilbert and Don 'Golden Boy' Booker; for Paul 'Funky Drum' Jones, and for all the other caged black cats everywhere." Preface by Gwendolyn Brooks. First edition. Frederick Gerald Stepp helped with cover.

46) **Nikki Giovanni. *Black Feeling; Black Talk***. Broadside Press: Detroit, MI. 1970. 26p.: 21cm. Dedicated to “Mommy, Daddy, Gary, Peppi, and Calvin (with no reservations).” Introduction by Barbary Crosby. Cover photo by Doug Harris.

47) **Frenchy Jolene Hodges. *Black Wisdom***. Broadside Press: Detroit, MI. 1971. 30p.: 22cm. First edition and printing.

48) **Gwendolyn Brooks. *Family Pictures***. Broadside Press: Detroit, MI. 1970. 23p.: 22cm. Dedicated “to Lerone Bennett / Mind, heart, spirit. / ‘An essential sanity, black and electric.’”

Coach House Press. Toronto, Ontario. (1965–present)

Founded by Stan Bevington in 1965, and located in several former coach houses on bpNichol Lane, Coach House has printed and published more than 500 titles over the long stretch of its still-active career. Focusing on work that tests “the boundaries of convention,” the press’s catalog includes writing by Fred Wah, Margaret Atwood, Michael Ondaatje, Nicole Brossard, and many others.

49) **Allen Ginsberg. *Iron Horse***. Coach House Press: Toronto, ON. 1972. 52p.: 14 x 20cm. One of 1,000 copies. Pages depict backdrops of colored train photos, many with overlays of drawings.

50) **Bruce Whiteman. *The Invisible World Is in Decline***. Coach House Press: Toronto, ON. 1984. 39p.: 23cm. Dedication: “First, and finally, for Deborah.” Typeset in Sabon. Cover design by Gordon Robertson.

51) **Fielding Dawson. *On Duberman’s Black Mountain & B.H. Friedman’s Biography Jackson Pollack***. Coach House Press: Toronto, ON. 1973. 28p.: 15cm. Paperbound in tan, printed in black, tan pages.

52) **August Kleinzahler. *A Calendar of Airs***. Coach House Press: Toronto, ON. 1978. 60p.: 23cm. Dedicated to Patricia H. Reviews on back by Christopher Middleton & Guy Davenport. Typeset in Trump.

Case #7: Totem, Corinth, Poets Press

Totem Press. New York City, NY (1958–1962)

An imprint of his magazine *Yugen*, and printed on same offset press, LeRoi Jones’s Totem Press published thirteen chapbooks, starting with Diane di Prima’s *The Kind of Bird Flies Backward* (1958), and later including Charles Olson’s lodestone essay *Projective Verse* (1959), and Jack Kerouac’s *The Scripture of the Golden Eternity* (1961). In 1960, Jones partnered with Eli Wilentz of Corinth Books, to co-publish and distribute Totem titles.

As the books on display here demonstrate, the covers of Totem/Corinth books often featured work of well-known artists—e.g., Larry Rivers, Robert LaVigne, Basil King, Fran Herndon, Bruce Conner, and Wallace Berman. The second book Totem published, *Jan 1st 1959: Fidel Castro*, represents an early intimation of the direction Jones’s career would take after 1965.

53) **Philip Whalen. *Like I Say***. Totem Press: NYC, NY. 1960. 47p.: 21cm. Dedication: “To Stanworth Russell Beckler / in return for Piano Sonata No.1 in F minor, Op. 2 (1945) / ‘another volume for the Lodge library’ / Newport, Oregon / 1958.” Cover drawing by Robert LaVigne. Second printing 1961.

54) **Edward Dorn. *The Newly Fallen*.** Totem Press (in association with The Paterson Society): NYC, NY. 1961. 31p.: 22cm. Dedicated to Raymond Obermayr. Art by Fielding Dawson.

55) **Frank O'Hara. *Second Avenue*.** Totem Press: NYC, NY. 1960. 15p.: 20cm. Cover drawing by Larry Rivers. Third printing 1969.

56) **Joel Oppenheimer. *The Love Bit*.** Totem Press: NYC, NY. 1962. unpag.: 21cm. Dedicated to Nicholas and Daniel. Cover by Dan Rice.

57) **Allen Ginsberg. *Empty Mirror*.** Totem Press & Corinth Books: NYC, NY. 1961. 47p.: 21cm. Introduction by William Carlos Williams.

Corinth Books. New York City, NY (1959–1973)

Corinth Books began in the famous Eighth Street Book Shop in New York City, founded by Ted and Eli Wilentz. Corinth collaborated with LeRoi Jones's Totem Press from 1960 to 1962, and with Jonathan Williams's Jargon Society, they co-published four books, including titles by Robert Creeley, Charles Olson, and Louis Zukofsky. The press also published a number of books by black poets, such as Clarence Major, Al Young, and Jay Wright, as well as a handful of second-generation New York School poets, like Anne Waldman and Ted Berrigan.

58) **Peter Schjeldahl. *White Country*.** Corinth Books: New York. 1968. 48p. Designed by Joan Wilentz. Printed by the Profile Press of New York. Cover by George Schneeman.

59) **LeRoi Jones. *Preface to a Twenty Volume Suicide Note...*** Totem Press in association with Corinth Books: New York, NY. 1969. 47p. Cover drawing by Basil King.

Poets Press. New York City, NY (1963–1969)

Dissident, underground publishing was a family tradition for poet Diane di Prima, whose grandfather, Domenico Mallozi, had written for a Lower East Side anarchist newspaper. In the early 1960s, di Prima founded the New York Poets Theatre, co-edited the influential mimeo magazine *Floating Bear* with her former partner LeRoi Jones, and served as contributing editor both to Jones's magazine *Yugen*, as well as *Kulchur*. Poets Press was born in di Prima's New York City apartment, at 54 East Fourth Street, in 1963, and then relocated to Kerhonkson, in upstate New York. The press published almost thirty books in all, including titles by Timothy Leary and John Ashbery.

60) **Diane di Prima. *Seven Love Poems from the Middle Latin*.** The Poets Press: NYC, NY. 1965. unpag.: 24cm. Latin and English on opposite pages. Drawing by Brett Rohmer. Introduction "for Alan;" dedicated to "my father and mother, and / their house at Greenwood Lake / where I made these translations."

61) **Kirby Doyle. *Sapphobones*.** The Poets Press: Kerhonkson, NY. 1966.

Case #8: Burning Deck

Burning Deck Press. Providence, Rhode Island. (1961–present)

Founded by Rosmarie and Keith Waldrop in 1961, Burning Deck started as a "quinterly" magazine, but soon began publishing a series of pamphlets and chapbooks, followed by a number of full-sized books. In

their long and impressive career, the Waldrops have worked with a vast range of authors (from the “academic” to the Beat), producing a catalog that defies standard generic classifications, including work by Mark Strand, Andrew Crozier, Ray DiPalma, Jackson Mac Low, Paul Auster, Robert Creeley, Barbara Guest, Ron Silliman, and Rochelle Owens. To this day, Burning Deck remains committed to quality and affordability, and to the chapbook form, in particular. In addition to their numerous volumes of poetry, prose, and translation, the Waldrops’ have also co-authored a history of their press, simply titled *Burning Deck: A History*.

62) Russell Edson. *With Sincerest Regrets*. Burning Deck: Providence, RI. 1980. 31p.: 26cm. Cover drawing by Edson. There are 500 copies on Warren Olde Style & 26 signed copies on Barcham Green Charter Oak, lettered A-Z. Letterpress, title page is in two colors and saddlestitched, in wrappers.

63) William Doreski. *Half of the Map*. Burning Deck: Providence, RI. 1980. 24p.: 18 x 21cm. Letterpress, two colors throughout, saddlestitched, in wrappers. 375 numbered copies.

64) Ippy Gizzi. *Letters to Pauline (a sequence of prose poems with 15 drawings by the author)*. Burning Deck: Providence, RI. 1975. 40p.: ill., 22cm. Drawings by Gizzi. Offset from typewriter and ballpoint. Letterpress titlepage and cover, saddlestitched. 300 copies.

65) Jackson Mac Low. *4 Trains*. Burning Deck: Providence, RI. 1974. 28p. Letterpress, two colors, saddlestitched, in wrappers. 300 numbered copies.

66) Keith Waldrop. *My Nodebook for December*. Burning Deck: Providence, RI. 1971. 26p.: 18cm. Dedicated to Ihab Hassan. Design and printing by Rosmarie Waldrop. Letterpress, two colors throughout, saddlestitched, in wrappers. 400 numbered copies.

Case #9: Great Bear, Z Press

Great Bear Pamphlet Series (Something Else Press). NYC and Barton, VT (1964–1974)

Great Bear was the pamphlet series of Something Else Press, founded in 1964 by outré poet and rabble-rouser Dick Higgins, who began by publishing work related to the incipient Fluxus art movement, by Ray Johnson, e.g., Al Hansen, and Daniel Spoerri. Something Else publications encompass an extraordinary range of authors and titles, including the first American editions of many Gertrude Stein books, as well as writing by Merce Cunningham, John Cage, Marshall McLuhan, and Ian Hamilton Finlay. Furthermore, Higgins often exploited more conventional production aesthetics and marketing strategies in order to land his books in otherwise unlikely places.

67) Claes Oldenburg. *Injun & Other Histories*. Something Else Press (A Great Bear Pamphlet): Barton, VT & New York City, NY. 1966. 13p.: ill., 22cm.

68) Dick Higgins. *A Book About Love & War & Death*. Something Else Press (A Great Bear Pamphlet): Barton, VT & New York City, NY. 1965. 16p.: 22cm.

69) Luigi Russolo. trans. Robert Filliou. *The Art of Noise (Futurist Manifesto, 1913)*. Something Else Press (A Great Bear Pamphlet): Barton, VT & New York City, NY. 1967. 15p.: 22cm. Dedication is in the form of a letter to Balilla Pratella.

70) John Cage. *Diary: How to Improve the World (You Will Only Make Matters Worse) Continued, Part Three (1967)*. Something Else Press (A Great Bear Pamphlet): Barton, VT & New York City, NY.

1967. 14p.: 22cm. The first section of the 'diaries,' which are collections of thoughts that develop out of working and being alive, appeared in the little magazine *Joglers*, issue number three. The second is in the Spring 1967 issue of the *Paris Review*.

71) Alison Knowles. *By Alison Knowles.* Something Else Press (A Great Bear Pamphlet): Barton, VT & New York City, NY. 1965. 16p.: 22cm.

72) Rosmarie Waldrop. *Shorter American Memory.* Paradigm Press / Small Press Distribution: Providence, RI. 1988. 36p.: 22cm. Founder/editor: Dean Birkenkamp. Limited edition of 600 copies.

Z Press. Calais, Vermont (1973–present)

As the imprint of a magazine—or a series of “one-shot” magazines, rather, with the titles *Z*, *ZZ*, *ZZZ*, *ZZZZ*, *ZZZZZ*, and *ZZZZZZ*—Z Press was founded by Kenward Elmslie in 1973. Elmslie’s press published poets like Alice Notley, Frank O’Hara, John Ashbery, Ann Lauterbach, Tim Dlugos, John Wieners, Lorenzo Thomas and Joanne Kyger, and artists/writers like Joe Brainard, Alex Katz, and Donna Dennis contributed artwork for his magazine’s covers. The last issue of the magazine also reached out to a younger generation of experimental poets, which included Barrett Watten, Bob Perelman, and Paul Hoover.

73) Joanne Kyger. *The Wonderful Focus of You.* Z Press: Calais, VT. 1979. 66p.: 18cm. Design by Freeman Keith. Printed at The Stinehour Press, Lunenburg, VT, in Dec 1979. Cover by Kenward Elmslie; back cover photo by Nancy Whitefield Breedlove. Limited edition of 776 copies, of which 26 are lettered and signed.

74) Bill Berkson. *Lush Life.* Z Press: Calais, VT. 1984. 50p.: 19cm. Dedicated to Lynn. Design by Freeman Keith. Printed at The Stinehour Press, Lunenburg, VT, in Oct 1984. Cover photo by Lynn O’Hare. Limited edition of 750 numbered copies and 26 lettered and signed copies. Number 342; signed by author.

75) Bernard Welt. *Serenade.* Z Press: Calais, VT. 1979. 65p.: 23cm. Dedicated to Terence Winch. Printed at The Stinehour Press, Lunenburg, VT, in Sept 1979. Art by Darragh Park. Limited edition of 750 copies, of which 26 are lettered and signed. This copy is signed by the author.

Case #10: El Corno Emplumado, Cape Goliard

El Corno Emplumado. Mexico City, D.F. (1962–1969)

Margaret Randall, founder of El Corno Emplumado, described the name of her press as a combined reference to “the jazz horn of the U.S. and the plumes of Quetzal-coatl,” which speaks to her desire to artistically integrate the geopolitically divided American continents. In its magazine form, *El Corno Emplumado* produced thirty-one issues, including English translations of Cesar Vallejo, Pablo Neruda, and Gabriel Garcia Marquez, as well as an entire issue (#7) dedicated to the work of young Cuban writers. Under the direction of Sergio Mondragón (whose book *Yo soy el otro / I am the other* is on display here), the magazine also printed Spanish translations of Hart Crane, Walt Whitman, Ezra Pound, William Carlos Williams, and Paul Blackburn. In its seven-year lifespan, Randall’s press remained adamantly political, speaking out against the Vietnam War, and celebrating the revolution in Cuba.

76) **Jacob Glantz, Elinor Randall (transl.).** *Voz sin pasaporte (Voice without passport)*. El Corno Emplumado (Colección Acuario, v.6): Mexico City, DF. 1965. 63p.: ill., 20cm. Art by Leonel Gongora.

77) **Sergio Mondragón, Arnold Belkin (transl.).** *Yo soy el otro (I am the other)*. El Corno Emplumado (Colección Acuario, v.5): Mexico City, DF. 1965. 48p.: 20cm. Dedication reads: "este libro es para margaret / this book is for Margaret." Art by Arnold Belkin.

78) **Jerome Rothenberg, Sergio Mondragón (transl.).** *The Gorky Poems (Poemas a Gorky)*. El Corno Emplumado (Colección Acuario, v.9): Mexico City, DF. 1966. 61p.: 20cm. Dedication: "for meg and sergio because they asked for them."

Cape Goliard Press. London, England (1965–1967)

Founded in 1965 by British poet and artist Tom Raworth, and printer and filmmaker Barry Hall, Cape Goliard has published work by William Burroughs, Allen Ginsberg, Charles Olson, John Wieners, Ron Padgett, J.H. Prynne, Robert Kelly, Anselm Hollo, and Elaine Feinstein. The press served as an integral outpost for broadcasting the writings of those poet-inheritors of Charles Olson's "field" poetics.

79) **Nathaniel Tarn.** *Where Babylon Ends*. Cape Goliard Press / Grossman: London, UK. 1968. unpag.: ill., 24cm.

80) **Charles Olson.** *West*. Cape Goliard Press: London, UK. 1966. 18p.: 26cm. Edition consists of 500 copies in Japanese Nagargawa wrappers, and 25 copies hardbound, numbered, and signed by the author.

81) **Aram Saroyan.** *Sled Hill Voices*. Cape Goliard Press: London, UK. 1966. 450 copies, of which 35 are numbered and signed by the author. This copy is signed. Drawings by R. G. Dienst.

82) **Edward Dorn.** *Idaho Out*. Fulcrum Press: London, UK. 1965. 16p.: 23cm. Design by Stuart Montgomery. Printing by Villiers Publications. Cover art by Fielding Dawson. 250 copies of which 26 are signed by the author.