A Selection of 15 Poetry and Artists’ Books

1 ASHLEY, MARY. Truck (A Dance). Crossfire by the Orlons. (A Wolgamot-ONCE Book.) (48)pp. printed on oblong 12mo paper-size, inserted into larger title page. Sm. sq. 4to. Wraps. D.j. Artists’ book, designed by Keith Waldrop, by the performance and video artist Mary Ashley, in an edition limited to 200 copies. Together with her composer husband, Robert Ashley, she was a founding member of the ONCE group, and later active in the correspondence art scene, collaborating with Fluxus artists Dick Higgins and George Brecht. The ONCE Festival of Musical Premiers began in 1961, but after 1963 evolved into “Truck” events, which were more multi-disciplinary and theatrical, involving dance, theater, sculpture, public theater and would later come to be known as performance art.

Providence/New York (Burning Deck/ Distributed by Wittenborn and Company), 1964. $225.00
2 CROZIER, ROBIN. Draw More Ducks! (Ceolfrith 4.) Green card lidded-box with 32 loose leaf sheets of black and white illustrations, including an illustrated title page. Edition limited to 350 copies.
Sunderland, [Eng.] (Ceolfrith Press), 1970. $50.00

3 CUTTS, SIMON & TOROK, KARL. Utopiary. 26, (6)pp. 8 tipped-in computer-generated and altered color illus. Tall folio. Brown cloth over green boards, with paper title label on upper cover. Edition limited to 50 hand-numbered copies, signed by Cutts and Torok in the colophon. The intention of Simon Cutts at his Coracle Press was to involve artists, editors, poets and writers in the printing process to create a synthesis of word, image and print. Presentation copy, inscribed by Simon Cutts. London (Coracle), 1988. $100.00
Urbana, Illinois (The Finial Press), 1970. $600.00

5  GETTE, PAUL-ARMAND. Notes de Voyages/ Reisenotizen/ Travelling Notes. (11) leaves, each inserted into clear plastic sleeves. 7 illus. 4to. Clear plastic sleeves, secured with white plastic bolts. “These travelling notes taken between 8-29-72 and 4-24-74...” One of 150 copies of the printed edition, from a total edition of 250.
Dudweiler (The Author & AQ), 1974. $100.00
6 **HIP POCKET POEMS. Nos. 1-4.** Editors: Emile Snyder, Jack Hirschman. 4 vols. (16)pp., (20)pp., (24)pp, (24)pp. 12mo. Wraps. Beat-era poetry journal, designed to fit into a pocket, the journal included works by well-known poets:

1: Neruda, Hirschman, Mayakovsky, Laing, Guillevic, Eshleman.
2: Kees, Snyder, Cesaire, Khlebnikov, Lorca, Kelly, Guthrie, Enzensberg, Cane.
3: Layton, Celan, Creeley, Vance, Snyder, Benn, Champigny, Benamou, Hirschman, Eshleman.

Hanover, N.H. (The Pinwheel Press), 1960-1961. $150.00

7 **KING, RONALD. Stampart I - III.** 3 leaves of handmade paper, each with four laid-down signed and titled stamps: “Penny Blacks,” “Penny Reds,” and “Twopenny Blues,” mono-printed and assembled by the artist. Sq. 4to. Folder, embossed with publisher’s logo. No. 1 of an edition limited to 100 folders, signed by the artist and founder of Circle Press in the colophon. Scarce.

Guildford, Surrey, England (Circle Press Publications), 1977. $300.00

Cleveland (Ghost Press/ Asphodel Bookshop), 1967. $150.00


Cummington (Cummington Press), 1944. $3,000.00
10  **McCLURE, MICHAEL. Antechamber.** (20) unbound leaves on blue paper in portfolio, loose as issued. 4to. Portfolio of handmade paper and endleaves made especially for this edition at The Farnsworth & Serpa Mill. Ties. Designed and produced by Maria Poythress Epes in an edition of 56 copies, signed by her and the artist in the colophon. The beat poet Michael McClure moved to San Francisco as a young man, and was one of the five poets who read at the famous San Francisco Six Gallery reading in 1955, which was rendered in barely fictionalized terms in Jack Kerouac's The Dharma Bums. He was also a close friend of Jim Morrison of the Doors, whom he promoted as a poet. Berkeley (The Poythress Press), 1977. $300.00

11  **[MCCLURE, MICHAEL.] Unto Caesar.** (24)pp. Oblong 12mo. Letterpress gilt-marbled self-wraps. Though unstated, one of 60 copies. After the dissolution of the Auerhahn Press, which had published many key poets of the San Francisco Renaissance, "Haselwood returned to hand-made books, producing a series of exquisite booklets by the authors closest to him. Printed on dampened hand-made papers and exotically bound, they are his finest work. They were a non-commercial venture and evoked criticism for being deliberate rarities. Most copies were given away by poet and printer." -Bibliography of the Auerhahn Press. Small area of sunning on front cover. Back cover slightly soiled. [San Francisco (David Haselwood), 1965]. $450.00
12 METCALF, PAUL. *Land, Skin & Blindness*. Design and illustration by Mark Smith. 4 printed loose sheets, inserted into folding portfolio with interior illustration. 8vo. Folding paper portfolio; wrap-around. Limited to 30 hand-numbered copies signed by the artist and the poet on rear cover, from a total edition of 250. Laurinburg, North Carolina (Mole Press), 1977. $200.00


15 THEMERSON, FRANCISZKA, & THEMERSON, STEFAN. An Excerpt from a Code. (Opening - Unfolder. 5.) Two separate foldout leaves, one with a dada-face, the other with a concrete poem. Tall 8vo. Stiff card. Edition of 500 numbered copies, of which this is no. 463. Covers slightly soiled, corners bumped. [Stroud] (Downfield Press), 1965. $325.00