



1. HARWOOD, Lee. title illegible. London: Writers Forum, 1965. 1st edition. 8vo. Stab-stapled wrappers. Unpaginated (42pp. printed on rectos only). His rare first book, published as Writers Forum Poets No. 13 with silkscreen covers by Jennifer Pike. Although not called for, this copy has been signed and numbered by Harwood, being number 1 of 12 (of an unspecified total), by tradition his own copy. Spotted to the head edge, the oversized wrappers slightly creased at the fore edge, and the staples a touch rusty, but Very Good indeed. £200

2. FORREST, Veronica and MCCARTHY, Cavan. Veronicavan: program of a reading at the bristol arts centre 30 dec 1967. [Bristol?]: [Bristol Arts Centre?], 1967. 1st edition. 4to. Stab-stapled. Unpaginated (18pp. printed on rectos only). Comprising examples of work and a statement by each poet. This is an early appearance by Forrest, whose book Identikit had been published that year and who, for the most part, did not use the full name Veronica Forrest-Thomson before Language-Games (1971). The three poems included here, 'Don't Bite the Hand that Throws Dust in Your Eyes', 'Grapes for Grasshoppers' (sic, for 'Grapes for Grasshoppers'), and 'Computer 97/100DV' were later gathered by Anthony Barnett among her uncollected early poems, and her 'impersonal statement' is loaded. The latter also has a neat adjustment in pen (where two words have not been duplicated properly), conceivably though not necessarily by Forrest herself. Old horizontal fold, and slightly rubbed and creased in general, but Very Good all things considered. £500

3. BUCK, Paul. [snow]. Np [privately printed], 1968. 1st edition. Single white sheet (22.5 x 14.2 cm) printed in black on one side only. Rather yellowed in bands, the corners bumped, but one of just 12 numbered copies (this being no. 3) of a poemcard given to friends, dating from the same year as Buck's one-shot snow but not particularly related to it. The card was printed letterpress by John Smith whose Latimer Press had published Buck's first book, Pimot, also in 1968. £115

4. [FISHER, Allen]. Samuel Matthews. Np: [privately printed], nd (1977). 1st edition. Single sheet folded once into 4pp., 8vo. The rarest standalone sheeting from PLACE it reappeared in BECOMING in 1978. Folded once horizontally (mild now) and somewhat rubbed and soiled, but towards Very Good for what it is. This copy has been signed by the author (as 'Elaine + Allen Fisher') and inscribed to Bill (Sherman) and one other 'for their Yule'. Although the poem has a Christmas setting, its theme makes for a delightfully wicket season's greeting. £55

5. MACSWEENEY, Barry, Liz Hard. Np: [privately printed], [1980]. 4to. Loose sheets in plain acetate wrappers, plastic strip bound, [28pp. printed on rectos only] + cover sheet coloured and lettered by hand. A photocopied typescript made up for limited circulation, pairing an early version of the title work with a more advanced draft of 'Colonel B', the latter 'State of the nation bulletin' for J.H. PRYNNNE dated 1978-1979. Both pieces show MacSweeney's corrections in facsimile holograph, 'Liz Hard' in particular. This and the next item, along with others, were enclosed with a letter from MacSweeney to Chris Torrance dated 23 September 1980 (part of the archive below), when they comprised 'three new things which are my early contribution to the dangerous decade'. 'Colonel B' conveys MacSweeney's 'obsession with government secrecy, codes, lies, double-games, violence, institutional poverty of language AND spirit, drawing partly on the infamous ABCtrial and other resources more familiar to me'. 'Liz Hard', 'a slice of life in the raw from down here at the harbour entrance', in Kent, 'is hardly started yet, and I have other ragings in noteform, so you'll have to take it as it is for now'. Head edge inky from the copier, the acetate somewhat spotted and marked, the blank verso of the final sheet also a little spotted, but Very Good all in all. £225

6. [MACSWEENEY, Barry]. People on Trial (Fail the Jury Vet). Np: [privately printed], [1980]. 4to. Loose sheets in plain acetate wrappers, plastic strip bound. Unpaginated (92pp. printed on rectos only + cover sheet augmented by hand). Another photocopied typescript made up for limited circulation, occasionally illustrated, and again showing MacSweeney's corrections in facsimile holograph. The title page is signed by him and additionally inscribed 'for Chris [Torrance] - into the 80s - love, Bar Sept/80'. At the time of MacSweeney's letter of 23 September 1980, July Vet (as he titles it) is 'the work at hand': 'Decent, lack of honour, lies, secret tracings, codes of madness, shoes, koolove, fashion models, cosmetics, talcum clouds, lipstick smudgings, clear eyebrow pencils, the second skin of haute couture, money & lust: that's a small part of it. It is a giant poem which wrenched control from me, and set out on its own from halted beginnings. It's abandoned but not finished. It needs graft to give it rhythm.' Head edge inky from the copier and outwardly somewhat spotted, the acetate marked and a little rubbed, but Very Good all in all. £275

7. MACSWEENEY, Barry. An archive of his friendship with Chris Torrance, consisting of: correspondence from 1975 to 1996: 14 typed letters, 2 autograph letters, and 6 autograph cards, signed, covering MacSweeney's journalism and union activism, the state of the nation, Maggie Thatcher, Liz Hard, the function(s) of poetry, reflections on his early work, Blacksuede Boot Press, marriages, sport, music, Brecht, Clare, O'Hara, Malevich, Prynnne, and his hopes for - and disappointment with - The Tempers of Hazard;

poems mostly in carbon or photocopied typescript, a couple of them signed and inscribed: 'Black Torch Sunrise' (6 single-sided sheets), 'Soft Hair' (20 single-sided sheets, the title half written by hand from 'True Station', varying at times from its first full publication in Desire Lines (2018)); 'Starry Messenger' (typed and stab-stapled into an 8vo booklet of 11 single-sided sheets, the first two coloured/titled by hand); 'Viper Suck Ode' (1 single-sided sheet), and three typescripts (in total 11 single-sided sheets) making up Blackbird, as well as Torrance's signed and inscribed copy of the published version (Pig Press (1980), in which parts 2 and 3 are rather different from the typescripts);

and Torrance's copy of Black Torch (New London Pride (1978)), annotated by him, as well as a carbon typescript of his review of Black Torch and Odes for The Atlantic Review (4 single-sided sheets), published at Avocado Station in an edition of 15 numbered copies. Although not indicated, this one (no. 7) belonged to Tom Raworth. Very Good Plus, if moderately handled, and one of the staples looks to have taken a couple of attempts, but this is a decidedly DIY production. £150

16. JAMES, John. Variations on 'Today Backwards': for David Chaloner. Np: [privately printed], January/February 1979. 4to. Stapled at the top corner. [8pp. printed on rectos only] + cover sheet. A photocopied typescript, with an image on the front, preceding this work's appearance in Berlin Return by four years and showing just small differences. That publication makes no reference to this standalone item, this copy of which belonged to Andrew Crozier (although not indicated). Somewhat spotted and handled. £125

17. GRIFFITHS, Bill. A set of sixteen runes (plus a spare blank roundel) carved in ash, in general approximately 1.5" in diameter and 0.75" tall, described by Griffiths as 'perhaps the first reconstructed set made for about one thousand years'. In his accompanying 2pp. instructions, handwritten on Pirate Press headed A4 paper then sewn into a plastic sleeve, and dated 1980, Griffiths explains that 'Runes are/were the earliest form of writing/ notation used in Germany, England and Scandinavia (also in some parts of East Europe)' - developed from a North Italian original somewhere around the time of the beginning of the first millennium [sic] b.D. In Tacitus, slips of wood engraved with signs were recorded (in 'De Germania') for divination: they were placed on a white cloth, the selector raised his eyes to the sky (equivalent to shutting his eyes? or a prayer? or to observe the signal of flying birds as a sort of trigger?) and thus selected three pieces of wood to interpret. If adverse, or a weighty matter, two go's were allowed; in view of Tacitus' emphasis on Germanic gambling it is probably chance which forms the reality of the message, not any belief in fate or doom. 'He goes on to provide a key to the letter-forms, which 'have been selected on the basis of least chance of confusion', and their meanings, 'drawn from the Norwegian and Icelandic Runic Poems'. This is further accompanied by a 2pp. autograph letter signed (Bill) to Anthony (Barnett) in which Griffiths adds that the ash is from a local tree blown down, and that the 'workmanship is not chippendale of course, but you can always give an extra smooth and/or wax'. The instructions were 'drawn up for exhibition in Compendium, where two pieces... were stolen, but have been replaced from exactly the same wood, and a spare blank roundel will be sent with runes as a replacement for any future accidents'. Clearly Griffiths hoped to receive orders for his runes, priced at £15 a set, telling visitors to Compendium: 'please try them out; if you get a very bad reading, it would be safest to buy the set and burn the offending rune'. This set, purchased by Barnett in August 1981, is designated by Griffiths as 'set number One' and, although he says in his letter 'I will check and refurbish one Rune set' (possibly suggesting the existence of others), this catalogue is not aware of another. Letter and instructions in the original envelope, folded down and held with the runes in a box although (as Barnett has noted on the lid), the runes did not come in this (or any other box). £500

and 2 typed letters signed from MacSweeney detailing resources and background material.

A small but expansive collection centred around MacSweeney's work of 'the dangerous decade' that was the 1980s. He and Torrance were close friends from the 1960s, both of them "exiles" from the Poetry Mafia' regardless of their differences in subject matter and viewpoint. As MacSweeney writes, 'while you are out there in that lovely landscape I'm here in this stubbornly beautiful urban landscape and [our] inner landscapes are meeting somewhere in the aether'. His brilliant letters are at once forceful and funny, committed and encouraging, as when he says in 1990: 'I remember going on record somewhere as saying poetry should be banned ... give us something to work against. Extreme, perhaps; yet despite a decade of outrageous affrontery, which poets have confronted it and published their findings?' The typescripts here show the process of MacSweeney's own investigation. Sound enough, allowing for Torrance's storage conditions, the earliest letter nibbled to the edges at the expense of some mostly guessable letters, a morsel of minor nibbling elsewhere, any staples often rusty or rusted away, and with areas of spotting and soiling. £1500

8. RANDELL, Elaine. A photocopied typescript of Earlyin My Life, 'this small mss, early on' signed on the cover sheet ('Elaine') and inscribed to Chris and Val (Torrance) in September 1975, between one and two years before Permanent Press published the work. In total seven folio sheets printed on rectos only, stapled at the top corner, and folded once horizontally, the staple rusty so that the cover sheet is loose and there are offset rust marks throughout (also caused by an extraneous staple). Together with Chris Torrance's copy of the finished book, its text occasionally differing from the typescript beyond the correction of errors. £90

9. CRUMP, Raymond. Green Barrel Poems. Saint Louis, Mo.: EEDIN Press, 1970. 1st edition. 8vo. Stapled wrappers. Unpaginated (40pp.). Poems written in England between 1965 and 1969, and exceptionally rare. This was Crump's only book until the publication of Chords (below), which reprints around half of the material. Green Barrel came about through the editorial work of Keith Wells, who was a close friend of Crump's from the University of Kent at Canterbury, Wells, from whom this poem was acquired, was a postgraduate student at Washington University, and he had taken a sheaf of Crump's poems to the States. It was Carter Revard, a poet and professor at the university, who suggested that they should be published at the new EEDIN Press, which was run by another postgraduate, Peter Mann. Wells has written that Crump 'left the choice of poems, the [publishing] deal and the running order up to me. The choice was easy; I used every poem I had available.' As many as 540 copies were printed, 140 of which were taken by Wells to England; most of those were given to Crump to distribute but, not sure what to do with his copies, he gave them all to a bookshop at the end of the road. Outwardly spotted and somewhat faded, and quite tired in general, the fore edge with a few small, unobtrusive stains, the upper corner bumped, and the staples rusty, but Very Good for what it is. £350

10. CRUMP, Raymond. Chords: new and selected poems. London and Cambridge: SSEA Press and Face Press, 2020. 1st edition. One of 10 hours commerce copies specially bound, signed by the author, and Roman-numbered (of 285). 8vo. Blue cloth. [vi], 62pp. Edited by Boris Jardine, with an afterword by Peter Riley. Fine. £175

11. CROZIER, Andrew. Loved Litter of Time Spent. Buffalo, NY: Sunbombs, 1967. 1st edition. One of 100 copies. 4to. Wrappers. [vi], [92pp. mostly printed on rectos only. His first book, with a cover by Fielding Dawson, an introduction by J.H. Prynnne, and a note by Stephen Rodefer, with whom 'English Schooldays' was written. Rubbed and rather soiled outwardly, the front with a couple of small dents, the title page also a little marked peripherally, the contents generally clean however. £80

12. OLIVER, Douglas. The Diagram Poems. London: Ferry Press, 1979. 1st edition. One of 12 copies containing additional material written in by the author, numbered and signed (of 350). 4to. Stapled wrappers. Unpaginated (24pp.). With diagrams redrawn for this edition by David Chaloner. Rather spotted to the upper wrapper, otherwise Very Good, a little spotted and marked elsewhere, with short splits to the spine ends in production, the staples rusty internally. £85

13. CHALONER, David. Hotel Zingo. Np: np, 1979. 4to. Sheets bound with prong fasteners. Unpaginated (90pp. printed on rectos only). A photocopied typescript made up in yellow card covers, the front bearing a label in Chaloner's hand, no doubt distributed privately (in this case to Andrew Crozier, although not indicated) a couple of years before the Grosseteste Press publication, and showing just minor differences from the final version. Slightly spotted outwardly, the blank back cover with a band of discolouration, the metal rusty, but Very Good overall. £100

14. JAMES, John. A Former Boiling: for The Human League. [London], [privately printed], [1979]. 4to. Sheets bound with a paperclip. Unpaginated (16pp. printed on rectos only), plus a cover sheet and a back cover of plain green card. Continues after page 13 of War. The poem is one of two in James's Collected Poems (along with 'Inaugural Address' not to be described as a separate publication, although both do exist as separate items, just not published in the usual sense. Very Good, slightly rubbed, with moderate wear around the paperclip, the card sheet somewhat tired, the photocopying a little degraded on the cover. Signed, placed, and dated (July 1979) by James at the end of the text, and designated as a copy for Tom and Val Raworth. £175

15. JAMES, John. Mad Dogs & Bitches. Cambridge: Flag of Convenience, 2010. 1st edition. 4to. Stab-stapled, the front cover with the publisher name and a found leaf (concerning Kuvasz, the best known of Hungarian breeds) affixed. Unpaginated (14pp. printed on rectos only). Self-

published at Avocado Station in an edition of 15 numbered copies. Although not indicated, this one (no. 7) belonged to Tom Raworth. Very Good Plus, if moderately handled, and one of the staples looks to have taken a couple of attempts, but this is a decidedly DIY production. £150

16. JAMES, John. Variations on 'Today Backwards': for David Chaloner. Np: [privately printed], January/February 1979. 4to. Stapled at the top corner. [8pp. printed on rectos only] + cover sheet. A photocopied typescript, with an image on the front, preceding this work's appearance in Berlin Return by four years and showing just small differences. That publication makes no reference to this standalone item, this copy of which belonged to Andrew Crozier (although not indicated). Somewhat spotted and handled. £125

17. GRIFFITHS, Bill. A set of sixteen runes (plus a spare blank roundel) carved in ash, in general approximately 1.5" in diameter and 0.75" tall, described by Griffiths as 'perhaps the first reconstructed set made for about one thousand years'. In his accompanying 2pp. instructions, handwritten on Pirate Press headed A4 paper then sewn into a plastic sleeve, and dated 1980, Griffiths explains that 'Runes are/were the earliest form of writing/ notation used in Germany, England and Scandinavia (also in some parts of East Europe)' - developed from a North Italian original somewhere around the time of the beginning of the first millennium [sic] b.D. In Tacitus, slips of wood engraved with signs were recorded (in 'De Germania') for divination: they were placed on a white cloth, the selector raised his eyes to the sky (equivalent to shutting his eyes? or a prayer? or to observe the signal of flying birds as a sort of trigger?) and thus selected three pieces of wood to interpret. If adverse, or a weighty matter, two go's were allowed; in view of Tacitus' emphasis on Germanic gambling it is probably chance which forms the reality of the message, not any belief in fate or doom. 'He goes on to provide a key to the letter-forms, which 'have been selected on the basis of least chance of confusion', and their meanings, 'drawn from the Norwegian and Icelandic Runic Poems'. This is further accompanied by a 2pp. autograph letter signed (Bill) to Anthony (Barnett) in which Griffiths adds that the ash is from a local tree blown down, and that the 'workmanship is not chippendale of course, but you can always give an extra smooth and/or wax'. The instructions were 'drawn up for exhibition in Compendium, where two pieces... were stolen, but have been replaced from exactly the same wood, and a spare blank roundel will be sent with runes as a replacement for any future accidents'. Clearly Griffiths hoped to receive orders for his runes, priced at £15 a set, telling visitors to Compendium: 'please try them out; if you get a very bad reading, it would be safest to buy the set and burn the offending rune'. This set, purchased by Barnett in August 1981, is designated by Griffiths as 'set number One' and, although he says in his letter 'I will check and refurbish one Rune set' (possibly suggesting the existence of others), this catalogue is not aware of another. Letter and instructions in the original envelope, folded down and held with the runes in a box although (as Barnett has noted on the lid), the runes did not come in this (or any other box). £500

18. COBBING, Bob. An original monotype using stencils (20.3 x 12.8 cm) signed and dated by Cobbing on the reverse with his identification of the piece: 'design for Xmascard Hendon Film Society 1959 (Seventh Season)'. An early work printed in blue ink on white paper, achieving its design by allowing different amounts of ink to different areas. The two dark dots on the left show where the paper was clamped to keep the registration accurate. Slightly creased to the head and tail edges, the latter with a couple of nicks and some soiling/discoloration. £250

19. [COBBING, Bob]. An original design for the cover of Poetry Information issue 14 (edited by Peter Hodgkiss, Autumn/Winter 1975/76), consisting of nine pieces of cut or torn paper worked on by hand, possibly along with some printing, affixed variously to each other and to an A4 base sheet. The published version is different, though broadly recognisable, from this unsigned collage, which belonged to Lawrence Upton. Rather spotted from damp, some of the items coming away (but secure, and perhaps never stuck down more fully), but striking nonetheless. £300

20. MOTTRAM, Eric. Precipice of Fishes. London: Writers Forum, 1979. 1st edition. Forty-six A6 cards in various colours, mostly printed on one side only, loosely held in an unprinted, sealable plastic bag. 'The title is a broad translation of DYNBYCHY PYSCOD, the Welsh name for Tenby, Pembrokeshire [sic], found in John Tenny's "Abbeys, Castles, and Ancient Halls of England and Wales" (1870 edition)'. Published in a signed limited edition of 60 copies, this unnumbered copy has been inscribed from the author ('Eric') to Iain (Sinclair) on the occasion of your first reading at King's 27-11-79-', exactly a month after publication. Sinclair read from Suicide Bridge, but this was not Andrew Crozier, although not indicated. His first participation in the King's Poetry Series. Fine. £150

21. SINCLAIR, Iain. Back Garden Poems. London: Albion Village Press, 1970. 1st edition. 8vo. Stapled wrappers. 32pp. His notoriously rare first book (Johnson A007), preceded only (in terms of 'A' items) by theatrical and film society output between 1962/3 and 1965. As Johnson notes, 100 copies were printed, of which undetermined quantities were signed and numbered apparently on demand. In any case, the book went out of print quickly, with many copies given to friends. Sinclair and Andrew Crozier began to be in touch within a couple of years, yet it was not until 1989 that Crozier finally acquired a copy of Back Garden Poems - this copy. Although it is not signed and numbered, it has an interesting background, bearing a contemporary gift inscription from a Martin 'in his Albion days' and an accompanying letter loosely inserted. This is Martin Benham, a fellow student at Trinity College Dublin who appeared in Sinclair's first 16mm film. He was also a collaborator and instigator in the setting-up of Albion Village Enterprises as a (never active) company, the idea being to make documentary films and other projects, including publishing. The films were never funded, but the publishing got off the ground (without input from Benham) with Back Garden Poems the first publication of Albion Village Press. Benham lived for

a time with Laurence 'Rench' Bicknell, whose drawings illustrate the book, in a loosely communal house on Albion Square, and he describes Sinclair in the letter as his next-door neighbour. He continues: 'Inside the front and back covers is a map of the area, and you can see me in my car driving down Kingsland Road'. Very Good in the dust jacket, which is slightly spotted and soiled primarily at the spine fold. £1000

22. HEMENSLEY, Kris and SYMES, Colin T. (eds.). Earth Ship 1. Southampton and Bognor Regis, October 1970. 1st edition. Folio. Stab-stapled. Unpaginated (24pp.). Cover by Rob Howard. Contributors to this momentous first issue include John Riley, David Chaloner, John Hall, Ian Robertson, and the editors. One sheet present twice (not included in above collation); that aside, inevitably somewhat rubbed and with the occasional mark, the head edge moderately toned, the staples rusty and pulling slightly, but Very Good all things considered, and complete with Symes' loose 'poetree' (folding out to 76.7 x 101.6 cm, toned with age), recently described by Hemensley (in an interview by Tim Wright) as 'a flow chart of all of the modernist connections, in which we would be also somewhere situated, right at the tail end of it'. £200

23. LANGLEY, R.F. from Saxon Landings. [Cambridge]: Printed by C.C.A.T. printing division, nd. 1st edition. Single white sheet (42 x 30cm) printed in black on one side only. A poster poem, designed by Elias Serpa Sucre, made at the Cambridgeshire College of Arts and Technology apparently for the Cambridge Poetry Festival in the late 1970s or early 1980s. 'Saxon Landings' appeared in Langley's first book, Hem, in 1978, which does not mention the poster, and Jeremy Noel-Tod comments that it would be surprising if this untitled extract had appeared before full publication in the book, if only because he does not think that Langley had much confidence in his standing as a poet prior to that. Besides, the poster's artist seems to have attended the College from 1978 to 1981. In any case this excerpt represents Langley's joint-rarest standalone publication, even less well known than the poster of 'Arbor Low' produced for the 1983 Festival. Near Fine. £125

24. MULFORD, Wendy. [you know there should not be any halt called']. Np: np, nd. 1st edition. Single grey sheet (41.6 x 29cm) printed in black and purple on one side only. A poster poem with artwork by Julia Ball, probably produced (like the R.F. Langley broadside above) for an iteration of the Cambridge Poetry Festival, but details are less forthcoming still. Very Good Plus, one corner bumped/creased. £125

25. FISHER, Roy (poet) and PRENTICE, David (artist). [On the open side 'look out!']. Np: West Midlands Arts, 1977. 1st edition. Single white sheet (41.7 x 59.5 cm) printed in black and blue on one side only and published as West Midlands Arts' Poster Poem Edition 1 No 4. Folded into quarters and with pinholes at the corners, the content sound despite inevitable wear. £100

26. FISHER, Roy and TYSON, Matthew. Dark on Dark. Np: [privately printed], nd (probably late 1970s). 1st edition. Single sheet folded twice into 4pp., 12mo, the centrespread presenting Fisher's eponymous poem facing a black, embroidered piece of material laid down. The lower panel is signed and numbered (no. 6 of 15 copies) by Tyson. Near Fine and, although noted by Derek Slade, not seen by him. £225

27. RILEY, Denise. Marxism for Infants. Cambridge: Street Editions, 1977. 1st edition. One of 300 copies. 4to. Stab-stapled. Unpaginated (46pp. printed on rectos only). Cover by Julia Ball. Very Good, with mild, mostly peripheral spotting and toning to the covers, plus a couple of small corner creases, the title page slightly soiled and with a few notes erased at the upper corner. Riley's first book, this copy signed by her as 'Denise Riley's first signed edition! April 1979'; although not indicated, it belonged to Richard Caddel. £125

28. HYATT, Mark. Randel's Vision. Np: np, nd. 1st edition. 4to. Stapled at the top corner. Unpaginated (10pp. printed on rectos only + cover sheet). Printed from typescript by spirit duplicator (in purple on white stock) and, as Luke Roberts notes, Hyatt's only standalone publication in his lifetime, albeit circulated privately, issued by Peter Riley from Odense, Denmark. The text subsequently appeared with only one minor difference in Grosseteste Review vol. 5 no. 3 (Autumn 1972), shortly after Hyatt's death, and later in the anthology Drug Tales (1979). Staining to the head edge throughout (not affecting the text), otherwise Very Good, folded once horizontally (probably as issued) and with a rogue staple ghost near the proper staple. Also present is an autograph postcard signed from Hyatt to Peter Baker, postmarked Blackburn, 24 June 1971, settling on a contribution of two poems, presumably 'Pickpocketpoets' and 'Hyde Park', which Baker included in issue 2 of Skylight (Winter-Spring 1972). Hyatt writes: 'My poems Are getting silly & NOT but Funny, I don't Think you'd care for Them very much'. Correspondence from Hyatt is extremely rare in commerce. £150

29. HYATT, Mark. How Odd. Eltham: Blacksuede Boot Press and Ferry Press, 1973. 1st edition. 8vo. Stapled wrappers. Unpaginated (24pp.). His first chapbook, published posthumously in an edition of 150 copies. A Good copy, soiled and creased primarily around the spine, the covers with the impression and erased remains of handwriting, though better internally, with the ownership inscription of Peter Baker. Loosely inserted is an undated typed letter signed from Hyatt to Baker, from Belthorn, Blackburn, offering a contributor note (with a couple of basic holograph adjustments). Hyatt 'has been a Totter, greengrocer, coal-miner, washer-up, antique-dealer, chef's mate, factory labourer, salvage collector, and is at present in a carpet-mill'. He also mentions 'a very repulsive longish poem' he is trying to place, and, poignantly, he looks towards How Odd. £90

30. (HYATT, Mark.). No editor given. The Grove. Np, nd. Oblong folio. Green buckram, titled on the front in gilt. Unpaginated (114pp. on rectos only + 4 blank sheets at the rear). A unique anthology or one-shot, the make-up of which is difficult to unravel. Every page of

content is in original typescript, except for one which is handwritten and the final page, but more than one typewriter was used, and the orientation of the text varies, yet the stock is consistent. Therefore it seems likely that a found, unused visitors' book, which had been intended to be used for a place called The Grove, was disbanded, its sheets moved (together or separately) between poets and/or typists, then bound into the covers anew, or at the very least the paper is from the same sheaf, whether or not it matches the binding. (A pair of punched holes at the inner margin, which is often the head edge, might derive from the passing-round of the sheets, allowing each piece of content to be added; the holes seem to be redundant in the binding, as the sheets are stitched.) So, although the poets' names (which have their own sheet each) and certain text pages are recognisable from each other, much of the work must have been typed by its authors, and indeed there is the occasional addition or adjustment by hand. The source of this item is also a mystery. The first page has a handwritten label affixed identifying what in the 1 Ching was thrown for a book, and proceeds (in typescript): 'This book is intended to move from hand to hand with all possible speed / You are invited to participate by signing your name at the back / IT DOES NOT BE LONG.....'. Later it was held by Peter Hodgkiss, who had it since he lived in Swansea in the 1970s. It was given to him by someone called Terry Roberts, who lived in a commune on the Gower Peninsula; Roberts' is the last signature, dated 1978. Eleven names precede his but, as the sheet before it has been excised, it could not be stated that the first name is that of the first owner (or, perhaps, of the editor). (The previous sheet - the last page of text - has been cut in half, though not suspiciously.) The overall effect, then, is that of a visitors' book after all, to which the contributors include Harry Fairlight, George Andrews, Michael Horowitz (the handwritten page), Frances Horovitz, Peter Brown, Brian Patten, Spike Hawkins, Carlyle Reedy, Neil Oram, Melita Oram, and Hyatt ('Pleat to language exhibitions' (sic), 'sh / Everybody' (sic), and 'answer don't move'). Luke Roberts locates the latter two of these poems in the Children of Albion anthology (1969), but the 'Plea' is a new discovery. Indeed Roberts wonders whether The Grove was a kind of gathering activity towards the anthology, and he suggests a further link to the London Free School newsletter also called The Grove (as in Ladbroke Grove), whose designer, Mike McInerney, is a signatory here. Issues of the newsletter seem to have appeared in 1966 only, but an inclusion in the present Grove carries a 1967 date, in which year Horovitz was collecting material for Children of Albion. Inevitably and appropriately, the condition is 'as found'. £400

31. [PRYNNNE, J.H.]. A collage presenting a Chinese seal, a picture of a blue and white dragon vase, and a cut-out text affixed to an unprinted green sheet of card (29.6 x 17.7 cm). The attribution is made in Tom Raworth's hand on the reverse - 'from Jeremy Prynnne / July 84' - but Prynnne's sources are less clear. The text snaking down the page looks to be from a bookseller's catalogue or similar, and its theme is of a piece with the imagery alongside. It is evident that the excerpt was made deliberately, and one is tempted to see something poetic in some of the combinations chosen. 2.5cm tear to one edge, and somewhat spotted and handled in general. £200

32. RAWORTH, Tom. Cloister. Northampton, MA: Sand Project Press, 1975. 4to. Stab-stapled. Unpaginated (42pp. printed on rectos only). Cover by Michael Myers. Published by David Ball and George Tysh as Blue Pig 23, the final and perhaps rarest issue, appearing at about the same time as the Zephyrus Image letterpress edition. Raworth explained that 'the type was set, and a proof printed and sent to David (rather than, as in those days, having it in typewriter face and mimeoed)... so the magazine was printed mimeo from this letterpress proof. As the type was set (to make the proof) Holbrook [Teter], Michael and I then printed (with the type, on decent paper) a small number of letterpress copies, then bound by hand... As the small edition was really only distributed among friends, and probably bound a few at a time, there's really no way of knowing whether the Blue Pig issue, or the letterpress edition, hit the street first. Outwardly somewhat marked and toned, with a couple of stains to the edges (not affecting the text block), the blank back cover with a patch of soiling and a few offset rust marks, the front with a marginal scratch, and rubbed/ handled in general, but sound. Towards Very Good all things considered. £100

33. RAWORTH, Tom. An audio recording for WFMT, 'Chicago's fine arts station', on master-quality tape (10.5", 7.5 ips, approximately 57 minutes), made on 8 March 1989. The reel presents a straight reading in Raworth's fast style, with just a little incidental material, and is accompanied by a typed letter signed from an associate program director at WFMT, enclosing the tape in late 1990 on behalf of a George Druy, who had brought Raworth to the radio station and who presumably wrote the set list (present in two photocopies). Held in its original box and (reused) shipping carton, the packaging inevitably tired, but at least Very Good Plus, and extremely rare, with the bulk of the run held in institutions. £375

34. JONAS, Stephen and HALL, Barry. The Music Master. London: Ferry Press, 1965. 1st edition. 8vo. Single sheet folded twice, opening out to reveal (tipped in) an illustration by Hall and Jonas' poem (itself folding out), each of them signed. Published in an edition of 33 numbered copies, this unnumbered example has instead been signed and dated (2.11.65) by its publisher, Andrew Crozier, being his copy; the design and printing were by a Goliard Press. A little light rubbing, some slight spotting and a few marks, with mild offsetting from the illustration, but at least Very Good Plus, and extremely rare, with the bulk of the run held in institutions. £650

2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

