

**Princeton University Library, Rare Books and Special Collections**  
**A CONCRETE POETRY ARCHIVE: From Openings Press to the Wars**  
**Between Concrete Poetries**

**Temporary call numbers:**

Boxes 1-6: (Ex) Item 7481657q

Boxes 7-9: (Ex) Item 7481657e

Flat storage: (Ex) B-South 8, drawer 15 / Item 7481657

**Organization**

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**Sections**

**1. Openings Press**

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B. *Openings Cards, a complete run of the earliest cards 1 – 9*

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**2. Dom Sylvester Houédard**

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B. *Publications by dsh*

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**3. John Furnival**

A. *Publications on or by Furnival, exhibition invitation cards and brochures*

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*B. Cards by Furnival*

*C. John Furnival Correspondence with William Allen – mostly written on various printed cards and broadsides produced by the artist.*

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*C. Wider Concrete: Sound Poetry, Experimental Poetry & Visual Poetry*

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## ***Introduction***

*A Concrete Poetry Archive: From Openings Press to the wars Between Concrete Poetries* catalogues the conflicting methodologies at play in UK and European concrete poetry during the 1960s and 1970s. Divided into five sections, this archive of publications, periodicals and prints maps out the emergence and development of what Stephen Bann defined as ‘narrow’ concrete poetry<sup>1</sup> and what dsh called ‘wider’ concrete (see *Link*, Gloucestershire College of Art, June-July 1964.) This archive spotlights the battles fought by poets, artists and publishers over the definitions and origins of concrete poetry in the ‘poetry wars’ of the late 1960s.<sup>2</sup>

Focusing primarily on the development of concrete poetry in the UK, the core of this archive centres on Openings Press, founded by Dom Sylvester Houedard (known as ‘dsh’) and John Furnival together with editorial advice from Edward Wright. Openings Press emerged only a year after E. M Melo e Castro’s 1962 letter to the *Times Literary Supplement* in which he made the earliest reference to concrete poetry in the UK by describing the ideas of poesia concreta, the Brazilian Noigandres group and Eugen Gomringer. As scholar Gregory Thomas has pointed out, Ian Hamilton Finlay initiated contact with Noigandres and soon after published the first collection of concrete poetry in the UK. From Ian Hamilton Finlay’s base in Scotland, concrete poetry next appeared in Gloucestershire where, as dsh later recounted, Openings Press began with ‘the need furnival & I felt in 1963 for poem objects in which words wld move thru the air’.<sup>3</sup>

In 1965 Openings Press distributed its first publication. In the same year, exhibitions took place in other West of England locations, including exhibitions at Arlington Mill and at Oxford University. Soon afterwards, the so-called GLOUP poets of the area (notably dsh, Furnival and Ken Cox) were drawn into the London scene (Cox and dsh became Lisson Gallery artists by 1968). The London-based publisher and organiser Bob Cobbing produced dsh’s *kincon poems* (Writers Forum’s first concrete poetry publication) towards the end of 1965. Activities at the ICA galleries, the Poetry Incarnation at the Albert Hall, and Better Books in Charing Cross led to a hive of activity and experimentation in London. Concrete poetry became part of experimental activity that included happenings, fluxus, performance and even the early stages of conceptualism.<sup>4</sup>

In his paper presented at the *Concrete Poetry in Britain: Locations and Chronologies* at the ‘Concrete Poetry: International Exchanges’, Gregory Thomas has suggested that there were two forms of concrete poetry in the UK. The first form remained true to the ideas of Noigandres and Gomringer, and is epitomised by Ian Hamilton Finlay. The

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<sup>1</sup> See Bann’s essay ‘A Context for Concrete Poetry’ in Francis Warner (ed.) *Studies in the Arts; Proceedings of the St Peter’s College Literary Society*, in his lecture at Oxpo ‘65.

<sup>2</sup> We borrow the phrase “Poetry Wars” from Peter Barry’s account of the poetry society in the 1970s, which focuses on Cobbing, Mottram and Writers Forum’s seizure of the poetry society building in the early 1970s.

<sup>3</sup> See dsh ‘wider concrete’ in David Holmes (ed.), *Link*, Gloucestershire College of Art, Gloucestershire, June-July 1964.

<sup>4</sup> See sections on Writers Forum, ICA Bulletins and Poetry Incarnation.

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second form came later from Cobbing and embraced concepts of 'intermedia'. As Thomas describes, critics on the side of Ian Hamilton Finlay 'stressed minimalism of linguistic and visual expression' and downplayed concrete poetry's 'aural and performative possibilities' while associates of Cobbing were 'influenced by the development of various types of intermedia and performance art...endorsing chance and spontaneity in composition', including in their sound and performance works.<sup>5</sup>

By the late 1960s there was a battle over the definition of concrete poetry. The discord between the work of Cobbing's 'intermedia' London Scene and the narrow concrete ideal advocated by Ian Hamilton Finlay and Stephen Bann became apparent in the published material of the time. The conflict was stirred by Cobbing's exclusion from Stephen Bann's first concrete poetry anthology in 1967, which drew upon Noigandres and Gomringer's purist remit (though did include dsh). Bann's publication and Ian Hamilton Finlay's refusal to be published in John Sharkey's *mindplay anthology* (and the letters later published in Bann, *Midway*, 2014) highlight the battles waged to defend concrete poetry's core definition. Cobbing and other poets reacted against the parameters laid down by Bann and Finlay. They published work that blurred the lines between concrete and 'visual poetry' claiming that concrete poetry was part of a much longer history predating the definitions offered by Gomringer and Noigandres in 1956. This historical revisionism gave them (they felt) license to embrace sound poetry, performance, film and other intermedia word and image forms. These ideas are explored in the essays and lengthy historical timelines published in *Stereo Headphones* magazine and the Writers Forum publication *Concerning Concrete Poetry* in 1978.

Despite the substantial diversification of work produced by the late 1960s, we believe Thomas's idea of two forms of concrete poetry in the UK is debatable. While the association of concrete poetry with performance, happenings, sound poetry and other intermedia disciplines may lend weight to its art historical importance, we believe it is crucial to recognise the conflict that existed between the different concrete and visual poetry camps of the period. Through the most important works produced in this period, this archive thus highlights concrete poetry's development, its destruction and transformation into various other disciplines.

### Highlights of the archive

The material offered here takes into account material already held by Princeton. If the archive goes elsewhere it would need to have an Ian Hamilton Finlay section, Tarasque Press and a Gloup section added (Thomas A Clark, Arlington etc).

The Openings Press section has been collected over 20 years. There is a complete set of the Openings themselves, as well as the Plakats, the early cards and the prints. Of particular interest is the dsh print section as well as the contributions by dsh to publications. Openings Press and dsh did not in fact publish a vast amount of material (there is one book and one print by dsh that we are still searching for).

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<sup>5</sup> See Thomas's transcript in section 5 A (i) of the archive.

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## 1. Openings Press

*Founded by Furnival and dsh in 1963 in Gloucestershire, Openings Press produced the majority of its work between 1965-7, with the design advice of Edward Wright. Furnival continued to use the phrase 'Openings Press' as his own imprint in the 1970s and 1980s even though dsh left his editorial role in the late 1960s.*

***A. A complete set of Openings (1-9), 1965-7 – the eponymous folding/unfolding publication. Together with two manifesto-like broadsides (all published).***

*All items are published by Openings Press (OP), Rooksmoor House, Woodchester, Gloucestershire.*

Louis Zukofsky, *Opening no.1: Finally a valentine*, OP, January 1965, no.74/500. 207 x 111 mm, folding card with red silkscreen printing heart-shaped, text design, opening to poem by Zukofsky. Typography by Edward Wright. Artwork by John Furnival. Printed by Stephen Craig at The Piccolo Press, Stroud.

Augusto de Campos, *Opening no.2: event/poet*, OP, 1965, no.487/500. 206 x 112 mm, folding card with purple and black silkscreen design on white. Repeating concrete poem by de Campos. Diamond design by the artist Jeffrey Steele. Typography by Jeremy Rees. Printed by Cannell Ball + Company Ltd.

Ian Hamilton Finlay, *Opening no.3: Pole Night*, OP, 1965, no.395/500. 225 x 114 mm, concertina folded standing poem by Finlay, with a mixture of blue and black printed text on cream paper. The poem comprises the names of Scottish fishing ships that end in 'star' and have been arranged in a design to mimic the night sky. Printed by Glevum Press Ltd.

Melvin Clay, *Opening no.4: 48 Hours of Cloud*, OP, May 1965, no.340/500. 135 x 134 mm, cut and folded card with printed green and black illustrations, and 'twilights' poem printed in black, on cream stock. Artwork by Peter Bevan.

Franciszka Themerson and Stefan Themerson, *Opening no.5: An Excerpt from a Code*, OP, September 1965, no.407/500. 231 x 115 mm, cut and folded card with pop-out illustration of a face and pop-out poem, printed black on cream stock. Printed by the Downfield Press Ltd.

Matsuo Basho, with translation by dsh, *Opening no.6: frog pond plop*, OP, 1965, no.486/500. 116 x 116 mm, cut and folded card with black text printed on cream stock, and accompanying printed sheet, folded three times, with text on poem, diagram on the opening, and colophon. Design by Edward Wright, Nazli Zaki, and Matilda Cheung, School of Graphics, Chelsea School of Art. Printed by Shenval Press Limited.

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Ronald Johnson, *Opening no.7: Sun Flowers*, OP, July 1966, no.74/500. 115 x 125 mm (unfolded), folding poster/print with poem printed in green on cream stock, with yellow illustrations, double-sided.

Hansjörg Mayer, *Openings no.8: Openingnisolc*, OP, undated (c.1966), no.74/600. 120 x 120 mm (unfolded), folding poem/print, with sparse concrete poem printed in black on cream stock on one side, with denser typestract design printed in black on the other.

Tom Phillips, *Opening no.9: the singing mushroom poem for john cage*, OP, February 1967. 226 x 112 mm (unfolded), folding sheet with poem printed in light grey letterpress on burgundy stock.

John Furnival and dom sylvester houédard, *openings press*, OP, undated. 257 x 203 mm, broadside publication list printed black on cream paper, detailing 'Openings – a series of unfoldsers combining the work of poets, artists, typographers and printers...', as well as 'Plakats – an information series of concrete poems and graphics on card' and a '9 minute tape, Devil-trap, by Ernst Jandl and John Furnival'. Together with this recording on CD-ROM, 8:52 minutes, no.8/18; with printed 'Devil Trap notes by John Furnival'.

John Furnival and dom sylvester houédard, *Openings*, OP, undated. 207 x 295 mm (unfolded), black and white printed broadside brochure that provides details of the formal ideas and conceptual strategies of the 'openings unfoldsers', in which each issue 'will be 1 poet + 1 typographer + 1 artist'.

***B. Openings Cards, a complete run of the earliest cards 1 – 9.***

*All cards published by Openings Press (OP), Rooksmoor House, Woodchester, Gloucestershire.*

Patrick Bridgewater, *Openings Card Series 1: Tomato Atom*, OP, April 1968. 185 x 40 mm, white sheet of card printed and illustrated with a red circle-text design on recto.

dom sylvester houédard, *Openings Card Series 2: DEUS: SNAP*, OP, October 1969 (second reprint of *Mirror/Reflection* poem). 185 x 40 mm, white sheet of card printed with dark green text: 'deus' runs horizontal along top edge, while 'snap' runs horizontal along the bottom edge.

Tom Phillips, *Openings Card Series 3: Three Telegrams*, OP, November 1969. 185 x 400 mm, white sheet of card printed with a black design of a 'Page from a humument (treated book: lxvi et seq.)' on recto and explanatory text on verso.

Jiří Valoch, *Openings Card Series 4: uncorrect poem for henri chopin: 1969*, OP, February 1969. 185 x 400 mm, white sheet of card with black and orange printed text on recto: 'poésie est fi/onie'.

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Richard Kostelanetz, *Opening Card Series 5: ECHO*, OP, March 1969. 185 x 400 mm, cream sheet of card with printed navy blue design on recto.

John Furnival, *Openings Card Series 6: Bestiary*, OP, September 1969. 185 x 400 mm, white sheet of card with black and orange printed text on recto.

Dom Sylvester Houédard, *Openings Card Series 7: successful cube tranceplant in honor of chairman mao*, OP, December 1970. 185 x 400 mm, white sheet of card printed and illustrated with red and black cube design. Verso states: 'First published in London Magazine October 1970. Available as a two-colour silk-screen print on hand-made paper in a limited edition of 75 copies, signed and numbered by the artist...'

d/h (Dom Sylvester Houédard), *Openings Card Series 8: hellas*, OP, 1970. 185 x 400 mm, white sheet of card with printed black text, with cut-out 'L', on recto. Verso: 'ode to the colonels / the gloster ode supply co. ltd.'

John Furnival, *Openings Card Series 9: the missing*, OP, 1972. 185 x 400 mm, white sheet of card with printed black text, with cut-out 'L' (the L is missing).

Together with: Nigel Cooke, *Christmas Card Series 1: noe*, OP, 1972. 100 x 255 mm (unfolded), card with green screen print ground with glued glitter lettering, spelling out the text with no 'L'. Rare.

***C. Plakat, complete set, 1-10.***

*All broadsides published by Openings Press (OP), Rooksmoor House, Woodchester, Gloucestershire.*

dom sylvester houédard, *Plakat 1: typestract*, OP, April 1965. 260 x 200 mm, broadside with printed blue letterpress text (stating: 'first published in "ou", dec 64'), and black printed typestract design by dsh.

Richard Loncraine, *Plakat 2: rhythm machine*, OP, c.1965. 200 x 251 mm, horizontal black and white printed broadside, featuring a printed photograph of a Loncraine computer work.

John Furnival, *Plakat 3: semiotic drawing*, OP, November 1965. 259 x 200 mm, broadside with printed orange letterpress text (stating: 'first published in "ou", dec 64'), and dark grey design geometric design featuring the following text in a handwritten style: 'de John Furnival à Henri Chopin dessin pseudocryptique cypto-cybernetique quasi-semaphokique'.

b.p. nichol, *Plakat 4: calendar*, OP, May 1966. 262 x 200 mm, broadside with printed black text and orange calendar concrete poetry design.

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Ian Hamilton Finlay, *Plakat 5: fauve poem*, July 1966. 255 x 200 mm, broadside with printed grey letterpress text and printed blue 'the horizon of holland' concrete poem.

Jiří Valoch, *Plakat 6: homage to vietnam*, OP, September 1966. 257 x 200 mm, broadside with printed black text and a purple typestract printed design.

Julien Blaine, *Plakat 7: engrenage*, OP, December 1966. 262 x 200 mm, broadside printed with dark grey visual poem and orange-red text.

Tom Phillips, *Plakat 8*, OP, March 1967. 256 x 200 mm, broadside printed with a black and brown visual poetry design and black text.

Philip Ward, *Plakat 9: LOAKRIME: idol of the shattered pyramid*, undated (c.1967). 256 x 200 mm, printed broadside on orange card with concrete poem printed in black and accompanying text in red.

George Dowden, *Plakat 10: landscape 2*, OP, undated (c.1967). 257 x 200 mm, broadside with green printed text as a concrete poem that plays with the seasonal changes of a sheep.

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## **2. dom sylvester houédard (dsh)**

*Benedictine monk, dsh (1924-1992) is seen as Britain's master of typewriter art. A concrete poet, scholar and translator, dsh was associated with the Lisson gallery and Writer's Forum in the late 1960s.*

### ***A. Susan Hudson/ dsh, student project* **BOX 9 (Oversize)****

A rare example of a student project set by dsh to John Furnival's student Susan Hudson (who was a contributor to *headlines/eavelines*, and one of Furnival's star printmaking students at the Bath Academy of Art). The project is encapsulated concisely within the portfolio and its contents: dsh asked Hudson to create a series of prints using letters to establish a moiré effect. Enclosed in stiff yellow card with day glow orange binding are six screen prints by Hudson on white paper (490 x 490 mm). Each print uses the letters 's' and 'g' in a specific formation, with each formation printed in different colours. Glued inside the portfolio is the remit for the project written by dsh (probably typed by Susan Hudson), which states:

*'MOIRE POEM*

*Brief from Dom. Sylvester Houedard.*

*a) choose letters, eg; 'l' gives different effects from 'e'*



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*but if 'T' and 'L' were used the effect would be similar.*

*b) prepare regular layout*

*c) print twice and the second time at a slight angle'.*

Also in the portfolio are teaching tool artworks by dsh including typestracts and thermographs for the project:

1. Two dsh original typestracts on foolscap paper, which were given to Susan Hudson to show examples of possible Moire effects. The first example shows dsh using his slash technique with a typewriter (dsh invented something he called the 'slash and dash' alphabet). Includes dsh's classic typed signature and date: 'dsh29167', 1967. The other typestract shows different letters and their effects when repeated upon themselves and super-imposed in different ways. Includes dsh's classic typed signature and date: 'dsh29167', 1967. These are the first original typestracts we have seen by dsh that were used as teaching implements. **BOX 9 (Oversize)**

2. Thermograph with hand-typed moiré blue on white piece of paper and cut out design. All handmade by dsh, 115 x 24.5 cm. **BOX 9 (Oversize)**

3. Hand glued material creating moiré effect with central dot design on tape by dsh, 120 x 230 mm. Undated (1967). **BOX 9 (Oversize)**

### ***B. Publications by dsh***

dsh, *Kinkon: op and kinkon poems / and some non-kinkon*, Writers Forum, London, December 1965. Second edition. First edition published in June 1965. 239 x 180 mm, unpaginated. Stapled, with orange silkscreen text on dark green cover. *Described by Greg Thomas as Writer's Forum's first concrete poetry publication (and also London's first concrete poetry publication).*

dsh, *Mini-Posters*, South Street Publications, Sherborne, Dorset, 1968. 4 pp., sealed leporello that expands to large star shape. No.29/200.

dsh, *12 Dance Poems from the Cosmic Typewriter*, South Street Publications, Sherborne, Dorset, 1969. Publication contains: Letter from David Medalla; reply by dsh; introductory note by dsh; 12 translations from the Nahuatl by dsh; back cover illustration by the artist: maquette 1 for the luvwhisk.

dsh (ed.), *Kroklok no.1*, Writers Forum, London, 1971. 295 x 207 mm, 32 pp., stapled. Concrete and sound poetry periodical, edited by dsh. He writes in the introduction: 'I have tended for some years now to collect and hoard any examples of sound poetry that came my way – & bob cobbing has decided to make this collection of printed work the basis on which to start kroklok the writers forum anthology of sound poetry...' Includes

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contributions by Raoul Hausmann, Lewis Carroll, Ernst Jandl, Bob Cobbing and dsh (pp.20-23), et al.

dsh, *Ceolfrith 15*, Ceolfrith Press, Sunderland, 1972. 226 x 189 mm, 92pp. Invisible bound in printed wraps. Edited by Charles Verey (design & layout Donato Cinicolo 3). Bibliographies, biography, exhibitions list, black and white typestract illustrations. Essays by Ana Hatherley, Antony Everitt, Charles Verey and variety of texts reprinted from periodicals and catalogues by dsh. Signed to 'M. Cox' on first page in blue pen.

dsh (ed.), *Kroklok no.4*, Writers Forum, London, 1973. 291 x 209 mm, 128 pp., with brown on yellow silkscreen cover. Contributors include: David Toop, Charles Verey, Thomas A. Clark, John Furnival (*Tlaloc* 'from the book of the dead', 'Devil-Trap' and untitled concrete poem, pp.107-109), dsh ('de frigidis / ex brocardio' and 'AFGILOR for v&a 1971'), b.p. Nichol, Lawrence Upton and Bob Cobbing, et al. *Kroklok 2 and 3 have previously been supplied to Princeton, thus these two copies make a complete set.*

dsh, *begin again: a book of reflections & reversals by dsh*, LYC Museum & Gallery, Brampton, Cumbria, undated (c.1975). No.60/5000. 200 x 200 mm, unpaginated, printed offset litho in a mixture of red and black on cream stock. Many of the pages have been folded, then cut away at the top to reveal a loose-leaf poem, printed black on transparent stock. Includes an introduction by Stefan Themerson and foreword by dsh, in which he writes: 'the letters must grow into words & the words into statements that cohere thru opposition or apposition – congruously or incongruously'. Inscribed and signed by Li Yuan Chia to Christopher Carrell, Editor of Ceolfrith Press, dated: 18.2.76. Extremely rare dsh publication.

dsh, *vienna circles*, Toronto, March 1992. Second edition, no.8/118. First published by Renegade Press, Cleveland, 1965. 64 x 120 mm, stapled booklet with green covers printed with blue and black text. Contents pages blue with black text.

dsh, *Openings 92*, Openings Press, 1992. Portfolio edited and printed by John Furnival, 275 x 275mm. A portfolio of prints by dsh, published in an edition of 25. Includes handwritten card signed and inscribed in pencil by John Furnival: 'edition of 25 25/25'. Black board portfolio case embossed with silver text. Enclosed are 15 printed cards including text and photograph cards (by Marina Warner, two photographs of dsh and the notes card). The card prints are: 'lonely lovely' printed blue on white; a double-sided print of 'ken cox memorial' printed orange, red and green on cream and 'the sun-cheese wheel-ode a double-rolling gloster memorial for kencox' printed black on cream; 'frog pond plop' printed green on white; 'un et une' printed red and blue on cream; 'of of' printed blue, white and black on white; 'deus snap' printed blue on white; 'seas are earths tears' printed purple and brown on white; 'drawninward' printed blue on white;

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'splendid weeping' printed blue, red and black on white; 'mind wine' printed red, green and black on opaque paper stock; and 'sand rock tide' printed brown on white.

dsh, *After Basho (Frog Pond Plop)*, Openings Press, undated (c.1972). Second edition designed by Edward Wright. 240 x 356mm, lithographic print. Includes an informative text on verso by dsh on the history of Basho's most famous haiku, written in 1686. The print diagram cut-out design by Wright and dsh differs from the original folded version of 1965 and is rarer.

**C. Cards by dsh**

dsh, *Me Yes No Us*, published by the artist, 1963. 76 x 120 mm, cream card with black letter press poem and dsh dating system, signed and dated by dsh on verso. Listed as a print in an ICA Bulletin but with no dimensions given but in fact it was only this rare postcard print.

dsh, *sun bridesroom (xmas poem 1964)*, kinkon poem for aylsford review, printed at the roundwood press, Kineton, Warwick, 1964. 80 x 145 mm (folded), concrete poem printed black on folded yellow stock.

dsh, *frog pond plop (translation of basho 1686 Japan)*, Brighton Concrete Poetry Festival / School of Graphics, Chelsea School of Art, 1967. 163 x 112 mm, poem printed blue on cream stock.

dsh, *Deus / Snap (brown version)*, Openings Press, Rooksmor, Woodchester, Gloucestershire, October 1972. Second edition, 187 x 140 mm.

dsh, *deus / snap*, undated (artist's proof), 250 x 260 mm, purple silkscreen on white stock.

dsh, *with best & for all: Christmas Card 1985*, 146 x 101 mm, folding card, previously unknown, in which dsh shows a return to concrete poetry, from which he had by this time distanced himself. Photocopied on the Prinknash Abbey photocopier with additional typewritten elements in red ink. Back cover prints the word 'halley' with an ink splash, in anticipation of comet Halley, which would come a year later. This item is seen by Nicola Simpson (dsh scholar) as an interesting new find. Simpson believes dsh must have used a photocopier at Prinknash Abbey to produce this work.

dsh, *halley*, undated (c. 1986), 142 x 145 mm, small dsh print printed brown on white card, of the word 'halley' with an ink splash, in anticipation of comet Halley. Printed by John Furnival.

dsh, *sand rock tide*, Cairn Gallery, Nailsworth, 1995. Folding card (100 x 209 mm, unfolded) printing 1964 dsh poem in black on white stock.

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**D. Prints and Broadsides by dsh**

dsh, *Womb Word*, Christmas 1966, 845 x 78 mm, red screenprint on cream thin paper (parchment?), edition of 200 copies: this copy 100/200. Printed by Simon Verity (Daneway Press). 1965 poem printed and distributed as a scroll in the post during Christmas 1966. A fragile and ephemeral print – less than 5 copies are in known existence. **FLAT STORAGE**

dsh, *Memorial to Ken Cox (on pink)*, South Street Publications, 1968. 570 x 503 mm, double-sided screenprint/lithograph. dsh's memorial to the artist Ken Cox, who died in November 1968 after a tragic accident. This double-sided print was printed at the Compton Press in Salisbury, in blue, black and red on pink stock. Recto features silkscreen in three colours, together with title and date. Verso, printed in black, contains the full-length title: 'Ken Cox Memorial / Sun-Cheese Wheel-ode, a double-rolling-gloster memorial for kencox'; and the complex workings of Houedard's 'Consonant and vowel system'. It also acknowledges Semi-Bold Flaxman by Edward Wright. The letters K-E-N-C-O-X are missing from the composition – reflecting the loss of the artist. Less than 300 prints were produced on white, pink and yellow stock; this copy being on pink. A historical concrete poetry print. While Princeton already holds a version of this print with orange, red and green on white stock, this print invokes a different visual effect with its bold use of black text. **FLAT STORAGE**

dsh, *Ex Libris: ken cox*, undated (c.1969). 81 x 94 mm, print, blue on white paper (printed by Simon Verity). **Not found in initial inventory (Nov 2016).**

dsh, with Jacob Garonzhki, *Resurgence announces a special fourth world Conference: the breakdown of nations*, Resurgence, London, 1968. 403 x 250 mm, broadside printed black on cream stock advertising a conference on 'the breakdown of nations', with design attributed to dsh, although his name is not included. A classic example of dsh's slash and dash alphabet design.

dsh, *grove sings river a song*, undated. 203 x 175 mm, printed sheet illustrating 'grove sings river a song', a 'reflecting poem by dsh for ian hamilton finlay'. Undated (c. 1969).

dsh, *Splendid Weeping*, Openings Press, 1970. 520 x 775 mm, red and blue print on cream stock, signed and dated in pencil by the artist: '1970 75/15'. Number 15/75. The typestract poem is 1967 but the print is dated and published in 1970. **FLAT STORAGE**

dsh, *successful cube tranceplant in honor of Chairman Mao*, Openings Press, 1970. 782 x 524 mm, red and black screenprint on cream stock, no.54/75. The typestract poem is 1969 but the print is dated and published in 1970. **FLAT STORAGE**

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A4 photocopy of dsh print, copied on Prinknash Abbey photocopier: 'lovely/lonely' poem printed in blue type, sent to the editor of Ceolfrith Press, Chris Carrell, undated (c.1980s).

dsh, with John Furnival, *Womb Word*, Openings Press, 1992. 260 x 260 mm, 3 prints printed red on white stock. Second edition printed by John Furnival separately to his dsh portfolio of 1992. No edition size given, less than 25 copies printed. The original 1966 Xmas Poem is a rare fragile print only 3-4 inches wide and was sent in the post to close friends of dsh as a long scroll. This edition is printed across 3 cards. Houédard asked the carver Simon Verity to design and produce the original linocut from which this edition's typography is printed. Recto is printed red on 'fabriano' cartridge stock. Each card is rubber stamped with black numbers 1, 2 and 3 to bottom left verso. Large format box.

***E. Exhibition Invitation Cards, Brochures, Posters & Catalogues on or by dsh***

dsh, *visual poetries: A V&A Museum Loan Exhibition*, 1971, 299 x 105 mm (folded). Concertina publication printed black on white. Cover features portrait of the artist by John Furnival, essay on the artist by Guy Brett, dsh on concrete poetry, selected extracts from critical writings, a bibliography and a list of 50 works.

*dom sylvester houedard retrospective exhibition*, Laing Art Gallery, Newcastle-upon-Tyne, 1972. 112 x 170 mm postcard/invitation card, an image of dsh outside his Prinknash Abbey home. Exhibition organized in conjunction with Ceolfrith Arts Centre and the V&A.

Chris Carrell, *Ceolfrith Arts Centre, Sunderland: Dom sylvester houedard A Retrospective Exhibition*, Ceolfrith / Laing Art Gallery, Sunderland / Newcastle-upon-Tyne, 1972. 382 x 252 mm, 10 pp., printed verso only, mimeo, stapled. Catalogue of works (over 300 listed) published to coincide with dsh retrospective, organized in conjunction with the V&A in London. Comes together with inlaid mimeo broadside advertising the publication *Ceolfrith 1 - Dom Sylvester Houédard*. The 1971 'New Visual Poetries' V&A exhibition of dsh's work involved various large installations, including the artist's collaboration with Derek Jarman: a field of letter-flowers wherein the viewer walked amongst a cluster of steel rods, each with a single letter affixed to the top, above the viewer's head. An installation of duke-boxes was also shown at the V&A. Both of these installations were included in the Laing exhibition of 1972, with added works on paper, in particular the artist's typestracts and typescripts, of which form the majority listed here. Notes on final page mention the change in dsh's dating system on the typestracts. Notable entries of works include: 'the dsh alphabet: version sent to Edward Wright 711224', 'xmas greetings to Robin Farquharson... grandfather of the alphabet', and '4-fold Maoscreen with Chinese texts, 1963', as well as typestract portraits of Ian Hamilton

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Finlay, Apollinaire, and Ken Cox. No edition size given. Extremely rare. **BOX 7**  
**(Oversize)**

*frog pond plop*, private view invitation card, Cairn Gallery Nailsworth, 1992. 97 x 97 mm, folding card printed red and black on white. Produced on the occasion of the private view marking dsh's memorial exhibition at Cairn Gallery on Saturday 15 February 1992. '1992' is annotated in blue pen. Recto features 'frog pond plop' and inside states: 'translation 1965 of a poem by Basho 1686.

Ian Teh, *A folder of visual poetries: dom sylvester houedard*, Cairn Gallery, Nailsworth, 1994. 416 x 216 mm, exhibition poster published on the occasion of the dsh 'visual poetries' exhibition, January – February 1994. **FLAT STORAGE**

*A folder of visual poetries: dom sylvester houedard*, University of Wales, Cardiff, 1994. 422 x 300 mm, exhibition poster published on the occasion of the dsh 'visual poetries' exhibition, previously staged in Nailsworth, May – June 1994. **FLAT STORAGE**

*Dom Sylvester Houédard and the Cosmic Typewriter*, folded exhibition A4 brochure, 4 pp., printed black on white stock, detailing the works exhibited and events that happened as part of a one day event celebrating the life and work of dsh. Reproduces dsh's *Figuur* (1964) on last page.

#### **F. Publications on dsh**

Charles Asprey and Simon Grant, *Picpus issue no. 10*, Push Print, London, 2013. Tenth issue of this fold-out poster-magazine, with text in black on white stock, and illustrations in a mixture of black and white and colour. Features an essay by design critic Alice Rawsthorn on dsh entitled 'The Eccentric Monk and his Typewriter', and a large reproduced image of Houedard's typewriter artwork *George* (1964). Issue also comes with a front cover image, printed red and grey, of Ian Hamilton Finlay's typed concrete poem 'All Alone', from 1964.

dsh, *The Gregynog Reversal Poems*, Openings-Closings Pocketbook no.3, Openings-Closings Press, Nailsworth, 2014. Compiled by Bernard Moxham in a signed edition of 20: this copy no.10. Prints the 5 reversal poems produced by dsh while attending a conference at Gregynog House in Wales in 1972.

dsh, *dsh and Dorothy*, Openings-Closings Feuilleton No.5, Openings-Closings Press, Nailsworth, Gloucestershire, 2015. 266 x 205 mm, 58 pp. Perfect bound with colour illustrations. Details dsh's involvement in John Furnival's *Dorothy* projects, including the window pieces he contributed to the event at Bear Lane Gallery, some of his sculptures included in that installation and the essay he contributed to the *Dorothy's Umbrella* book.

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Nicola Simpson, *Notes from the Cosmic Typewriter: The Life and Work of Dom sylvester houedard*, Occasional Papers, second edition, 2016. 192 pp.

Nicola Simpson, *d-r-a-w-n-i-n-w-a-r-d towards the centre of things: Nicola Simpson on Dom Sylvester Houedard's c-dagesh*, Beshara Magazine, August 2016. 10pp, stapled print out of Simpson's online essay for Beshara Magazine.

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### **3. John Furnival**

*Founder of Openings Press, John Furnival (1933 –) worked as a concrete poet, print-maker and teacher.*

#### **A. Publications on or by Furnival, exhibition invitation cards and brochures**

Jasia Reichardt (ed.), *Between Poetry and Painting*, Institute of Contemporary Arts, London, 1965. 200 x 200 mm. 84pp. Printed black and white, black spiral binding with card covers printed red and black. Exhibition catalogue produced on the occasion of this seminal exhibition which ran 22 October – 27 November, 1965. Essay by Jasia Reichardt. Artists include John Furnival, dsh, Henri Chopin, Bob Cobbing, Ken Cox, Ian Hamilton Finlay, Eugen Gomringer, Raoul Hausmann, Ernst Jandl, John Latham, Hansjorg mayer, Edwin Morgan, the Noigandres Group (Ronaldo Azredo, Augusto de Campos, Haroldo de Campos, Decio Pignatari, Pedro Xisto), Diter Rot, John Sharkey and many others.

*Second International Exhibition of Experimental Poetry*, St Catherine's College, Oxford, 1965. 10pp. Stapled printed sheets. The catalogue for the exhibition commonly referred to as 'Oxpo 65', which was held after Arlington Une and just before 'Between Poetry and Painting' at the ICA. Organised by Charles Cameron one year after the first exhibition of concrete poetry at St Catherine's College, Cambridge in November 1964 (there is no catalogue for the first exhibition). Drunk students, protesting that works in the exhibition were not art, threw Furnival's Devil Trap sculpture and Ken Cox's Shadow Box into the River Isis from where they were later rescued. Interestingly, the exhibition as laid out in the catalogue categorises groups by country and then within each country categorises participants by press. In this way, it presents one of the most successful arrangements of competing concrete poetry groups where, for example, both Praxis and Noigandres are seen in the Brazilian section. In the British section Wild Hawthorn Press, Writer's Forum and Openings Press are separated (Openings is listed under John Furnival as a 'painter/publisher') – ICA Bulletins, Signals, Tlaloc, and the TLS avant garde issues of 1964 are listed within the 'Other British Magazine's and Journals' section.

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*Intermedia by Gloucestershire Artists: An Exhibition of Kinetic + Abstract Poetry + Related Work*, Subscription Rooms, Stroud, October 1966. 195 x 204 mm, folded exhibition brochure with 2 stapled printed sheets on the inside page featuring information on the artists and works exhibited, including Henry Clyne, Ken Cox, dsh, Richard Loncraine, Alisdair Robinson, Anthony Stokes, Simon Verity and John Furnival. Furnival contributed the front cover design in the form of a purple version of his famous 'omega' design, printed on cream stock.

*The Golden Mile: An Exhibition of Kinetic + Concrete + Related Work*, Arnolfini Gallery, Bristol, 1966. 205 x 195 mm. Printed black and green on white card stock. Folded exhibition card with Furnival's famous 'omega' design in green to recto, printed on white/cream stock. Contents include biographical information on the exhibiting artists, as well as information about the works on display.

John Furnival, *Ken Cox Memorial Exhibition: February 3<sup>rd</sup> – 13<sup>th</sup> 1969*, Stroud, 1969. Printed black and white, stapled in white wraps, 16pp. Produced on the occasion of the exhibition organised by Furnival to commemorate the life and work of Ken Cox. Includes information on Cox's work and those works for sale to raise money for the Cox family.

John Furnival, *Dorothy*, Bear Lane Gallery, Oxford, 1970. 251 x 200 mm, 8 pp., stapled, with illustrated printed wraps. Exhibition catalogue featuring an inventory, transcribed dialogue, photographic negatives from the installing of the exhibition, and further contextual material. Participants listed include: Pierre Albert-Birot, Ken Cox, Astrid Furnival, John Furnival, dsh, Richard Loncraine, Tom Phillips, and Patrick Tottle, et al.

dsh and John Furnival, *Dorothy's Umbrellas*, Openings Press, 1971. Edition of 250, this copy is number 217/250. Catalogue produced to accompany the exhibition at Nottingham Festival, 10-25 July 1971; Bristol Arts Centre, October 1 – 27<sup>th</sup> and Newcastle upon Tyne, Laing Gallery, November 5 – December 4, 1971. Printed booklet, stapled in colour printed wraps. Contributors and artists include: Ken Cox, Hugh Davies, Astrid and John Furnival, dsh, Tom Phillips, Nicholas Pope and many others. An exploration of umbrellas in film. No editor given but it is apparent that the collection is heavily edited by dsh ('Glos + glossary'). Cover has pulled away neatly from stapled contents with minimal tears.

*Bookshop Gallery Visual Poetry Exhibition 2: John Furnival Retrospective and Dorothy's Umbrellas*, Laing Art Gallery, Newcastle, in collaboration with Ceolfrith Arts Centre, undated (1971). 115 x 125 mm (unfolded), folded exhibition invitation card printed dark brown on light brown stock with a printed image of umbrella work. Signed by the artist in pencil. (The above two 'Dorothy' publications together with this Ceolfrith announcement card represent all the printed material documenting the dsh/Furnival 'Dorothy' projects).



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*John Furnival: paintings/drawings/publications*, Arnolfini Gallery, Bristol, 1972. 600 x 420 mm, poster printed brown on white folded three times. Exhibition poster produced on the occasion of Furnival's show at the Arnolfini Gallery in Bristol between 26 July – 30 August, 1972.

*John Furnival, Somewhere between poetry and Painting. A Survey of prints, drawings and collaborations from 1960 to today*, 8<sup>th</sup> May to 5 June 2010. 145 x 198 mm. Folding private view invitation card produced on occasion of Furnival's show at England & Co, London, 2010. Includes full page text about John Furnival's work.

John Furnival and Bernard Moxham, *Bon Anniversaire Monsieur Satie*, Openings-Closings Press & Satie's Faction, Nailsworth, Gloucestershire, 2016. 200 x 200 mm, 26pp. Printed in colour. Numbered 7 of an edition of 100 by Furnival and Moxham in blue pen.

John Furnival, with Bernard Moxham, *Openings-Closings Press: Words and Images*, Nailsworth, Gloucestershire, undated. 209 x 149 mm, 6 pp. colour printed brochure detailing publications, prints and postcards of Openings-Closings Press, founded in 2004 by Furnival and Moxham.

***B. Cards by Furnival***

*Untitled*, Openings Press, 1966. 202 x 175 mm, screenprinted folding card with purple version of his famous 'omega' design to recto, printed on cream stock. Inscribed 'Openings Press 1966 J.P.F' in black pen on verso. No edition size given, probably less than 10 hand printed.

(with dsh) *he'las*, Openings Press, undated (c.1970). 98 x 162 mm, unique proof copy of dsh openings card 8, printed black on cream stock.

*Fug In Chunnell*, Published by the artist, undated. 68 x 60 mm, label with text printed black on white stock.

*Satie at the Piano / Satie au piano*, Openings / Satie's Faction, 2007. 198 x 149 mm, reproduces Nick Cudworth's 1997 pastel in colour.

(with Astrid Furnival) *Trois morceaux en forme de poire*, Satie's Faction / Openings, 2009. 208 x 145 mm, reproduces in colour a tapestry by Astrid Furnival.

*Cats 1957*, Openings, 2010. 145 x 209 mm, reproduces in colour a 1957 work by Furnival.

*The Avocet has returned & it's come to my beach*, Openings / Satie's Faction, Honfleur, 2010. 208 x 143 mm, reproduces in black and white a drawing of a graveyard by Furnival.

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*The Door*, Openings-Closings, Nailsworth, Gloucestershire, 2012. 209 x 149 mm, folding card, reproduces in colour a drawing by Furnival ('aged 78') on front cover, with poem by Polly Furnival ('aged 9') printed in black on white stock on inside pages. Design by Bernard Moxham and Adriana Filice.

*Living is highly addictive, don't start! EU Health Directive No. 3*, 2010. 147 x 207 mm. Printed card.

*Kissing Kills, (Government Health Warnings no. 2 and 3)*, 2012. 207 x 145 mm. Folding lithograph printed card.

*EU Health Directive No.4, Openings / Satie's Faction, Honfleur*, 2013.

***C. John Furnival correspondence with William Allen - mostly written on various printed cards and broadsides produced by the artist.***

*Water Pump*, Openings 94. Autograph postcard signed. Undated.

*Anyone can be a fruit machine*, Satie's Faction/ Openings Press, 2009. Autograph postcard signed. Undated.

*Anyone can be a fruit machine*, Satie's Faction/ Openings Press, 2009. Autograph postcard signed. 23 July, no year given.

*No bones to pick with graveyards - 5*, Openings / Satie's Faction, 2010, Autograph postcard signed. Undated

*Martha and Dora*, Openings Closing, 2012. Autograph postcard signed. Undated.

*The Door*, Openings-Closings, 2012. Autograph FC signed. A Fujifilm photographic print is enclosed. Undated.

*Does and Don't Number 2*, Openings-Closing Press, 2013. Autograph greetings card, signed. Undated.

*Don't look now but I think we're being swallowed*, Openings Press. Autograph postcard signed. 2 March 2007.

*Epitaph for Lorine Niedecker*, Openings Press. Autograph postcard signed. 6 July 2007. *Furnival writes of his work Devil-Trap as: 'my one and only foray into the world of 'cybernetic art' as we completely wrongly called anything with a motor in those days'.*

*Christmas Broadside, December 1981*, The University Libraries, State University of New York, Buffalo. Autograph folding card (hereafter FC) signed with printed illustration by Furnival. 17 June 2007

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*The Cross of Sant Projet*, Openings-Satie's Faction, 2007. Autograph FC signed with poem by Adrian Mitchell. 19 March 2008

*Mr and Mrs Blake*, Satie's Faction, Openings 2009. Autograph postcard signed. 7 July 2012.

*Sweater and Parasol*, Satie's Facton, 2010, Autograph postcard signed. 7 July, 2012

*Satie at the piano*, Openings/ Satie's Faction, 2007. Autograph postcard signed. 28 August 2012

*No bones to pick with graveyards – 5*, Openings / Satie's Faction, 2010, Autograph postcard signed. 21 August 2012

*No bones to pick with graveyards – 5*, Openings / Satie's Faction, 2010. Autograph postcard signed. 31 January 2013.

*Satie at the piano*, Openings/ Satie's Faction, 2007. Autograph postcard signed. 18 January 2013

*Sweater and Parasol*, Satie's Faction, 2010. Autograph postcard signed. 5 February, 2013

*Martha and Dora*, Openings Closing, 2012. Autograph postcard signed. 27 February 2013

*Martha and Dora*, Openings Closing, 2012. Autograph postcard signed. 7 Jan 2014.

*Ca Tea-Leaves*, Satie's Faction, 2010. Autograph postcard signed. 24 April, 2014

*Adam's First Words to Eve*, 1978. Autograph card signed. 28 April 2015.

**Additional 3 items found in initial inventory (Nov 2016):**

**Marcel Duchamp. Autograph postcard signed. 6 Feb 2007.**

**William Brown, The Dark Fairground. Autograph postcard signed. No date.**

**Opening-Closing Press brochure. Handwritten notes on back.**

**Unique handmade cards**

Unique printed board. Recto features a glued image 'Site of Furnival's Inn Demolished 1897'. Verso inscribed and signed. 28 February 2015. Describes how he '*forgot to mention that Charles Verey visited us the other day... [and mentioned] leafing through his fathers diaries recently he came across the entry 'John Furnival must be a saint!'*

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*Presumably this refers to the fact that I seemed to spend my whole life driving silvester here, there and everywhere! I never thought of myself as a saint!*

Unique collage card with illustration of man: 'I'm dreaming of...' glued to recto board. Collage element to verso, signed and inscribed. Undated.

### Letters

2pp. ALS on photocopied headed paper, original header design from 1970s. 'Satie's Faction' headed paper. Folded once for mailing.

1pp. ALS on photocopied headed paper, original header design from 1970s. 'John Furnival: You are invited to a preview' headed paper. 3 January 2012. Furnival describes how this headed paper was the 'invitation.., for my first exhibition after I left the R.C.A'.

1pp. TLS, folded twice for mailing. **Not found in initial inventory (Nov 2016).**

### *D. Prints by Furnival*

*Note: no John Furnival prints were supplied to Princeton in the Thomas A. Clark Archive.*

John Furnival, *Tower of Pisa*, 580 x 284 mm. Inscribed and signed by Furnival. This is probably a later lithograph version of the 1965 work. No edition size given, undated (c. 1970). **FLAT STORAGE**

John Furnival, *Polar*, Wild Hawthorn Press, Scotland, 1965. 440 x 555 mm. Silkscreen print. Ref: Murray 1.10 **FLAT STORAGE**

John Furnival, *Untitled*, Openings Press, 1966. 169 x 169 mm, small card print with orange version of his famous 'omega' design to recto, printed on cream stock. Inscribed 'Openings Press 1966 J.P.F' in black pen on verso.

John Furnival, *dsh: Visual Poetries: a Victoria and Albert Museum exhibition*, Victoria and Albert Museum, 1970. 604 x 401 mm, black and white silkscreen print on acid free paper. The print /poster design by Furnival for the dsh exhibition which began at the V&A then travelled to the Laing Gallery in 1970. Featuring 'PORTRAIT OF DSH' by Furnival. Signed in pencil by Furnival bottom right and numbered 25/25. Undated (c.1970). Furnival decided to make 25 copies as screenprints on quality paper. Rare. **FLAT STORAGE**

John Furnival, *Road Sign*, Openings Press, 1971. 760 x 510 mm, red and black screenprint on white stock, entitled, signed and dated by the artist in pencil bottom left, no edition size given. This is the only known copy of this print. It is either unique or very few copies printed. Related to the *Dorothy's Umbrella* exhibitions, which used road sign imagery. **FLAT STORAGE**

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John Furnival, *The Times Misprint Print*, Openings Press, Nailsworth, Gloucestershire, 1972. 377 x 260 mm, colour screenprint using a misprint montage of *The Times* newspaper cuttings. Signed in pencil bottom right-hand corner and marked as 'artist proof'. Rare. **FLAT STORAGE**

John Furnival, *Statue of Liberty/Bicentennial Poster no.1*, Circle Press, 1976. 740 x 507 mm, edition size unknown. Green screenprint on white stock. **FLAT STORAGE**

John Furnival, *H is for Hedges*, Openings Press, Gloucestershire, 1999. 378 x 514 mm. **FLAT STORAGE**

John Furnival, *P is for Pool R is for Rememberance*, 1999. 650 x 500 mm **FLAT STORAGE**

John Furnival, *Q is for Question and V is for Venus*, 1999. 650 x 500 mm **FLAT STORAGE**

John Furnival, *Q is for Question, U is for Unity*, 1999. 650 x 500 mm **FLAT STORAGE**

John Furnival, *Giggling Kills (Government Health Warning Series)*, 2013. 298 x 210 mm, colour lithograph print, signed and dated by the artist: 2013 (proof copy). **2 proof copies**

John Furnival, *Magick Over the Hills of Dentdale*, Openings Press, 1984. 458 x 572 mm, printed black on white. Signed by the artist. **FLAT STORAGE**

John Furnival, *Corridors of Flower Power*, 1967, 510 x 450 mm. Offset lithograph printed in black and white. A classic example of Furnival's unique typographical visual poetry. Price reduced heavily due to condition. **FLAT STORAGE**

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#### **4. Contributions by dsh and John Furnival to Periodicals, Journals and Magazines**

*ICA Bulletin: 135*, Institute of Contemporary Arts, London, May 1964. Includes a section on British concrete poetry, particularly the work of dsh, with his 'burn TOAK poem for Edward & desmond' (1964) reproduced. Back cover also by dsh. Annotations to 4 pp., one signed by dsh in red ink.

Gordon House, *Freewheel: an exhibition of poetry and graphics*, Arts Council Gallery, Cambridge, 1967. 760 x 510 mm, large red and black screenprint on cream stock featuring numerical design. Published on the occasion of the *Freewheel* concrete poetry exhibition in Cambridge, organised by Furnival and dsh. Prior to the Arts Council Gallery, the exhibition was staged at the Midland Group Gallery in Nottingham. **FLAT STORAGE**

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Briers, David (ed.), *Pages 1*, HRS Graphics, 1970. dsh contributes 'parameters & paramitas'. See section 5.C 'Wider Concrete' for complete listing.

David Holmes (ed.), *Link*, Gloucestershire College of Art, Gloucestershire, June-July 1964. 172 x 210 mm, stapled with an orange cover printed with a black 'link' design. Includes an introduction titled 'How to Read Concrete Poetry', followed by a text on the work of dsh, with examples of his work reproduced. Other sections are focused on John J. Sharkey, Ian Hamilton Finlay, Anselm Hollo, and John Furnival, with black and white images of works. Also includes 'Henri Chopin's Reply to the Spacialist Manifesto', translated by John Furnival. This publication shows the importance of the Gloucestershire area to the history of concrete poetry, and the influence of Furnival and dsh on their students.

*Times Literary Supplement*. See section 5C (ii) for complete listing.

Herman de Vries (ed.), *Revue Integration No. 4 November 1965*, Revue Integration, Arnhem, Holland, 1965. 297 x 220 mm, blue and white mimeo in printed wraps, stapled. Subtitled: 'review for a new conception in art and culture.' Contents include 'Kinetic Painting' by Frank Malina; 'Realisme' by Bernard Aubertin; as well as concrete poetry works by Mathias Goeritz, dsh and de Vries. dsh contributions include: 'stages of spiritual typewriting', one of the artist's first concrete poems, which synthesized his subsequent artwork, essays and theological writings. dsh also contributes the final page, a reflection of Haroldo and Augusto de Campos. Together with signed and inscribed note from de Vries.

Phillip Hodson and Trevor Pateman (eds.), *Approach Magazine*, St. Peter's College, Oxford, undated (c.1965), 36 pp. Stapled booklet in light purple printed wraps, with John Furnival 'omega' design printed in black on front cover. Features an essay by Glyn Pursglove entitled 'An Introduction to Concrete Poetry', with discussions of dsh's work, as well as Ernst Jandl, Bob Cobbing and Jiri Valoch.

Geoff Wright, Ena Bevan and David Holmes (eds.), *Link*, Link, Gloucestershire College of Art, Cheltenham, undated, (c.1965). 225 x 300 mm, stapled with black and white printed covers. Includes the important essay 'the wider concrete' by dsh, which is, according to the noted concrete poetry scholar Dr Greg Thomas, a vitally important text that points toward the importance of the Gloucestershire group of concrete poets (Gl'oup') not only nationally, but also internationally. As dsh writes of the 'semiotic poetry machines of [Ken] cox and [Richard] Loncraine': 'they are thus extremely significant british contributions to world concrete this year & go beyond dr bense of Stuttgart & the semiotic manifesto'. This essay is also revealing in the ways dsh reflects upon his own conception and realisation of concrete poetry, as shared with John Furnival, and the impact that their shared preoccupations have had on the wider scene. As he writes: 'gloucestershire machines seem to have begun w/ the need furnival & i felt in 1963 for

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poem objects in which words wld move thru the air'. An incredibly rich issue for anyone studying concrete poetry, this issue of *Link* also contains revealing photographs of dsh, Furnival, Loncraine, and Henri Chopin at Gloucestershire College of Art, Stroud, June 1965, with texts and images on the work of Ernst Jandl, Chopin and Ken Cox, 'Poets, let's make it as noticed' by Jandl, poems by Bob Cobbing, and a review of the 'second international exhibition of experimental poetry', shown in Oxford (June 1965), with a black and white reproduction of Furnival's sculpture *Devil-Trap*, which was thrown into the river Isis by a group of disgruntled students, protesting about its value as art. The 1963 poem by dsh 'autumn field' is also included, as well as poems by Thomas A. Clark, Mike Horowitz and George Dowden, et al. Interestingly, the ICA *Between and Painting* advertisement page is clearly created by the Gloucester Concrete Poets as to what they think the exhibition will and should be (a concrete poetry exhibition featuring their work).

Pete Townsend (ed.), *Studio International*, vol. 172, no. 881, 1966. Furnival contributes the essay 'Arlington and Arnolfini'. Illustrations of work by dsh and Ian Hamilton Finlay, and a photograph of dsh, Pete Brown, Bob Cobbing and Ernst Jandl accompany the essay.

Mario Amaya (ed.), *Art and Artists: Auto Destructive*, Vol.1, No.5, Hansom Books, London, August 1966. 275 x 210 mm, 78 pp., stapled, with cover reproducing 'The Rokeby Venus by Velazquez, the morning after it was slashed in the National Gallery by a suffragette in March 1914...' Includes 'Aesthetics of the Death Wish' by dsh (pp.48-49).

John Rowan and Bob Cobbing, *AND no.4*, Writers Forum, 1966. 244 x 192 mm, invisible bound. With cover design by Jennifer Pike. Contributors: Anselm Hollo, dsh (two typestracts), Ernst Jandl, Stefan Themerson, John Rowan, Jeff Nuttal, and Anne Hardwick et al. Also see: *Bob Cobbing in Section 5C (i)*.

John Lewis, *Typography/Basic Principles: Influences and Trends since the 19<sup>th</sup> Century*, Studio Books, London, (second edition) 1967. 96 pp., 160 x 190 mm. Includes photographs of Matsuo Basho's three-dimensional folding poem as illustrated in *Openings no. 6*, 1965.

Herman de Vries (ed.), *revue integration 7/8 februari 1967: revue voor een nieuwe konsepie in kunst un cultuur / review for a new conception in culture and art*, Revue Integration, Arnhem, 1967. 229 x 211 mm, artists' periodical. No.94/250. Text in Dutch, English and French. Fold-outs, mimeo, hand drawn elements, stapled in printed wraps, with transparent dustjacket. Includes contributions by de Vries, dsh ('op poem in dots', p.265), John Sharkey, Ray Staarkman, Bernard Aubertin and Mary Viera et al.

Philip Proswe and Robin Ritzenna (ed.), *Solstice 5*, Solstice, Cambridge, 1967. 225 x 150 mm, 44 pp. Poetry periodical, stapled, with purple, black and white printed wraps. Includes 'Graphics' and 'The Two Towers' by Furnival, printed in black on cream stock.

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Josef Hirsal (ed.) *Experimentalni Poezie*, Edice Odeon, 1967. The first Czechoslovakian concrete poetry anthology. Hardback copy. Various British and German contributors, including: Ian Hamilton Finlay, Thomas A Clark and John Furnival, Edwin Morgan). Fold-out page work at rear by Robert Filliou, Ernst Jandl, Eugen Gomringer, Heidsieck, Edgard Braga, Azerdero, de Campos brothers, John Sharkey, Heinz Gappmayr, Henri Chopin, Hansjorg Mayer, Bory, dsh et al. Also features John Furnival's *Devil Trap* sculpture, and *Tower of Pisa* etc.

Hayden Murphy, *BROADSHEET THREE*, undated (c.1968). 451 x 280 mm, 10 pp., bound with cord toggles through punched holes. Includes a thermograph poem set in pages by dsh (effectively a unique work by dsh). The thermograph has caused an auto-destructive effect type of browning to paper around it (which seems apt as dsh wrote an essay on the subject in *Art & Artists* 'Auto Destructive' Issue of 1966). Given the presence of the thermograph, this is undoubtedly not an edition of 1000 as is stated in the colophon (a pasted title). Contributors include artists from *Arlington Quadlog* exhibition: John Sharkey, John Furnival, and Henry Clyne et al. Rare. **BOX 7 (OVERSIZE)**

Hayden Murphy (ed.), *BROADSHEET FOUR*, Dublin, undated (c.1968). 210 x 265 mm. Numbered edition 919/1000 copies. Printed manila envelope (opened to top edge) containing five A2 printed sheets folded twice. Contributions from John Furnival, and Edwin Morgan amongst many others.

J.F Bory and Jochen Gerz (eds) *Agentzia: Numero Double 11/12*, Paris, 1969. See Section 5 C (ii) for complete listing.

John Hall and Ian Breakwell (eds), *Exit 5 & 6: British Visual Poetry Double Issue: Exit*, Derby, 1970. Deluxe first edition. Individual contributions collected in a still-sealed plastic bag with a printed closure along the top edge. Contributions (of varying sizes) include: 'Examples for Metaphor' and 'Finger-nails' prints by John Furnival; 'Landscape' by dsh; 2 printed concrete poems on card by Cavan McCarthy; 3 printed cards by Edwin Morgan; 3 printed concrete poems on card by John J. Sharkey, including 'anhalfmoon for james joyce'; 2 printed cards with text and graphics by Tom Phillips; 'bird stars flocking' print by Andrew Lloyd and 'cubepoem 3' by John Hall. Also contains 3 pp. stapled sheets printing listings. **BOX 7 (OVERSIZE)**

*Ceolfrith 1*, 1970. See section 5A (i) for complete listing.

*Pages 1 & 2*. See section 5C (ii) for complete listing.

*Stereo Headphones*. See section 5C (ii) for complete listing.

Richard Kostelanetz (ed.), *Panache: Future's Fictions*, Panache magazine, Princeton, New Jersey, 1971. 276 x 215 mm, 176 pp. Features 'The Corridors of Flower Power' by Furnival (p.156) and 'Song from the Cosmic Typewriter' by dsh (p.108).



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Eric Mottram (eds.), *Poetry Review*, Vol.6, No.3, Poetry Society, London, Autumn 1971. 207 x 135 mm, 312 pp., invisible bound, with a blue and white printed 'star' and 'line' design to cover by dsh, with the words 'main / calm / line' printed to bottom right. One of the first issues to be edited by the Beat poet and critic Eric Mottram, who helped publish 20 issues of the periodical during its most innovative and radical avant-garde period. This issue features poetry by Lee Harwood, Stuart Montgomery, Robert Duncan, Michael McClure, Muriel Rukeyser, Jeff Nuttall, Gilbert Sorrentino, Paul Evans, Val Warner, Roy Fisher, Bill Butler, Gael Turnbull, Richard Miller, Allen Fisher and dsh ('draft for etymological poem', p.293). Condition: library stamp to top right hand corner of cover, with annotation, and some general handling marks to cover.

Peter Finch (ed.), *Typewriter Poems*, Something Else Press / Second Aeon Publications, New York, 1972. First edition. 52pp. A collection of visual and concrete typewriter poems by Bob Cobbing, Edwin Morgan, dom sylvester houedard, Peter Mayer, Alison Bielski, and others. One of an alleged thousand copies, though, 'Higgins, who had not been informed that the anthology was entirely British and who was dissatisfied with it, suppressed the American run, even destroying most copies" (Frank p. 56).

Alaric Sumner and Peter J. King, (ed.), *words worth 1:1*, Zimmer Zimmer Press, London, January, 1978. 255 x 200 mm, 61 pp. Printed black, green, pink and brown on white stock in black and white printed wraps. Poetry magazine featuring numerous poets including a 15pp contribution by dsh's. Titled KO Revolution, this publication presents dsh's later more conventional, non-typestract verse. Also includes other contributions from Paul Buck, Chris Cheek, Cory Harding and Peter Mayer and others.

*Arnolfini Review*, Arnolfini Gallery, Bristol, May 1983. 296 x 210 mm, 8 pp. Folding gallery brochure, with blue and red printed text and images on white stock; also comes with a loose-leaf folding calendar enclosed and a photocopied A4 loose page listing the works (prints and *Openings Press* publications) in the John Furnival exhibition *Frying Tonight*, which was on show at the gallery from the 14th May to 4th June 1983. The front cover has been specially designed with Furnival's exhibition in mind, referencing some of his printed works, and photographs of the artist. The back cover features an introduction to the Stephen Willats exhibition showing in 'gallery one' at the same time as Furnival, entitled *Stephen Willats: Under Cover*.

*Twenty Years of British Art from the Sackner Archive of Concrete and Visual Poetry*, Bass Museum of Art, Miami, 1988. 41pp. Printed black and white, stapled in glossy colour printed wraps. Catalogue produced on the occasion of the exhibition of concrete poetry at the Bass Museum of Art, Miami, Florida, March 4 - May 1, 1988. dsh and Furnival's work is reproduced alongside Ian Hamilton Finley, Bob Cobbing, Ken Cox and many others.

Denis Huerre, *Letters to My Brothers and Sisters: Living by the Rule of St. Benedict*, The Liturgical Press, Collegetown, 1994. 141pp. Translation of Huerre's work is provided by dsh.

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Peter Manson (ed.), *Object Permanence: Issue Four*, Object Permanence, Glasgow, February, 1995. 72pp. 147 x 207 mm. Hayden Murphy writes an essay to accompany dsh's section. He describes dsh life and work and introduces the works drawn from personal correspondence with the poet, which is printed over 6pp.

*See Section 5C, Michael Gibbs for details on dsh contributions to Michael Gibbs' publications. dsh contributed a typetract to Michael Gibbs (ed.) Kontexts no. 2, 1970 and the essay 'A sound poetry chronology' in Michael Gibbs (ed.) Kontextsound, 1977.*

\*

## **5. Concrete Poetry Wars: People, Publishers and Periodicals**

### **A. Associates of Ian Hamilton Finlay's Concrete and the 'Narrow Concrete' ideal.**

*See Tarasque Press Archive, Thomas A. Clark Archive and Ian Hamilton Finlay Archive already supplied to Princeton.*

#### **i. Publications**

**ALLEN, William.** *Ken Cox: Poetry Machines Catalogue*, Chelsea Space, London, 2015. 25pp. Stapled booklet printed in colour. Produced on the occasion of the exhibition *Ken Cox: Poetry Machines* at Chelsea Space, 29 April – 5 June 2015, curated by William Allen.

**BANN, Stephen.** *Zimmermann*, no publisher given (Tarasque Press) c. 1960s. Screenprint, white on pink.

--- Francis Warner (ed.) *Studies in the Arts; Proceedings of the St Peter's College Literary Society*, Barnes & Noble, New York, 1968. A collection of essays on contemporary art including Stephen Bann's important essay 'A Context for Concrete Poetry' in which he defines what he called 'narrow concrete' as opposed to what dsh called 'wider concrete'. The essay also begins with his surprise that critics who wrote about the ICA exhibition *Between Poetry and Painting* 'unanimously refer to it as an exhibition of concrete poetry' whereas in fact the exhibition covered the field which it indicated in its title and there were 'a great many exhibits by artists and poets who could only in the widest sense be regarded as fellow-travellers of the Concrete movement'.

--- *Midway: Letters from Ian Hamilton Finlay to Stephen Bann, 1964-1969*, Willmington Square Books, London, 2014. 426pp.

--- *Stonypath Days: Letters Between Ian Hamilton Finlay and Stephen Bann, 1970-72*, Willmington Square Books, London, 2016. 203pp.

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**CEOLFRITH PRESS.** *Ceolfrith 1*, Bookshop Gallery, Sunderland 1970. Loose leaf sheets and stapled printed sheets in a plastic pocket. Contents include: Stuart Mills, 'Concrete Poetry', 12 pp. stapled and illustrated booklet on concrete poetry, includes reproductions of Ian Hamilton Finlay's 'Love' and Stephen Bann's 'touch stone'; 12 Poem Cards including: dsh's 'grove sings', Edwin Morgan's 'News from Budapest' and Bob Cobbing's 'Type poem'; biographical notes document; and list of works in exhibition document. **Not found in initial inventory (Nov 2016).**

---- Fred Brookes, Robin Crozier and Jack Lunam-Cowan, *Invitation to the opening of Visual Poetry*, Bookshop Gallery, Sunderland, undated (c.1970). 157 x 90 mm, gate folded invitation card, printed black on white.

--- Robin Crozier, *This (Ceolfrith Visual Arts 2)*, Sunderland 1971. Edition of 300, signed by the artist in black pen to recto. Loose printed sheets in plastic bag with printed colophon, still stapled and sealed.

--- *Visual Poetry Exhibition, Laing Art Gallery, 1971*, Bookshop Gallery, Sunderland, 1971. 200 x 250 mm, 3pp. Typed manuscript relating to the sale price and availability of works on show at the exhibition, which ran from 16 March to 5<sup>th</sup> April, 1971.

--- Elsie Horsburgh, *Ceolfrith street handout number four: Ring-netter*, Ceolfrith Arts Centre, Sunderland, undated. 200 x 250 mm, printed sheet. Printed handwriting states: 'Ian Hamilton Finlay has written many poems about fishing boats. Ron Costley has designed some of them. IHF and RC are, of course, very famous'. Finlay refused to allow Ceolfrith to distribute/release this handout due to one piece of slightly wonky typesetting.

--- *An exhibition of works by Ian Hamilton Finlay and photographs by Diane Tammes*, invitation card to the private view at the Bookshop Gallery, Sunderland, undated. 190 x 95 mm, printed blue and black on peach card.

**CLARK, Thomas A.** *Emphatic Forms*, Bettiscombe Press, Bridport, 1971. 102 x 175 mm, printed black and white in stapled, printed wraps. A collection of isolated texts collected from 'assorted language primers', which Clark found 'for a time to constitute the most engrossing literary form'. Before Clark's minimal concrete poetry he experimented with cut-up verse. Rare.

**CLYNE, Henry.** *Zen Mandala*, Openings Press (?), undated (c.1968). 355 x 24 mm, 2 versions: 1. Light brown screenprint on neon orange stock, with cut-out motif. See card in 'Thomas A. Clark Archive'. 2. Red on cream stock. **FLAT STORAGE**

**COX, Ken.** *Kenelm Cox: Suncycle, Lisson Multiples*, Lisson Gallery, London, 1969, printed flyer/information sheet folded twice. Recto features full-bleed reproduction photograph

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of Ken Cox holding a *Suncycle*. Verso features text about the multiple work including extracts from Cox's interview with Elizabeth Glazebrook.

**CUTTS, Simon.** *Air Circus*, Tarasque Press (printed by Ian Gardner), undated (c.1968), 359 x 535 mm, green and blue screenprint on white stock; together with a separate screenprinted label, brown text on white stock. **FLAT STORAGE**

**FERRAN, Bronac.** *Token of concrete affection*, Sala Brasil, London, 2015. Exhibition booklet produced on occasion of the exhibition at the Brazilian Embassy London from 20 November – 18 December 2015. Edition of 750.

**GAPPMAYR, Heinz.** *zeichen II*, Pinguin-verlag, Innsbruck, 1964. 56 x 156 mm, unpaginated, invisible bound, black on cream printed wraps. Limited edition of 100: this copy no. 76. Features Gappmayr's concrete poetry, with text from Anton Webern on final page (Webern was Augusto de Campos's inspiration for his 'Poetamenos' work). Rare.

--- *Texts*, Coracle Press, London, 1985.

**GARDNER, Ian. / Blue Tunnel.**

--- *Blue Tunnel Manuscripts: Letters from Ian and Anne Gardner to Martin Fidler*

Undated ALS, 3pp. stapled to top left corner. Gardner describes the difficulty in being able to print work for Fidler at Bradford College.

Dated 1.4.1974, TLS, 1p. Typed on The Blue Tunnel headed stock. States that now 'we have sorted out the printing problem could you send us some offerings?'

Undated, TLS, 1p. Typed on The Blue Tunnel headed stock. Writes to ask Fidler to 'make a small subscription...[to] help towards maintaining the standards that we hope to achieve'.

Undated, TLS, 1p. Typed on The Blue Tunnel headed stock. Writes to ask Fidler to 'make a small subscription...[to] help towards maintaining the standards that we hope to achieve'. Annotated below typed text in blue pen 'All this lot rather late, sorry! Only recently got your address from someone. Regards, Ian'.

Anne Gardner, ALS, 2pp., provides Fidler with the address of Alfred Starr Hamilton.

Anne Gardner to Martin Fidler, ALS, 1p. The Blue Tunnel headed stock. Writes of a forthcoming trip to London.

Anne Gardner to Martin Fidler, ALS, 1p. The Blue Tunnel headed stock. Writes to ask for money as 'we are a little short of cash its becoming ridiculous everytime we get something else printed'.

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Anne Gardner to Martin Fidler, TLS on The Blue Tunnel headed stock. Typed poem 'Spool of thread' and note to Fidler.

Anne Gardner to Martin Fidler, 1 November 1975, ALS, 1 p., The Blue Tunnel headed stock. Asks whether Fidler has 'any copies of the drawings you did for the poems of Alfred Starr Hamilton... the building where the works were was burnt'.

Anne Gardner to Martin Fidler, 1p., ALS on lined stock, folded three times, enclosed in envelope date-stamped 1977. Thanks Fidler 'for the return of the drawings'. Writes 'I don't think Finlay will trouble Simon much more - he (IHF) is on very shaky ground - in fact the whole of Scotland sank 1.2 ft last year so we may just hear a few more gurglings from him'.

**--- *Blue Tunnel Broadsides***

*A complete set of 29 printed broadsides, including 27 printed broadsides, unique hand-typed broadside (shoe-laces poem) and a printed price list broadside.*

Ian Gardner, Simon Cutts, Karl Torok, Martin Fidler, undated, 187 x 295 mm, printed blue and black on The Blue Tunnel headed white stock. 'The Blue Tunnel is distributed to the self-created elite of anyone who asks for it'.

Richard C., *Love is copyrighted by Robert Indiana*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock.

Richard C., *"I ain't no profit"*, 209 x 296 mm, printed blue and black on The Blue Tunnel headed white stock.

Anne Gardner, *Altocumulua*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock.

Rod Gathercole, *from 'Natural Poetry' An Unwritten Manifesto*, undated. 208 x 300mm, printed blue and black on The Blue Tunnel headed white stock

Simon Cutts, *The ink is black*, undated. 208 x 300 mm, short poem by Cutts, printed blue and black on The Blue Tunnel headed white stock.

Simon Cutts, *in the war games room*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock.

Edward Lucie-Smith, *Postcard*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock.

Edwin Morgan, *The Blue Tenniel*, undated. 208 x 300 mm, printed light and dark blue on The Blue Tunnel headed white stock. Illustration by Morgan, signed by Morgan in blue pen.

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George Murphy, *The Wood*, undated. 208 x 300mm, printed blue and black on The Blue Tunnel headed white stock.

George Murphy, *Starch Grains*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock.

George Murphy, *The Pistil*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock.

Richard Phelan and Ian Young, *Phantasm and The Return*, 209 x 299 mm. Two poems by Richard Phelan to Ian Young and two poems by Ian Young to Richard Phelan, printed black on The Blue Tunnel headed stock.

Ian Gardner, *notes on Neo-plasticist methodology and Concrete Poetry*, undated. 208 x 300 mm, printed black and blue on The Blue Tunnel headed white stock.

Ian Gardner, *Shoe laces*, undated, 209 x 298 mm. Handtyped text on The Blue Tunnel headed white stock with pencil annotation 'Shoe laces'.

Pete Wall, *Untitled*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock. Prose piece about a man called Bernard Gaber.

Astrid Wilson, *Spring in the Park*, undated. 208 x 296mm, printed blue and black on The Blue Tunnel headed white stock.

Typed letter printed blue and black on The Blue Tunnel headed white stock. Addressed to 'Wilsden Wunder' and signed 'Lord Bent, of Dent' (Jonathan Williams), dated October 30, 1973. 'I liked the last issue you've just sent me, only there will soon come a day when I will pray to all the known Gods and Brian Clough for boats and references to Stoneypath to be left entirely in the hands of Mr Finlay'.

Stuart Mills, *The Christmas Apples*, undated. 209 x 299 mm, printed blue and black on The Blue Tunnel headed white stock. **BOX 7 (OVERSIZE)**

Black and white illustration printed on The Blue Tunnel headed white stock.

**--- Blue Tunnel Publications**

Lowell Clucas and Gilbert Browne, *The last word*, Blue Tunnel Publications, 1976. Printed black on cream stock in brown printed wraps. Text by Clucas and linocuts by Browne.

Ian Gardner and Patrick Eyres (Eye Spy Arcady Club), *Eye Spy Trees*, Blue Tunnel Publications, West Yorkshire, 1980. 100 x 130 mm, stapled booklet in green, blue and black printed wraps.

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Ian Gardner and David Willets, *Drawings as Prints*, Blue Tunnel, 1974, 265 x 256 mm. Letterpress printed cover featuring reprinted black and white etchings; with introductory texts by Simon Cutts, Edward Lucie-Smith, Jonathan Williams

Ian Gardner, *What do we call this afternoon? A homemade exhibition*, published by the artist. Undated. 62 x 105 mm. Printed black on green and blue paper, bound in red card wraps. Numbered 15/50. Designed by R. Rearson. No publisher given (Blue Tunnel). No date given (c. 1972). This small rare publication by Gardner of poems dedicated to his wife Anne exemplifies his central role as a member of Tarasque. It was published at a time when he was demanding more rights as a contributor to Finlay projects and was involved in a battle with Finlay. So this publication, while heavily influenced by Finlay's poetry, features a poem called 'Et in Arcadia Ego in the manner of and after Ian Hamilton Finlay' which includes the text: 'Mysteries and Disasters: Wreckers Stowaways Mutineers Castaways and finally Castoffs'.

Ian Gardner, *A Pair of Kippers*, undated, 164 x 95mm. Folding card printed black on glossy stock. Inside illustration of ships reads 'why do drifters hoist a sail to keep their heads in the wind'.

Ian Gardner, '*SPRAY*' a homage to Ian Hamilton Finlay, undated, 100 x 85 mm. Gate fold card, printed black on white. Recto features line drawing of a sail boat.

Ian Gardner, *A Constructivist Flag*, Blue Tunnel Publication, undated, printed black and white, 110 x 65 mm.

Ian Gardner and Chloe Buck, a selection of five folded greetings cards with flower design to recto. Printed black and white. Titled: 'Gardners Selection "Thyme"; 'great Lake's Lettuce'; 'Forget-Me-Not Touch-Me-Not'; 'Grannies Choice "Thrift"; 'Travellers Joy Speedwell', annotated and signed by the artist: 'Best wishes at Christmas, Ian Gardner'.

Rod Gathercole, *Canal Water x Locks Gates*, Blue Tunnel Publication, 1975. Printed black and white, inside printed black on blue.

Phillip Van Aver and John Lewis, *Phillip Van Aver illustration 'New York City' and John Lewis prose 'Many Things'*, Blue Tunnel. Undated. 226 x 291 mm. Folded card, printed black on white. Features John Lewi's text on one page and Van Aver's full page illustration opposite.

**--- Other Ian Gardner cards**

Ian Gardner and Jonathan Williams, *Jargon Society Card No. 5*, Dentdale, Cumbria, 1977. 134 x 170 mm. Printed silver and black on white.

Ian Gardner and Stuart Mills, *Aggie Weston's Christmas 1990*, 96 x 101 mm. Folding card, printed black on white.

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Ian Gardner, *Ian Gardner: Works on Paper*, invitation card, 2009, 143 x 210 mm.

**GOMRINGER, Eugen.** *texto letras imagenes*, Institutos Alarnes en Espana, 1967. 205 x 215 mm, 24pp. Printed black and white in black and white printed wraps. Catalogue produced for the exhibition in Madrid in 1967-8. Artists include Klaus Burkhardt and Hansjorg Mayer, amongst others.

--- *Visuelle Poesie*, Hamburg, 1972. 210 x 210 mm, 18 pp. Exhibition catalogue published on the occasion of the Visuelle Poesie exhibition at the Haus Deutscher Ring, Hamburg. Exhibited artists include: Max Bense, Claus Bremer, Hansjorg Mayer and others.

**LANE, Brian.** *Brian Lane is seen as an important small press publisher whose archive is held at Tate. His style and interests included publishing Simon Cutts's work (see Princeton's Simon Cutts archive). Lane is also seen as a UK Fluxus member with strong leanings towards experimental poetry. For more info see RGAP Brian Lane (Tate Catalogue). Here is a sample of his publications relating to concrete poetry and his other activities:*

--- Simon Cutts, *line sails*, Gallery Number Ten, London, 1969. 100 x 125mm, first edition, folder printed blue on white stock with 8 loose cards inserts printed blue on white stock.

--- Brian Lane, *Probable Latitude proposal and statement*, London, 1970. 2pp. printed document describing the 'multiple literary objects' to be published under the 'Probable Latitude' imprint. Includes bibliography of the works to be published.

--- Brian Lane, *Gemma Three, first series*, 2pp. printed document annotated in blue pen. Describes 'Gemma three' as a continuation of the work of Probable Latitude. Includes bibliography of works published.

--- *Apparatus for the observation of miracles*, 1970. 110 x 70 mm, printed card with glued plastic window enclosed in manila envelope.

--- Brian Lane, *First Colour Computer*, undated (c.1970). 300 x 50 mm, white card illustrated with three arrows printed red, yellow and blue.

--- Maurene Sandoe, *Boxes*, Probable Latitude, London, undated (c.1970). Printed box/cube game, which opens out to form a miniature stage stapled into a plastic pocket.

--- Mieko Shiomi, *Balance Poem on the Centrifugal Land*, 1970. 206 x 143 mm, 3 sheets printed black on white enclosed in white paper folio.

--- Nicholas Zurbrugg, *Seascape*, Probable Latitude, London, 1970. 102 x 32 mm, designed by Maurene Sandoe. Double folded card: the hole-punched cover opens to reveal the printed text 'Blue green white yellow', which opens again to reveal the next



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design of printed text 'Blue green white yellow' next to a collage of blue and yellow tracing paper glued to card, overlaid with white paper wave.

--- Ken Friedman, *Corsage Kit*, Probable Latitude, London. 1970. Printed paper text cards and a matchbox of pins enclosed inside a card box, printed yellow and black.

--- Brian Lane (ed.), *Fridtjof Nansen's Fog Log (July - September 1983)*, Brian Lane, London, 1978. Printed black on cream, sewn into mustard wraps. The Fog Log Collection, Number Two.

--- Kitasono Katue, *Four Portraits of a Poet*, 1978 (Originally published in 1967). 95 x 110 mm, printed black on white in mustard printed wraps.

--- Vladimir Burda, *The Lettrist Year*, Probable Latitude, Brian Lane, London, 1978 (originally 1968). 95 x 145 mm, 8 printed cards enclosed in blue printed envelope: has been mistaken for a dsh in the past.

--- Brian Lane, *Some Improbable Openings*, London, undated (c.1978), 105 x 145 mm, printed black and white. Number: 50/150.

--- *Roald Amundsen's Fog Log (July-September 1903)*, Edited by Brian Lane, London, 1978. The Fog Log Collection Number One. 112 x 106 mm, small hardback, handsewn, 16 pp. Records days the explorer mentions fog in his diary. Historically important British conceptual art book, though not well known (quoted by Briers in *Art Monthly*).

--- Brian Lane, *Bonnie and Clyde Stuff*, Brian Lane, London, undated (c.1978). Card printed black on white detailing the death of a woman from Surrey and a folded printed sheet enclosed in a small black folder/ envelope printed purple.

--- Jesse Glass Jnr., *Hunting the Unicorn*, Little Xerox Book by Editions Brian Lane, London, 1979. 105 x 146 mm, printed black on cream in mustard wraps, number: 81/300.

--- Jean-Francois Bory, *Arithmetic Texts*, 1979. 10 illustrated sheets enclosed in a white envelope printed black and red.

--- Steve Wheatley, *Three Cheers!*, Editions Brian Lane, London, undated (c.1979). Printed black and red on white, with hand-sewn binding. Numbered 153 of an edition of 300 copies.

--- Ruth Wolf-Rehfeldt, *Concrete Tree*, Editions Brian Lane, 1979. 148 x 105 mm, 12 pp. Booklet printed black on grey in grey wraps printed black and blue. Number: 73/300 copies. Includes 7 reproductions of Wolf-Rehfeldt's typed works.

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--- Ruth Wolf-Rehfeldt, *Concrete Tree*, Editions Brian Lane, undated (c.1979). 148 x 105 mm, postcard printed black and grey. Recto features Wolf-Rehfeldt's 1979 typed illustration 'Concrete Tree'.

--- Brian Lane, *A chat about waterpipes and reservoirs*, Information Series One, Brian Lane, London, undated (c.1979). 125 x 170 mm, folded paper printed black on white.

--- *Project 67 at ICA*, London, undated (c.1979). Includes: Ian Breakwell, Simon Cutts, Julien Blaine, Brian Lane, Adrian Nutbeem, Jean Francois Bory. Seven illustrated strips of paper printed black on white with the artist's name printed in red enclosed in brown printed envelope. The various poets staged performances at the ICA in 1967. We believe this is a reprint designed to celebrate those performances.

--- Brian Lane, *First Colour Computer*, undated (c.1979). 52 x 124 mm, folding card printed black, red, yellow and blue.

--- Glyn Pursglove, *An Image Chart for the Pre-Raphaelite Brotherhood*, Probable Latitude, London, undated (c.1979). Nine printed cards and nine squared card boards stapled into plastic pocket. The instructions tell the reader to: 'Place the nine cards on the nine squared sections of the board. Beginning at the square marked with an arrow, move in any sequence using adjacent words in any direction. The word (image) combination (poem) ends when any particular phrase has been read five times'.

--- Jiri Valoch, *Poem for Ad Reinhardt*, undated (c. 1979), card printed black and grey.

--- Brian Lane, *A Manual of Arms*, Editions Brian Lane, London 1980. 114 x 78 mm. Eight illustrated cards printed black and red on white, enclosed in white envelope printed black and red.

--- Karl Kempton, *Eon Pulse*, Editions Brian Lane, London. 1981. 105 x 145 mm, printed black on white in blue printed wraps. Number: 45/300.

--- Brian Lane, *Programme*, Bristol Arts Centre Gallery, undated. 153 x 90 mm. Seven cards printed on various card and paper stocks in manila envelope hand rubberstamped and printed black and red. Text states: 'you're invited to look and listen while Brian Lane and his company present the Gallery Ten event at Bristol Arts Centre Gallery'.

--- Cavan McCarthy, *Music*, Gallery Number Ten, London, undated. 80 x 75 mm, grey/green card folder containing 20 blue cards printed black on white marked 'o' 'oo', 'ooo', '.' and blank. A performance poem with typed instructions that instruct the reader to: 'Shuffle all the pieces and perform them at speed. Speak every 'o', clap every '.'

--- Avirind Krishna Mehrotra, *Woodcuts on paper*, Gallery Number Ten, London, undated. 100 x 130 mm, printed red and black on white in red plastic clasp. .

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--- Peter Mayer, *Gamme de Gamme*, Probable Latitude, London, undated. 12 cards printed red and black on white enfolded in card folder with authors' printed instructions.

--- James Mackenzie, *Les Baigneurs Sont Tous Partis*, Gallery Number Ten, London, undated. 158 x 55 mm, fold-out concertina poem printed black on white in yellow printed wraps.

--- Ladislav Nebesky, *white truth black*, Probable Latitude, London, undated, 120 x 83 mm. 4 cards printed grey and black on white, enclosed in grey printed envelope.

--- Martin Rogers and Simon Cutts (eds), *The Printed Performance: Brian Lane Works, 1966-99*, RGAP, Derby, 2001. A complete chronology and bibliography of Lane's work published at the time of the acquisition by Tate Gallery of the Brian Lane archive, 158 pp.

**MILLS, Stuart.** *Poet, founder of Tarasque Press and Aggie Weston's.*

--*Sunsettings*, Aggie Weston's Editions, London, 2004. 250 x 207 mm. Printed blue, black and red on white in grey printed wrappers. Numbered 65 of 100. Mills' last book before his death in 2006. See Tarasque Archive, Princeton. This item is a recent find.

--- Stuart Mills and David Willits, *The Christmas Apples*, Coracle Press, London. Undated (1982). 285 x 405 mm. Blue card portfolio printed black with three folded sheets and 5 single sheets printed black on white card with black and white lithographic illustrations. Numbered 57/100 in blue pencil and signed by the artists in pen. See Tarasque Archive, Princeton. This item is a recent find.

**MORGAN, Edwin.** *One of the first concrete poets in the UK who gave Finlay Augusto de Campos's address. Moved away from concrete verse in later years, Finlay apparently wished that Morgan mentioned more about concrete poetry when he was later associated with traditional verse and became Scottish poet laureate.*

---*Nuspeak 8*, Glasgow, Scottish Art Council, 1973. 302 x 213 mm, 4 pp. Folded publication with an enigmatic 'punctuation' design of an exclamation mark, a question mark, a comma and a full stop, printed on the cover in black on white stock; contains 4 loose leaf sheets slipped inside, printed in a variety of colours on cream stock, with a poem on each page dedicated to one of these grammatical symbols: from each 'mark' the words – plagiarized from various canonical texts – spiral outwards, thereby creating a visual poem of dispersed and fragmentary text. The colophon has been printed on the back of the folding cover, which includes linear transcriptions of each of the poems; such as in '!': 'you're nothing but a pack of cards: Lewis Carroll, Alice in Wonderland /goats and monkeys: Shakespeare, Othello / oh that those lips had language: William Cowper, 'On the Receipt of my Mother's Picture out of Norfolk'.

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**THOMAS, Gregory.** *Concrete Poetry in Britain: Locations and Chronologies*, 7 pp. printed version of paper presented at the 'Concrete Poetry: International Exchanges' conference at Cambridge University, 14 February 2015.

**TOROK, Karl. / Topia Press.** *Artist, Finlay collaborator in the 1970s and Taraque associate. Founder of Topia Press.*

--- Karl Torok, "*manifold*", 1971. 365 x 235 mm, printed line design on opaque paper stock stapled into textured card wraps, 13 pp. Signed and dated by the artist in pencil.

--- Simon Cutts / Karl Torok, *An Afternoon Tea Garden*, 290 x 240 mm, screen-print in green, red grey and white enclosed in a folding paper printed dark green on white.

--- Karl Torok, *In a Summer Garden: Poems and Drawings by Karl Torok*, Bradford Art Galleries and Museums, Bradford, 1979.

--- Simon Cutts and Karl Torok, *Utopiary*, London, Coracle Press, 1988. 252 x 377mm, 26pp. Signed by the artists. Edition of 50, numbered 4/50. Bound in green and brown cloth boards, printed title label printed green on white glued to recto cover. Printed brown on white stock with eight computer-generated and altered paint-jet printed illustrations glued to pages. **BOX 7 (OVERSIZE)**

--- Ian Gardner, *Flags*, 255 x 275 mm. No publisher given (Karl Torok, Topia Press). An assembling style card folder publication featuring seven silkscreen prints with various flag designs. Signed by the artist in black pen, numbered 5 of an edition of 40.

--- Karl Torok, *Beachball Parasol*, Tumbling Hill Press for Sepia Press, undated. 317 x 167 mm. Printed peach and beige on white card stock, bound by peach, white and blue ribbon. Signed by the artist in pencil and numbered 6 of 25 copies.

--- Karl Torok and Anne Gardner, *Soft Seas Calm Winds Gentle Curves*, Tumbling Hill Press. 140 x 75 mm. Printed black on tracing paper, thread-bound in white printed card. Numbered 22/100. Signed by the artist.

**WHEATLEY, Steve.** *Artist, artist's bookmaker, poet, Finlay collaborator in 1980s. Brian Lane collaborator. Founder of Caligula Books and White Lies publications.*

--- Alan Coster, *Quite Another Story*, Caligula Books, London 1975. Printed black on white in reflective silver wraps.

--- John Digby, *Miscellanea No.7*, Caligula Books, London, 1975. Card printed black on pink. Illustrated by Anne Billson.

--- Jeremy Reed, *Diseased Near Deceased*, Caligula Books, London, 1975. 18pp. Printed black on white stapled in printed wraps. Signed and inscribed by the author and dated April 1975.

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- Trevor James, *It's Like Feeding the Pigs*, Caligula Books 1976. Printed brown on white in white and brown printed wraps.
- Sally Diamond, *Wanderlost* (with drawings by Wheatley) Caligula Books, London 1977. Edition of 300; this is no.3 of 30 signed and numbered copies.
- Cecil Helman, *The Emperor's Aversion & Other fables*, Caligula, 1977. Printed black and white in peach wraps printed red and black.
- Steve Wheatley, *Vivaldi – The seasons*, Caligula Books, 1978. Concertina card printed black and white.
- Steve Wheatley, *Stamps of Many Lands*, published by Brian Lane, 1979. Sixteen printed envelopes with postage stamps and rubberstamps from around the world in burgundy printed folder. Signed, edition of 300.
- Steve Wheatley, *Stamps of Many Lands*, published by Brian Lane, 1979. Signed, numbered 189 of an edition of 300. Printed colour on white in burgundy wraps.
- Steve Wheatley, *Begg, Borrow & Steel*, White Lies Publications, 1980. Three hole punched cards in white printed envelope.
- John Digby, *From Buffalo to Buffalo U.S.A*, Caligula Books, undated (c.1970s). Edition of 200. Printed black and red on white in blue printed wraps.
- Joan Owen, *Barometric Pressure*, Caligula Press, undated (c.1970s). Cover collage by John Digby, edition of 200.
- Steve Wheatley, *Ten to One*, Caligula Books, undated (c.1970s). Printed black and white on white and black stock.
- Steve Wheatley, *Black Ice*, Caligula Books, undated (c.1970s). Printed grey on blue, blue, black and grey stock. Edition of 200 copies.
- Steve Wheatley, *A Little Christmas Box for You*, White Lies Publications, undated (1980s). Box printed green and white with card boxing gloves enclosed.
- Steve Wheatley, *Christmas Post*, Consequences Publications. Undated. Featuring Wheatley, Martin Fidler, Duncalf and Coleman, 1980.
- Steve Wheatley, *P. T. Exercises*, White Lies Publications, 1981. Printed black and white stapled into blue and yellow glossy wraps.
- Steve Wheatley, *The Season of Good Business*, White Lies Publications, 1988. Folding card with printed 'invoice' inside.

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- Steve Whealey, *Paxo 'seasons greetings'*, undated. Folding card printed black and white.
- Steve Wheatley, *On the Slopes*, White Lies Publications, undated. Edition of 300 copies. Printed black on white handsewn,
- Steve Wheatley, *A Manual of Joinery*, White Lies Publications, London. Undated. Postcard printed red and black enclosed in handsewn booklet printed black on green wraps.
- Steve Wheatley, *Pumping Up, Looking Both Ways*, ideograph publications, undated. Printed grey on grey in yellow printed wraps.
- Pete Morgan, *The Practical Poems*, "Ten poems for you to cut out and destroy". Printed red and black on white in plastic spiral binding.
- 6 folding cards sent to Steve Whealey from Coracle Press and 4 other cards from various small presses.

**ii. Periodicals**

**AKROS.** Duncan Glen (ed.) *akros*, vol. 6 no. 8, Preston, March 1972. 178 x 230 mm, 84 pp. The 'Visual Issue' of this poetry periodical includes Edwin Morgan's essay 'Into the constellation' which explores 'the origin and nature of concrete poetry' and 'Two Concrete Poems' by Morgan, as well as: Herbert Spencer, 'words words words'; 'The implications of poetry' by Stuart Mills, 'Xmas Rose' by Ian Hamilton Finlay/John Furnival, concrete poems presented by Hansjorg Mayer; 'Concrete poetry and iconic signs' by Leonard Penrice, and 'Conversation handwriting and the poster' by Edward Wright.

**KONKRETE POESIE POESIA CONCRETA.** Eugen Gomringer (Ed.) *konkrete poesie poesia concreta*, verlag herausgeber eugen gomringer press, frauenfeld schweiz, switzerland, 1960 (?) - 1965. A complete set of the first concrete poetry periodical in Europe, predating Ian Hamilton Finlay's 'P.O.T.H.', which commenced publication in 1961. Single issues are relatively uncommon; full runs such as this are scarce. Gomringer was one of the founders of the concrete poetry movement. In 1955 he had been working as Max Bill's secretary at the Hochschule für Gestaltung in Ulm when he met the Brazilian poet Decio Pignatari. The meeting put Gomringer in touch with the Noigandres poets, whose techniques and aims were similar to his, and led to the agreement that the work in this new field on both sides of the Atlantic should be identified as 'concrete poetry'. Issues 1-5 undated, issues 6-11 published between 1960 and 1965.

- Issue 1: 'eugen gomringer 5 mal 1 konstellation'. Undated. 32pp.
- Issue 2: 'helmut heissenbüttel texte ohne komma'. Undated. 32pp.

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--- Issue 3: 'ideogramme idéogrammes ideograms ideogramas' [diter rot; oswald wiener; claus bremer; ferreira gullar; josé lino grünwald; ronaldo azeredo; eugen gomringer; kitasono katué; wladimir dias pino; theon spanudis; haroldo de campos; augusto de campos; décio pignatari; friedrich achleitner; gerhard rühm; carlo belloli; emmett williams]. Undated. 32pp.

---Issue 4: 'gerhard rühm konstellationen'. Undated. Contain loosely inserted leaves of blue paper with printed biographical notes on the authors. 32pp.

---Issue 5: 'claus bremer tabellen und variationen'. Undated. 32pp.

---Issue 6: 'carlo belloli texte poème poème texte'. 1961. 40pp.

---Issue 7: 'ferreira gullar livro-poema'. 1965. 20pp. Gullar designed this pamphlet as a genuine artist's book, with leaves of various dimensions, most not flush with either the top edge or fore-edge of the pamphlet, and one leaf cut into a triangle.

--- Issue 8: 'ernst jandl klare gerührt'. 1964. 20pp. Contains an inserted duplicated leaf on yellow paper in which Gomringer apologises for rising costs ('liebe freunde der konkreten poesie | alles wird teurer wird alles | ich muss aufschlagen muss ich | [...]'). Also contains loosely inserted leaves of blue paper with printed biographical notes on the authors.

---Issue 9: 'edwin morgan starryveldt'. 1965. 24pp.

---Issue 10: 'friedrich achleitner schwer schwarz'. May 1960 ['mai 1960']. 28pp. Contains loosely inserted leaves of blue paper with printed biographical notes on the authors.

---Issue 11: 'claus bremer ideogramme'. 1964. 32pp. 210 x 148mm, stapled pamphlets, uniform in orange printed wraps with covers printed in red and black.

**LAX, Robert.** *American minimal poet, collaborator with Ian Hamilton Finlay also Wild Hawthorn Press published Lax's Sea Poem, 1966 (with drawings by Nanucci). Nanucci founded Journeyman Press, which was solely dedicated to Robert Lax's work. Nanucci also collaborated with Finlay (Ocean Stripe Series 4, 1966). See also David Kilburn's Lax publication in Section 5C (ii), Wider Concrete.*

--- *Journeyman Complete Set (1, 3, 5, 7, 9 and 12)*, New York, 1975. Design and colour illustrations by Emil Antonucci, Complete Set of the rare periodical consists of: Journeyman Nos. 1, 3 [Oedipus], 5 [Dr. Shakesprop], 7 [Sandra's Dream], 9 and 12 [Red Blue], Journeyman Press, Grand Central Station, New York, 1975 (to 1976?). Produced as part of the 'Artists-in-Residence' program at Art Park, Lewiston, New York. Each copy of this periodical measuring 216 x 176 mm, stapled, 8 pp. in printed wraps (colour litho on white paper). Only one listing on WorldCat (Boulder, Colorado) of issues 1,3,5,7

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and 9. Each issue comes with beautiful design illustrations on front cover and back cover by Antonucci. In many ways, this extremely rare periodical is even more creative and attractive than the more frequently found book collaborations between the poet and artist. The fact that these issues represent a complete set of this periodical (despite unusual numbering which is also seen in Pax) is confirmed by Sigrid Hauff, *A Line in Three Circles: The Inner Biography of Robert Lax* (WAITAWHILE, Germany, 2007, p. 177, Ref: 53, 54, 55, 56, 57 and 58).

**OEI MAGAZINE.** Jonas Magnusson and Cecilia Gronberg (eds), *OEI, #60–61: Extra-disciplinary spaces and de-disciplinizing moments. In and out of the 30th Bienal de São Paulo*, OEI Magazine, Stockholm, 2013. Black and white text with colour illustrations. 300 x 195 mm. Includes Kriwet, Franz Mon, New Visual Alphabets; with a special feature of Waldermar Coldeiro; Stephen Bann on Ian Hamilton Finlay (a transcript of his talk at the Bienal); Stephen Bann on his own and UK concrete poetry, and an unpublished text from 1973 by Bann, de Campos and Plaza. Texts in English. Over 500 pp.

\*

**B. Typewriter Art: Periodicals, dsh's legacy and reference material.**

*dsh is seen by many as the foremost practitioner of what Edwin Morgan called 'typestracts'. Whilst dsh associated himself with Cobbing and Writers Forum from 1965 onwards Typewriter Art as a form has become an accepted and established part of the English Concrete Poetry tradition. There is a term used by dsh scholars for his more blotchy typestracts as being 'dirty concrete'. Ian Hamilton Finlay found dsh's typestracts at the time 'fuzzy' and lacking control worthy of the Noigandres tradition: 'they wobble all over the page'(Bann, Midway, p. 54)*

**i. Publications**

**CINICOLO, Donato 3.** *Complete Collection of all his publications until 1980. As a poet working almost exclusively with the typewriter, Cinicolo is seen as a direct descendent of dsh. dsh's letters to Cinicolo are held in the Marvin Sackner Archive.*

--- *Parentheses Parentesi*, School of Art, Watford, England, 1970. 194 x 295 mm, A4 book of concrete poetry with glossy wraps, number: 1/200.

--- *scm typograms*, School of Art St. Albans, St. Albans, England, 1971. 111mm x 116 mm, small book of concrete poems, number: 10/100.

--- *Bocks 22*, Liberis Editions, St. Albans, England, 1972. 84 x 135 mm (each card), box of 27 printed thick cards in transparent plastic box with lid. First edition, edition of 25. Extremely rare. **BOX 8 (OVERSIZE)**

--- *Domo (for my parents and others like them who had to leave their native soil)*, Liberis



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Editions, St. Albans, England, 1972. 180 x 254 mm, collection of concrete poetry by Cinicolo with cabinet knob detail on front cover. Edition of 100. Rare.

--- *Typewriter*, Liberis Editions, St. Albans, England, 1972. 125 x 208 mm, paperback collection of concrete poetry with printed wraps, number: 20/80. Signed by the artist. Handbound. Extremely rare.

--- *Pentad – 5 related postcards*, Published by the artist, St. Albans, England, 1973. 148 x 138 mm (each card), complete set of 5 postcards by the artist, number: 129/200.

--- *Symbol 12*, Published by the artist in association with Clive Adams, St. Albans, England, 1973. 134 x 197 mm, paperback collection of concrete poetry, number: 28/150.

--- *logos vii*, published by the artist, 1977. 72.5 x 101 cm, black screenprint on acetate, edition of 7, unnumbered (AP?). Designed and printed by Cinicolo on the occasion of a group exhibition that had 7 contributors, including himself and 2 members of his family. The first performance of 'logos vii' was produced by Donato Cincolo 3 for 'Macomb Country Community College, Michigan, USA'. **FLAT STORAGE**

**KNOTEK, Anatol.** *Knotek lives and works in Vienna. His work was brought to our attention by Barry Tullett, editor of Typewriter Art: A Modern Anthology. Tullett believes Knotek to be one of the most talented typewriter artists working today.*

---Anatol Knotek, *Anachronism: 16 typewriter-poems*, 2013, signed edition, unique handmade book with collage elements, printed black and red with cloth boards.

--- Anatol Knotek, *2 4get her: A drama in four acts/50 typewriter poems*, handmade book, undated, signed, 243/250 copies.

--- Anatol Knotek, 3 postcards by the artists, one signed and inscribed, undated.

**RIDDELL, Alan.** *Eclipse: Concrete Poems*, Calder & Boyars, London, 1972. 190 x 240 mm, 64 pp.

**SACKNER, Marvin and Ruth Sackner.** *The Art of Typewriting*, London, Thames and Hudson, 2015. 270 x 310 mm, 352pp. A survey of the history of typewriter art.

**TULLET, Barrie.** *Typewriter Art: A Modern Anthology*, London, Lawrence King, 2014. 176 pp. An anthology of the history and development of typewriter art. Artists surveyed include: dsh, b.p. Nichol, Henri Chopin and many others. (Frontispiece: dsh, *Gripfreak*, 1972 is reproduced from the collection of William Allen Word & Image).

## ii. Periodicals

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**TLALOC.** *Edited by Cavan McCarthy. A significant run of Tlaloc magazine (1964 – 1970). Founded by Cavan McCarthy Tlaloc beside P.O.T.H can be cited as the most significant periodical dedicated to concrete poetry in the 1960s. Influenced by d.a levy's mimeo publication style, the periodical often featured typewriter works on the cover and internally. Ian Hamilton Finlay referred in correspondence to McCarthy as 'Cave-man McCarthy' and found the publication disturbing:*

'Tlaloc – Cavan McCarthy's mag. Arrived yesterday..Not at all to my surprise I find outright attacks on POTH 18 ('personally I find it a bit of a bore') and on 'middle-aged' concrete poems in Charles Cameron's Isis (ie. Poems by Eugen, Augusto, me etc). I think this is splendid, insofar as I warned Sylvester long ago, what would come of encouraging McC – and I also told Hansjorg that he should emphatically not be in any concrete anthology, for the simple reason that he is not concrete (or a poet).'

The important point is that everyone ought now to be able to SEE the clear divergence between concrete and NEW BANDWAGON GUTTER CONCRETE'. (Bann, Midway, p. 117-118) (*Note: Isis Magazine mentioned in Princeton Form Archive*).

*Despite Finlay's anxieties it is clear to see that this is an important periodical with particular emphasis on typewriter poetry. A very early concrete periodical in the UK counterbalancing the purity of Finlay's Noigandres concrete.*

---Issue 2, December 1964, stapled, mimeo: Anselm Hollo, Ian Hamilton Finlay, Paul Matthews, Jim Rooner (poems).

---Issue 3, January 1965, stapled, mimeo: dsh, John J Sharkey, Angela Carter (poems).

---Issue 4, February 1965, stapled, mimeo: Ernst Jandl (cover); Pierre Garnier, Gerry Gilbert, Edwin Morgan (poems).

---Issue 5, February 1965, stapled, mimeo: John J Sharkey, George Dowden, Dave Cunliffe, Brian Patten, Bob Cobbing (poems).

---Issue 7, 1965, stapled, mimeo: dsh (cover); Richard Loncraine (back cover); dsh, Ernst Jandl, John J. Sharkey, Ian Hamilton Finlay, Heinz Gappmayr, Ladislav Novak, Vladimir Burda, Jiri Valoch, Alain Arias-Misson, Dr. Moles, Pierre Albert-Birot (translated by Edwin Mogan), Lionel Kearns, Anselm Hollo, Andrew Crozier, George Bowering, Angela Carter (poems).

---Issue 8 (series 2, no. 2), stapled, mimeo: Alain Arias-Misson (cover); Josef Hirsal (back page typogram); Anselm Hollo, Gael Turnbull, Paul Matthews, John Newlove, Edwin Morgan, Alain Arias-Misson, Gerry Gilbert, John J Sharkey, Brian Patten (poems); Edwin Morgan, George M, Michael Napier (reviews).

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---Issue 9 (series 2, no. 3), stapled, mimeo: edited by Cavan McCarthy with Michael Napier, Valerie Booker and Doug Sandle; dsh (cover and poem); Roy Fisher (back cover); Andrew Crozier, Alain Arias-Misson, Harry Bell, Joan Brosse, Jim Burns, Bob Cobbing, Paul Evans, Ernst Jandl, Christopher Perret, Robert Tait, Jiri Valoch (poems); Barbara Smoker (insert: 'A CONCRETE POEM ON THE CONCRETE BLOCK'); Joan Gilbert, Gael Turnbull, Cavan McCarthy, Cavan McCarthy (reviews).

---Issue 10, 'special Canadian issue', stapled, mimeo: Robin Page (cover); George Bowering (article); George Bowing; Gerry Gilbert, bp Nichol, Robin Page, Bill Bissett (poems); dsh (review); Lionel Kearns (back cover).

---Issue 11, stapled, mimeo: John Furnival (cover); Christopher Perret, Anselm Hollo, Evelyne Rey, Joan Gilbert, Angela Carter, Robert Tait, jbflanagan, Cavan McCarthy, Ken Rowat, Chris Morris (poems); John Furnival (insert poem); Robin Page, Thomas Schmit (telegrams); Alain Arias-Misson (back cover).

---Issue 12 / How 6, stapled, mimeo: Gerry Gilbert, Daniel Richter, Carlos Reyes, Bill Bissett, David Raine, Cavan McCarthy, Andrew Lloyd, Anselm Hollo, Jim Burns, George Bowering, Bill Wyatt, Pete Hoida, Hadera, Earle Birney, Philip Crick, Brian Oxley, Sara Parker, T. A. Clark (poems); Patrick Hughes (review of Cornelius Cardew and the Dip. A.D. Orchestra), Cavan McCarthy, Andrew Lloyd (reviews).

---Issue 13, stapled, mimeo: bp Nichol (cover); Peter Jones, d a levy, E R Baxter, Thomas Clark, Eric Thacker, Raoul Haussman, Angela Carter (poems); d a levy (back cover: 'The Para Concrete Manifesto'); Cavan McCarthy, Roy Fisher (reviews). Newsletter/Directory of Little Magazines has been stapled to the back page.

---Issue 14 / How 7, 1966, 'combined issue of Tlaloc and How magazines, produced by Andrew Lloyd, editor, How, and Cavan McCarthy, editor Tlaloc and publisher, Location Press', stapled, mimeo: Cavan McCarthy (cover); Jiri Valoch, Patrick Hughes, Tom A Clark, John Riddell, Andrew Lloyd, N Krampetz, John Furnival, d a levy (for Carol Berge...), Anselm Hollo, David Chaloner, Elizabeth Lee, Tom McGrath, Jim Burns (poems).

---Issue 15, stapled, mimeo: bp Nichol (cover); Cavan (back cover); Anselm Hollo, Veronica Forrest, A D Bleakley, Michael Beacham, John J Sharkey, Edwin Morgan (review); Ian Breakwell (review).

---Issue 16, October 1967, foolscap, stapled: Anselm Hollo; Michael Hertz; Arthur Moise. Issue 22, stapled, 'closedown' (final issue), McCarthy: 'I am not stopping because I have lost faith in concrete poetry or little magazines; I think they are great but I personally want to do something else...'; Andrew Lloyd (cover); Peter Mayer, Andrew Lloyd, Michael Gibbs, Bob Cobbing, Cavan McCarthy, Peter Finch, Alvaro de Sa (poems).

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---*Together with*: 4 Tlaloc Broadsheets (single page printed both sides): January 1965 (with Lionel Kearns, Cavan McCarthy, George Bowering, Ian Hamilton Finlay and Jim Burns); Broadsheet 2 – February 1965 (newsletter with further notes on Tlaloc 4 contributors); Broadsheet 3 – March 1965 ('North American News' by Andrew Crozier with 'Further Notes' by McCarthy); Broadsheet 4 – April 1965 (notes on publications received such as Heinz Gappmayr *Zeichen 2*).

---Also included in this collection are two items of Tlaloc/Location Press ephemera: a note from McCarthy encouraging support for James Lowell following his arrest for distribution of obscene material, as well as a subscription slip for Tlaloc.

**TYPEWRITER.** Robert Caldwell, *Typewriter 4*, New York, 1973. 212 x 200 mm. Printed black on white and yellow stock bound in yellow printed wraps. Contributions of typewriter works from David Mayor, Hugh Fox, Jeremy Adler, Peter Finch, Peter Mayer, Lquibble, bob cobbing, donato cinicolo, Kent Zimmerman, Alan Riddell, David Oshel, Michael Gibbs. Enclosed in a white envelope is a yellow vinyl-record sticker for Bob Cobbing's 'e colony – a version'.

---*Typewriter 7*, Bird in Bush Press, Iowa City, 1976. Printed black and white and stapled in black and white printed covers (with reproductions of Maurizio Nannucci's photographs). Contributors include: Ian Krieger, John Vieira, Ladislav Nebesky, Glen Boggess, Ruth Wolf Rehfeldt, Karl Kempton, Peter Payack, Joan Endres.

\*

***C. Wider Concrete: Sound Poetry, Experimental Poetry & Visual Poetry together with Bob Cobbing and the London Scene.***

**ADLER, Jeremy.** *Poet and associate of Bob Cobbing. Alphabet Music*, Alphabox, London, 1973. 355 x 250 mm. 15 sheets of card, printed and handcoloured. Edition of 130. 'Each sheet contains 15 letters, either whole or split into fragments. The end of each page leads into the beginning of the next; for a full reading the sheets should be laid out in sequence'.

**AARON, Richard.** *Am Here Books catalogues 1 – 3*. The first three catalogues from the pioneering Beat and Concrete Poetry book dealer and specialist Richard Aaron, together with typeextract and two letters to and from Michael Gibbs. Catalogue 1, winter 1973, stapled in blue printed wraps, news print pages. Contains listings for a collection of books from the library of William Burroughs and also from Alan Ginsberg. Includes American small press poetry side by side with Finlay, Furnival, Houedard. Describes item 406. Link, June July 1964 'probably the first British magazine to explore concrete in depth'. Lists Openings 1-8 and Plakats 1 – 10. *Am Here Books Catalogue 2*. Stapled sheets. Small press including Finlay and extensive Houedard section amongst others. *Am Here Books Catalogue 3*, American and Canadian verse. The first three *Am Here*

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*Books catalogues* represent excellent research material in their early listings in the specialist area of Concrete and Small Press. Richard Aaron is the subject of an Henri Chopin print in this archive. Includes two letters, one from Aaron to Gibbs and one copy letter from Gibbs to Aaron. Aaron shows interest in Gibbs' *Kontexts* publications and periodicals and includes a typewriter poem made especially for Gibbs with a handwritten explanation.

**BORY, Jean Francois.** *Once Again*, New Directions, New York, 1968, second edition. 'It is silly of James Laughlin to allow Bory to edit a concrete anthology, but if he thinks that Bory is an expert because he's my 'friend', that is too much confusion' (IHF quoted in Bann, *Midway*, p. 275)

**BOWLER, Berjouhi.** *The Word as Image*, Studio Vista, London, 1970. 185 x 250 mm, 136pp. Hardback printed black and white. A very hard to find anthology that is held up by Cobbing enthusiasts as an example of what a concrete poetry anthology should be. With contributions from the history of visual poetry, the editor seemed to vanish without a trace after publishing this book.

**BUCK, Paul.** *Sentence. And Would be superfluous*, Pressed Curtains, Hebden Bridge, 1976. 145 x 105 mm. Invisible-bound artists book printed black and white in hand annotated wraps. Photographic reproductions document Buck's performances around Hebden Bridge.

**COBBING, Bob.** *Founder of Writers Forum, teacher, sound poet, concrete poet and publisher.*

--- AND periodicals. See Section 5C (ii) for complete listing.

--- An assortment of seven mimeo sheets, undated, (circa 1966). The documents relate to Writers Forum activity and memos that were sent to Writer's Forum members. Contents includes 'Concrete poetry anthology' by Zurbrugg; 'Writers' Forum: A personal note' by Cobbing. and information about Braziers Park social research centre activities and the idea of Potlatch with response by Jeff Nuttall.

--- Bob Cobbing, *Sound Poems, (known as the A B C in Sound)*, 3rd edition, Writers Forum Poets No. 7, Writers Forum, London, June 1967. 230 x 175 mm, stapled booklet with 28 pp. Red on black silkscreen cover design by Jennifer Pike (Cobbing). This is possibly Cobbing's most important collection of multi-lingual sound poetry, with each page dedicated to a particular letter of the alphabet. It is still performed to this day by his widow Jennifer. Early editions with her avant-garde silkscreen cover design are highly sought after. (Ref: Mayer and Cobbing, 12.)

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--- Bob Cobbing, *Writers Forum Object Series Number 1*, Writers Forum, London, Undated. 37 x 40 mm. A miniature folding concertina artist's booklet containing a selection of Cobbing's geometric litho prints.

--- *Tre kvaller Med Text-Ljud-Kompositioner*, Moderna Museet, Fylkingen; Sveriges Radio, Stockholm, Sweden, 1969. Information sheet folded twice, 195 x 195 mm (folded). Printed black on white glossy stock. Text in Swedish. Contributors: Bob Cobbing, Bernard Heidsieck, Ernst Jandl.

--- Bob Cobbing, *Octo*, Writers Forum Folder No. 5, Writers Forum, London, February 1969 (rare first edition). A printed envelope edition of Writers Forum (envelope: 270 x 322 mm), with a litho cover design by Cobbing, printed on blue paper and pasted to the front. Envelope contains 7 printed cards of varying sizes and an A4 typewritten colophon loose within, which includes Cobbing's "...OCTOCONTENTS" and his playful "OCTOCOMMENTS", such as the statement: "So many of my poems have yielded up many versions – sometimes amounting to dozens – some visual some aural." (Ref: Mayer and Cobbing, 43.)

--- Bob Cobbing, *Why Shiva has Ten Arms*, Writers Forum Folder No. 7, Writers Forum, London, August 1969. Publication consists of a brown envelope (293 x 240mm) with a green cover design by Cobbing, affixed to the front of the envelope. Contains 10 litho printed sheets on varying coloured paper, plus a colophon outlining some of Cobbing's thoughts on sound and visual poetry. The colophon states: "these visual poems move to sound, dance to light, vibrate to touch / are innumerable many things at once". The colophon also tells us that it is "bob cobbing's tenth publication", performing almost like a manifesto. (Ref: Mayer and Cobbing, 49.)

--- Bob Cobbing, *Etcetera: a new collection of found and sound poems*, Vertigo Publications, Cardiff, 1970. Features poems printed on varying colour stocks.

--- Bob Cobbing, *Konkrete Canticle*, Covent Garden Press, London, 1971. 299 x 212 mm, stapled printed wraps (red text on yellow stock). Signed and numbered by the artist: 29/100. Features printed versions of Cobbing's sound poetry.

--- Bob Cobbing, *Three Poems for Voice and Movement*, Writers Forum 'Fours' No. 1, First edition, Writers Forum, London, March 1971. 294 x 206 mm. 26 pp., A4, folded Japanese fashion in stapled booklet, with cover design by Cobbing. Publication contains three poems printed on alternating grey and white papers. The colophon at the back indicates that the poems have been written to be performed: the first poem, titled *e&o* is for Penelope; the second, titled *p&l* is for Paul and Paula; and the third, titled *j&f* is for Jennifer. The Writers Forum 'Fours' series replaced Writers Forum Quartos. (Ref: Mayer and Cobbing, 70.)

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--- Bob Cobbing and John Rowan, *Writers Forum 100: A Writers Forum Anthology*, Association of Little Press, London, 1973. First edition. 295 x 210 mm, 36 pp. in grey stapled wraps, A4 folded Japanese fashion, with cover artwork by Jennifer Cobbing. As the colophon indicates, many of the poems included in this publication were specially written for WF 100 – the first time they were all published in Britain. With poems by Jeremy Adler, Bill Butler; Paula Claire; Thomas A. Clark; Bob Cobbing; Jennifer Cobbing; Peter Finch; Patrick Fetherston; Brian Gould; Lily Greenham; Bill Griffiths; Lee Harwood; Dom Silvester Houedard; Peter Mayer; Ulli McCarthy; Eric Mottram; Jeff Nuttall; John Rowan; Stefan Themerson; Criton Tomazos; Michelene Wandor; Islwyn Watkins, this was the one hundredth publication of Writers Forum (it also served as AND magazine No. 6). This copy is one of the 36 that were signed by all contributors. Signed by all participants, it constitutes an exciting historical document of the underground literary scene of the time: it is believed the performance readings that took place at the National Poetry Centre on October 20<sup>th</sup> 1973, in celebration of this publication and Writers Forum tenth year of publishing, was a wild and raucous event. (Ref: Mayer and Cobbing, 100.)

--- Peter Mayer (ed.), with documentation by Bob Cobbing, *Bob Cobbing & Writers Forum*, Ceolfrith Press no.26, Ceolfrith Press, Sunderland, 1974. Exhibition catalogue with breakdown of Writers Forum publications.

--- Bob Cobbing and Peter Mayer, *Concerning Concrete Poetry*, first edition. Writers Forum, London, September 1978. Number 3 in the Writers Forum Series Studios in Concrete Poetry. 297 x 220 mm, 85 pp. Invisible bound booklet, with neon yellow printed wraps, that comes with a re-printed Futurist inspired design in homage to F.T. Marinetti. This publication was originally compiled in 1971, to coincide with the Liverpool, Belfast and Oxford versions of the Stedelijk Museum's exhibition "Concrete Poetry". The result contains endless xeroxed *zamizdat* copies of the various stages of the book's development, together with a foreword, a series of chapters on concrete, sound and visual poetry, a bibliography, discography, and an extensive selection of photocopied reproductions of the works mentioned, by artists such as Ken Cox, John Furnival, Edward Wright, Edwin Morgan, Jiri Valoch and Franz Mon. Various sections and samples of poetry from many areas. Sections include 'The Term Concrete', 'Some Historical Statements and Manifestos', Bibliographies and chronologies. The essays that were published previously are apparent in this archive in the issues of *Stereo Headphones* and *Kontexts/Kontextsound*. The chronology of visual poetry begins in 700BC and various visual poetry examples appear through the centuries, for example 1561 Julius Caesar Saliger's book *On Poetics* is, the writers argue, the first example of shaped poems including 'two egg poems'.

--- Bob Cobbing and Peter Mayer, *Concerning Concrete Poetry*, second edition, Slimvolume, London, 2014 facsimile re-print of the original. Edition of 500. Includes

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new preface and two scanned documents which include a letter to Bob Cobbing sent from Michael Mackenzie, General Secretary at the The Poetry Society, 21 June, 1972, who writes of the timely publication which would serve to qualify 'a number of misconceptions on the subject that have arisen in some people's minds' especially for those who are 'ignorant or mystified unnecessarily'. The second scanned letter is addressed to Cobbing from Eric Mottram, who describes the book as 'certainly worth waiting for...bought off against the odds'.

--- Bob Cobbing, *(Processual) One – Christmas Day, 1982*, Writers Forum, London, 27<sup>th</sup> December 1982. 205 x 165 mm. Stapled booklet, with 12 pp. folded Japanese fashion, containing black and white prints by Cobbing. The colophon reads: "Deals with 'what has been called necessary or processual novation, in contradistinction to the voluntary or conventional novation' of certain preceding works." It is dedicated to the poet, painter and publisher, Allen Fisher.

--- Bob Cobbing and Bill Griffiths, *Verbi Visi Voco: a performance of poetry*, Writers Forum, London, 1992. 247 x 175 mm, anthology of visual, concrete and sound poetry.

**CHOPIN, Henri.** *Editor of OU in Essex and Paris, sound poet, visual poet. Held up by Cobbing and Mayer in Stereoheadphones as one of the giants of concrete poetry, his poetry was dismissed by Ian Hamilton Finlay, he described how he finally received 'the Cinquieme Saison edition...it is quite a bore really. The record mostly sounds like people playing trains, which I love to do myself but I don't think of it as avant-garde'. (Bann, Midway, p. 31)* Henri Chopin, *Wanted the Killers Past and Present and Future*, 1967. 624 x 459 mm, day-glow screen print. **FLAT STORAGE**

--- Henri Chopin, *Hep Hep! Cesar*, 1970. 696 x 500 mm, black, gold and blue silkscreen. This is a dramatically attractive concrete poem by the legendary French sound poet. **FLAT STORAGE**

--- Chris Carrell (ed.) *Henri Chopin: Ceolfrith 18*, Ceolfrith Press, Sunderland, 1972, 188 x 225 mm. 42pp. Printed black and red on white stock, stapled in beige printed wraps. Published on the occasion of Chopin's retrospective exhibition at the Ceolfrith Arts Centre, Sunderland May 12 to June 10<sup>th</sup>, 1972. Contents include: a poem by Raoul Hausmann; Henri Chopin essay by Alicia Drweski; short story by Chopin, poems and prints by Chopin, Andre Breton letter to Chopin 1955 & Chopin's reply to Breton. Bibliography and exhibition details and list of contents.

--- *Henri Chopin, Ceolfrith Arts Centre: Bookshop Gallery*, two sheets of xeroxed paper folded and stapled. Press release (?) containing in advance details of the retrospective exhibition at the Ceolfrith Arts Centre and release of Ceolfrith 18, 1972.

--- Henri Chopin, *l'escalade*, 1973. 460 x 580 mm, black, red and black print on cream stock. 460 x 580 mm. Printed red and black on cream stock, mounted on card. Chopin's 1970



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poem *l'escalade* is printed in black over a central photograph showing Leonid Brezhnev and Richard Nixon whispering 'sweet nothings' to each other. The photograph and caption are taken from a 1973 article in *The Guardian* newspaper. Annotated by Chopin in pencil 'Homage to R. Aaron and Liia'. Signed and numbered, 11/25. **FLAT STORAGE**

--- Henri Chopin, *Henri Chopin: Graphic, objective and other poems*, Whitechapel Gallery, London, 1974. 205 x 295mm. Single sheet folded to make 4pp. + single sheet insert printed on both sides listing details of the works included in the exhibition. Prints three photos of Chopin and reproductions of three works, along with a brief biography, bibliography, etc. + William Burroughs' "A Definition of Sound-Poetry", reprinted from the sleeve of the Tangent Records release of Chopin's work. Signed in pencil to recto by Henri Chopin.

--- Ladislav Novak, *Poems*, Collection Ou, Ingatestone, 1976. 61pp. 223 x 269 mm. Printed black and white in colour printed card wraps. Numbered 87 / 530 copies. A collection of poetry works by Ladislav Novak.

--- *Henri Chopin: A Sort of Biography Inevitably Incomplete*, London, Richard Saltoun Gallery, 2015. 170 x 220 mm. 100pp. Edition of 100. Produced on the occasion of Freize Masters, 2015.

**EDELIN, Francis.** Francis Edeline (ed.), *Les Chute des Feuilles: Exposition de Machines Peotiques Presentee par Francis Edeline*, Liege, 1986, 31 pp. in printed wraps. A catalogue for the Biennale International de Poesie at the Palais de Congres de Liege 11 – 15 September, 1986. Artists include Cobbing, Cox, et al.

**GERZ, Jochen.** *German concrete poet noted for his sculptural ideas and here presented by publications from the Parisian Agentzia Press, which moved concrete and visual poetry onwards towards conceptual objects.*

--- Jochen Gerz, J. F. Bory, *Agentzia Catalogue*, Publications d'Avantgarde Internationale, revue, livres, objets, posters etc. Agentzia, Paris, undated (c.1960-1970). 6pp.

--- *In Concreto*, Galerie Stummer & Hubschmid, Zurich, Agentzia, Paris, undated (c.1966). Printed folder containing 12 cards printed black and white. Contributors include: Alain Arias-Mission, Julien Blaine, Claus Bremer, Jean-Francois Bory (infamous pornographic montage with letters), Pierre Garnier, Jochen Gerz, Hansjorg Mayer, Seiichi Spatola, Timm Ulrichs, and Edgard-Antonio Vigo. Scarce document of an international concrete poetry exhibition.

--- Pierre Garnier, *Blatt nr. 2*, Agentzia, Paris, undated (c.1972). Large print folded three times as issued with pin-holes to corners.

--- Jochen Gerz and Maurizio Nannucci, *Play-Texts*, Agentzia, Paris, 1968. Text mobiles: 28 x 23 x 5 mm. **BOX 8 (OVERSIZE)**

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**GIBBS, Michael.** *Founder of Kontexts, concrete poet, art critic, taught by Mike Weaver in Exeter, brief association with Beau Geste Press before moving to Holland. dsh contributed a typetract to Kontexts no. 2 and his essay 'A sound poetry chronology' in Kontextsound.*

--- Michael Gibbs (ed.), *KONTEXTSOUND*, Kontexts Publications, Amsterdam, 1977. 327 x 230 mm, 28pp. Published at the end of the run of *Kontexts* poetry magazine (only 1 issue published.) Contents include: a sound poetry chronology by Houedard; an interview with Sten Hanson; Henri Chopin on sound poetry; conversation with Bob Cobbing; 'Lingual Music' by Lily Greenham; scores and visual pieces by Bengt Emil Johnson, Ake Hodell, Bernard Heidsieck, Francois Dufrene, Gerhard Ruhm, Arrigo Lora-Totino, and others.

--- Michael Gibbs, *Ginger Snaps: a collection of cut-ups / machine prose / word & image trips*, Kontexts Publications, Exeter, March 1972. 298 x 211 mm, printed mimeograph by Beau Geste Press. Contributors: Mary Beach, William Burroughs, Jochen Gerz, Gibbs, Allen Ginsberg, John Giorno, Brion Gysin, Tom Phillips, and Charles Plymell et al. **Together with:** *Bowl Along to the Cumin-out Event of Ginger Snaps (A Collection of Cut-up Scripts)*, A4 poster advertising the launch of *Ginger Snaps*, printed black and white, March 1972.

--- Michael Gibbs, *Connotations*, Second Aeon Publications, Cardiff, Wales, 1973. 210 x 154 mm, with black and white printed stapled wraps. Book of concrete poems. Back cover prints a Gibbs quotation: 'I'm concerned with the reduction of language to its structural elements – taking it apart to see how it works.' Majority of edition have been destroyed. Rare.

--- Robert Lax, *Spring Song*, Kontexts Publications, Exeter, June 1974. 210 x 104 mm, folding card with green, black and yellow text printed on white cover and black text (with rose design) printed on cream inside.

--- Michael Gibbs, Servie Janssen, Rod Summers and Jenne van Eeghen, *scriptimages: investigations into writing and language*, Published by the authors, Jan van Eyck Academie, 1975. 140 x 205mm, 44 pp. printed black and white, with printed stapled wraps. Group Show catalogue with introduction by Gibbs. Features documentation of his 'Extinction' event in which a sculptural piece with letters was burnt and then extinguished.

--- Michael Gibbs, *5 Coloured Alphabets in Black and White*, Collextion (Guy Schraenen), Antwerp, Belgium, 1975. 148 x 110 mm, folded loose leaf sheets in orange printed, stapled wraps. Signed and inscribed by the artist to the poet Peter Mayer. Stamped 145/500, but in fact fewer than 200 copies thought to be printed. Colophon states: '5 random sequences of 26 different colour crayons writing the alphabet A-Z'.

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--- Michael Gibbs, *Selection of 5 cards by Gibbs*, including: *Gaglione 1940-2040*, 1976; *wort fur wort*, 1983; *Michael Gibbs – installation*, Galerie 'A', 1985; *str[i/u]cture*, undated; *Hot News*, undated.

--- Michael Gibbs, *Numerations*, np., 1978. 141 x 147 mm (unfolded). Signed and dated by the artist in pencil, with edition number also hand inscribed on front page: 3/25. Folding publication with numerical design.

--- Michael Gibbs, *Infineightations*, np., 1978. 141 x 147 mm (unfolded). Signed and dated by the artist in pencil, with edition number also hand inscribed on front page: 15/25. Folding publication with a number '8' design.

--- Michael Gibbs, *Selected Pages*, Kontexts Publications, Amsterdam, 1978. 294 x 208 mm, unpaginated, invisible bound with brown printed wraps. Limited edition of 300 numbered copies (241/300).

--- Michael Gibbs, *Limits*, Kontexts Publications, undated (c.1978). 298 x 212 mm, unpaginated. Artist book of concrete poetry, printed black on white stock. Stapled binding.

--- Michael Gibbs, *Kontexts Publications 1969-79*, Kontexts Publications, Amsterdam, 1979. Kontexts brochure detailing '10 years of Kontexts!' publications. Folded, with blue text printed on light blue cover and grey pages. Includes an introduction by Gibbs reflecting on the beginnings, identity and ambitions of Kontexts.

--- Michael Gibbs, *The Absent Words*, Stedelijk Museum, Schiedam, 1980. 205 x 145 mm, exhibition catalogue printed black and white, with an interview with Gibbs by Jörg Zutter.

--- Michael Gibbs, *Ocean Park*, Editions Ex Libris, Amsterdam, 1983. 308 x 215 mm, contents inside printed plastic wallet.

-- Michael Gibbs and Claudia Kolgen, *Heaven and Earth*, Published by the artists in association with Camerawork (London), Amsterdam, 1994. 194 x 146 mm, exhibition catalogue.

--- Michael Gibbs, *All or Nothing / Some Volumes From The Library Of Babel*, RGAP, Cromford, 2005. 180 x 120 mm. Three books printed black on white enclosed in a black case, debossed with the title.

--- Complete run of Kontexts. See section C (ii) for complete listing.

**HANSON, Sten.** *A Living man, poem (1971)*, Lansmansgarden, Sweden, 1973. Stapled in printed wraps. A highly successful 1970s concrete poetry publication.

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**INTERNATIONAL POETRY CARNATION.** *International Poetry Incarnation ephemera from the event at the Royal Albert Hall, June 11<sup>th</sup> 1965.*

--- *International Poetry Carnation, Royal Albert Hall June 11 1965*, folding invitation/publicity card, Royal Albert Hall, 1965. 279 x 100 mm (folded). Printed green on burnt-orange card. One of the few publications known to be associated with the massively attended poetry event at the Albert Hall. dsh and Cobbing were in the front row. Alan Ginsburg, Pete Brown and others performed (Jandl was the only concrete poet to take part). An historical document listing all the performers.

--- Together with 3 sheets documenting poetry happenings: Bob Cobbing, *The Greater-than-London Fire, New Moon Carnival*, London, 1966. Three printed documents (pink, blue and white) announcing a poetry event:

White announcement sheet typed black (200x 160 mm) states that 'an International Apocalyptic Liberation of Poetry & all the Arts in an Act of Communal Celebration' is to take place at the Royal Albert Hall, Saturday June 18<sup>th</sup> 1966 'to be preceded by a symposium & experiment in celebration at the ICA'.

Pink announcement sheet typed black (200 x 260 mm) states '1066 1666 1916...in the name of the Muse of Greater New London and the British Isles, of International Global Renewal and a Bold and Wilder Third World – to detonate the chain of brave new happenings throughout cosmopolis & cosmos, inaugurating the Age of Unpredictable Revelations, Nuclear Surprises and Astral satisfactions'.

Blue sheet printed black (207 x 260) announcement for 'The Greater-than-London Fire, New Moon Carnival of Poetry in the Round', lists the participants and information on Bob Cobbing's 'sound mass'.

**JANDL, Ernst.** *Austrian concrete poet and sound poet, performed at Poetry Incarnation, Albert Hall, as well as the opening of Arlington Une. See also his recording of Furnival's Devil Trap in Openings section. Despite Jandl's association with Cobbing and sound poetry, Stephen Bann included him in his anthology of Concrete Poetry and he was seen as a significant figure in the mid-1960s London poetry scene.*

--- *mai hart lieb zapfen eibe hold*, Writers Forum Poets number 11, London, second edition November 1965. 240 x 180 mm, 28 pp. stapled into blue silkscreen covers; silkscreen design by Jennifer Pike (Cobbing) from a design by Bob Cobbing. "This book was put out to celebrate erNst jaNdl's visit to England for Albert Hall 'International Poetry Incarnation', June 11<sup>th</sup> 1965. On this occasion, three poets, Jandl, Anselm Hollo and Allen Ginsberg, read from Writers Forum booklets." Ref: *Bob Cobbing and Writers Forum – Ceolfrith Press Number 26*, edited by Peter Mayer with documentation by Bob

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Cobbing, Ceolfrith Press, Sunderland, 1974. Checklist of Writers Forum publications: Number 16 (Hereafter: 'Mayer and Cobbing'.)

--- *übung mit buben*, Berliner handpresse, 1973. 283 x 276 mm, 76 pp. Clothbound, hand letterpress, black on white cartridge stock. 300 copies, this is number 83. Signed by Ernst Jandl and was presented by the poet to the Ken Cox family. Text in German and English. The title page inscribed by the poet: 'this book which contains, on pg. 57, a poem for Ken, is given to Margaret and her children, with the very best wishes by Ernst Jandl, Berlin, October 5<sup>th</sup>, 1973.' **BOX 7 (OVERSIZE)**

**KILBURN, David.** *Editor of Green Island. Apart from one issue dedicated to Ian Breakwell, Green Island published the minimal poetry of Robert Lax. Kilburn's use of photography stylishly accompanies Lax's poems. All but one Green Island publications are present here plus two rare cards.*

--- 'Unword' by Ian Breakwell, London, 1969. Gate folded glossy white paper stock printed green and black. Centre page features text on Breakwell's 'Unword'. Full-bleed verso photograph by Michael Leggett.

--- Together with: Ian Breakwell, *Urgent*, poster printed green on white, Bluecoat Gallery, Liverpool. Undated. 205 x 295 mm. Promotional poster for the exhibition at Bluecoat Gallery, Liverpool. Featured in the Arlington Une catalogue. The original artwork for this poster is in Princeton University's Thomas A. Clark collection.

--- David Kilburn (ed.), *Green Island*, poem by Robert Lax, 193 x 290mm. Folded glossy cream card stock printed blue and black. Full page photograph by Michael Bloom.

--- David Kilburn (ed.), *Green Island*, 'Shower Girl Song' by Robert Lax, 200 x 250mm. 4pp. Undated, no edition size given. Printed black on cream wraps, stapled in colour printed wrappers. Lax's poem is accompanied by a selection of black and white photographic illustrations by David Kilburn.

--- David Kilburn (ed.), *Green Island*, abstract poem by Robert Lax, design by Emil Antonucci, 190 x 205 mm. Gate folded glossy white paper stock printed green and purple. Text states: 'One of a series of drawings of sculptural ideas for fantastic monuments'.

--- David Kilburn (ed.), *A Green Island*, 'Rosebud' by Robert Lax, 240x300mm. Folded glossy cream card printed black, white and blue. Robert Lax's poem 'Rosebud' sits adjacent to a full-page photograph of Julia Blankie by Alan Cunliffe.

--- David Kilburn (ed.), *A Green Island visiting card*, 175 x 175 mm. Green screenprint on white card stock. Text on verso states: 'Linguistic scheme by Gian Roberto Comini with structural intervention by Germana Arcelli'.

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**LUCIE-SMITH, Edward.** *Poet and art critic.*

---*Exhibition of Poetry-Posters, Brighton Festival, Fulham Gallery, London, 1968.* 200 x 250 mm. Black printed on brown stock. A catalogue of exhibited works at the Brighton Festival of 1967. Edition of 1000. Texts by Edward Lucie-Smith and Tom Adams discuss the importance of the 'poetry poster'. No concrete poetry posters were included despite the importance of the medium to Wild Hawthorn Press.

**MARQUANT, Axel.** Axel Marquant (ed.) *Sprachen Jenseits von Dichtung*, Westfälischer Kunstverein, Munchen, 1979. Exhibition catalogue, featuring: Bob Cobbing, Ken Cox, Jeremy Adler and others.

**MAYER, Hansjörg.**

"a man for whose purposes types are the only generator  
of aesthetical information  
now I have coined the word typoet  
i offer it to hansjörg mayer  
at his exhibitions vernissage  
as a brazilian token of friendship"

(Haroldo de Campos, excerpt from 'typoem for hansjörg mayer', see Hansjörg Mayer, *Typoems*, Stuttgart Studiengalerie, Hahnhochhaus 1965)

*Mayer's importance as a publisher is unquestioned in the European history of concrete poetry. He was a significant figure: a typographer, printer and lecturer. He also published the work of artists such as Dieter Rot. He taught students at Watford School of Art and Cheltenham School of Art, and exhibited at the Brighton International Concrete Poetry Festival 1967 (curated by Stephen Bann). The Tate has bought a complete archive of Mayer's printed work that will go on display at Tate Modern in the coming years.*

*However, those around him questioned his stylistic approach. Ian Hamilton Finlay saw Mayer's classic futura black and white style as too mechanical, too Teutonic and lacking in emotion (see Bann, Midway, pp. 350-352 where he also mentions the John Willets 'revolution' as seen in TLS's here offered). Finlay wrote in a letter to Oliver Hawkins (in our manuscripts of IHF): 'I find that Hansjörg's Futura can become very mechanical and insensitive.' Eugen Gomringer reminds us that typography in itself is not the key to concrete poetry's essence (see Gomringer essay conclusion on concrete poetry in Form 4).*

*Princeton has bought the complete set of Mayer's futura periodical from William Allen Word & Image. Offered here are two of his significant international concrete poetry folios (of 3 published: all very rare), a seminal early book and early individual prints by Mayer amongst other publications.*

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--- Hansjörg Mayer (ed.), *Konkrete Poesie International*, Edition Hansjörg Mayer, Stuttgart, 1965. Folio, 480 x 480 mm. Introductory text by Max Bense. With 13 signed typographic plates, printed single side (each sheet 480 x 480 mm). Loose as issued in original cloth-backed portfolio. Spotting to card folio and front colophon page: prints fine/near fine. 'Konkrete poesie international' was published in 1965, in an edition of only 40 copies. Each of the 13 participating artists provide a single printed typographic work, with each plate signed on the verso by the artist in pen or pencil, either on the sheet itself, or on a gummed label. The portfolio includes signed works by Carlo Belloli, Claus Bremer, Ian Hamilton Finlay, Pierre Garnier, Mathias Goeritz, Joséfino Grünewald, Eugen Gomringer, Josef Hirsal, Diter Rot, Vagn Steen, Paul de Vree, Emmett Williams, and Oswald Wiener. This copy is unnumbered and therefore one of the 14 copies given to contributors, according to Hansjörg Mayer, separate to the 26 copies numbered 'A-Z' that were on sale at time of publishing. Overall edition size 40. **BOX 9 (OVERSIZE)**

--- Hansjörg Mayer, *typoems*, Stuttgart Studiengalerie, Hahnhochhaus, 1965. An important early book (black silkscreen on double fold pages) by Mayer. Includes Mayer's poems with introduction by Max Bense, 'homage' (in English) by Haroldo de Campos (typoem for Hansjörg Mayer), and Mathias Goeritz. Illustrations of Mayer's work throughout.

--- Hansjörg Mayer (ed.), *Concrete Poetry Britain Canada United States*, Edition Hansjörg Mayer, Stuttgart, 1966. Folio, 490 x 480 mm. Complete folio missing only Cavan McCarthy's print. Edition divided into 26 copies for Great Britain, and 26 for the rest of the world, with each set numbered 'A-Z': this edition is marked 'U'. Introductory frontispiece text by Jasia Reichardt. Typographic plates, printed single side (each sheet 480 x 480 mm). Loose as issued in original cloth-backed portfolio. Spotting to card folio, cloth binding has pulled away to bottom of spine. Emmett Williams's print has been trimmed down to a small size. Sticker to verso of Ian Hamilton Finlay print has been removed. All other prints are signed to verso: dsh, Stephen Bann, Bob Cobbing, John Furnival, b.p. Nicol, Aram Sayoran, Mary Ellen Solt, Thomas A Clark, Edwin Morgan, John J. Sharkey. Most of the prints have pin holes to each corner where they have previously been displayed. **BOX 9 (OVERSIZE)**

--- Hansjörg Mayer, *typoaktionen*, Typos Verlag, Frankfurt, 1967. 160 x 120 mm, 54pp. Fold-out publication with printed typo-design by Mayer. Publisher's glossy wrappers. Edition limited to 500 copies, this copy is number 345, signed and numbered by Mayer.

--- Franz Mon, *ainmal nur das alphabet gebrauchen*, Edition Hansjörg Mayer, Stuttgart, 1967. 320 x 330 mm, 40 pp. Black letterpress on white double-folded paper stock, ring-bound in publisher's orange day-glow card wrapper covers. Numbered 193 of an edition of 200; signed by the artist in blue ink on the back colophon. A substantial

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collection of letterpress prints by the artist with four themed sections: Buchstabenkonstellationen (Letter Constellations); von den optischen parametern (Optical Parameters); Textlabyrinth (Text labyrinths); Textflächen (Flat Text). **BOX 8 (OVERSIZE)**

--- Hansjörg Mayer, *publikaties van de edition hansjörg mayer en werk von hansjörg mayer, (Publications and Works by Hansjörg Mayer)*, Edition Hansjörg Mayer, Stuttgart, 1968. 170 x 232 mm, 192 pp. Catalogue produced on occasion of Mayer's exhibition at the Haags Gemeentemuseum, The Hague, which ran from 2 October to 24 November 1968. Printed colour and black and white on double folded stock, densely illustrated. Text in English and Dutch.

--- Hansjörg Mayer, *TYPO*, Walther König, Cologne, 2014. 170 x 230 mm, 271 pp. Anthology detailed with full colour reproductions of Mayer's typographical works.

--- Hansjörg Mayer, *FOTO*, Walther König, Cologne, 2015. 170 x 230 mm, 260 pp. Monograph of Mayer's photography from the 1950s to 2014.

--- Hansjörg Mayer, *Patterns possible filmworlds*, 2015. 170 x 230 mm, 260pp. Monograph exploring Mayer, Rainer Wössner and Georg Bense's experimental filmmaker unit Filmarbeitsteam (FAT). This publication and the DVD enclosed focus on Mayer's short films of the 1950s and 1960s.

### **Prints**

--- *Oil*, 320 x 320 mm. Edition Hansjörg Mayer, Stuttgart, 1965. Signed and dated on verso in pencil, SP (proof copy). Illustrated in *Publications and Works*, Edition Hansjörg Mayer, Haags Gemeentemuseum, 1968, p.171. **FLAT STORAGE**

--- Print from the *Fortführungen* Series, Edition Hansjörg Mayer, Stuttgart, 1966. 480 x 480 mm, signed and dated on verso in pencil: 8/13. A concrete poetry print with overlapping text by Hansjörg Mayer involving the word 'luxo' printed sideways. **FLAT STORAGE**

--- Print from the *Fortführungen* Series. Edition Hansjörg Mayer, Stuttgart, 1966. 480 x 480 mm, signed and dated on verso in pencil: 11/13. A concrete poetry print with overlapping text by Hansjörg Mayer involving the word 'level' repeatedly printed as a reflection of itself. **FLAT STORAGE**

--- Franz Mon, *Untitled: collage*, print for Ken Cox, 1966. 296 x 404 mm, printed black and white, inscribed by Mon in blue ink on verso: 'für Kenelm Kox / 12.6.66 / franz mon', printed by Edition Hansjörg Mayer. There are three examples of 'collage' in



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*ainmal nur das alphabet gebrauchen*, but this particular print was not included and was released as an individual print. Condition: handling and light spotting. **FLAT STORAGE**

**McCARTHY, Cavan.** *Editor of Tlaloc (see Typewriter Art, periodicals section). The rare 1966 Music publication below emphasises how McCarthy immediately grasped the performance/ conceptual possibilities of new concrete and experimental poetry.*

--- Cavan McCarthy, *Music*, first edition, Leeds, 1966, 130 x 70 mm. Signed by the poet in pen, edition of 150 copies. Blue paper stapled pocket containing 20 paper cards printed black on white marked 'o' 'oo', 'ooo', '.' and blank. A performance poem with typed instructions that instruct the read to: 'Shuffle all the pieces and perform them at speed. Speak every 'o', clap every '.' See also second edition in Section 5A (i).

--- Cavan McCarthy, *Soundstruct*, Ganglia Press, Toronto, 105 x 125 mm. Folded paper mimeograph. Verso states that this small publication is number '16 in the prestigious Ganglia Five Cent Miniature Mimeographed Material series'.

**MILLS, Neil.** *English concrete poet, associations with GLOUP, South Street and Cobbing.*

--- *Dedication*, Advent Books, London, 1968. 167 x 225 mm. 8pp. Printed black on white stock, bound in blue jacket with a screen printed cover. 276 copies, this copy is one of the 26 marked A-Z and signed by the author. This copy is marked 'x'.

--- *Squalinda sluscuous! Sadertigal*, Whitehorse Press, London, 1969. 610 x 250 mm. No edition size given. Narrow poster with words printed red on yellow paper stock, folded twice. Neil Mills was associated with the Gloucester group of poets and dsh. This visual poem with sexual connotations would have no doubt been met with great derision by Ian Hamilton Finlay if he were to have seen it.

**NANNUCCI, Maurizio.** *Italian editor, poet and artist.*

--- *Who's afraid of red yellow and blue*, Coracle Press, London, December 1981. Printed card enclosed in printed envelope. A sophisticated practitioner of word and image compositions including neon's in the 1970s and 1980s.

--- *Mela*. See periodicals Section C (ii) for complete listing.

**PARR, Malcom.** Malcom Parr (ed.) *found poems*, Second Aeon Publications, Cardiff, 1972. 140 x 205 mm, printed black and white in stapled wraps. Poems by Alan Riddell, Peter Finch, Edwin Morgan, illustrations by Bob Cobbing and others.

**REAL CAMDEN ARTS FESTIVAL FOREVER.** *Not much is widely known about this counter-culture poetry reaction group but in the items below Cobbing contributes concrete poems and there is general word and image material from small press mimeo heroes Ulli McCarthy and Chris Hemensley.*

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--- Ulli McCarthy and Chris Hemesley, *May 70*, London, 1970. Stapled wraps, unpaginated, 40pp. Contents include accounts of the 1968 and 1969 RCAFFs by Ulli McCarthy, and contributions from, among others, Bernard Kelly; Cornelius Cardew, Kris Hemensley; Jeff Nuttall; Bob Cobbing; the Agitprop Collective; and a 3pp. interview with Tariq Ali. The RCAFF was created in 1967 by Bernard Kelly and Ulli McCarthy in protest against the official Camden Festival.

--- Bernard Kelly (ed.), *May '72 Mag*, London, 1972. Stapled wraps, unpaginated, 16pp. Contents include a translation of the Futurists' 'Decree No. 1' ('as close to what the Real Camden Arts Festival has always stood for'); a programme of events (these included 'A symbolic representation of bourgeois government shall be flogged through the streets', and 'Forty banks in Camden to be sown with anti-perspirant sprays...to improbe the borough armpits'); poems by Ulli McCarthy, Michael McClure, and the editor.

**DE ROOK, J.G.** *xprmntl ptry*, exp/press, Nijmegen, 1971. Dutch and English with collage elements, black and red on white stock.

--- *Visuele Poezie, zes visies*, Institute for Aesthetics, University of Amsterdam, 1975. Less than 100 copies printed. Essays by Eldert Willems and G. J de Rook with text in Dutch with illustrations.

**RUDOLF, Anthony and Peter Hoy.** *Cobbing associates*.

---*The Curse of Babel (june diary of pierre menard)*, number one (and only), London, June 1970. 50pp. Printed black on white, pink, yellow and blue paper stock. Edition of 500 copies. This is an unbound copy.

**SHARKEY, John J.** *Concrete poet, participant in D.I.A.S, ran the bookshop and some events at the ICA gallery. Finlay refused to be in Sharkey's mindplay anthology, Sharkey identifying himself very much with the London scene of poetry and happenings events at the ICA having moved to London from the west of England in 1965. As well as his first two publications, also included here is Lisn no. 1 spatial poster, which emphasizes Sharkey's initial inclusion of Noigandres in his concrete poetry vision. Whereas Structure: Corpocinema No. 1 emphasizes his later leaning towards a more conceptual practice. Sharkey is a highly sought after London counter-culture figure.*

--- *Poemsequence for Samuel Beckett*, Coitus Press, 1965. 135 x 198 mm, printed black on white in black stapled card wraps. Number: 27/50. Signed by author on title page in blue ink. Last page includes typed paper glued to page with the information 'John Sharkey's poem was meant to be published in a sound magazine Sonics from Stream Records – which never appeared'.

--- *lisn no.1: spatial poster*, Trigram, undated (c.1965-66). Unsigned print printed orange on cream stock, with concrete poetry contributions by Thomas A. Clark, John and Sonia

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Sharkey, Edwin Morgan, Ian Hamilton Finlay, Ernst Jandl, John Furnival, b.p. Nichol, Eugen Gomringer, Andrew Cole, Mathias Goeritz, Josef Hirsal, and Augusto de Campos et al. Condition: handling marks and wear to edges. Very good. (Print portfolio) **FLAT STORAGE**

--- Jeffrey Shaw and Theo Botschuiver (eds), *Structure: Corpocinema*, no.1, Spring 1968. 24 pp. printed black and white, stapled in black and white printed covers. An art periodical that set out to 'explore the concepts of potential environmental structures and their actual realization in social terms, art and play'. Contributions from John J. Sharkey, Dick Higgins, Stephen Willats and others.

--- *Pentacle*, South Street Publications, Sherborne, Dorset, 1969. 190 x 260 mm, 10 pp. concertina of black and red letterpress poems. One of the rare examples of 'political' concrete poetry: here Sharkey uses form and language as a means of social critique and a stand against racial discrimination in the USA. The poems (often arranged in spatial, pictorial and symbolic lines) include: no. 1 'Maim St USA' / 2. 'Invisible Men' / 3. 'US-A.' / 4. 'The Sons Also Rise' / 5. 'All American Dream.' / 6. 'The Fire This Time.' / 7. 'Souls in Ice.' / 8. 'The Drape of Wrath.' Second copy. Already held at Princeton Library in Thomas A Clark Archive.

--- *wordswordswords*, 310 x120 mm, undated. Six sheets of typed paper stapled together. Signed and inscribed by the author in blue pen to recto.

--- *Playday: A soundplay for voice-clusters and music*, 1965. Audio CD. No publisher given. Edition of 7 copies. A previously unreleased radio play, written 1965, performed at unknown venue in London., duration 28:44 minutes.

**SNOW.** *Snow*, X Press, London, 1968. 185 x 245mm. 28pp. Printed black on white stock, staple-bound in white printed wrappers. A collection of poems by Andrew Crozier, David Coxhead, Brian Patten, Jeff Nuttall, Rick Sanders, Bob Cobbing, Stephen Vincent, Penelope Shuttle, John Brown, Harold Norse, Christine Bowler, Pete Brown, Richard Sylvester.

**TODOROVIC, Miroľjub.** *The champion of Yugoslavian concrete poetry, founder of Signal magazine.*

--- *ALPHABET: Signalisticka Plakat Poema No. 4 / Signalist Poster Poem No. 4*, International Review for Signalist Research Poster, undated. 342 x 205 mm (unfolded). Graphic alphabet design printed black and white.

--- *Signalisticka poezja*, MSavet Galerie & Kustos Galerie, undated (c.1970). Screenprinted brown paper covers (large format, folded 3 times) bound by single hole with string loop. Extensive information text on cover (bibliography etc.). Four screenprints by the artist, signed and dated on verso of each print. First print is titled 'Lunomer 1970', printed terracotta on cream with toning; second print is titled 'Fortarn

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1970' green screenprint on red stock; third print is titled 'Alphobet De Mochine' purple printed on green stock; fourth print is titled 'Anogrammes', 1969, printed red on cream. All prints are signed, dated and inscribed in blue biro by the artist on verso. Two prints on coloured (red and green) stock (newsprint), the remaining two on cream stock.

--- Signal, 1. See periodicals section 5C (ii) for complete listing.

**TOTH, Gabor.** Hungarian artist. *Concret – Poetical Action*, folding black and white printed poster, signed by the artist, with printed negatives of his 'poem' installations.

**DE WILDE, E.** E. de Wilde (ed.), *klankteksten konkrete poezie visuele teksten, sound texts concrete poetry visual texts, akustische texte konkrete poesie visuelle texte*, Stedelijk Museum, Amsterdam, 1971. Catalogue for the exhibition of international concrete poetry. Over 100 artists featured, including: Augusto de Campos, Carlo Belloli, Claus Bremer, Decio Pignatari, Diter Rot, Henri Chopin, Ian Hamilton Finlay, Eugen Gomringer, Bob Cobbing, John Furnival, dsh, Edwin Morgan, John Sharkey, Daniel Spoerri, Gerhard Rühm, Emmett Williams, Yüksel Pazarkaya, Ken Cox and Jochen Gerz. The following artists' entries have been signed by each artist: Eugen Gomringer, Daniel Spoerri, Gerhard Rühm, Emmett Williams, Yüksel Pazarkaya, and Jochen Gerz. Together with three mimeographed sheets (by Bob Cobbing?) two of which relate to events taking place on 6, 7, 8<sup>th</sup> November 1971 at the Stedelijk museum, involving performances and readings by various poets.

*Konkrete Poëzie* exhibition private invitation card, undated (c.1971). 548 x 100 mm (unfolded). Printed black on blue paper, folded three times. Includes names of exhibiting artists and their nationalities, a quote from Paul de Vree and exhibition opening hours (text in Dutch).

**Additional items found in initial inventory (Nov 2016):**

**3 typewritten sheets about Concrete Poetry exhibition in Stedelijk Museum etc. from Nov 6, 1970 – Jan 3, 1971.**

**WYNEN, Arnulf M.** Arnulf M. Wynen and Sigfrid Cremer (eds), *Computerkunst: Musicalische Graphik*, Staatsgalerie Stuttgart, 1972. 203 x 290 mm, 158pp. A catalogue of typewriter or 'computer art' with numerous dsh, Ian Hamilton Finlay and Hansjorg Mayer illustrations. Text in German.

## ii. Periodicals

**AGENTZIA.** J.F Bory and Jochen Gerz (eds) *Agentzia: Numero Double 11/12*, Paris, 1969. Printed black and white on varying paper stocks, in colour printed wraps. 178 x 207 mm, 56 pp. French avant-garde periodical with contributions from Ben Vautier, Richard

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Kostelanetz, Takahashi Shohachiro, Clemente Padin, John Furnival, Paul de Vree and many others. The French practitioners of visual poetry never showed any interest in attempting to represent the phrase 'poesia concreta' or 'concrete poetry' (see for example the Letterist movement). This particular publication has the most obvious aggression towards the originators of the phrase 'concrete poetry' and their strict compositional rules. The penultimate double spread presents on the left page six poems including Mathias Goeritz, Gerhard Rühm, Decio Pignatari, Eugen Gomringer, Friedrich Achleitner. The texts of which are reversed overlaid in large print with the phrase 'fuck off into culture you concrete gods'. The right hand page presents the same poems, their text unreversed but the overlay is still present and reversed upon the poems. The final page presents a wreath for the death of literature. Experimental poetry, performance and events printed throughout.

**AND.** Three rare AND periodicals.

--- Bob Cobbing (ed.), *AND: Hendon Arts Review No.1*, Hendon Arts Review/Arts Together, Hendon, 1954. 201 x 164 mm, stapled printed wraps with handwritten annotation 'first magazine'. This is the first AND magazine, published as the literary offshoot of the Hendon Experimental Art Club, founded by Bob Cobbing in 1951; and later renamed Hendon Arts Together. Writers Forum became the 'literary platoon' (in Jeff Nuttall's words in *Bomb Culture*) of Arts Together and Group H the 'visual platoon', which effectively means that this early Cobbing magazine of experimental poetry and prose can be seen as the precursor to the Writer's Forum that would publish later issues of AND. The first page prints an introduction (part chronology/part manifesto) detailing Hendon Arts Together's preoccupations and the role of the magazine, AND. It is also word-play in itself, playing with the word 'And' in the text's sequence: 'AND in December 1952, a Hendon Writers' group was begun, from whose members came the majority of the contributions to this magazine, though all groups are represented', as well as 'And now, in 1954, the magazine AND..., a magazine which does not intend to be bound by existing styles or standards and which, while planning to present new writers and writing, does not seek to measure itself by the newest literary-cum-political magazines.' Includes prose by V.E. Smillie, John Simons, M.H. Vigne, John Rowan, Peter Stroud and Fred Bungay; poetry by John Rowan, Brian Gould, Edith Blake, Pat Maloney, Nancy Taylor, Mary Levien, Lois Heiger, and illustrations by John Runnett, Kathleen Cobbing, Peter Stroud and W.H. Nessler. Extremely rare precursor to Writer's Forum. This copy is inscribed and annotated by Brian Gould on the inside cover in blue pen 'for Alan Clodd. 21.1.60'. Gould writes that his 'catfish' poem was written 'on my way to Egypt in 1951'.

--- Bob Cobbing and John Rowan, *AND no.4*, Writers Forum, 1966. 244 x 192 mm, invisible bound. With cover design by Jennifer Pike. Contributors: Anselm Hollo, dsh,

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Ernst Jandl, Stefan Themerson, John Rowan, Jeff Nuttall, and Anne Hardwick et al. Also see: *Section 4, Contributions by dsh and Furnival*.

--- John Rowan and Bob Cobbing, *AND no. 5*, Writers Forum, London, September 1969. 252 x 203 mm, 70 pp. litho printed, loose in transparent plastic envelope. Litho cover artwork comes from a photograph by Jennifer Cobbing; endpapers by Bob Cobbing and Andy Walters. This is a Writers Forum anthology, with other contributors including: Suzanne Bradley, Henri Chopin, Thomas A. Clark, Jeff Cloves, Michael de Costa, Dom Silvester Houedard, Peter Mayer, Jeff Nuttall, Stefan Themerson and Jiří Valoch. This issue was published to coincide with the 37<sup>th</sup> exhibition of Group H at the Students Gallery, Herne Hill in which many of the contributors exhibited, and pages of the magazine were displayed. In many cases, the pages were prepared and printed by the contributors. The poets, designers and artists of *AND 5* were asked to provide 500 copies of any piece of work they wished to have included, and in cases where this was impossible, the production work on certain pages was done by the editors Andy Walters and Bob Cobbing. *AND 5* was the fiftieth publication of Writers Forum. (Ref: Mayer and Cobbing, 50.)

**ICA BULLETIN.** *A significant run of the ICA Bulletin from 1965-1968, Institute of Contemporary Art, London, 1965. The ICA in the 1960s, with John Sharkey and Jascia Reichardt as part of the three members of staff, was the central performance and exhibition space for artists, poets, intermedia, fluxus etc. Many Bulletins directly refer to concrete and visual poetry and the London poetry scene of the period centered on the ICA as well as Better Books in Charing Cross (run by Cobbing). It was only in 1965, under Jasia Reichardt's curatorial leadership, that the ICA Bulletin became a publication of interest and influence. Previous numbers were stapled information pamphlets, with listings of readings and events (Bulletin 49 (November 1954) is included for ref). The ICA Bulletins from 1965-1968, represent essential reference material regarding avant-garde art practice in London, in arguably its most exciting period.*

--- *ICA BULLETIN* - 144 (Feb, 1965): Edwin Morgan, "The Situationist Times"; 145 (April, 1965): Typewriter Art review - dsh illustrations; 146 (May, 1965): Mark Boyle, John Furnival, John Reed; 147 (June, 1965): includes Hitler parody front cover by Brecht, and back cover photomontage by John Heartfield '(Have no fear - he is a vegetarian)', as well as Adrian Mitchell and Jose Limon; 149 (July 1965): Gael Turnbull, Bob Cobbing & John Rowan, Jim Dine covers; 150 (Aug-Sept, 1965): Ken Cox notes / drawing; 151 (Oct, 1965): Concrete Poetry Issue; 152 (Nov, 1965): dsh tpestracts, Schwitters, Carolee Schneemann, John Latham; 153 (Dec, 1965): Yvonne Rainer, Hilton Bedford-Stockwell; 154 (Jan, 1966): Klaus Burkhardt, Bernard Heidsieck, Gregory Corso, Axiom Gallery, Barry Flanagan, Thomas Lenk; 155 (Feb, 1966): Cornelius Cardew; 156 (March, 1966): Joe Tilson, Francois Lalanne, Ben Vautier; 157 (April, 1966): John Sharkey, Agam, John Reed; 158 (May, 1966): John Cage, David Robinson; 159 (June, 1966): Laurence Burt,

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Clive Barker, Dig - Mark Boyle; 160 (July, 1966): Furnival, Picasso, Ballet Mecanique, Tom Phillips, DIAS; 161 (Aug-Sept, 1966): DIAS, Wolf Vostell, Charles Perry, Mathias Goeritz, Richard Serra, Brian Patten; 162 (Oct, 1966): Calder, Agam; 163 (Nov, 1966): Fred Berman, Barry Flanagan, Alison Knowles, Nicholas Monro; 164 (Dec, 1966): includes AMM Group by David Salden, Jeffery Steel, Bill Copley, Frères Baschet Musical Sculptures; 165 (Jan, 1967): Surrealist Playing Cards, George Brecht, Michael Sandle, dsh; 166 (Feb, 1976): John Latham; 167 (March, 1967): Eric Satie, Daniel Spoerri, Medalla, Gas Sculpture, Robert Hyde; 168 (April, 1967): Lawrence Whitfield, Peter Schmidt; 169 (May, 1967): Tom Phillips, , Franco Vaccari, Andre François; 170 (June, 1967): François Baschet, Laurence Burt, Photo Poem by Arias-Mission, Bern Porter, Joe Tilson, Barry Flanagan, Henri Chopin; 171 (July, 1967): World Fair Osaka; 172-3 (Aug-Sept, 1967): Nam June Paik, Peter Schmidt, Ian Hamilton Finlay and John Furniva, with invitation to Yoko Ono screening (ephemera); 174 (Oct, 1967): Alvin Lucier, Duet for Sound - Tenney and Schneeman, Gallery Number Ten Project 67, Group One Four, J-F Bory; 175-6 (Nov-Dec, 1967): Picasso, Sigma Project, Archigram Group, John Sharkey, Michael Sandle; 177 (Jan, 1968): Stefan Themerson, John Cage, Alvaro de Sa, printed ICA greetings card; 178 (Feb, 1968): statement by new director Michael Kustow, Dieter Rot, John Heartfield, Emmett Williams, Adrian Henri. (32 numbers) Following the arrival of a new Director, and a change of location, the ICA Bulletin ceased to run after issue 178. It was briefly replaced by the *ICA Magazine* until November 1968, when fear that the '68 student riots in Paris would spread to London (and particularly the ICA, which was a hot-bed of radical avant-garde ideas) stopped its publication. ICA the Magazine (COMPLETE) - 1 (April, 1968): New Music, Living Theatre, Tim Scott; 2-3 (June, 1968): Christopher Logue, Joe Tilson, Ad Reinhardt, David Dalton, Peter Brook; 4 (July, 1968): Student Power, The Revolt of the Young, W.Borowski and Czech art); 5 (Aug, 1968): diagrams for 'The Four-bug Problem', Martin Gardner on Op Art and Mathematics, Andrew Rawlinson; 6 (Sep, 1968): Cybernetic Serendipity; 7 (Oct, 1968): Herbert Read, Jorge Luis Borges, Otto Rene Castillo and Wladimir Dias Pino; 8 (Nov, 1968): Apollinaire issue. Also included are Seven ICA Quarterly programmes from 1976 - 77, which follows a more basic listings format.

**KONTEXTS.** A significant run of Kontexts.

--- Michael Gibbs (ed.) *Kontexts no. 2*, Kontexts, Leamington Spa, Summer, 1970. 256 x 204 mm, 17 pp. mimeographed on one side, stapled yellow wrappers. Edition of 250 copies. Contributors: Bob Cobbing, Andrew Lloyd, Peter Mayer, Alan Riddell, Gerald Rocher, Paul de Vree, Nicholas Zurbrugg, a.o., dsh.

--- Michael Gibbs (ed.), *Kontexts No. 3*, Kontexts, Exeter, Summer 1971. 210 x 150 mm, 32 pp., with stapled printed wraps, limited edition of 200 copies on coloured papers. Contributors: Jeremy Adler, Peter Finch, Gibbs, Nico Mann, Peter Meyer, Clemente Padin, G.J de Rook, Miroljub Todorovik, Timm Ulrichs, Edgardo Antonio Vigo, Nicholas

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Zurbrugg; cover by Cobbing ('found sound poem'). Notable issue for including a blue fingerprint design by Michael Gibbs ('Homage to Yves Klein') and letterpress foil poem by G.J de Rook.

--- Michael Gibbs (ed.), *Kontexts No.4*, Kontexts, Exeter, Winter 1972/73. 203 x 162 mm, 36 pp., with stapled printed wraps, limited edition of 250 copies on yellow and white paper. Printed by Beau Geste Press. Contributors: Richard Kostelanetz, Dan Graham, Hammond Guthrie, Ken Friedman, Robert Lax, John Giorno, Linda Bandt, Wally Depew, Amelia Etlinger, Michael J. Phillips.

--- Michael Gibbs (ed.), *Kontexts No. 5*, Kontexts, Exeter, undated (c.1974). 151 x 210 mm, 42 pp. printed black and white and 1 page in colour, on white and violet stocks, stapled in printed wraps, with slight browning to edges. Contributors: Jiri Valoch, Karel Adamus, Toth Gabor, J.H.Kocman; also Gibbs, Finch, Cobbing, Jochen Gerz, Ulisses Carrion et al.

--- Michael Gibbs, *Kontexts No. 6/7*, Kontexts, Exeter, 1975. 291 x 210 mm, 48 pp., limited edition of 400 copies. Contributors: Richard Kostelanetz, John Liggins, Raul Marroquin, Maurizio Nannucci, bp Nichol, Wladimir Dias Pino, Betty Radin, J.C. Van Schagen, Rod Summers, Charles Verey, Lawrence Weiner, Jonathan Williams and Stephen Williams.

--- Michael Gibbs and Ulises Carrion (eds.), *Kontexts No. 8*, Kontexts, Amsterdam, spring 1976. Tabloid newspaper format, 18 pp. printed black and white with illustrations. Contributors: Jackson Mac Low, Henri Chopin, Arrigo Lora-Totino, and John Liggins et al; together with a report from Le Colloque de Tanager, plus extracts from an interview with William Burroughs by Gerald Minkoff, a photograph of Burroughs looking into a Dream Machine, and 2 full-page black and white photos of two collages from 'The Third Mind'. Reviews largely by Carrion, including his review of Gibbs's book *Accidence* (thought to be designed with Carrion).

--- Michael Gibbs, *Kontexts Nos. 9/10*, Kontexts, Amsterdam, Winter 1976/77. 273 x 210 mm, invisible bound with red and black printed wraps. Contributors: Dick Higgins, Ulises Carrion, Robin Crozier, Nick Zurbrugg, Endre Tot, bp Nichol, Peter Mayer, Bill Bissett, and Ladislav Novak et al.

**MELA.** Maurizio Nannucci (ed.), issues 1, 2 and 3.

---Number 1, summer/Autumn 1976. Edition of 500 copies. Folded as issued. 250 x 170 mm (folded), 990 x 678 mm (unfolded) - 30pp plus title page & colophon printed black on off-white. Contributors include: Maurizio Nannucci (ed.), Sol LeWitt, Terry Fox, Emmett Williams, James Lee Byars, Giulio Paulini, General Idea, Milan Knizak, Philip



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--- Number 2, spring/summer 1977. Edition of 500 copies. Folded as issued. 250 x 170 mm (folded), 990 x 678 mm (unfolded) - 30pp plus title page & colophon printed black on off-white. Contributors include : Maurizio Nannucci (ed.), Diter Rot & Arnulf Rainer, Coum, Jiri Kolar, Bernard Heidesieck, Franz Mon, Sarah Charlesworth, Joseph Kosuth, Gerhard Ruhm, Dick Higgins, La Monte Young, Francois Morellet, Eric Anderson, Ian Hamilton Finlay and others.

---Number 3 Autumn/Winter 1977. Edition of 500 copies. Folded as issued. 250 x 170 mm (folded), 990 x 678 mm (unfolded) - 30pp plus title page & colophon printed black on off-white . Contributors include : Maurizio Nannucci (ed.), Peter Hutchinson, On Kawara, Ben Vautier, Niele Toroni, Walther Marchetti, Peter Downsbrough, John Hendricks and Jean Toche, Alison Knowles, Lawrence Weiner, Heinz Gappmayr, Bern Porter, Braco Dimijtrievic, Tullio Catalano, Alberto Moretti and others.

**OEI MAGAZINE.** Jonas Magnusson, Cecilia Gronberg and Tobi Maier (eds.), *OEI #66: POEMA/PROCESSO*, OEI Magazine, Stockholm, Sweden, 2014. 295 x 195 mm, invisible bound, 520 pp., pink and yellow printed wraps. Black and white text with colour illustrations of works in the Poema/Processo archive. Includes key essays (original texts translated and new ones), manifestos, instruction manuals, interviews, and montages of books, periodicals and documents. As a magazine interested in alternative histories, this issue is focused on the 'Poema/Processo' movement, led by Wladimir Dias-Pino, Moacy Cirne, Alvaro de Sa, Neide de Sa and others. Poema Processo reacted against the rigid principles of Noigandres poesia concreta.

**OPUS INTERNATIONAL.** Jean-Clarence Lambert (ed), *Opus International*, no. 40-41, Paris, January 1973. 128pp. 175 x 270 mm. Text in French. A special issue of this French art journal dedicated to Visual Poetry/Poesie Visuelle. Contributions from Henri Chopin, Edward Wright and many others.

**PAGES.** *David Briers (ed.), Pages no. 1 & no. 2. Pages can be seen as a more refined and less chaotic publication than Writers Forum productions of the time. Emphasising Briers' knowledge and connections with established artists, it can be argued that it was ahead of its time, though Zurbrugg's inclusion in no. 1 emphasises that it did see itself as a reaction against narrow concrete.*

---*Pages No. 1*, Autumn, 1970. Printed black, white and blue on white stock, stapled into colour printed wraps. 35pp. Includes dsh's 'parameters and paramitas' with other contributions from Diter Rot, Jochen Gerz, Jiri Valoch, and others. Includes a loose inserted postcard by Richard Hamilton.

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---Pages No. 2, Winter, 1970. Printed black, white on white and green paper, stapled into colour printed wraps. 39pp. Includes Nicholas Zurbrugg's article 'Towards the death of concrete poetry', and contributions from Jiri Valoch, John Furnival, Ian Breakwell, Robert Filliou and others.

---Together with: 3 folded subscription forms and rate cards for *Pages* magazine, 'the international magazine of the arts' which 'strongly promotes work in the form of cheap multiples and prints, books, films and records'. 1. Folded card, subscription card printed red and blue on white for issue 1 of *Pages*, which included postscript by dsh. 2. Folding card. Subscription card printed green on white produced before the second issue of *Pages*. Folding 'rate card', printed blue on white.

**POETRY LETTER.** Colin R. Fry (ed.), *Poetry Letter*, issue 2, London, 1969. 14pp. Poetry periodical printed black and white, as folded loose sheets. Article on 'South Street Concrete', which refers to the 'rift between concrete and straight poetry'. Artists and poets mentioned include: Ken Cox, Charles Verey, Henri Chopin, and John J. Sharkey et al.

**ROBHO.** Julien Blaine, Jean Clay, Christiane Duparc (eds), *Robho*, Numéro 5-6: Enfin Du Nouveau Quelques Aspe. Undated (1969) 60pp. 277 x 405 mm. Numerous photographic reproductions printed black and white throughout. Periodical of international avant-garde, conceptual and performance art, theory and politics subtitled Les Carnets De L'Outeur. Uncredited articles include: La Poesie Hors Du Livre Hors Du Spectacle Hors De l'Object, Unite Duchamp Perceptif: Dossier Argentine: Les Fils De Marx Et Mondrian. Guerre Au MOMA. Lygya Clark, Helio Ottica, Ken Cox, Cruz-Diez. A special delux edition of *Robho* where, bizarrely, Ken Cox was accredited as the poet for the Amper Sands installation at Brighton, which he created on behalf of Stephen Bann.

**BOX 7 (OVERSIZE)**

**SIGNAL.** Miroljub Todorovic (ed.) *Signal No.1*, Signal, Belgrade, Yugoslavia, September-October November 1970. Periodical, 166 x 236 mm, invisible bound with red on white printed wraps that features the Signal ideogram of a circle with text and pointing arrows on the front cover and contributors on the back. Divided into sections such as 'Foreign Concrete and Visual Poetry', 'Yugoslav Signalist Poetry' and an appendix of international avant-garde publications. This issue includes contributions by: R.Hausmann; S.Vukanovic; A.de Campos; J.Hirsal; C.Padin; H.Clavin; E.A.Vigo; J.Valoch; J.Gerz.

**SIGNALS MAGAZINE.** David Medalla (Ed.), *Signals Magazine: August 1964 - March 1966 (facsimile edition - complete set)*. Institute of International Visual Arts, London, 1995. A complete set of the facsimile edition of 'Signals Magazine, Newsbulletin of Signals London', bound in a green slipcase with printed gold bellyband (350 x 263 mm, unpaginated). Edition size 1000. Off-set printed in a newspaper folded broadsheet

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format in black-and-white and color. Includes an index by Julian Zinovieff. Originally published between August 1964 and March 1966 in ten issues by Signals director Paul Keeler, and edited by David Medalla, this avant-garde periodical often presented the ideas of the Kinetic and South American artists who exhibited at the gallery. dsh and Ken Cox were associated with Signals gallery as Lisson Gallery artists (exhibiting together with Li Yuan Chia and Mira Schendel). The periodical was included in the *Second International Exhibition of Experimental Poetry*, St Catherine's College in Oxford in 1965. Poets featured in the issues include: dsh "earth gesture" featuring Schendel-esque visual element combined with text underneath (1964, see issue 5 page 9) John Sharkey's 'poemsequence for samuel beckett' was published in Signals as was John Furnival "Ode to Soto's moustache" (1965, see issue 10 page2), Ssu-k'ung t'u (AD834-908), Julian Blaine, Yves Klein, David Medalla, Nasil Nour, Alan Ansen, Takis, Ferreira Gullar, Carlos Drummond de Andrade, Victor Musgrove, Sinclair Beiles, Lygia Clark, Pablo Neruda, Kurt Schwitters, Nicholas Snowden Willey, John Clare and others. Sharkey is also mentioned as starting a project "a new magazine in poster form" which is present in this archive.

**STEREO HEADPHONES.** *Nicholas Zurbrugg editor of Stereoheadphones was an agitator of Ian Hamilton Finlay. Finlay once described how: 'We had another hellish visitor today, one Zurbrugg' (IHF to Michael Harvey, TLS, 12 September, 1972, NLS). Zurbrugg's Stereo Headphones periodical is central to the theme of this archive where immediately in the second issue the debate of whether concrete poetry is dead is begun and the defining of concrete poetry by Cobbing and Mayer as opposed to Bann plays out in the letters section. Later published in Concerning Concrete Poetry (Cobbing and Mayer, Writers Forum)*

Zurbrugg (ed.), *Stereo Headphones: an occasional magazine of the new poetries*, complete set (missing number 1 only), Kersey, Suffolk, England and Brisbane, Australia (8/9/10), 1969. 'Minimalist, sound, visual and concrete poetry, with provocative essays on these topics' (See: Miller Price 460, p. 202). Usually printed in an edition of 500.

--- Nos. 2 and 3, Spring 1970. Ben, Julien Blaine, Jean-Francois Bory, Henri Chopin, Pierre Garnier, Jochen Gerz, Jean-Claude Moineau, Gerald Rocher, Jean-Marie Sidaner, Eugen Gomringer, dsh, Ernst Jandl, Robert Lax, Edwin Morgan, B.P Nichol, Edgardo Antonio Vigo. Ben Vautier's contribution states 'I attack spatialist, evolutionist, concrete and letterist poets because they do not produce anything that is ultimately new... Concrete poetry is obsolete and useless. Poetry must: a) produce something new, b) change something, c) show something that has never been seen'. J.F Bory about the definition of Concrete, also by Chopin 'La Poesie Concrete?' in French and English 'Concrete Poetry? Which begins 'what has become of it?' Piere Garnier, 'I definitely do not believe that spatial and concrete poetry is dead'. Other articles on whether concrete poetry is dead, by Jochen Gerz (concrete poetry existed ever since Gomringer's meeting with Pignatari in 1956') Jean-Claude Moineau ('I do not write concrete poetry, I do not write at all. The reader writes'), A selection of ideas from Agentzia 11/12. Other

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discussions on the topic by Jean Marie Le Sedaner ('concrete poetry must specify its revolutionary role') Eugen Gomringer (quote in full) Robert Lax, Ernst Jandl (I think Concrete is just starting and so is sound poetry) B.P Nichol (Concrete can become as big a trap as anything') Edgardo Antonio Vigo (I do not think that Concrete poetry is dead') dsh, *Ex/ Con/ Crete* (talks of the death of poetry, also mentions Melo y Castro's letter in the TLS in 1962 that was the first information about Noigandres in the UK), Edwin Morgan

---No. 4, Spring 1971. David Briers, Henri Chopin, Bob Cobblings, Raoul Hausmann, Bernard Heidsieck, Ernst Jandl, Andrew Lloyd, Steve McCaffery, Edwin Morgan, B.P Nichol, Glyn Pursglove, paul de Vree. A discussion of sound poetry in particular with contributions on the subject by Steve MacCaffery, B.P Nichol and David Briers (editor of the new Pages periodical) and Glyn Pursglove.

---No. 5, Winter 1972. Charles Amirkhanian, Thomas A. Clark, Bob Cobbing, Dom sylvester houedard, Ernst Jandl, Robert Lax, Peter Mayer, Neil Mills, Maurizio Nanucci. Issue is titled 'The New Visual and Photo Poetries of Japan', includes 'Some myths of concrete poetry' Bob Cobbing and Peter Mayer, Cobbing and Mayer argue that Mills argument as set out in *Akros 18* that Finlay 'was the first to introduce the poster-print or poster poem was incorrect and throughout the essay cites earlier examples of what they describe as concrete poetry going back to the 6<sup>th</sup> century 'then there is the myth of the separation of sound poetry and what is regarded as concrete poetry proper' which criticises Stephen Bann's assertion that Jandl belongs to the broad tradition of phonic poetry, rather than to the Concrete movement.' The final paragraph begins 'lets us make it clear that we are not attacking, in this article, Finlay or Chopin (or Gomringer or the Brazillians, or anyone else). We have a great respect for both of them, Finlay is a considerable figure, Chopin is *supreme* in his field. We are attacking the myths which allow such poets Houdeard, Furnival, Jandl and B.E Johnson to be put on a lower plane. If one goes back to the origins instead of starting with Gomringer... then a more balanced, broader, and more factual view of concrete visual and sound poetry will become possible'. A selection of Japanese poets also Thomas A Clark, dsh, Jandl, Lax, Cobbing and Mayer, Mills, Nanucci, pp. 42-44 Dom sylvester houedard 'Supertonic boom or babbling as artform'.

---No. 6, Summer 1974. Stephen Bann, Lourdes Castro, Henri Chopin, Thomas A. Clar, Bob Cobbing, Peter Dienst, Francois Dufrene, Ian Hamilton Finlay, Jean le Gac, Paul Gette, Raoul Hausmann, Hannah Hoch, Dom sylvester houedard, Marcel Janco, Kitasono Katue, Robert Lax, Peter Mayer, Barry McCillion, Edwin Morgan, Tom Phillips, Hans Richter, Ed Ruscha, Joe Tilson, ben Vautier, Edgardo Antonio Vigo, Lawrence Weiner, Nicholas Zurbrugg. Inscribed by the editor to first page. The 'Some myths of concrete poetry ... correspondence' section includes an entry by Henri Chopin, and Stephen Bann who notes that Mayer and Cobbing's essay 'seems to me to represent a curiously

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misguided view of historical objectivity... I think I must attempt at least some response to the points which they raise. Unfortunately, the peculiar brand of 'actual' information, critical insensitivity and faulty logic which they represent does not permit an argument from the basis of shared assumptions. I am therefore obliged to undertake the rather pedantic task of singling out some of their incongruities one by one.' Bann goes on to discuss Ian Hamilton Finlay's introduction for the poster poem, the history of French visual poetry which has been cited, and various other subjects. He states, 'in effect, your contributors testify to the existence of a myth far more bizarre and incapable of verification than any which they purport to expose: that of a 'concrete poetry' whose pre-echos resound through the halls of time... it still seems to be an entirely adequate convention that 'concrete poetry' should be taken to refer to the work produced by Gomringer and the Noigandres group, and by the remarkable number of poets'. Of Cobbing and Mayer's proposed publication, Bann concludes 'when they have finally assembled their gargantuan cross-cultural miscellany, perhaps they will have the goodness to tell us the lowest common denominator?' Finally Bob Cobbing and Peter Mayer write various responses with 14 listed citations.

---No. 7, Spring 1976. Inscribed to cover. Emil Antonucci, Avigdor Arikha, Samuel Beckett, Lourdes Castro, John Christie, John Furnival, Brion Gysin, Raoul Hausmann, Bernard Heidsieck, Bengt-Emil Johnson, Kitasono Katue, Robert Lax, Franz Mon, Hans Richter, Franciszka Themerson, Stefan Themerson, Nicholas Zurbrugg. p. 46, Franz Mon's essay on concrete poetry asserts that the first concrete poem was written by Carlo Belloli in 1943.

---No. 8,9,10, 1982. Samuel Beckett, David Briers, William Burroughs, Lourdes Castro, Henri Chopin, John Christie, Thomas A. Clark, Sten Hanson, Bernard Heidsieck, Susan Howe, Ernst Jandl, Marjorie Jenkins, David Johnstone, Robert Lax, Friedericke Mayrocker, Barry McCallion, Tom Phillips, Nicholas Zurbrugg. Includes section on correspondence concerning the state of the contemporary avant-garde with contributions by Stephen Bann, Henri Chopin, Ian Hamilton Finlay, John Furnival, Jiri Valoch.

**TIMES LITERARY SUPPLEMENT (TLS)** *Two historic issues of the Times Literary Supplement, focusing on concrete poetry and the avant-garde, edited by John Willet. Ian Hamilton Finlay found the TLS editors' discourse on concrete poetry through the periodical particularly frustrating: 'he is always so displeased for concrete being concrete, and not the thing he wants it to be. He is one of those people who seem to be superficially coherent as well as being impossibly muddled and quite beyond the reach of any comment one might make. His ideal concrete poem would be that part of the letraset sample sheet which reproduces a jumble of punctuation marks and signs.... It is particularly irking that he always fails to see the very thing he invokes (a non-linear*

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mode of communication), and particularly irritating to me that he supposes cleverness to be a desirable poetic quality for its own sake'. (*Bann, Midway, p. 308-9*)

--- *TLS no.3258*, August 6 1964, titled 'The Changing of the Guard'. Includes: special statements by Allen Ginsberg, William Burroughs, Robert Watts, Margaret Masterman, dsh, Robert Creeley, Marshall McLuhan, John Arden, Morris Girodias, and Michael Horovitz. Poems and other writings throughout the issue by Ian Hamilton Finlay, Adrian Henri, Anselm Hollo, Michael Horovitz, dsh (two typestracts), Jackson MacLow, Edwin Morgan, Paolozzi, John Sharkey, and Emmett Williams. Montage cover by Richard Hamilton using various poetic fragments, including a dsh typestract at the centre. Editorial introduction to 'The Changing of the Guard' issue (pp.675-676). **BOX 7 (OVERSIZE)**

--- *TLS no.3262*, September 3 1964, titled 'The Changing Guard - 2', with special statements by Michelle Bernstein, Jorgen Nash, Konrad Bayer, Franz Mon, Max Bense, Decio Pignatari, Bruno Munari, Diter Rot, Isidore Isou, Raoul Hausmann, and Oto Piene. Poems and other writings throughout by Jean Arp, Ronaldo Azeredo, Miron Bialoszewski, Augusto de Campos, Francois Dufrene, Eugen Gomringer, Miroslav Holub, George Macbeth, Mon, Pignatari, Enrique Uribe Junior, et al. Cover by Jean Tinguely. Another introduction by the editor on avant-garde writing. Only a handful of issues of the *TLS* were dedicated to concrete poetry and the avant-garde; these two historical numbers are highly sought after and significant. The manifesto-type statements from various avant-garde groups were later published as a collection in the book *Astronauts of inner-space: an international collection of avant-garde activity* (1966). However, there is far much more research material available in the original issues than in this later anthology, which simply reproduce the 'special statements' without its introductions. **BOX 7 (OVERSIZE)**

Jeff Berner (ed.) *Astronauts of Inner-Space: An International Collection of Avant-Garde Activity, 17 Manifestoes, Articles, Letters, 28 poems & 1 Filmscript*, Stolen Paper Review, San Francisco, 1966. 170 x 205 mm, printed black and white bound in red and blue printed wraps. Includes dsh's 3 pp. contribution 'paradada', an elliptical history of concrete poetry's development. This essay is reprinted from the typed letters above.

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#### ***D. Small Press Legacy of Writers Forum***

##### **i. Publications**

**ADLER, Jeremy.** *Associate of Bob Cobbing.*

---*Putting the pages together*, Fetish Books, Croydon, 1980. Mimeo stapled.

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**BELSEY, Andrew.** *CONverse 1-5*, Published by Andrew Belsey, 1972. 5 printed visual poem-postcards bound in envelope printed with Belsey's address.

**BROWN, Paul.** *Astronaut's Eye*, Obelisk Press, London, August, 1972. 105 x 150 mm. 6pp. Stapled booklet printed black on white.

**CARR, David.** *Death and Treacle*, Xpress, undated (1970s). Poetry collection with photocopy printed pictorial wraps.

**FENCOTT, P.C.** *Cobbling associate and central participant in the Earl's Court poetry experimentations in the early 1970s.*

--- *Am I On My Feet*, El Uel Uel U, London, 1973. 200 x 164 mm, black on pink stapled wraps. Title page states: "Am I On My Feet" was muttered by Marlon Brando through a mouthful of blood and teeth in the film "On the Water Front". And the colophon: 'All the poems in this volume were found initially in the dialogue of films of the same title seen on the television. In many cases they represent the entire dialogue/action of the films concerned. Then adapted and rearranged. The conceit of the book suggests playful parody, a departure for the conservative values of the National Poetry Centre, from which the book was published.

--- *S.m.l.o.e.*, El Uel Uel U, Lodge Hill, undated (c. 1974). 165 x 200 mm, 55 pp. Rubberstamp in various colours, collage, mixed-media, in screen-printed wraps. A highly accomplished collection of experimental poetry.

--- *Yodeling up the Canyon*, Writers Forum, 1981, second edition, 32pp. 290 x 210 mm. Stapled sheets printed black and black in yellow printed cards. Concrete illustrations with cut-out fragment to one page.

**FISHER, Allen.** *Editor of Spanner and co-editor of Aloes Books.*

--- *Thomas Net's Tree-Birst*, Poisonous Edition, 1970. 170 x 210mm, printed black on white stock, stapled in yellow printed wrappers. A collection of poems with numerous black and white photographs. Colophon page reads: 'a cold autodestructive text of Helen Darbishire's Oxford edition, William Wordsworth's 1850 version 'The Prelude - Book First'. The whole book is by Alan Fisher although the title suggests it is written by Thomas Net with an introduction by Fisher.

--- *Prosyncel*, Strange Faeces Press, New York, 1975. 215 x 275mm, printed black on white stock, staple-bound in white printed wrappers. Edition of 500. Numerous b&w illustrations throughout.

--- *Convergences, in place, of the play newspaper format*, 24pp., 1976, large format newsprint. A Spanner project, London, printed by Jim Pennington, 1976.

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--- *ACTIONS: Blood Bone Brain: Documents Two: Allen Fisher '72-74*, Spanner, London, 1982, 210 x 150 mm, green and black stapled wraps. Contains visual and textual documentation of the artist's performances between 1972-74 with a microfiche insert.

--- *Amnesic Instant*, coloured mimeographs, visual text, A4, 14pp., loose, 1991. Signed.

--- Larry Eigner, *What you hear*, Edible Magazine, London, 1972. 196 x 135 mm. Printed silkscreen in black, brown, green and red, stapled in pink screensprinted wraps. Published by Fisher as Edible Magazine. Probably printed at the Earls Court building. Edition of 200 copies. A collection of visual poems with collage element and rubberstamps.

**GILBERT, John and Marcus Patton.** *Crab Grass: Poetical Sonatas*, Crabgrass Publications, Queens University, Belfast, undated (c.1970s). Small press, university publication with visual, concrete and collage contributions by Peter Mayer, Mike Gibbs, Nicholas Zurbrugg, John Giorno, George MacBeth and Edwin Morgan, et al.

**GRIFFITHS, Bill.** Published by Cobbing. *Found Sea Texts*, Pirate Press (Griffiths), undated (1970s). 203 x 204 mm, stapled handmade chapbook featuring poems collaged with quotations from Jane Austen's novel *Persuasion*. Significantly, this book was published with the Consortium of London Presses based at Earls Court, pointing towards the ways in which the Poetry Society was forced to embrace more radical forms of poetry and publishing in the 1970s.

**McCARTHY, Ulli.** *Small Press publisher and poet.*

--- *Der Triumphzug*, Transgravity Press/ Spanner, 1976. 7pp. Stapled mimeographs.

**UPTON, Lawrence.** *Cobbing associate, continued to publisher under the imprint Writers Forum after Cobbing died.*

--- *Good Elf no. 2*, 1970. Lawrence Upton (ed.) Robinson, John, Morris, Stephen; Ward, David et al., Good elf no. 2, London, 1970. 8pp. Stapled Wrappers. First Edition.

--- *How to Make Money! and Other (Good) Works*, Good Elf Publications, London, 1973. Side-stapled and taped wrappers.

--- *Lost Days*, The Sceptre Press, Rushden, Northamptonshire, 1973. 4pp. Stapled wrappers. First Edition, signed by author. Edition of 50, of which 50 are signed and numbered, this copy is signed and numbered 37/50. **Not found in initial inventory (Nov 2016).**

--- *Vortex no.5*, Cramped Bostad Press, Stockholm, 1977. A4 print, black mimeo on green card stock. Edition of 100 copies, unsigned. Verso of print states: 'Vortices 1-4 were published as '4 Vortices?' by Good Elf Publications in London during 1976'. Also dated on verso: April 1977. **Not found in initial inventory (Nov 2016).**



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--- *Mutation*, Zimmer Zimmer Press, London, 1977. 210 x 140 mm, 24 pp. Invisible bound, with printed blue and black wrappers, and grey endpapers. Features Upton's poetry, printed blue on white stock.

--- *Clutching the Tre Mor*, published by the artist, Toronto, 1978. Number: 18/30, unsigned. Folded brown paper publication with blue and red rubber stamp composition. Title card printed in black. With red and yellow autograph script.

**WARD, Tony.** *Editor of Arc Publications and poet, published Kwatz 1 by Cobbing under the Arc imprint.*

--- *Prorata*, Arc Publications, Todmorden, Lancashire, 1976. No.28/150 numbered copies.

## ii. Periodicals

**RAWZ 1.** Cris Cheek (ed.), *Rawz 1*, Raws, London, Summer, 1977. Printed black on white (tanned with age) stock, bound in green wrappers. This rare concrete poetry periodical has contributions by Lawrence Upton, Allen Fisher, P.C Fencott, Paula Claire, Dick Higgins, Eric Mottram, Lawrence Upton, Paul Buck and others.

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**E. *North American Concrete and Visual Poetry.*** *A brief sample of some of our favourite publications to give a sense of concrete practice in North America. We feel this area would be worth an archive in its own right with particular focus on Kostelanetz, Higgins, Ganglier, d.a.levy etc. The rare Ronald Gross bag is a great teaching instrument containing one political poem (political concrete poetry rarely seen in the UK).*

**ANDRE, Carl.** *Carl Andre can be specifically associated with narrow concrete in that he was invited to contribute to Stephen Bann's 1967 international concrete poetry anthology. However, Andre was not included as he was the only poet who asked for a fee for publishing his poems, which was seen as an unfair precedent.*

--- *Poems*, jrp ringier, Zurich, 2014. 272 x 280 mm, exhibition catalogue, 144 pp., 100 colour illustrations and 10 b&w. With essays by Valerie Mavridorakis, Gavin Delahunty and Lynn Kost. Published on the occasion of the exhibition 'Carl Andre: Poems 1958-1969' (Museum zu Allerheiligen Schaffhausen, May-August 2014), curated by Lynn Kost. (OP). **BOX 8 (OVERSIZE)**

**BISSETT, Bill.** *Avant-garde poet, sound poet, political commentator and founder of Blewointmentpress. Apart perhaps from b.p. Nichol, his importance in Canadian poetry post-1958 is unrivalled.*

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---*Gossamer Bed Pan*, Blewointmentpress, Vancouver, Canada, 1967. 40pp. Edition of 350. Printed in colour on varying paper stocks with numerous collage inserts/fold-outs. A very attractive and early production.

--- *blew trewz*, Blewointmentpress, Vancouver, 1971. Edition of 300 copies.

**BLAZEK, Douglas.** *Homage to the Square, the Blacks, Ian Hamilton Finley (sic) & Marshall McLuhan*, Cold Mountain Publishing Company, 1968. 136 x 173 mm. Folding card printed blue on blue, screenprinted black square inside. Signed by the artist to verso in pen.

**COOK, Geoffrey.** *Cenizas 18*, Literature – Art, no. 18, July, Romax, San Francisco, 1982. 37pp. Stapled booklet periodical dedicated to Geoffrey Cook's concrete poetry. Includes collage elements inside such as 'Cherry' and 'Avocado'. Recto cover features black and white photograph of Cook and Bill Gaglione's "Photograph" performance at SFMOMA from 1979 rubberstamped in red and similarly in green on verso. Very attractive.

**GROSS, Ronald.** *from the Grosses*, 1968. 240 x 100 mm. A newspaper collaged paper bag with various printed material including: do it yourself Vietnam headlines, folding poems, visual and typescript poems on postcards and an essay introducing the International Concrete Poetry Movement.

**HAZELTON, D.R.** D.R Hazelton (ed.), *First International Exhibit of Experimental Poetry in the Bay Area. Open Theater and Gallery, Berkeley, 1966*. First edition. 275 x 355 mm. Poster printed in white aged and toned card stock. Produced on occasion of the exhibition and reading of experimental poetry, February 27 to March 13, 1966, which included readings from the work of William Burroughs, Michael McClure, Jackson Mac Low, Henri Chopin, and Ernst Jandl. **BOX 7 (OVERSIZE)**

**NICHOL, b.p.** *calendar*, undated (c.1966), 385 x 282 mm, black and white screenprinted broadside by Nichol, which plays with the letters of each month as a concrete poem. The same poem was published as *Plakat 4* by Openings Press. **FLAT STORAGE**

--- *Scruptures: Third Sequence*, Ganglia Press, Toronto, 1966, edition of 100 copies.

--- Steve McCaffery (eds.), *Sound Poetry: A Catalogue*, Under Which Editions, Toronto, 1978. Includes Cobbing, Gibbs, Loro-Totino, Higgins, Upton and others.

**PHILLIPS, Michael Joseph.** *Concrete Sonnets*, The Print Center, New York, 1972. 33 pp.

**XISTO, Pedro.** *toronto pomes*, Ganglia Press, Toronto, 1968. Printed black on white stapled paper. 14pp with two pull-out pages.

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**F. Concrete Poetry in the Contemporary**

**BANDEIRA, João.** Joao Bandeira (ed.), *Poesia concreta: o projeto Verbivocovisual*, Artemeios, São Paulo, 2008. 263pp. An excellent resource looking specifically at the Noigandres poets, their poetry and publications, right up to their contemporary works. Text in Portuguese and English. Illustrated throughout in colour and includes a CD-rom.

**BASINKSI, Michael.** *Dog Music*, if p then queue, Manchester, 2012. Postcard printed blue. Texts states: 'Ask several people in the audience to bark like dogs and cue and correct them. Variously tell them to shut up'.

**BEAN, Victoria.** Victoria Bean and Chris McCabe (eds), *The New Concrete: Visual Poetry in the 21<sup>st</sup> Century*, Hayward Publishing, London, 2015.

**BELLINGHAM, David.** Book artist and publisher, Finlay disciple.

--- *European Oaks*, Waxx366, Nurnberg, Kunsthaus, 2000. 158 x 76 mm. Ten cards printed brown and green illustrated with leaves.

---With Thomas A. Clark, *Elegy for Ian Hamilton Finlay*, Waxx366 and Moschatel Press, 2006. 187 x 80 mm. Card printed black, green and grey on white. Recto design is dedicated to IHF and shows 'the alphabet bereft of the letters of his name'.

--- *Utopia Day*, 29<sup>th</sup> February, 2016, invitation and poster enclosed in manial envelope. Poster, card and press release/invitation printed black, red and white inviting recipient to 'participate in the first Utopia Day' to celebrate the 500th anniversary of Thomas More's Utopia'.

**BEVIS, John.** Poet, writer, collaborator of Finlay, associate of Coracle Press and Colin Sackett.

--- *the flap of the morning mail*, Suet Pudding Press, 1978. 110 x 73 mm. Card printed blue on white.

--- *Skyline*, Suet Pudding Press, 1978. 110 x 75mm. Card printed red on white.

--- *Tailplanes*, Suet Pudding Press, 1979. 105 x 149 mm. 20pp. Printed blue and black on white sewn in blue card stock. Edition of 50.

--- *R: Robin*, Suet Pudding Press, 1979. Folding card printed black and red on white.

--- Random Identity Card, Chocolate News Books, 1982. 106 x 72 mm. Card printed red and black on white. Recto is stamped with the number 553.

--- *Andrew Marvell's Thinking Cap*, Chocolate News Books, 1982. 185 x 85 mm. Envelope printed black on white with green and black fabric eyeshade enclosed. Edition of 15, numbered 2/15.

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--- *Correspondence Series No. 1, A Postcard from On Kawara*, Duplicate Books, 1992. 145 x 103mm.

--- *Correspondence Series No. 2, A Postcard to On Kawara*, Duplicate Pressm 1992. 145 x 103 mm. Card printed black on white.

--- *Collector's Guide No. 1 Plaster Casts in the V&A Museum, London*, Duplicate Books, 1993. 70 x 100mm. 16pp. Printed black in white stapled paper.

--- *My Other Card is a Jenny Holzer*, Coalport Press, Shropshire, 1995. 145 x 103 mm. Card printed red on white.

--- *Correspondence Series No. 5, A Postcard to Cindy Sherman*, Coalport Press, Shropshire, 1995. 145 x 103 mm. Card printed green on white.

--- *Bird-box*, Wax366, 1996. Postcard printed black and white with recto photograph by David Bellingham. 122 x 96mm.

--- *All art aspires towards the condition of birdsong in a variety of colours*, Wild Hawthorn Press, Spring 1997. Printed black on four different coloured cards (grey, dark green, yellow and green), enclosed in white envelope, 147 x 107mm.

**BODMAN, Sarah.** *The Artist's Book Yearbook 2014 – 2015*, Impact Press at the Centre for Fine Art Research, University of the West of England, Bristol, September 2013. Contains an interview between Gustavo Grandal Montero and Eleanor Vonne Brown and Hansjorg Mayer.

--- Sarah Bodman, *The Artist's Book Yearbook 2015 – 2016*, Impact Press at the Centre for Fine Art Research, University of the West of England, Bristol, 2015. Contains an interview between Gustavo Grandal Montero and Stephen Bann.

**CARVALHO, Antonio Claudio.** *Brazilian poet and mail artist.*

---Antonio Claudio Carvalho (ed.), *the complete p.o.w series: this is it!*, p.o.w (poetry / oppose / war), unit4art, London, Edinburgh, 2014. Inspired by the Futura series published by Hansjorg Mayer. Complete set of 26 A5 unfolding poster-poems, in card slipcase. Edition of 500.

**CRONE, Bridget.** Bridget Crone (ed.), *Eye Music for Dancing*, Flat Time House, London, 2012. 114 x 207 mm. 27pp. Printed black on white stapled stock. Catalogue produced on the occasion of exhibition at Flat Time House from 29 September – 29 October 2012. A catalogue detailing contemporary artists' responses to the work of Bob Cobbing. Includes essay by Bridget Crone and illustrations of work by Anna Barham, Julika Gittner, Heather Phillipson and Bob Cobbing.

**COLEMAN, Les.** *Also available in...*, RGAP, 1995. Three postcards (red, blue and yellow).

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**CUTTS, Simon.** *Publisher, poet, Finlay collaborator, founder of Tarasque Press and Coracle Press – see Tarasque Archive at Princeton.*

---*Coracle at the Irish Museum of Modern Art*, Coracle, Ireland, 1994. Concertina poem, silkscreen in printed wraps

--- *English Coloured Papers*, Colin Sackett, Axminster, 2009. Printed in colour on white stock, cloth bound in pink printed boards. Edition of 100.

--- *Affinity*, Coracle Press/ Peter Foolen Editions, London, 2011. Signed edition of 300. A direct homage to Ian Hamilton Finlay's *Ocean Stripe Series 5*, Tarasque Press, 1967 with Cutts juxtaposing text from Finlay's letter to Pierre Garnier (1963) with images of 'A boats from the Everard line' on British waters.

---*Mr S Mills visits the Kröller-Müller*, Coracle, 2014. 13pp. 104 x 145mm. Printed in colour.

--- Harry Gilonis and Simon Cutts, *Ex Libris Stuart Mills and Ian Hamilton Finlay*, Coracle, 2014. Folding card in envelope. White card with embossed purple lettering with collage element inside.

**DAVIES, James.** James Davies (ed.), *if p then q Issue 2*, if p then q, Autumn 2008. Contains an essay by William Allen on Michael Gibbs.

**ESSENCE PRESS.** *Scottish Press inspired by the minimal poetry of Thomas A. Clark, Robert Lax, Gael Turnbull and Ian Hamilton Finlay.*

---Julie Johnstone (ed.), *Less*, Issues 1-6 and 8-12, Essence Press. 'the minimalist and minimal journal'. Each edition: 250 hand-bound copies. Issues include: no. 1: Samuel Menashe; no. 2: Robert Lax; no. 3: David Miller; no. 4: Tom Benson; no. 5: Jane Hirshfield; no. 6: Gerry Loose; no. 8: Richard Price; no. 9: Eugen Gomringer; no. 10: Thomas A Clark; no. 11: Alan Spence; no. 12: Barrie Tullett

--- Julie Johnstone, *a tool for reflection*, Essence press, undated. Small circular mirror, recto printed white on grey, enclosed in white printed envelope.

--- Julie Johnson (ed.), *Island*, issue 12, spring/summer, Essence Press, 2005. Printed yellow and blue on white stock, hand-sewn. Twelfth edition of this biannual literary magazine. Includes work by Gael Turnbull and Cid Corman.

---- Julie Johnstone, *a book of tears*, Essence Press, 2006. 140 x 110 mm. Nine leaves of torn paper hand-sewn into grey printed wraps.

--- Julie Johnstone, *cloud glade rain*, Essence Press, 2006. 150 x 105, folding card and white envelope printed yellow, green and blue on white.

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--- Julie Johnstone, *meditation*, Essence Press, 2006. 105 x 80 mm, printed grey on white in hand-sewn white wraps.

--- Gael Turnbull, *a word a phrase*, Essence Press, 2007. 105 x 72 mm, two packs of cards, white and blue, printed black. Turnbull read this poem by shuffling the two packs separately and reading a word and phrase in turn. This reprint uses scans of Turnbull's original handwritten cards.

--- Julie Johnstone, *little book of grey*, Essence Press, 2007. Printed grey on white in hand-sewn grey printed wraps.

--- Julie and David Johnstone, *Tag*, Essence Press, 2007. 60 x 60 mm, printed black on white, handsewn into a yellow folded tag, hole punched with string.

--- Richard Price, *Folded*, Essence Press, 2008. Small green envelope with title printed in dark green containing folded brown paper with printed words. 'folded / un / folding / a / field/'. Signed edition of 100, numbered 31, signed by the publisher and poet.

--- Julie Johnstone, *this is to remind you of that thing you will forget*, Essence Press, 2008. 150 x 50 mm, folding card, printed pink on white.

--- Julie Johnstone, *Funny*, Essence Press, 2010. 50 x 50 mm, printed black in yellow hand-sewn wraps.

--- Julie Johnstone, *this is to remind you...*, Essence Press, 2010. Badge printed with the text: 'this is to remind you of the thing you will forget'.

--- Julie Johnstone, *Landscape*, Essence Press, 2010. Printed grey on white, stapled, torn paper.

**GALANTAI, Gyorg.** *Identity In Diversity*, Artpool, Budapest, 1993. A5, 38 pp., photocopied. Edition of 100 copies. Rubberstamped. A concrete poetry project ("wordworldwork") by G. Galántai.

**GOMRINGER, Eugen.** *Eugen Gomringer in the UK: A Celebratory Tour / Concept as Concrete Form – Visual Poetry, Texts and Typography*, Roger Brown, Derby, 2014. Printed card folio with printed tipped in pocket containing five 4pp folded illustrated essays together with Gomringer print of *Silencio* (blue type on white). Essays are illustrated and informative : 1) Eugen Gomringer in the UK, 2011 *Concept as Concrete Form : Visual Poetry, Texts and Typography*; 2) Eugen Gomringer in the uk "...father of concrete poetry" by Rodger Brown; 3)The Conz Donation at De Montford University - Eugen Gomringer and Nicholas Zurbrugg by Robert Richardson; 4) Staurt Mills 5) *Concept as Concrete Form List of Works*. Folder 302 x 238mm, inner print and essays A4. A beautifully produced informative catalogue published at the time of Gomringers

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UK tour in 2011 with useful reference information and also a section on the English concrete poet Stuart Mills.

**HEIDE MUSEUM.** *Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and the Museum of Queensland*, Heide Museum of Modern Art, Brisbane, 2013. 40pp. Stapled booklet printed in colour in blue printed wraps. Catalogue produced on occasion of the exhibition at The University of Queensland Art Museum, Brisbane, which ran from 6 July to 6 October 2013, which exhibited works by Australian concrete poets of the 1980s.

**MATCHBOX.** *Matchbox Complete Set (12 issues)*, Matchbox, Manchester, 2006. Poetry periodical with each issue by an individual poet, and presented within a specially designed matchbox. Contributors include: Togara Muzanhamo, Bill Griffiths and Ray DiPalma, Lisa Jarnot, P.Inman, Tim Atkins, Allen Fisher, Craig Dworkin, Scott Thurston, Chris McCabe, Matthew Welton, and Tom Jenks.

**NORDENSTROM, Lina.** *Tre Sma Ord*, handmade by the artist, 2015. Side stitched by hand with canvas wraps and translucent printed pages. Printed red and black. Number 4 of 25 copies. The Nordenström explores, in this beautifully presented book, blocks of typewritten text unbeknowningly creating an uncanny homage to dsh in particular his work as seen in Tlaloc. Together with a handwritten note by the artist.

**SACKETT, Colin.** *Editor, book artist, book designer, associate of Coracle Press from the mid-1980s. Ian Hamilton Finlay's favoured book designer from 1990s onwards. Founder of Chocolate News Books, Colin Sackett Press and Uniformmagazine.*

--- *Boxing Day Football Programme, 27<sup>th</sup> December 1971*, London, Chocolate News Books, 1981. 100 x 125 mm. Folding card printed black on white with illustration of a football programme glued to the inside. Edition of 100, this card is numbered 14.

--- *A Chocolate Party*, London (1980s), folding invitation card printed black on brown.

--- *180*, Chocolate News Books, 1982. 145 x 103 mm. Signed and annotated folding card. Printed black on white. Verso text reads: 'Describing over 180 eggs with 179 illustrations'.

--- *Chocolate News 3/4*, London, 1982. 132 x 105 mm. Printed sheet folded twice to create invitation card. Text states: 'you are uninvited to contribute work to Chocolate News 3/4,' from John Bevis, Mark jarman and Colin Sackett, October 1982.

--- *Black Rabbit, Blue Rabbit*, London, Chocolate News Books, 1983. 100 x 136 mm. Folding card printed black on white. Inside is illustrated with a diagram of rabbits.

--- *Rotatory, 24 Pictures by Colin Sackett*, workfortheeyetodo, London, 1993. Exhibition invitation postcard printed black and green on green. Handwritten and addressed to

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John Christie and Genevieve Robinson, produced on occasion of Sackett's exhibition in London.

--- *TheEnglishAlphabet*, self-published, Devon, 2002. Printed black on blue in blue printed cloth-bound boards.

--- *enr bxwd grvd bbbn*, 2003. 100 x 226 mm. Printed colour on white stock in brown printed boards.

--- *Way*, axminster, 2004, Printed red and black on white stock in blue boards.

--- *someeconomics*, 2006. 135 x 175 mm. Printed blue and red on white glue-bound wraps.

--- *Sackett (Doppler) Larkin Concrete Ltd*, 2012. 190 x 140 mm. Printed black on light grey stock in red printed wraps. Cover image shows 'Larkin Concrete Ltd' photograph that was printed on the card produced on the occasion of Sackett and Simon Cutts' exhibition at Cairn Gallery, Nailsworth, 1992.

--- *Uniformmagazine* (ed. Sackett), issues 1 – 6, Autumn 2014 – Spring 2016 (complete run of all published so far). A stylish magazine created by a Finlay collaborator. Sackett started Uniform Press in 2011 'as a flexible and open imprint for the visual and literary arts, culture geography and history, music and bibliographic studies'. The magazine covers music, architecture and conceptual ideas. Contributors include John Bevis, Ian Hamilton Finlay, Gertrude Stein, Simon Cutts, Stephen Duncalf, Ronald Johnson, David Bellingham, Brian Lane and others.

**SEEKERS OF LICE.** *Artist poet and writer 'whose practice is concerned with words and objects.'* Ref: British Library 'poetry pamphlets'.

--- *Quot*, Published by the artist, Taunton, 2008. 210 x 210 mm, poetry book printed black on opaque paper stock bound with orange string in orange wrappers.

--- *Bird Call*, Published by the artist, undated (c. 2008), Japanese bound booklet.

**TYSON, Ian.** *Founder of Tetrad Press, artist. Often producing pure abstract and concrete designs and images that are juxtaposed with experimental poetry.*

--- *Some of a Kind*, Hardware Gallery, London, 1994. 280 x 125 mm. Edition of 100. 10pp. Printed purple on various cream stocks, stapled with glycine dust wrap. Includes information on works and artist's biography.

--- *Partwork 00*, Wimbledon School of Art, London, 1995, 360 x 125 mm. 12pp. Printed colour on varying card and paper stocks in black card wraps. A collaboration between Tyson and Julie Ferrer.



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--- *Frottage*, St Roman de Malegarde, 2003. Edition of 15, signed and numbered 13/15 in pencil. Printed grey blue and black on white stock in light blue wraps and glycine dust wrap.

--- Ian Tyson and Jerome Rothenberg, *Collaborations: livres d'artiste 1968-2003, artiste: Ian Tyson, poete: Jerome Rothenberg*, St Roman de Malegarde, Eric Linard Galerie, 2003. 12pp with glycine dust wrap. Full bibliography of the various collaborations between the artist Ian Tyson and the American poet Jerome Rothenberg. Eight of the works being illustrated in full colour also with two page text by Rothenberg, entitled 'Tyson & Me - Collaboration'. Text in English. A useful resource.

--- Ian Tyson (ed.), *Tetrad Pamphlets vol. 1, I-X*, 1970-1971. Periodical published by Tetrad Press, London, 1971. 302 x 252 mm. Edition of 500. 10 beautifully folded colour screenprinted illustrated broadside poems in a drop back box. Includes The Directions, by Jerome Rothenberg, images by Tom Phillips; Lesbia Waltz, by Tom Phillips; Correspondence by Roy Fisher, images by Tom Phillips; Poem, Nov: 1968, by Larry Eigner, image by Derrick Greaves; 23<sup>rd</sup> Light Poem by Jackson MacLow, image by Ian Tyson; The Alphabet Twice, by Richard Pinkney; A Verse form the Death of a Guiser, by Richard Pinkney; Mask Masque, by Ian Tyson; Knights Eminence, by Ian Tyson; Sweet Pictorial Reason, by Derrick Greaves. **BOX 8 (OVERSIZE)**

**Additional 2 items found in initial inventory (Nov 2016):**

**Commentaries on Meister Eckhart, dom sylvester houedard. Beshara Publications, 2000. 125 pages.**

**Poetry Wars: British Poetry of the 1970s and the Battle of Earls Court. Peter Barry. Salt, reprinted 2007. 254 pages.**