

Gaelwork and Migbiz

**Test Centre Books Catalogue 19:
Gael Turnbull and Migrant Press**

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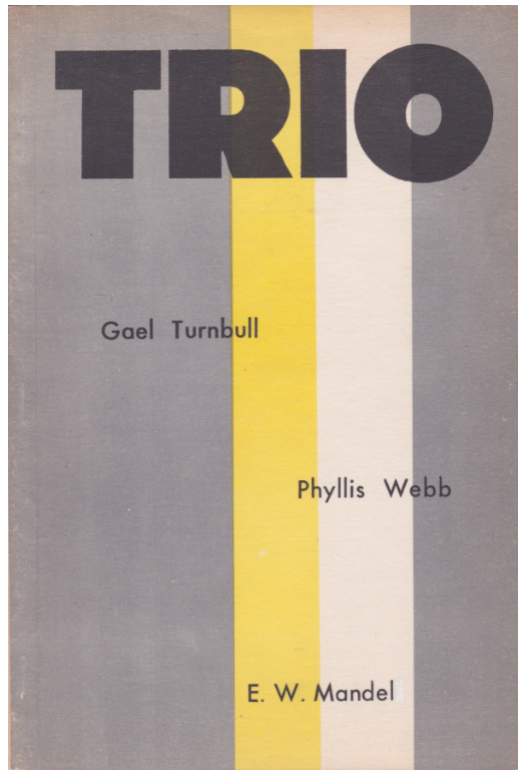


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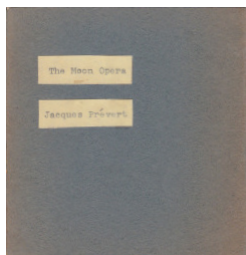
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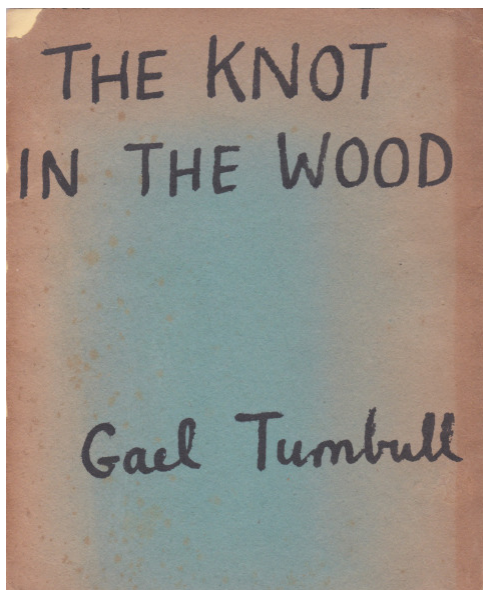
1. TURNBULL, Gael, WEBB, Phyllis, and MANDEL, E. W. *Trio: first poems*. Printed in Montreal: Contact Press, 1954. 1st edition. 8vo. Wrappers. Unpaginated (92pp.). With a preface by Louis Dudek, which says of Turnbull that he 'may at first seduce the reader with puckish humour, or what looks like *sancta simplicitas*, only to arrest him later with the deeper purpose and concern for people that motivates his poems. This poet balances his moral involvement with an Oriental-like philosophical detachment which critics will probably hail as signs of growing "maturity" in our poetry.' Moderate vertical crease to the blank lower wrapper, which is slightly marked, otherwise Very Good indeed. Mandel's surname has been corrected on the front cover, title page, and his section title, as issued.

£325



2. PRÉVERT, Jacques. *The Moon Opera*. Mimeographed at Iroquois Falls, Ontario, Canada, January, 1955. 1st edition thus. Squarish 32mo. Stab-stapled sheets with wrappers affixed, with two labels affixed to the front. pp.[ii] (blank), [48] printed on rectos only. *L'Opéra de la lune* translated by Gael Turnbull and Jean Beaupré from the original edition published in 1953, a rare and fragile item, in this case with the wrappers unstuck from the contents and in two pieces, the lower wrapper taking the final sheet with it, but at least nothing is missing. Plus, this copy has been signed by Turnbull ('Gael') and inscribed to John and Audrey (presumably Sutherland) in June 1955.

£60



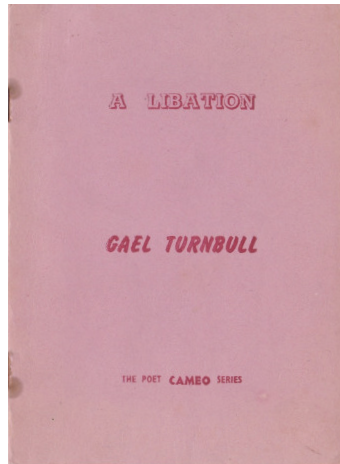
3. TURNBULL, Gael. *The Knot in the Wood and fifteen other poems*. London: Revision Press, 1955. 1st edition. One of 80 numbered copies. 8vo. Stab-stapled Japanese-folded sheets with wrappers affixed, the front titled by hand. Unpaginated (18pp.). Rare, and signed by Turnbull, but the blank first sheet is detached from the staples, taking the front cover with it, the spine is fully disintegrated, and the covers are browned, spotted, and chipped, all of this quite inevitable for the production. Some spotting elsewhere, such as to the head edge, the mimeographed text with mild annotations in pencil, primarily crosses alongside the titles.

£70

It was the way of men living in
the hundred that they should come
together at the beginning of the
last month of winter at the farm
called Thorbrandstead, where they
could talk over all the business that
was thought necessary. Gæti was
a trust worthy man and many
had business with him. There was
a heavy snowstorm out of doors,
and Bjarni asked what he should
wear. Thorgerd took a bundle and
handed it to him. He took it and
unwound it and it was red with
blood. He struck at her, saying,
'Take it, you wickedest of women!
-- and was going out hurriedly.
'You need not ask why I have
done this,' she said, 'for it is no

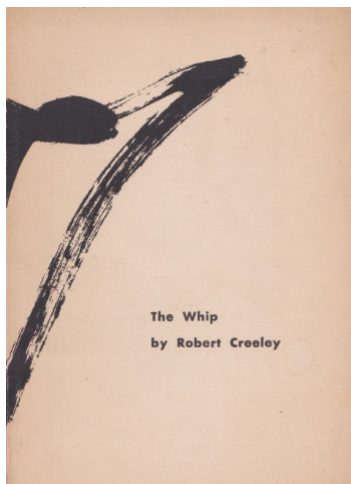
4. TURNBULL, Gael. *BJARNI Spike-Helgi's son and other poems*. Ashland, MA: Origin Press, 1956. 1st edition. 16mo. Wrappers. Unpaginated (32pp.). Very Good overall, if spotted and rubbed outwardly, the spine text abraded in part. This copy has been signed by the author, inscribed to Charles Tomlinson, and stamped with the details of Migrant Books. Loosely inserted are a typescript of the poem 'On a painting by Piero della Francesca of BEATRICE SFORZA' and a carbon typescript of 'SUZANNE BLOCH in a Billiard Room', both rather different from the versions published here, plus a typescript poem in French 'avec Beaupré / also, Benoît Lacroix', each of the three sheets including holograph notes.

£125



5. TURNBULL, Gael. *A Libation*. Glasgow: The Poet (Cameo Series), nd (1957). 1st edition. 16mo. Pink stapled wrappers printed in red. Unpaginated (12pp.). Staples rather rusty, the wrappers marked there and less so elsewhere, as well as somewhat creased and faded in places, but towards Very Good all things considered. This copy has been signed by the author ('Gael') and inscribed to Charles (Tomlinson): 'a little posy for an early spring'.

£50

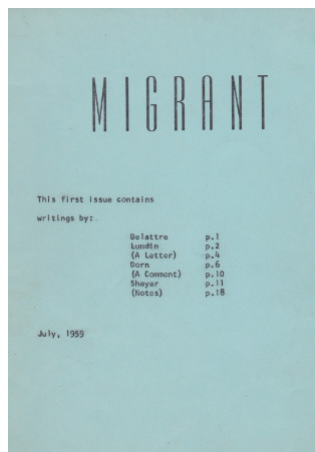


6. CREELEY, Robert. *The Whip*. Worcester: Migrant Books, Highlands, NC: Jonathan Williams, and Toronto, ON: Contact Press, 1957. 1st edition, paperback variant. 12mo. Wrappers. Unpaginated (52pp.). Handset in Mercedes and Futura types and printed by Mossèn Alcover in Palma de Mallorca, with a cover by René Laubiès. About Very Good overall, though rather spotted and otherwise marked outwardly, the spine rubbed and darkened and the lower wrapper creased to a corner, but better internally with moderate spotting to the outer leaves, some poems with pencilled crosses at their titles. This example has been signed by the author ('Bob') and inscribed to Charles and Brenda (Tomlinson) and their daughters, where presentation copies are rare.

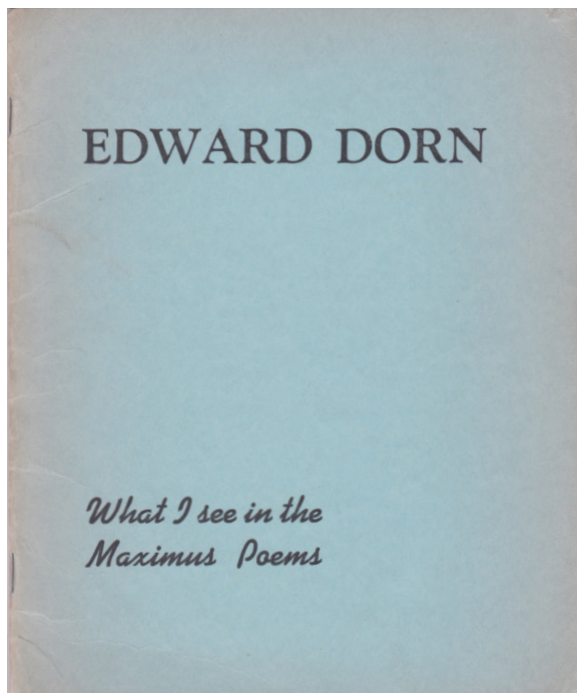
£200

7. CREELEY, Robert. *The Whip*. Worcester: Migrant Books, Highlands, NC: Jonathan Williams, and Toronto, ON: Contact Press, 1957. 1st edition, paperback variant. 12mo. Wrappers. Unpaginated (52pp.). Small, faint stain next to Creeley's name on the front, the lower wrapper with a light corner crease, otherwise very nice indeed, with a loosely inserted slip designating this as a review copy.

£135



8. TURNBULL, Gael (ed.). *Migrant* 1-8 (all published). Ventura, CA and Worcester, July 1959-September 1960. 1st editions. 8vo. Stapled blue wrappers. [36pp.]-[72pp.] all mimeographed on rectos only, issue 7 including *A Poem in Nine Parts* by Matthew Mead as supplement. A very rare complete set of *Migrant* which, in a flyer laid into the first issue here, announces itself as follows: 'It is intended personally. For it to pretend to be a "magazine" with a "public" would be absurd. There is no such public: as there is a public for magazines with Circulation Departments. What subscription rate could there be? And so, it will be sent to anyone who wishes to receive it. That is, to anyone interested to read it. Thus our ambition will be to have a minimal number of readers; but for those readers to be maximally interested.' The *Migrant Press bibliographical history* reflects that the magazine was circulated 'about equally on both sides of the Atlantic', and that it 'was partly a counter to the sometimes excessively national focus of those Americans whose writing [Turnbull] valued, and partly a means of keeping an English taproot'. 'In retrospect, its rhythm of appearance, its mixture of anonymous extracts from letters, poems, unplaceable prose, and reprinted material seems to have been not so much an attempt to publish as a means by which other writing might be allowed to happen. It was concerned more with defining a context than presenting achieved work.' Other contributors include Charles Olson, Robert Duncan, Robert Creeley, Edward Dorn, Cid Corman, Larry Eigner, Denise Levertov, Ian Hamilton Finlay, Raymond Souster, Louis Dudek, Merle Hoyleman, Raymond Federman, Roy Fisher, Anselm Hollo, Charles Tomlinson, Edwin Morgan, Hugh Creighton Hill, Alan Brownjohn, Hugh Kenner, W. Price Turner, Barriss Mills, Michael Butler, Pierre Delattre, Wanda Donlin, Jay Macpherson, George Johnston and Peter Foote, Mitchell Goodman, Jeanne-Ruth Hammer, Reed Whittemore, Helmut Bonheim, John Besteman, Thomas Lundin, Max Chamberlin, John Preston, Marion Milner, Otto Schmink, Godfrey John, Milton Acorn, and Michael Shayer, who was the contributing editor in England. The final issue has the sheet of notes on contributors loosely inserted along with the slip looking ahead to 'occasional pamphlets of poetry and prose in a similar format'; sometimes these two are attached, but here the sheet has been cut. This copy of the second number belonged to Eigner and has verse handwritten by him on a few sides. That issue is tired but the set is Very Good nonetheless, with some rubbing and soiling, one issue has lost its outer staples so that the wrappers are detached (but present), and a couple of other staples are awry, the supplement is spotted to the head edge and it has two dents to the front, affecting but not obscuring some of the contents.



9. DORN, Edward. *What I See in the Maximus Poems*. Ventura, CA and Worcester: Migrant, 1960. 1st edition. 8vo. Stapled wrappers. [ii], [34pp.] mimeographed on rectos only. Somewhat tired outwardly, marked and creased primarily around the spine and rubbed in general, but sound enough, about Very Good overall. With a loosely inserted flyer/information sheet for this, Dorn's first book.

£135

on the day of Yuri Gagarin - April 12, 1961

A Selection of Poems by GAEIL TURNBULL

A SONG

I have set my heart so high
That no song ever may,
Rising on the longest day,
Reach to where
I look down upon the sky
- but my heart there
is uncertain air, air.

I have set my heart so far
That no eyes ever can,
Searching with the widest scan,
Find out where
I am near behind some star
- but my heart there
is uncertain air, air.

I have set my heart so wild
That no one ever shall,
Given the impossible,
Know just where
I am still like a child
- but my heart there
is uncertain air, air.

A CROWD WATCHING A BURNING HOUSE AT NIGHT

Like insects trembling on the window pane,
They skirt the brightness (and their need, the same:
To court the aristocracy of flame -
The ruthlessness they secretly admire -
The fear they do not know that they desire)
Unwittingly to honour this disdainful fire
That has disturbed their customary night,
Who gain but shadows and must shield their sight
And are revealed by the destroying light.

SUZANNE BLOCH IN A BILLIARD ROOM

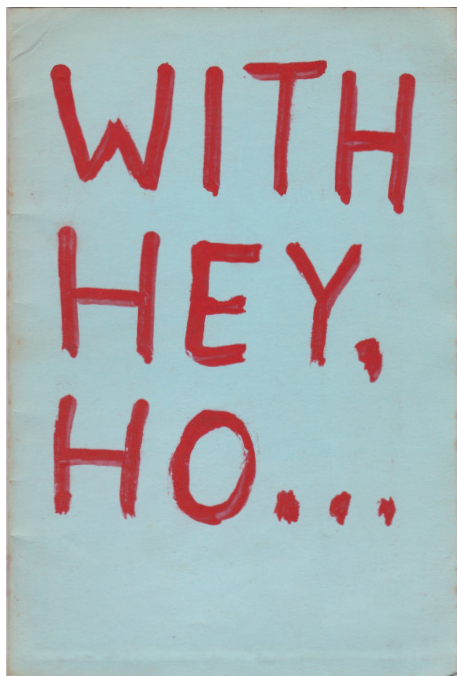
A woman's voice
(The grit-rub of dust on a gramophone record)
Singing of love
(The crack and rebound of billiard balls)
To the vibration of taut strings, plucked
(‘Huh? What’s that? A guitar?’ asks a player)
While my voice, ‘It’s a lute, and the song...’
(‘Hey! Want a paper?’ a newsboy, ‘Who’s winning?’).

Seven sounds. Each changing. Each different.
Three human. Three mechanical. And the song
Not altogether either and not just of that room -
A chanson in archaic French, ‘I’ll be suffit’,
In a contrapuntal style that has gone out of fashion -
The lute not merely harmonic with the song
But polyphonic, intersecting, often discordant,
The break of the phrases surprising the ear;

Like the stir of the voices in the situation -
The interest depending
On the intimate thrust
Of dissonant parts.

10. TURNBULL, Gael. *A Selection of Poems*. Folio sheets (35.6 x 21.7cm) stapled at the top corner, 10pp., ‘Mimeographed for the occasion of readings at the Poetry Center of San Francisco State College, on April 12, 1961’. Folded once horizontally (perhaps as issued), the final sheet brittle with chips and splits at the fold, to the loss of two obvious letters, otherwise rather nice, this copy signed by Turnbull (‘Gael’) ‘on the day of Yurii Gagarin [sic] – April 12, 1961’.

£95



11. TURNBULL, Gael. *With Hey, Ho....* Ventura, CA: My Grunt, 1961. 1st edition. One of 125 numbered copies, mimeographed by Migrant Press 'at the end house of the bit of Church Street to the right as you go up the steep part of Ann Street, in Ventura, on the coast of California'. 8vo. Stapled hand-titled wrappers. Unpaginated (12pp.), with three of the leaves folding out, the first of them revealing an inscription to Fred Hunter, signed 'GAEL'. Very Good with moderate wear.

£100

12. TURNBULL, Gael. *With Hey, Ho....* Ventura, CA: My Grunt, 1961. 1st edition. One of 125 numbered copies. 8vo. Stapled hand-titled wrappers. Unpaginated (12pp.), with three of the leaves folding out, the first of them revealing an inscription to Charles and Brenda (Tomlinson), signed by the author as 'Gael & Jonnie'. Somewhat rubbed and bumped/creased, the wrappers also spotted peripherally and with old evidence of water contact (pretty mild now), the staples rusty, but serviceable nonetheless.

£70

MIGRANT
2 Camp Hill Road
Worcester, England.

MIGRANT
1189 Church Street,
Ventura, California.

There is to be a change in emphasis in Migrant publications. The editors feel that in the magazine itself the themes had come round again back to the beginning and that what could be done there was complete. What reason to take it further? What there is of value in it is still there for use.

But some time ago a man wrote about 'the mind of Europe'. Maybe the academic side of all that is trivial, maybe the philosophers with their talk of *Zeitgeist* have fouled it up; yet on the human side there is and must be some connection between the widest political movements - the minute particulars of what man does to man and what man does to woman in the broad average - and also the minute particulars of every abnormal situation and act, and what can be written at a certain time. There is surely a connection between the rhetoric of a late Hitler speech, and the gas chambers; just as there is a connection the other way between the forced-labor camps and the prose of Dr. Zhivago. There is some connection between the general state of inertia and funk in personal relations in the England of the fifties, and the poetic style that was produced. Things can be done at some times that could not have been done at others; things that were done during different conditions are pointless repeated.

This is not to put forward any theory of impersonality. Works have to be made by people, and the more utterly personal they are, the more use they are. Only the frontier changes, and this creates new possibilities; one needs the sense of what other people are doing maybe very far off in order to see more clearly what it is that lies in front of oneself waiting to be done. The editors take it that there is a lifeline to be taken hold of; they want the opportunity of expressing their sense of what can be so used - but not didactically, as though knowing some 'plan' or formula. To distribute at speed those things that seem 'hot', whether they are now in time or not, and whether or not reason or analysis can be given yet of why they were made.

Three more pamphlets will be produced, similar in format to Finlay's *THE DANCERS INHERIT THE PARTY*, and, similarly, they will each have a note or introduction. If you want to receive these, please send us notice that you are willing to subscribe at a dollar or 7/6d the three. They will be produced soon - the last not later than May, and the first in January - and they will be sent one by one at about two month intervals.

SOVIET SLOC POETS: Translations and introduction by Edwin Morgan.

Poems by Pasternak, Mayakovsky (With the Whale Voice), Tikhonov; Terentyeva; the young Russian Yevtushenko; Neruda, including an extract from his *Canto General*, and Brecht.

FINNISH POETS: Poems and translations by Anselm Hollo. Note by Michael Shayer.

This contains both translations of poems by younger Finnish poets, and also poems written in English by Hollo that use the language legitimately, yet as no Englishman could.

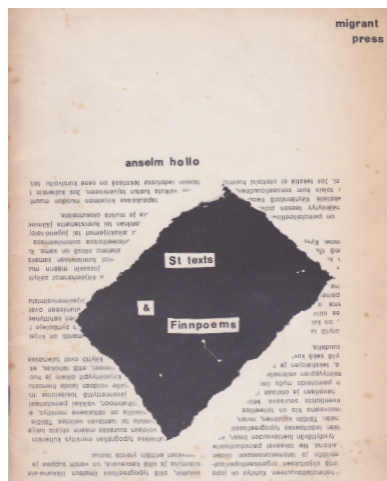
BIRMINGHAM POEMS: By Roy Fisher.

Fisher is managing to write a poetry of one of those sprawling monsters we meet of us live in that is not about it - as though the writer were to draw away in traditional horror - but NOTICE it is in technique and imagery by that strange process of love by which the human being, by allowing himself to be deeply penetrated by a thing ceases to be destroyed by it, but discovers its creative meaning.

Each pamphlet: 50 - 55 pages. Mimeograph or photo-litho text. Printed stiff card covers, maybe with a woodcut.

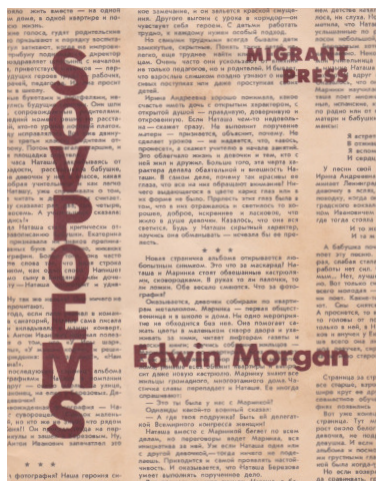
13. A foolscap sheet concerning 'a change in emphasis in Migrant publications', mimeographed to fill a side, ultimately advertising the three publications below, to 'distribute at speed those things that seem "hot"'. Very Good indeed, folded once horizontally (probably as issued), with a few peripheral spots and small corner-creases.

£15



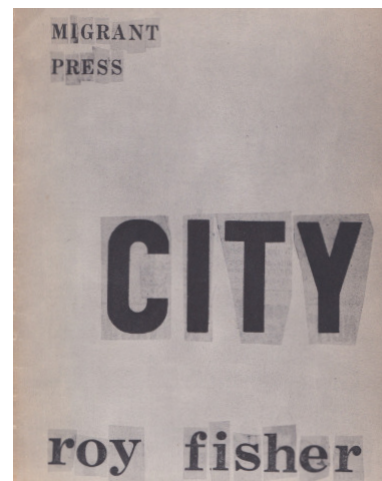
14. HOLLO, Anselm. *St texts & Finnpoems*. Worcester and Ventura, CA: Migrant Press, 1961. 1st edition. 8vo. Stapled wrappers. 28pp. plus the two loose sheets printing an introduction by Michael Shayer, comments by Lawrence Ferlinghetti and Piero Heliczer, and other information. Very Good internally, the wrappers spotted though and somewhat tired in general, the staples rusty. The few extra acknowledgements are in Hollo's handwriting.

£45



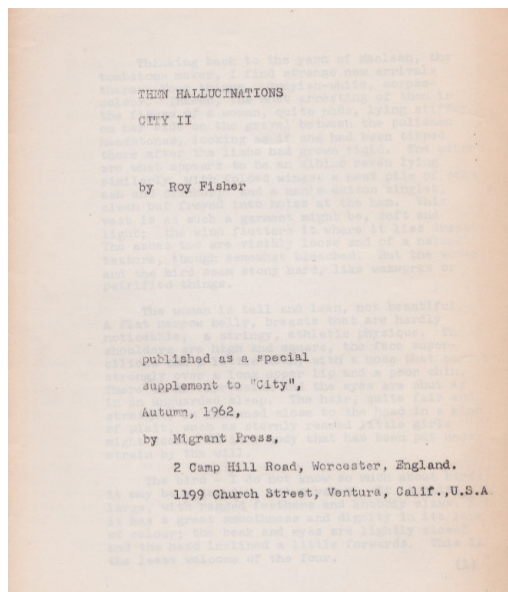
15. MORGAN, Edwin. *Sovpoems*. Worcester and Ventura, CA: Migrant Press, 1961. 1st edition. 8vo. Stapled wrappers. 32pp. plus the loose addenda/information sheet. Translations of political poems by Brecht, Neruda, Pasternak, Tsvetayeva, Mayakowsky, Martynov, Tikhonov, and Yevtushenko. A Good, rather well used copy from the collection of Larry Eigner, containing his short, pencilled notes generally characterising the poets.

£45



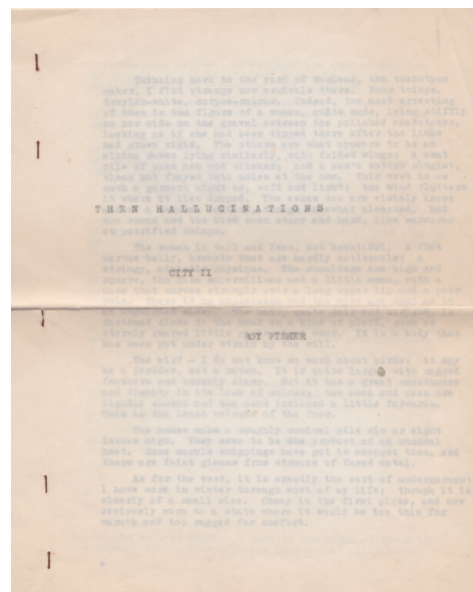
16. FISHER, Roy. *City*. Worcester and Ventura, CA: Migrant Press, 1961. 1st edition. 8vo. Stapled wrappers. 24pp. His first book, with a preface by Michael Shayer. Very Good, slightly rubbed and marked around the spine, its head bumped, the staples moderately rusty.

£100



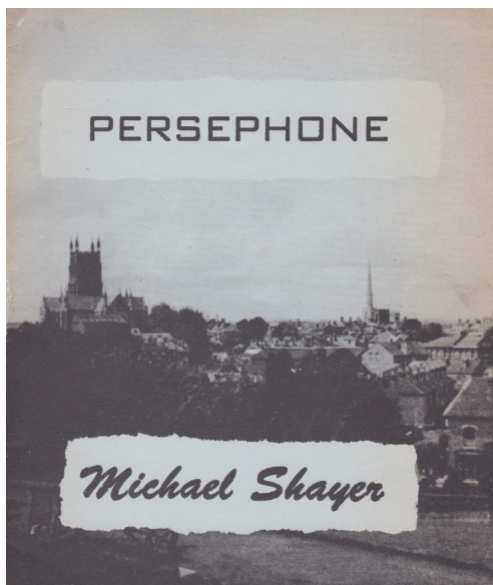
17. FISHER, Roy. *Then Hallucinations: City II*. Worcester and Ventura, CA: Migrant Press, 1962. 1st edition. 8vo. Stapled wrappers. [ii] (front cover), [18pp.] printed on rectos only. A mimeographed supplement to *City*, inserted into all subsequent copies sold. Very Good, slightly rubbed and toned outwardly, the fore edge a little nicked and the corners gently bumped.

£110



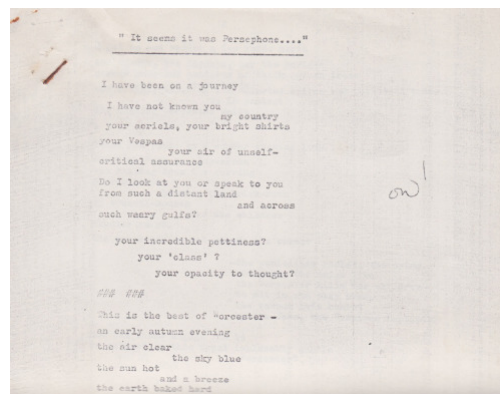
18. FISHER, Roy. A typescript of *Then Hallucinations: City II*, from the collection of Fred Hunter, consisting of 9 sheets in total (the final one blank), 25.5 x 20.3cm, typed on rectos only and stab-stapled. The cover sheet and first page are carbon copies, the rest is direct from the ribbon, and there are occasional, brief holograph corrections. For the most part the text follows that of the publication, although a few notable differences can be found. Folded once horizontally, the staples rusty, the central one (of five) fallen through the cover sheet, without much impact.

£300



19. SHAYER, Michael. *Persephone*. Worcester and Ventura, CA: Migrant, 1961. 1st edition. 8vo. Stapled wrappers. [ii], [34pp.] mimeographed on rectos only, plus the loose footnote by Turnbull. Bumped to the spine head and outwardly somewhat marked/toned and rubbed in general, but about Very Good given that condition is often a problem.

£25



20. [SHAYER, Michael]. A photocopied typescript of *Persephone*, at this point headed "*It seems it was Persephone....*" and bearing a small number of additional lines, including at the end. Otherwise the text is broadly that of the published version, allowing for numerous little adjustments and an overall tidying-up, some of which is in evidence in the photocopied handwritten and typed corrections. Thirteen foolscap sheets printed on rectos only and stapled at the top corner, restapled at an early date (the staple rusty) and folded once horizontally, with slight rubbing, the verso of the final sheet mildly spotted.

£100

Gael Turnbull

A NOTE ON SHAYER'S "PERSEPHONE"

I don't like Prefaces or Introductions. For one thing, they never are that. They are always, in reality, Postscripts or Footnotes. They always come after, and derive from, the work to which they relate. Yet, afterthoughts have their interest.

When I first read the complete "Persephone" it was accompanied by a letter which Shayer certainly did not intend as any sort of formal introduction. Yet it is enlightening to quote from that letter; not by way of interpreting the work or evaluating it, but by way of suggesting a perspective for the reader.

"...it was indeed a Kora in Hell piece. For good or for bad, for strength or for feebleness, this is what it always was to be. It 'feels' right, it feels to have completed itself. I cannot prove this or justify this by analysis. I hope you aren't disappointed. This doesn't mean there aren't other things either to be done, or that I haven't already made starts on; but I felt that until I had this out of the way I wouldn't know what I was doing in any different kind of work, for the two tended to get mixed up... it needs to be read aloud at one sitting. I find it flows along like a Bruckner symphony. Long, repetitive, heavy... but with a kind of ~~strong~~ organic unity I find I can say very little about. Maybe organic unity isn't of much value. Anyway, there is a relaxed tone about it which has to be caught and be ~~xx~~ surrendered to..."

At one place in the poem Shayer remarks: ~~deliberately~~
"a poem is, or can be, an
act of contemplation
made straight over into words"

There is implicit in this a rejection of most of the ordinary ideas of 'the craft of verse'. It is 'the act of contemplation' which seems to be primary, and not 'the act of making into words'. And yet I find myself reluctant to ~~xxx~~ make the distinction so easily. It is harder to distinguish between 'what is known' and 'how it is said' than is sometimes allowed. Lawrence remarks: 'I have always tried to get an emotion out in its own course, without altering it. It needs the finest instinct imaginable, much finer than the skill of craftsmen.' But there is a craftsmanship even in that kind of 'instinct', and it is that kind of craftsmanship which serves to hold my attention in "Persephone".

In quoting the lines at the beginning of the preceding paragraph, I have taken them from their context which is a section of the poem describing magnolia blossoms, and this in turn lies in the other contexts of the entire work. Thus, what might be quoted as an aphorism cannot be dismissed with the kind of easy 'yes' or 'no' which is our justified response to an aphorism. Rather it must be ~~xxx~~ taken as something which might be known as a magnolia blossom is known, and towards the 'truth' of which, or the contrary, ~~xxxxx~~ one feels no need to assert oneself.

21. TURNBULL, Gael. A carbon typescript draft of his footnote to Michael Shayer's *Persephone*, with holograph crossings-out and some original typing (particularly at the end), closed with a handwritten note signed 'GAEL', offering this afterthought to Shayer (although he is not named). Turnbull also discusses distribution and he reports that he has picked up the book's covers. A final, mimeographed version of the footnote is also present for comparison. Other than slight adjustments the main difference between the two is that the draft begins with a paragraph which ultimately was dropped, in which Turnbull disparages prefaces or introductions in favour of afterthoughts, a distinction not yet made in the title of the piece, where it is a 'note' rather than the finished 'footnote'. The two sheets ended up with Fred Hunter and are held in a slightly later, tired and annotated envelope addressed to him from Turnbull. Old folds to the draft, the sheets somewhat rubbed and creased in general.

£50

1199 Church St., Ventura, Calif., U.S.A.
August 3, 1961

Dear M.M.,

I think that Mr. Migwore. is right. On the onther hand, I think that he had disproportionate hopes to begin with. From my own vantage point, all the mimeo pamphlets have been "successful". But this is because I never did look for many orders, in that sense. I did ~~in~~ them to be distributed and read. And they have been read.

So, anyway, let's wait and see.

In the meantime, in between time... a very peculiar thing has happened. I have received an invitation from ~~in~~ a London publisher to submit a ms. of poems... nothing may come of this. But it may mean that I won't be duplicating my pamphlet this autumn. Well, it's a surprise. A nice one. Again if only a 'come on'.

PERSEPHONE ready, and a copy on its way to you. I enclose the note I wrote for it, as a loose-sheet insert. I am pleased with it, as a piece of writing and am so bold as to think that it might do for SATIS. Anyway, for your curiosity.

And I also enclose a first draft in typescript of the Fisher ramblings. I send it in the expectation that parts will be deleted, and that I will yet make some considerable revisions of phrasing etc. For all the nonsense in it, there are some solid things too... and a few things just to be taken as speculation.

Could you let me know if you are interested in at least parts of the Fisher comment? If not, I want to try ~~W~~omen with it. But, I would like to think of it being printed in England. And you seem the likeliest "sucker".

2

Could you let me have Bokman's present address?

Oh yes, that National Review is very right wing. Very. But I feel that anyone ~~xxx~~ who would judge your poems by the magazine in which they appear and not on their own merits only judges himself. However, it is pretty far right. I don't think I've ever read a copy, except by ~~xx~~ glance at a news stand. Kenner has had Williams, Pound, Duncan, Creeley, Tomlinson, Finlay (guess how...) etc in it. So you see what sort of Fascist company you keep.

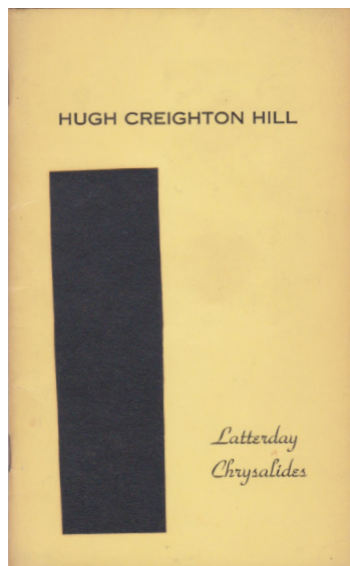
Have been busy weeding and revising all my stuff, to try to make a good show of it. The ms. off to London today. So, we'll see. Entitled: THE KNOT IN THE WOOD.

onward & upward -

ol' doc Worm-bill -

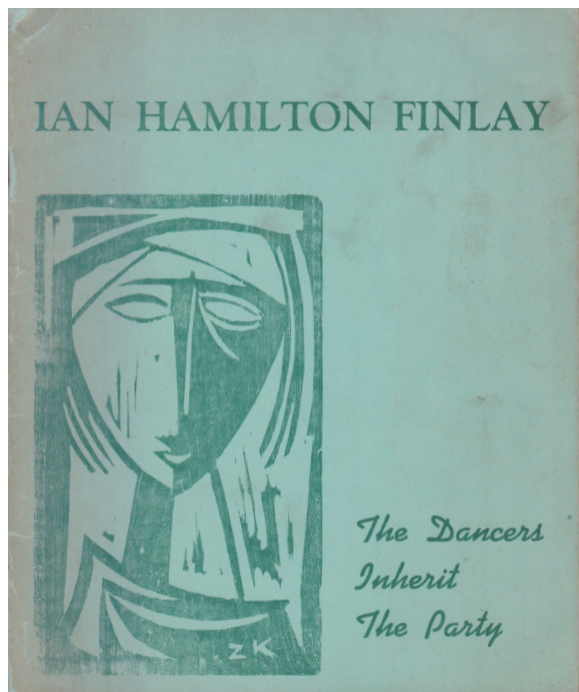
22. TURNBULL, Gael. A full-page typed letter signed (as 'ol' doc Wormbill') to Matthew Mead ('M.M.'), dated 3 August 1961 and sent from Ventura, CA. Turnbull reports that 'a very peculiar thing has happened', namely that a London publisher has invited him to submit a manuscript of poems, although 'nothing may come of this'. He refers to the proposed collection as *The Knot in the Wood*, without mentioning the previous use of that title. Meanwhile *Persephone* is ready, and Turnbull encloses a first draft in typescript (no longer present) of his 'Fisher ramblings', presumably 'Some Resonances and Speculations on Reading Roy Fisher's *City*', which appeared in *Kulchur* rather than in Mead's *Satis*. Folded for mailing and slightly edgeworn.

£20



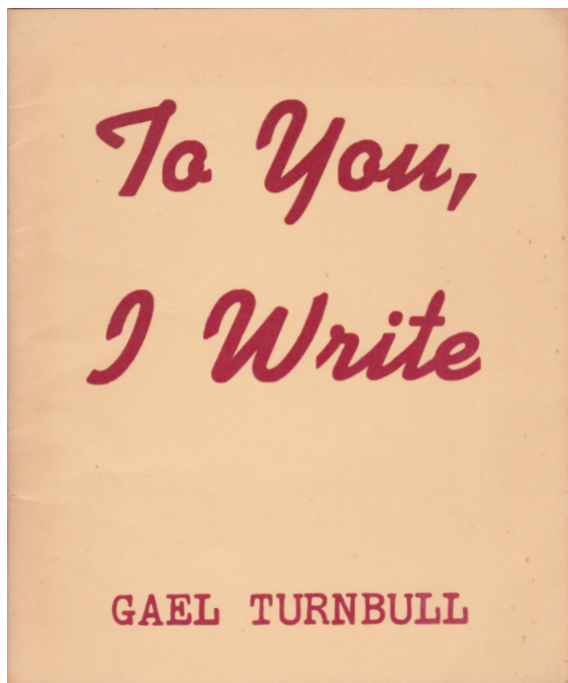
23. HILL, Hugh Creighton. *Latterday Chrysalides*. Worcester and Ventura, CA: Migrant Press, 1961. 1st edition. 12mo. Stapled wrappers. Unpaginated (32pp.). With a suitable abrasive on the front and one facing the title page. Very Good.

£18



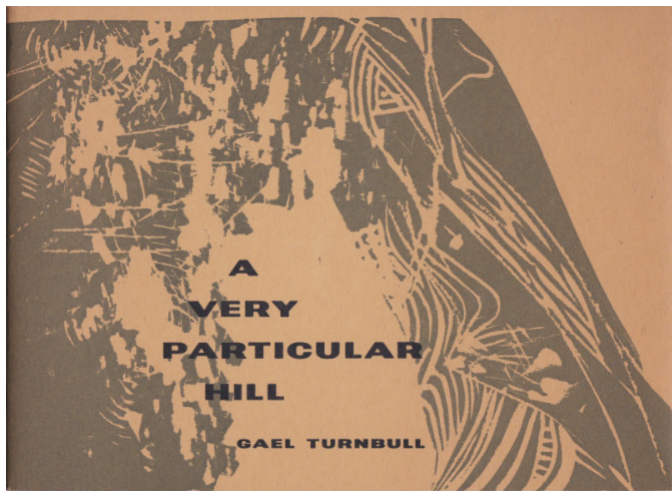
24. FINLAY, Ian Hamilton. *The Dancers Inherit the Party*. Worcester and Ventura, CA: Migrant Press, 1962. 8vo. Staped wrappers. [iv], 36pp. The 2nd edition of this selected poems, originally published in 1960, in this case with a green rather than terracotta cover and a different woodcut by Zeljko Kujundzic as frontispiece. Although somewhat tired – rubbed and soiled outwardly, with a bump to the spine head and dents to the rear, the staples slightly rusty – this is an association copy, loosely containing an autograph letter signed from the book's dedicatee, Jessie McGuffie, to the Scottish playwright W. Gordon Smith, enclosing the book as well as the new *Poor. Old. Tired. Horse*. Also present is Michael Shayer's double-sided note on *The Dancers*, dated 1960, stapled to a flyer announcing the publication.

£250



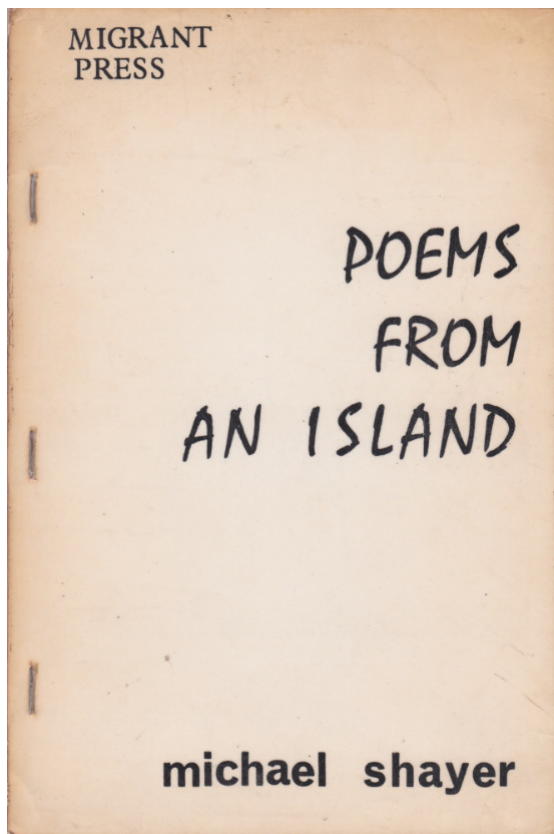
25. TURNBULL, Gael. *To You, I Write*. Np: Migrant, 1963. 1st edition. 8vo. Stapled wrappers. [36pp.]. 'These are chiefly poems which, at one time or another and for one reason or another, have embarrassed me.' Spotted to the edges and slightly rubbed, the staples rusty, but about Very Good overall. This copy has been signed by the author ('GAEL') and inscribed 'Charles [Tomlinson] – to you!'. Turnbull has made a few brief holograph corrections to the text, which he tells Tomlinson is "all me owe-un-wurk" / So help me!'; loosely inserted is a carbon typescript (5 single-sided sheets, stapled) of 'Perhaps if I begin', differing in many ways from the version published here and, in the typescript, using the book's title for its own.

£110



26. TURNBULL, Gael. *A Very Particular Hill*.
Edinburgh: Wild Hawthorn Press, 1963. 1st
edition. Oblong 8vo. Stapled wrappers.
Unpaginated (20pp.). Illustrated with linocuts by
Alexander McNeish. Moderate signs of wear, the
upper corners gently bumped, but Very Good
indeed in the dust jacket.

£15



27. SHAYER, Michael. *Poems from an Island*. [London and Worcester]: produced by Frederic Hunter & H.M. Government for Migrant Press, November 1963. 1st edition. 4to. Stab-stapled. Unpaginated (98pp. printed on rectos only). Compared with the two sequences below, the page beginning 'August 16th' has jumped forward, and should precede that beginning 'and to let his monks sight'. That aside, hard vertical crease to the back cover (which is blank outwardly, but the crease intersects Shayer's handwritten colophon inside), otherwise about Very Good for what it is, if somewhat tired in general. This is no. 12 of 30 copies, and it contains a (spotted) autograph note signed ('Michael') from the author to Tom (Raworth).

£80

28. SHAYER, Michael. *Poems from an Island*. [London and Worcester]: produced by Frederic Hunter and H.M. Government for Migrant Press, November 1963. 1st edition. Small 4to. Stab-stapled. Unpaginated (98pp. printed on rectos only). Ugly 4cm tear to the fore edge of the front cover, through which the lowermost staple has pulled, and somewhat tired in general. A Good copy which was retained by Hunter, although it came to this cataloguer separately from the archival material below. Described by Shayer as no. 30 plus 6 of 30 projected copies, it contains two signed letters from him (one autograph, one typed, in envelopes), telling Hunter not to return the typescript and thanking him for the production. He also writes at some length about this collection.

£120

These poems and the prose were taken from one and the same notebook that the writer carried with him always in his pocket. The first passages were written while he was still about his business of getting money to live by, not knowing what to expect of his visit to the island, and hardly even being able to think about it. On the way from Dublin he made the pilgrimage to Sligo to stand by Yeat's grave, and began the poem which he finished on the island. Thereafter all was written on the island, and when he left the island, the entries in the notebook ceased. The writer is attached to the prose no more than to the poems, and offers them both as evidence merely.

29. SHAYER, Michael. The typescript of *Poems from an Island* made for Hunter to photoduplicate, consisting of 49 loose sheets of varying dimensions, 32 of them typed and 17 of them handwritten all on rectos only. On the versos these are numbered in pencil from 1 to 52 and, in the three cases where there are gaps, the sheet prior is formed of two sheets, which is to say that the text is complete. (A copy of one of the sheets is additionally present.) Some spotting/soiling and an occasional crease, but well preserved in a ragged envelope addressed from Shayer to Hunter, an annotation on which refers to their project as a 'Migrant/COITUS edition', but this play on 'Central Office of Information', where Hunter worked, was not ultimately used.

£400

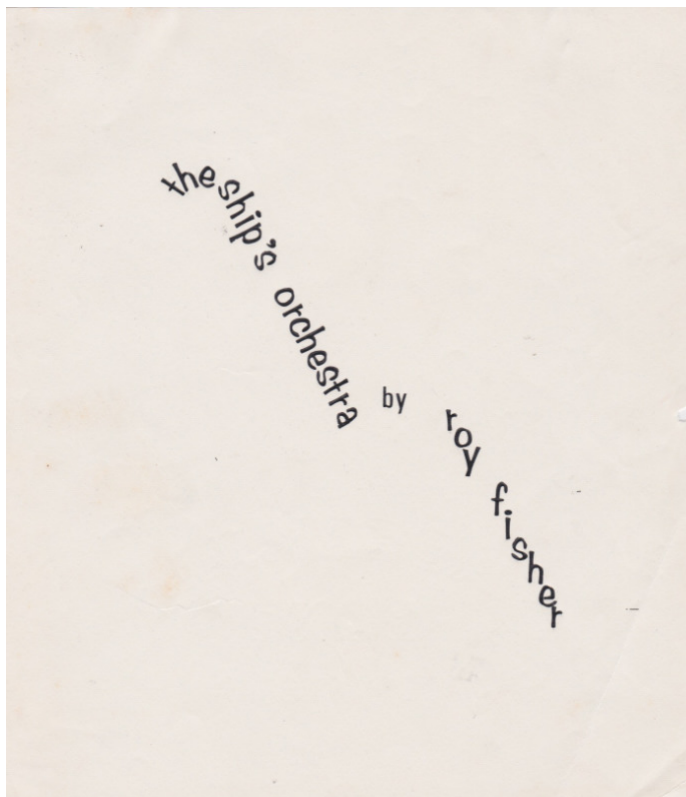
The shape is
 clear shapes being pulled
 across the horizon
 a different time -
 not clay time, that expensive
 of time made empty
 and a space dimension
 you can expand into
 in what our pattern of
 involvement your artifice
 can create -
 but a filled and resistant time
 filled with the heavy rhythm
 of the waves
 and the imperceptible changing
 of these shapes along the
 horizon
 resistant to all creation
 that is not grounded in
 itself
 limited and open
 solvent to the human
 the whitened bone
 the rounded pebble
 the washed wood
 basic, yes, but emptying
 the grey waves again
 the white wind flake
 a place for fishers
 not for
 artificers

8/9/64
 Michael

(away poem, but something brought back. Island → Neptune? yet?)

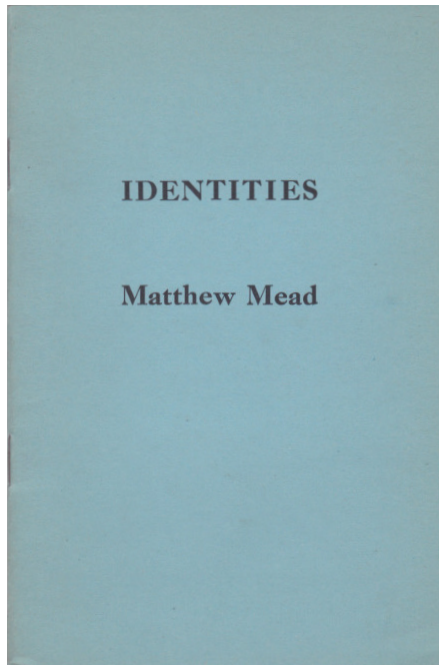
30. SHAYER, Michael. An archive of correspondence sent to Fred Hunter between late 1962 and April 1965 (but not always easy to sequence), comprising eighteen autograph letters, eight typed letters, and six postcards, all signed, as well as a handful of extra materials such as work in typescript and manuscript. Although Shayer is at times negative about his own writing, the focus of these letters is *Poems from an Island* and, ultimately, his satisfaction with Hunter's production of it, photoduplicating the mixture of typed and handwritten sheets at the COI. About this arrangement, Shayer writes that the number of copies will depend on 'how much you can rook the government (though is not this exactly what we all hoped for from the British and Arts Councils long long ago- support for the Arts?)'. Beginning at or towards the start of their connection, the letters, which are sometimes brief, are an interesting resource for 'Migbiz' and 'Gaelwork', as when Shayer writes of the magazine: 'Migrant just grew. Gael, had an idea of the kind of forum or medium or "room" it was to be, but largely it just grew. He was definitely the editor with the final say: I dug up or received things in England mainly, and sent them over saying Print- but he chose the balance of each issue. Actually went on a little under two years. No contributions were invited, and it was the ones the just arrived from "nowhere" that were the most ['worth' erased]. most....? e.g. Anselms stuff, Finlay's stuff, Mead's stuff. After a while people found it a place where they could say things they wouldn't care to say elsewhere' (sic). Although *Migrant* 'received, and has received, no official recognition, even of its existence, at any time, in England. And perhaps just as well', 'it was in this country, to perhaps a dozen people at the most, that it gave a place where they (or maybe they, as writers) could be themselves or hear themselves and either keep on growing or at least not die, for the time being.' Shayer describes *Migrant's* pamphlets as well as the magazine, and *Poems from an Island* leads to a consideration of how he and Turnbull might operate *Migrant Press* going forward. Often held in envelopes (whether or not the right ones), which are usually annotated, some wear in general, but sound.

£500



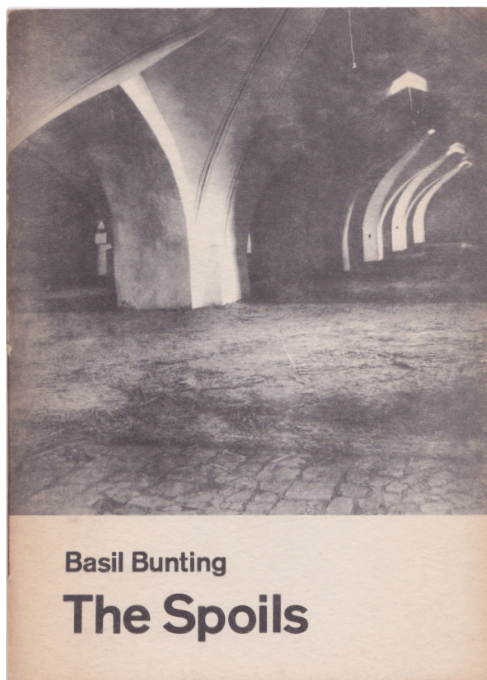
31. FISHER, Roy. A typescript of his important work *The Ship's Orchestra*, sent to Fred Hunter to photocopy for private circulation two years prior to the Fulcrum Press edition. An autograph letter signed ('Roy') accompanies, dated 21 August 1964, in which Fisher discusses the confusion over a page and this 'publication' in general, suggesting that they 'hold it at a few copies just for ease of circulation at the moment' while he shows the text to a magazine editor or two; 'after they pass it back it might be nice to put a few more copies out, a tiny edition.' The replaced page is still present along with Hunter's photocopies of both it and the corrected version, the copies all with holes for ring binding. There is also a sheet of Hunter's rough notes concerning the book's make-up as well as a title design (left). The typescript itself, which consists of thirty-nine single-sided sheets plus a title sheet, contains occasional small differences from the Fulcrum text. There are several points at which it has an extra sentence or clause, but there are few examples of the book presenting something extra. This fact along with some of Fisher's holograph corrections reveal the typescript to be a working draft, albeit close to completion and intended to be photocopied in its present state. Originally stab-stapled prior to the copying, the large replacement paperclip rusty, rubbed and spotted/grubby to the title sheet, the final sheet ragged, with moderate edgewear in-between. Everything is held in an envelope which appears to have gone back and forth between Hunter and Fisher, and which (like Michael Shayer's *Poems from an Island* above) designates the project as a Migrant/COITUS edition.

£750



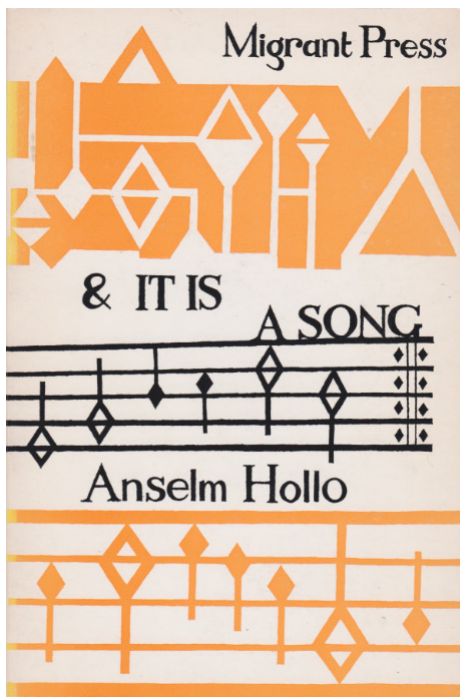
32. MEAD, Matthew. *Identities*. Worcester and Ventura, CA: Migrant, 1964. 1st edition. 8vo. Stapled wrappers. 20pp. Very Good Plus, with the distribution stamp of Fulcrum Press.

£5



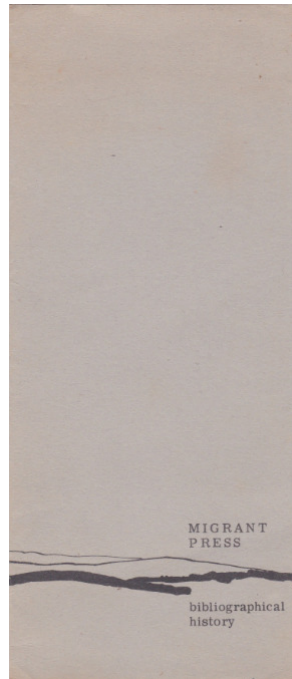
33. BUNTING, Basil. *The Spoils*. Newcastle upon Tyne: The Morden Tower Book Room, [1965]. 1st edition. 8vo. Stitched wrappers. Unpaginated (16pp.). A long poem written in 1951 and originally printed in *Poetry* magazine; this standalone publication was distributed by Migrant Press. Very Good with the usual shelfwear and darkening to the wrappers, the spine fold rubbed. Quite possibly this is an early state of the book, as the notes on the final page lack their ending ('*Abu Ali* is, of course, Ibn Sina – Avicenna. / 1965'), a difference not mentioned by Guedalla.

£20



34. HOLLO, Anselm. *& it is a song*. Birmingham: Migrant Press, 1965. 1st edition, paperback variant. 8vo. Wrappers. [vi], 50pp. With a cover design and three section plates by John Furnival. Very Good, with the usual fading around the spine (from orange to yellow), the wrappers somewhat marked/shelfworn.

£15



35. *MIGRANT PRESS: bibliographical history*. Birmingham: Migrant Press, [1965]. 1st edition. Single grey sheet folded once into 4pp., narrow 8vo. Provides a description of the press from 1957 (as Migrant Books) through the magazine to its pamphlets, of which there is a checklist of past, current, and forthcoming publications. By this point Roy Fisher and Michael Shayer had become the principal partners. A typed airmail letter signed from Shayer to a collector is also present, from 1965, adding Gael Turnbull's *With Hey, Ho...* to the bibliography and noting that *Sovpoems* and *Finnpoems* are already 'somewhat rare'. Patch of soiling or perhaps a smudge to the letter, bleeding slightly onto the leaflet, which shows moderate wear, the upper panel slightly toned towards the head edge.

£20

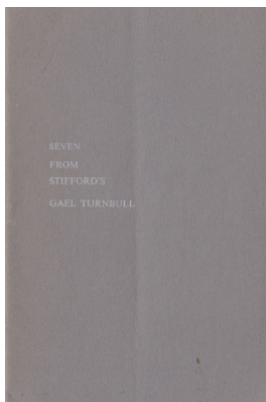


36. [TURNBULL, Gael]. *seven from Stifford's Bridge*. Np: [privately printed], Christmas 1965. 1st edition. 32mo. Stapled plain brown wrappers. Unpaginated (16pp. mimeographed on rectos only). Very Good Plus. This copy has been signed by the author ('Gael') and inscribed to Jim (Burns).

£55

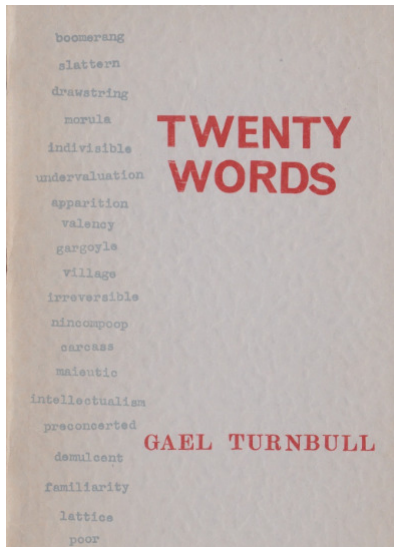
37. [TURNBULL, Gael]. *seven from Stifford's Bridge*. Np: [privately printed], Christmas 1965. 1st edition. 32mo. Stapled plain brown wrappers. Unpaginated (16pp. mimeographed on rectos only). Very Good with moderate wear, this copy signed by Turnbull (as 'Gael & Jonnie') and inscribed to Charles and Brenda (Tomlinson).

£50



38. TURNBULL, Gael. *seven from Stifford's*. Np: np, nd. 1st edition. 12mo. Stitched grey/green wrappers lettered in white. Unpaginated (16pp. printed letterpress on rectos only). Another version of the sequence, with partial crossover in terms of content, and the two publications are physically rather different, this one more colourful for example. It is also closer to the text presented in *Scantlings*. Mild vertical crease throughout and with a small patch of soiling to the upper wrapper, but Very Good nonetheless, and signed by the author ('GAEL') with an inscription.

£50



39. TURNBULL, Gael. *Twenty Words: Twenty Days: A Sketchbook & A Morula*. Birmingham: Migrant Press, Spring 1966. 1st edition. 12mo. Stapled wrappers. Unpaginated (28pp.). 'The word for each day was picked by an entirely random method. The days happened to be those from November 17 to December 6, 1963.' Spotted to the edges (primarily the head edge) and to the central inner margin, otherwise Very Good, the wrappers lightly discoloured in part. This copy has been signed by the author ('Gael') and inscribed to Charles (Tomlinson): 'more words / as ever'.

£35

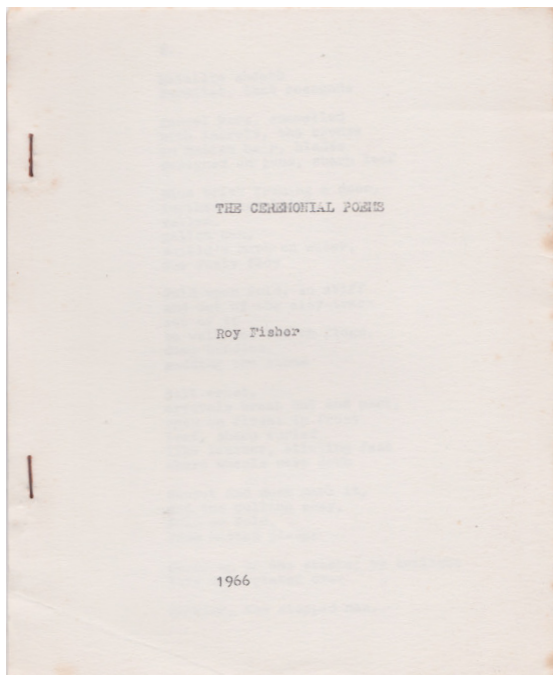
40. TURNBULL, Gael. *Twenty Words: Twenty Days: A Sketchbook & A Morula*. Birmingham: Migrant Press, Spring 1966. 1st edition. 12mo. Stapled wrappers. Unpaginated (28pp.). Small bump to the upper wrapper and first leaf at the head edge, the lower wrapper with quite moderate vertical creasing, and occasionally soiled internally, the staples rusty. A Very Good copy all in all, and showing some variations from the example above. A little less tall, this one uses a different cover stock, printed in lighter colours, and there are three rather than two staples, as well as endpapers (albeit plain white). Containing a Migrant Press invoice made out to John James on 11/5/66 (two copies), it is explicitly from the time of publication, but one would also imagine the presentation copy to be early.

£30



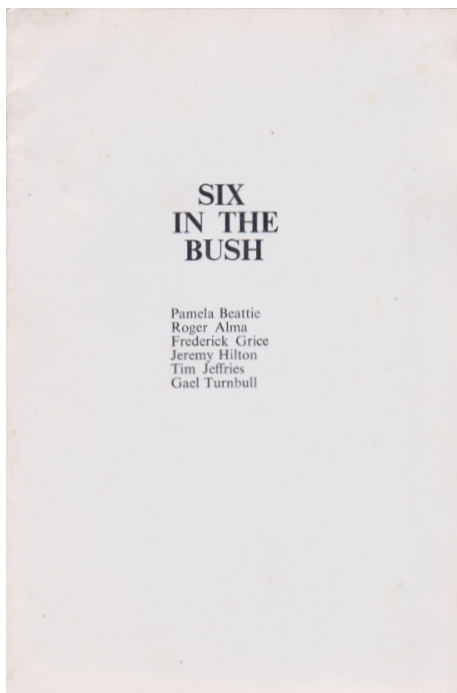
41. BROWN, Pete. *Few*. Birmingham: Migrant Press, 1966. 1st edition. One of 955 copies (of 1000). Small 4to. Wrappers. [x], 70pp. His first book, with cover design and illustrations by Mal Dean. Very Good, slightly marked outwardly, the spine head moderately bumped. An obituary of Brown is loosely inserted.

£40



42. FISHER, Roy. *The Ceremonial Poems*. Np: np, 1966. In total 4 sheets, 8vo, printed on rectos only and stab-stapled. According to Derek Slade, printed by Turnbull in 'a run of 76 roneo'd copies, never released'. Spotted peripherally, the staples rusty and with offset rust marks nearby (at the rear), the cover sheet with an old, mild corner crease, but Very Good overall.

£65



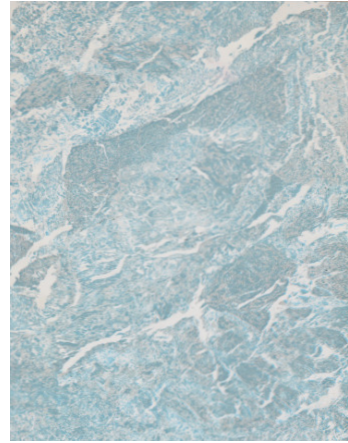
43. TURNBULL, Gael, BEATTIE, Pamela, ALMA, Roger, GRICE, Frederick, HILTON, Jeremy, and JEFFRIES, Tim. *SIX IN THE BUSH*. Np: np, nd. 1st edition. 8vo. Stapled wrappers. Unpaginated (16pp. printed on rectos only). A poem each, in Turnbull's case 'The Wind' (from *To You, I Write*). This publication probably relates to readings or a reading at The Bush Inn, a pub in the St John's area of Worcester. Very Good for what it is, if somewhat spotted and bumped, the staples rusty internally.

£15



44. TURNBULL, Gael. *Walls*. Privately published by the author from Bridge House, Stifford's Bridge, Cradley, near Malvern, for the New Year, 1967. 1st edition. 4to. Wallpaper wrappers (looking like a wall). Unpaginated (30pp. printed by spirit duplicator on rectos only). Very Good, the outer sheets with inevitable patches caused by paste as well as offsetting. This copy has been signed by the author ('GAEL') and inscribed to John J., who published some of this work in *Resuscitator*; it is held in the envelope addressed from Turnbull to James in which it was originally sent.

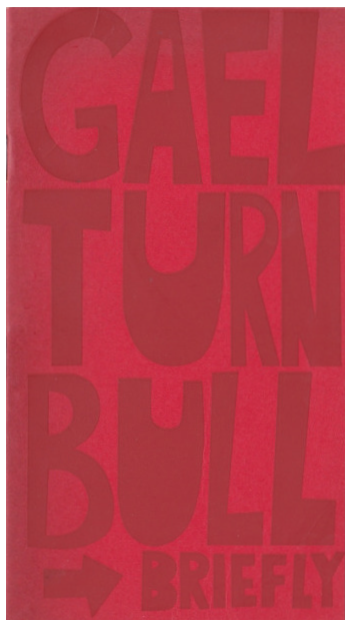
£65



45. TURNBULL, Gael. *Walls*. Privately published by the author from Bridge House, Stifford's Bridge, Cradley, near Malvern, for the New Year, 1967. 1st edition. 4to. Wallpaper wrappers. Unpaginated (30pp. printed by spirit duplicator on rectos only). Although not called for, this is number III of 25 specially bound copies, signed by Turnbull, this copy inscribed to Charles (Tomlinson), to whom part III of the poem is dedicated. For the binding, the wall-print wallpaper of the standard copies appears on the inside of the covers, and a more decorative wallpaper acts as the wrappers. Very Good, the wear mainly inevitable due to the means of production. A slip printing Turnbull's surgery hours is loosely inserted, on which he has written some lines 'avec hommages to both Bunting and Finlay – but nice too?'.

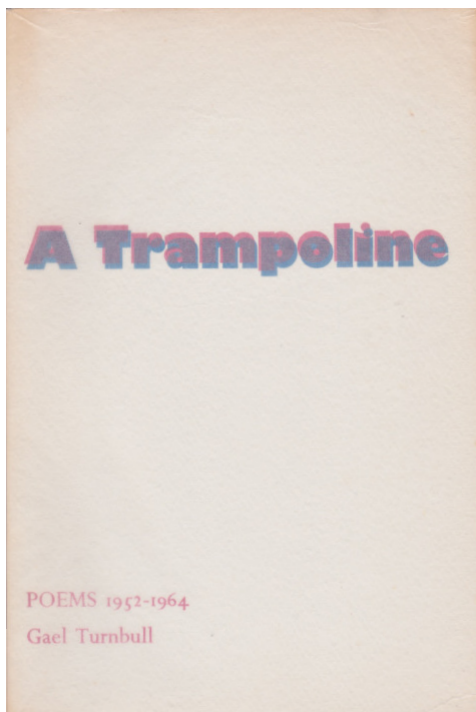
£100

£100



46. TURNBULL, Gael. *Briefly*. Nottingham: Tarasque Press, nd (1967). 1st edition. One of 275 copies (of 300). 12mo. Stapled wrappers. Unpaginated (20pp.). Very Good, with spotting to the head edge and a little light creasing, the staples rusty internally.

£15



47. TURNBULL, Gael. *A Trampoline: Poems 1952-1964*. London: Cape Goliard Press, 1968. 1st edition, paperback variant. Small 4to. Wrappers. Unpaginated (96pp.). Spotted to the head edge, the stiff wrappers with some creasing and the (mostly blank) lower wrapper toned, the spine faded (though legible), but towards Very Good in the glassine dust jacket, echoing the discolouration and rubbed at the spine ends, but generally crisp. This copy has been signed by the author ('GAEL') and inscribed to Charles (Tomlinson); Turnbull has also made a couple of brief corrections to the text.

£20

Bridge House, Cradley

29 April 68

Dear Jim,

Thanks for the kind letter. Rather sorry to hear of the end of *MOVE*. But all good things etc. And I expect, like all of us, there is a season for these things, and then on to other attentions.

I'd love to be in the farewell issue. But. Well, I enclose some things which have been rejected by two other editors so far, and I can well understand why, and probably would never include in their present form in any collection... however, if one takes your fancy, I think them each of enough interest that I don't mind having them over my name. Sorry to be longwinded, but wanted to make it clear.

I've been at work on other things recently. And some re-writing efforts. Cape-Goliard are bringing out a volume of my poems in September, *A TRAMPOLINE*, which will be more or less a collection of all (that I still like) from 1952 to 1964. Up to and including 20 Words.

I have *CELLS*, and the Intelligencer sheet of 3 Pieces. I must say that you have made this "genre" particularly your own. Nobody else does anything quite like this. But I haven't seen *My Sad Story*. Did I send you my sheet of *FANCIES*, and also the revised version of *WALLS*? If not, I will.

All

the best to you. And yours.

Ag -

Gael

Truly, I have no other finished poems "available", or I'd send you better!!!

48. TURNBULL, Gael. A typed letter and a double-sided autograph letter, both signed 'GAEL', sent to Jim Burns in 1968 and 1970 respectively. In the earlier letter, Turnbull regrets the end of Burns' magazine *Move*, and sends him 'some things' for the farewell issue, thinking them 'each of enough interest that I don't mind having them over my name'. He also looks forward to *A Trampoline*, and his praise of Burns' work continues in 1970, where he writes that 'from a technical point of view, what you do with your prose pieces just hasn't been done by anyone else'. With the world of the little magazine 'remote' by now, Turnbull is 'busy with a group of musicians - not jazz - more "progressive folk"', that is Undercurrent Productions, and the appearance of *Scantlings* is imminent. Old folds for mailing (the envelopes not present) and some toning.

£40

49. TURNBULL, Gael. *A WORD*. 8vo. Stapled orange/red wrappers. Unpaginated (16pp. printed on rectos only). One 'of an indeterminate number of which it is most unlikely that any two will be identical', this copy put together at Stifford's Bridge on 21 December 1968 'at the pleasure of its maker', signed 'GAEL' and with an inscription to Charles (Tomlinson): 'more words'. Slightly rubbed and rather spotted, the staples rusty, and with offsetting to the title page, but towards Very Good for what it is.

£70

50. TURNBULL, Gael. *for her A WORD and other words*. 8vo. Stapled orange/red wrappers. Unpaginated (16pp. printed on rectos only). Another copy, it seems, put together a few weeks earlier on 29 November 1968, signed 'GAEL' and inscribed to Charles and Brenda (Tomlinson), as if Turnbull had forgotten this presentation when he gave out item 49. As promised, the two are not identical. In both, each leaf is followed by a stub where a leaf was torn off but, as the sequence of leaf then stub is consistent, Turnbull didn't simply create variant texts through the removal of sections. In fact, the two texts are in themselves different, although they are from the same project, with obvious points of comparison. (The plain DIY covers are also constructed differently, but again they are closely related.) In addition, the mimeographed contents of the present copy are augmented by the repeated words 'for you' in holograph, and the title has received similar treatment. All in all, this and the item above look to be different publications (if that is the right word) rather than versions of the same, but whether or not that was the point of an unidentical release is not clear. Faded around the spine fold and spotted in places, but Very Good, also with a loose autograph letter signed.

£100

A WORD

a word
against silence
a time
scrawled here as best may
a sleep
as a wing bone on the shingle
a year
in a garden, still
a day
against rancor
a gift
with a rope against my ear
a touch
dolmen famed
a song
while the cattle trucks jolt
a savour
impelled to be uttered
a love
before day rise
a moment
and I wake and you're there
a life
in the midst of silence
a dance
~~and on over a sea~~ by chance and yet chosen
a memory
to dure on the tongue
a look
as a gull, cliff edge, above surf
a season
~~at~~ in February, scarcely

51. [TURNBULL, Gael]. A typescript, with holograph corrections, of *A WORD*, acting either as a hoard from which permutations could have been made or as another, extended version, or both, the layout not quite the same as in the iterations above. Seven loose single-sided sheets (25.3 x 20.4cm), unevenly folded once horizontally and a little spotted.

£125

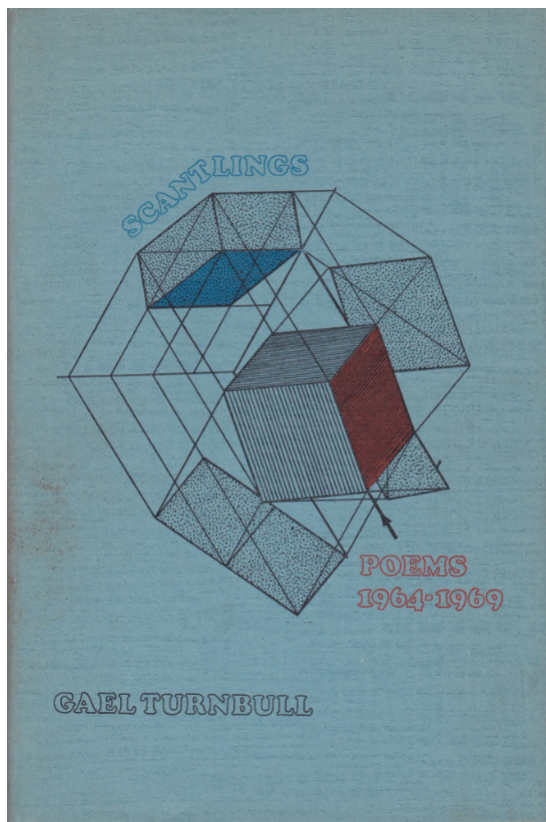


52. TURNBULL, Gael. *I, Maksoud*. Exeter: Exeter Books, 1969. 1st edition. 8vo. Stapled wrappers. 28pp. One of 300 copies, published as Exeter Books no. 19, series editor James Philip. Slightly tired outwardly, the covers somewhat spotted and soiled, and with moderate creasing throughout. This copy has been signed by the author ('GAEL') and inscribed to John (James), who published some of this work in *Resuscitator*; Turnbull has also added dedications to the sections of 'Walls'.

£30

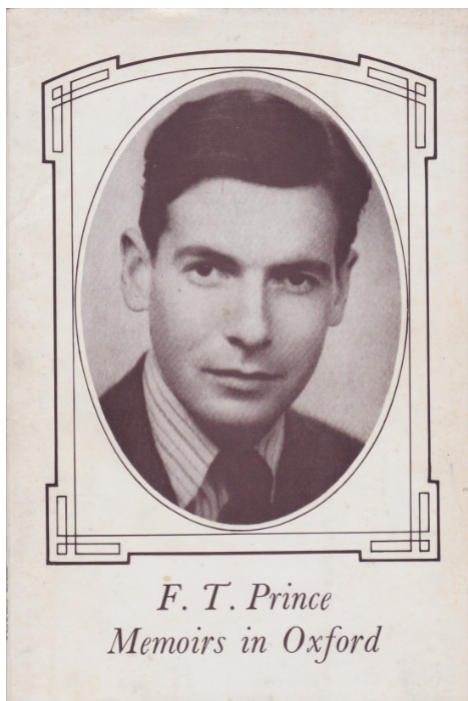
53. TURNBULL, Gael. *I, Maksoud*. Exeter: Exeter Books, 1969. 1st edition. One of 300 copies. 8vo. Stapled wrappers. 28pp. Spotted in places and bumped to the fore corners, the staples rusty, and the blank lower wrapper with a couple of tiny pen marks, but towards Very Good overall. This copy has been signed 'GAEL' and inscribed to Chas (Tomlinson) in the year of publication, with many corrections made to the text and a loosely inserted 4pp. autograph letter signed.

£35



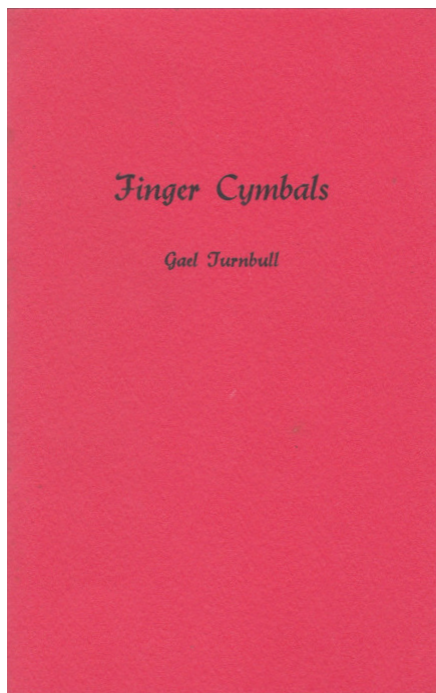
54. TURNBULL, Gael. *Scantlings: Poems 1964-1969*. London: Cape Goliard Press, 1970. 1st edition. Small 4to. Green paper-covered boards. 72pp. There were also 50 special copies; this one is a review copy, with the publisher's slip loosely inserted as well as a cutting from *The Guardian* of 13 February 1971, carrying an interview with Turnbull and a couple of poems, advertising *Scantlings*. Very Good in slightly lesser dust jacket, moderately sunned to the spine and somewhat soiled in places.

£10



55. (TURNBULL, Gael.) PRINCE, F. T. *Memoirs in Oxford*. London: Fulcrum Press, 1970. 1st edition, paperback variant. 8vo. Wrappers. 48pp. With a back cover quotation by Lee Harwood. Very Good internally, though rubbed and spotted/soiled to the wrappers. With a loosely inserted (toned) slip designating this as a review copy, plus a photocopy of a typescript review by Turnbull, to whom it quite likely belonged.

£10

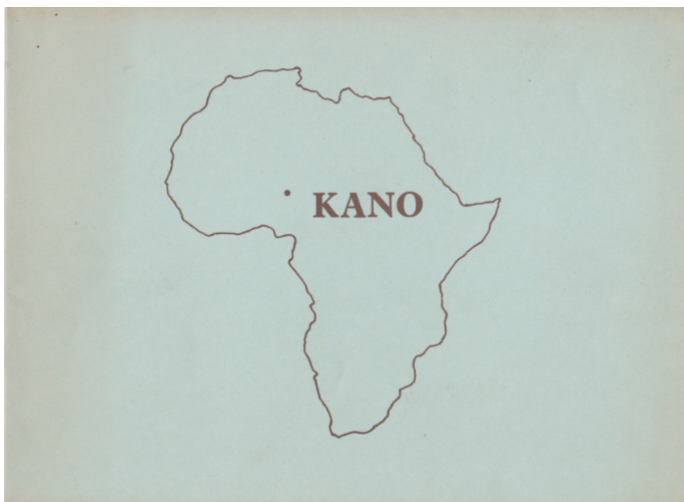


56. TURNBULL, Gael. *Finger Cymbals*. Edinburgh: Satis, 1971. 1st edition. One of 350 numbered copies, this copy signed at the limitation notice and (as 'GAEL') to the inside upper wrapper, the latter with an inscription to Charles and Brenda (Tomlinson) in the year of publication: 'more words / "upon the air"'. 8vo. Stapled wrappers. Unpaginated (16pp.). 'These poems reflect Gael Turnbull's present preoccupation with "words for music" and have been written and performed with Undercurrent Productions, a group of poets and musicians with which he is associated.' Very Good overall, if quite spotted in places.

£25

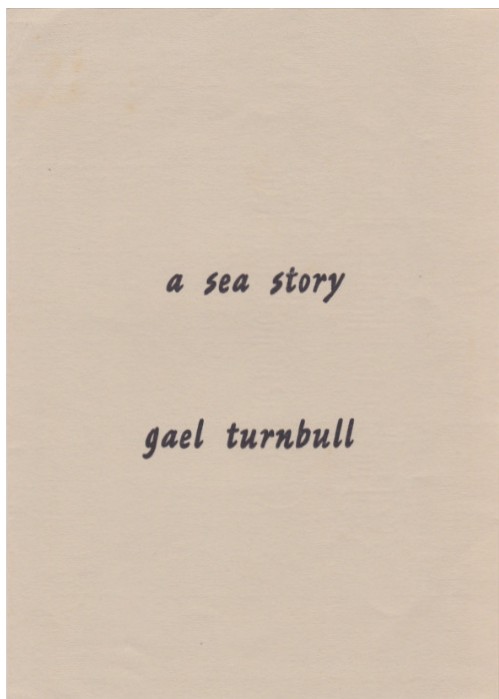
57. TURNBULL, Gael. *Finger Cymbals*. Edinburgh: Satis, 1971. 1st edition. One of 350 numbered copies, this copy signed at the limitation notice and (as 'GAEL') to the title page, the latter with an inscription to Chris and Val (Torrance) in 1972. 8vo. Stapled wrappers. Unpaginated (16pp.). Good, with spotting, soiling, and toning, the lower corner lightly creased, but not too bad.

£20



58. POUND, Omar S. *Kano*.
Birmingham: Migrant Press, 1971.
1st edition. One of 300 copies on
paper (of 400). Single blue sheet
printed in brown on one side only,
folded twice into 4pp., oblong 8vo.
Very Good with some toning and a
few small marks.

£6



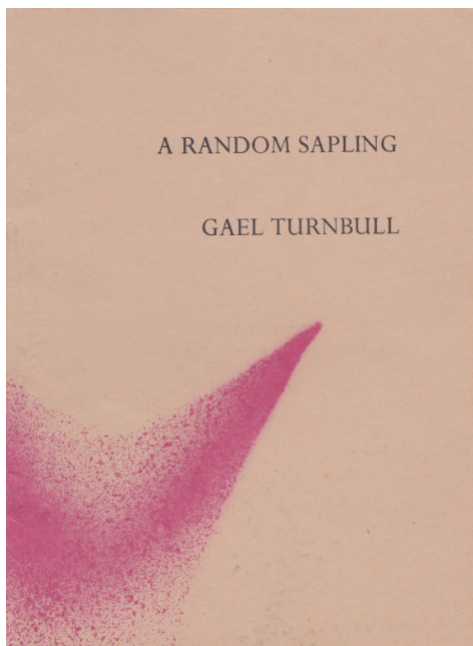
59. TURNBULL, Gael. *A Sea Story*. Saffron Walden: Byways, [1973]. 1st edition. Single sheet folded once into 4pp., 8vo, the text in portrait format inside. Very Good, slightly handled and a touch spotted, signed by Turnbull ('GAEL') at Christmas 1973 (presumably the year of publication).

£25



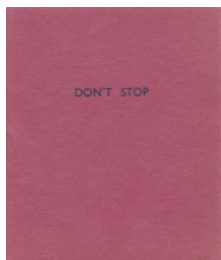
60. (TURNBULL, Gael.) WILLIAMS, Jonathan (ed.). *Epitaphs for Lorine*. Penland, NC: The Jargon Society, 1973. 1st edition. 16mo. Wrappers. Unpaginated (44pp.). A celebration of Lorine Niedecker, published as Jargon 74 in an edition of 1000 copies, privately distributed. Including Basil Bunting, George Oppen, Carl Rakosi, Charles Reznikoff, Allen Ginsberg, Edward Dorn, Larry Eigner, Denise Levertov, Cid Corman, Ian Hamilton Finlay, Roy Fisher, Turnbull, and more. Good only, though sound enough, spotted to the edges and the outer leaves, the jacket with areas of spotting and toning, and rubbed to the spine ends. This copy has been signed by both Rakosi and Turnbull ('GAEL'), the latter with an inscription to Chris and Val (Torrance).

£35



61. TURNBULL, Gael. *A Random Sapling*. Newcastle upon Tyne: Pig Press, 1974. 1st edition. One of 200 numbered copies, handprinted by Ric and Ann Caddel, this copy signed by the author ('GAEL') with the phrases 'more words - / and on -', and a holograph adjustment has been made to the text. 8vo. Stapled wrappers. Unpaginated (8pp.). Very Good, slightly rubbed and marked outwardly, the first page with light offsetting.

£20

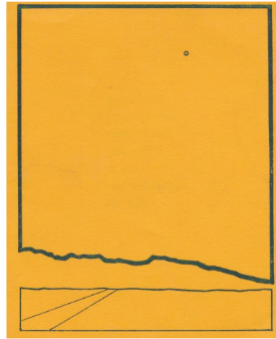


62. [TURNBULL, Gael]. *DON'T STOP*. Malvern: Migrant Press, [1974]. 1st edition. 48mo. Stitched wrappers. Unpaginated (12pp. printed in blue on rectos only). A minimal publication in size and content, 'sensing you' and 'sensing me' in alternation. A patch of spotting to half of the leaves at their head edge, otherwise Near Fine. This copy has been signed ('GAEL') by the author, dated 29 April 74, and inscribed to Roy (Fisher); Turnbull describes the booklet as 'our smallest (so far...)' and responds to the title: 'and we don't!'

£75

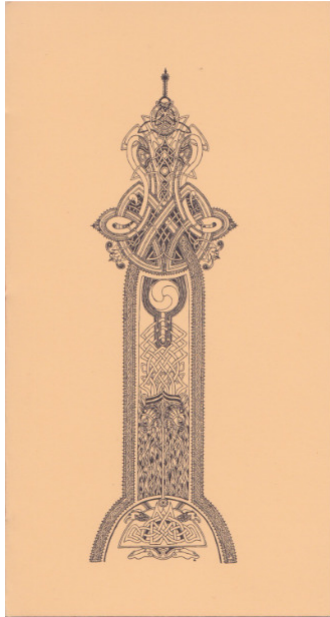
63. [TURNBULL, Gael]. *DON'T STOP*. Malvern: Migrant Press, [1974]. 1st edition. 48mo. Stitched wrappers. Unpaginated (12pp. printed in blue on rectos only). Towards Very Good all things considered, faded to part of the lower wrapper and around the spine, the base of which has an unobtrusive stain. This copy has been signed by Turnbull ('GAEL'), dated May 1974, and inscribed to Chas and Brenda (Tomlinson), with a gloss on the repetitive text: 'and on-'

£60



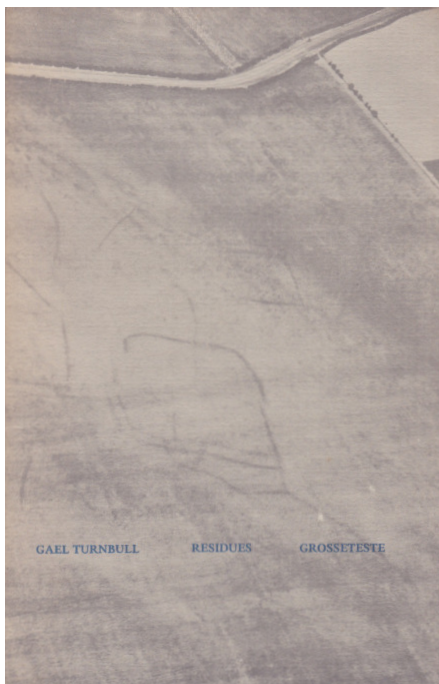
64. TURNBULL, Gael (poem) and JUDD, Andrew (illustration). ['Far, bright,']. Np: [privately printed], [1974]. 1st edition. Single yellow sheet folded once into 4pp., 32mo, signed by the author and the artist, and additionally inscribed by Turnbull: 'a merry christmas for 1974 from Gael & Jonnie'. Very Good with slight creasing.

£25



65. TURNBULL, Gael (poem) and BUCK, Chloe (illustration). *Wulstan*. Np (Bradford): Blue Tunnel, nd (1975). 1st edition. 12mo. Stitched wrappers. [4pp.] printed across the centrespread only. Near Fine.

£35



66. TURNBULL, Gael. *Residues: Down the Sluice of Time*. Pensnett: Grosseteste, 1976. 1st edition. One of 270 numbered copies (of 300). 8vo. Stitched wrappers. 28pp. Also issued as a part of *Grosseteste Review* vol. 8. Spotted to the head edge and bumped to the upper corner, the jacket with a nick to the lower panel and toning, but a Very Good copy which is signed by Turnbull ('GAEL') and inscribed to Charles (Tomlinson) in the year of publication, with some corrections to the text and an identification of the cover image: 'crop marks at Grimley, north of Worcester'.

£25



Thronging the Heart

Gael Turnbull

Aggie Weston's

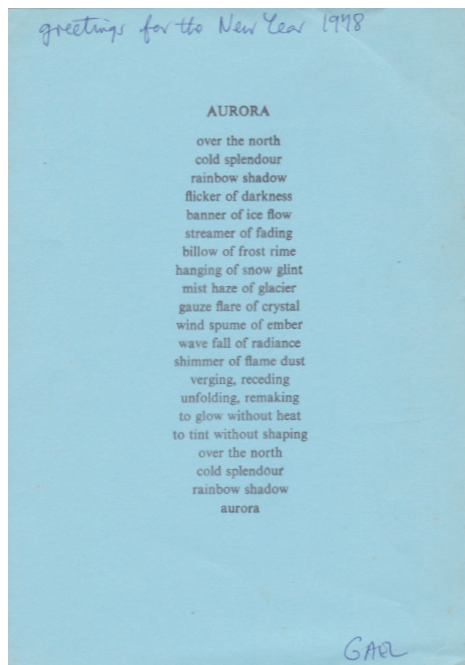
No. 12 Summer 1976

67. TURNBULL, Gael. *Thronging the Heart*. Belper: Stuart Mills, Summer 1976. 1st edition. 4to. Stapled wrappers. Unpaginated (12pp. printed on rectos only). Published as *Aggie Weston's* 12. Spotted and marked outwardly for the most part, the lower wrapper with faint toning, and slightly creased around the spine, the staples rusty internally. Towards Very Good overall. This copy has been signed by the author ('GAEL') and inscribed to Charles (Tomlinson) with greetings for Christmas and the New Year 1977.

£30

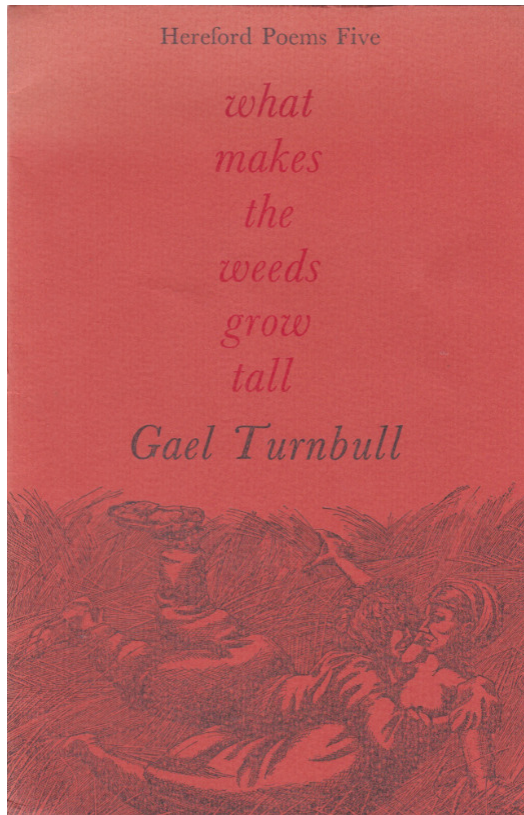
68. TURNBULL, Gael. *Thronging the Heart*. Belper: Stuart Mills, Summer 1976. 1st edition. 4to. Stapled wrappers. Unpaginated (12pp. printed on rectos only). Very Good with moderate wear, this copy signed 'GAEL' and inscribed to Ric and Ann (Caddel), with the same greetings.

£30



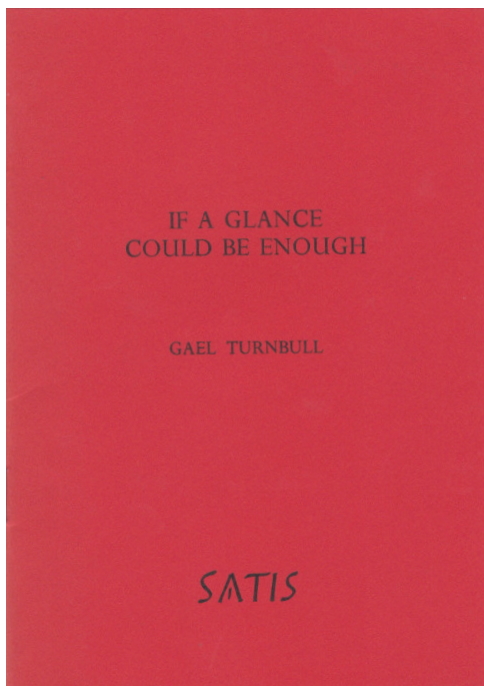
69. [TURNBULL, Gael]. *Aurora*. Np: [privately printed], nd. 1st edition. Single blue sheet (21 x 14.8cm) printed in black on one side only, this copy signed ('GAEL') with greetings for the New Year 1978, in which year the poem appeared in *If a Glance Could Be Enough*. Very Good overall if somewhat rubbed and creased.

£15



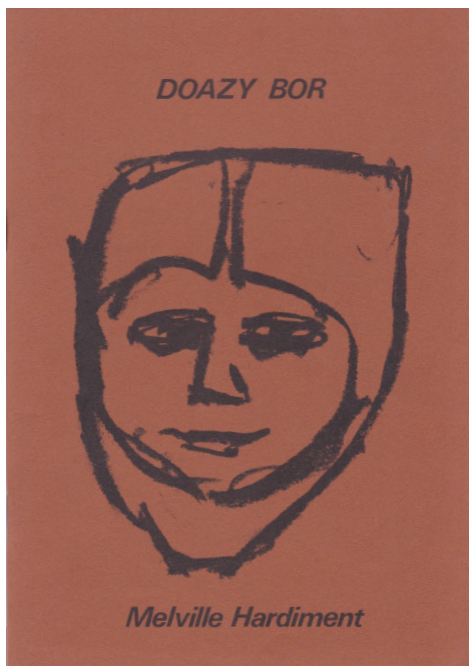
70. TURNBULL, Gael. *What Makes The Weeds Grow Tall*. Hereford: Five Seasons Press, 1978. 1st edition. 8vo. Stitched wrappers. Unpaginated (4pp.). One of 140 copies hand printed as Hereford Poems Five, with an illustration by Ian Rolls. Very Good overall if somewhat bumped and handled, the wrappers (mainly the mostly blank lower wrapper) with some peripheral fading. This copy has been signed by the author ('GAEL') and inscribed to Charles and Brenda (Tomlinson) for the turn of the year 78/79, with a line from the poem copied out: 'it's nothing we have done'.

£35



71. TURNBULL, Gael. *If a Glance Could Be Enough*. Edinburgh: Satis, 1978. 1st edition. One of 300 numbered copies. 8vo. Stapled wrappers. [ii], 14pp. Very Good Plus, thinly faded at the spine fold. This copy has been signed by the author ('GAEL') in 1980, with an inscription.

£25



72. HARDIMENT, Melville. *Doazy Bor*. [Malvern]: [Migrant Press], 1978. 1st edition. One of 400 copies (of 500) in a private limited edition, this copy with the publisher's stamp on the first page. 8vo. Stapled wrappers. Unpaginated (32pp.). The lower wrapper prints a statement each by Gael Turnbull and Hardiment, who writes: 'This poem is intended to be a reminder that there is another England still surviving in these, the "Frightened Seventies".... It is also, I hope, a guidebook to the future, for there remains time enough for people to throw away the access cards, to burn the television sets, and to bury the "Herd Syndrome".' Very Good, the staples rusty and the central inner margin slightly spotted.

£15

73. HARDIMENT, Melville. *Doazy Bor*. [Malvern]: [Migrant Press], 1978. 1st edition. 8vo. Stapled wrappers. Unpaginated (32pp.). This copy without the publisher's stamp and, although not apparently from the special edition (being unnumbered), signed by the author with best wishes. Spotted primarily to the head edge, the staples rather rusty, and with a gentle bend to the fore edge/upper corner, but Very Good overall.

£25

1	For Sea and Land	Sunday 21 October 1979
5	Assembling Threshing Tackle	
6	The Magistrate's resonances and speculations	<i>that was "Hello Condy"</i>
7	'Salonika' Bill Townsend	THUNDER
8	On The Cornfield	<i>not a greeting farewell, in</i>
9	Tug-o-War Training in a Field	<i>farewell to greeting</i>
10	Children's songs	<i>the singing was as a gift</i>
11	Mourning in the Forest	<i>from the forest that died</i>
12	Sea Anglers	<i>before from the sea</i>
13	On the Cornfield	<i>before from the sea</i>
14	Cross Roads in English	<i>these were eyes to see</i>
15	Three Fowls in a Field	<i>before from the sea</i>
16	Early Morning on a Beach	
17	Early Evening on a Beach	<i>in a recognition, a understan</i>
18	Sue Wiseman	<i>in a recognition, a understan</i>
19	Potato Picking	<i>in a recognition, a understan</i>
20	Still Life on Table	LIGHTNING
21	Two Fowls in a Field	<i>in a recognition, a understan</i>
22	Bush in the Field	<i>in a recognition, a understan</i>
23	Fields at White Rodding	<i>in a recognition, a understan</i>
24	Committee	<i>in a recognition, a understan</i>
	The Start of the All-England Ice Skating Championship	<i>in a recognition, a understan</i>
25	Entrance to a Cornfield	
26	House and Bridge in Grove	Corn Exchange, Saffron Walden

74. TURNBULL, Gael. *some resonances and speculations on and for An Artist's Eye and Doazy Bor and various ears on Sunday the 21st of October 1979 in the Corn Exchange at Saffron Walden in Essex*. Malvern: Migrant Press, 1979. 1st edition. 8vo. Stapled wrappers with dust jacket affixed, the imprint stamped on the inside lower wrapper. [ii], 10pp. One of 75 copies, numbered and signed by the author, this copy additionally signed ('GAEL') with an inscription to Stuart (Montgomery) and a query: 'they get heavier all the time?'. The sequence was written for the opening of an exhibition of paintings by Melville Hardiment. Very Good, moderately rubbed.

£55

with winter greetings in August

KNARSDALE

Snowdrops and stars:
a river sounds in the dark.
The fells, darker, surround
her footsteps cold on the path.
She goes by torchlight
to read names on a stone:
theirs, she never met,
and her own. She finds
no shelter from the wind
in the kirkyard, the kirk,
the ground frozen, the door barred.

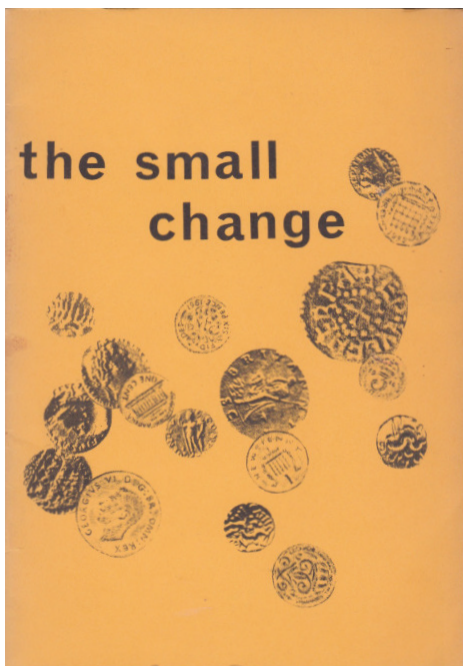
Gael Turnbull

Gael

Colpitts Poetry Cards, no 8
North Gate Press, Durham 1979

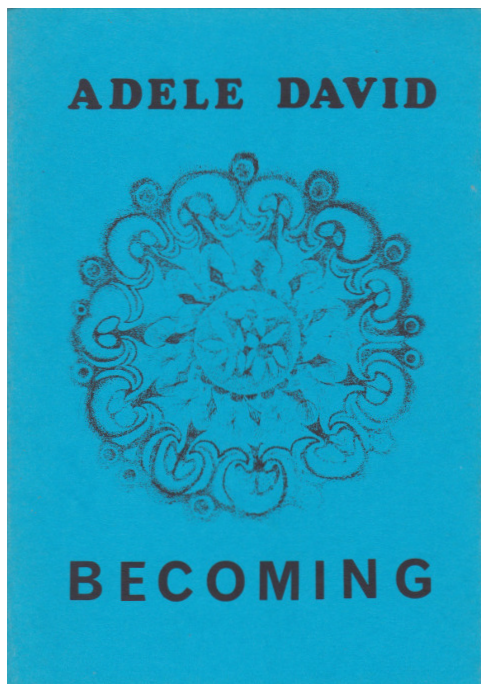
75. TURNBULL, Gael. *Knarsdale*. Durham: North Gate Press, 1979. 1st edition. Single white sheet (15 x 10.4cm) printed in dark green on one side only. Another poem from *If a Glance Could Be Enough*, published here as number 8 in the Colpitts Poetry Cards series, this copy signed ('GAEL') 'with winter greetings in August'. Very Good with slight creasing.

£15



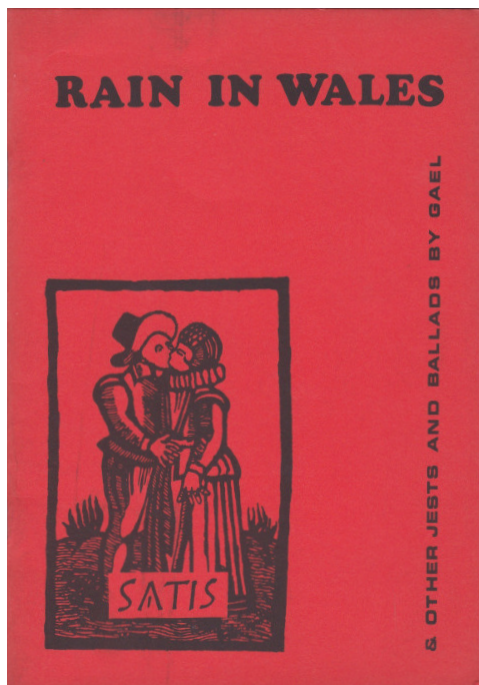
76. TURNBULL, Gael. *The Small Change*. Malvern: Migrant Press, 1980. 1st edition. 8vo. Stapled wrappers. Unpaginated (16pp.). One of 250 copies for the use of the author, printing twenty-seven poems from 1953 to 1979. (The signature with date on the verso of the title page is in fact printed.) A Good copy, toned to the edges and outwardly a little marked, with a small dent running from the front; a previous owner has indicated on the lower wrapper (in pencil) that it had belonged to Lee Harwood.

£8



77. DAVID, Adele. *Becoming*. Malvern: Migrant Press, 1980. 1st edition. 8vo. Stapled wrappers. 36pp. Staples a touch rusty, otherwise Near Fine in just slightly lesser dust jacket, a little marked.

£12



78. TURNBULL, Gael. *Rain in Wales*. Edinburgh: Satis, 1981. 1st edition. One of 300 numbered copies. 8vo. Stapled wrappers. Unpaginated (16pp.). Very Good with moderate wear, the covers a little smudged.

£15



79. TURNBULL, Gael. *For you who watch: ceremonial poem for the second annual weekend of dance of the Faithful City Morris Men of Worcester*. [Worcestershire]: [privately printed], 1981. 1st edition. One of 100 copies, numbered and signed by the author. Plain blue wrappers (oblong 8vo) containing two single-sided, foldout sheets concerning Will Kemp in 1599 and Jim Bartlett in 1981. The latter morris danced from Orpington to the event in question, and was accompanied for part of the way by Turnbull, a founding member of Faithful City. Outwardly tired, the contents well preserved however.

£40



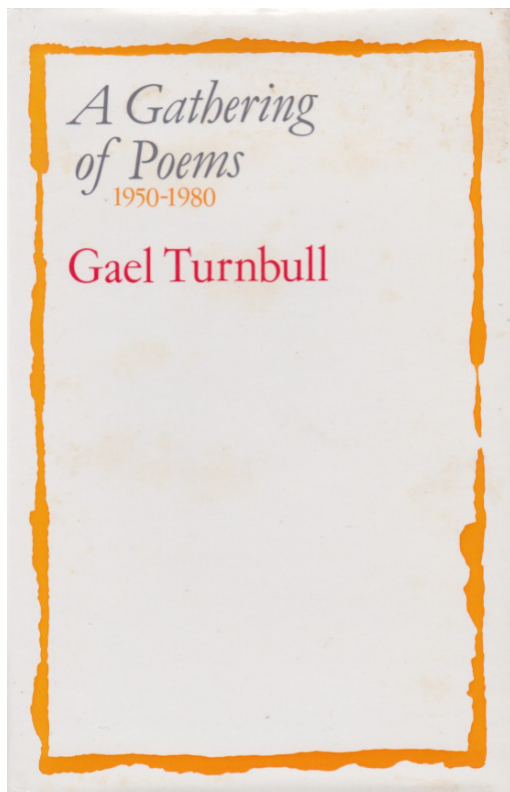
80. HILL, Hugh Creighton. *A Soundproof Gesture: Selected Poems*. Malvern: Migrant Press, 1982. 1st edition. One of 200 numbered copies. 8vo. Stapled wrappers. Unpaginated (24pp.). Very Good, with a small bump to the lower corner, the central inner margin spotted.

£12



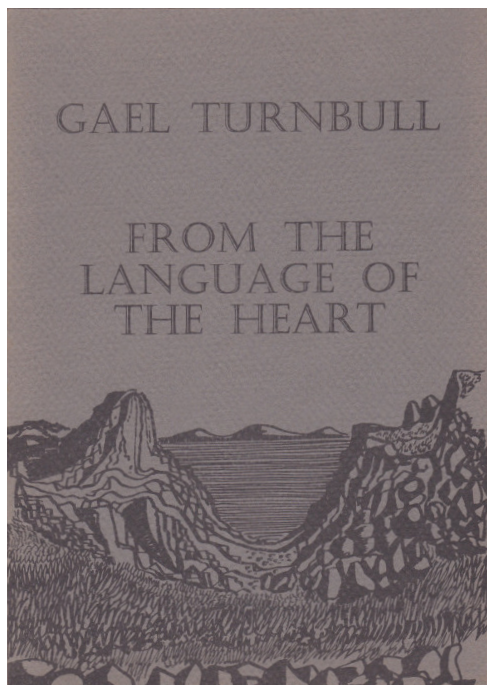
81. TURNBULL, Gael. *traces*. Guildford: Circle Press, 1983. 1st edition. Square 8vo. French wrappers with a printed label affixed. Unpaginated (8pp. printed on rectos only), one leaf with words unfolding. Published in an edition of 120 numbered copies signed by the author, this copy inscribed to Roy (Fisher), but, as per item 110, 50 were lost. Very Good, a little spotted peripherally, the oversized wrappers discoloured around the spine fold and slightly rubbed, and the label a little marked by its glue.

£125



82. TURNBULL, Gael. *A Gathering of Poems 1950-1980*. London: Anvil Press Poetry, 1983. 1st edition. 8vo. Green cloth. 176pp. Cover design by Asa Benveniste. Soiling to the boards at the head edge (perhaps from damp), the page edges and outer leaves spotted, as is the dust jacket. A Good, serviceable copy, to whose printed dedication 'for so many' Turnbull has added 'but especially Charles' (Tomlinson), with a warm inscription signed 'GAEL' in the year of publication.

£20



83. TURNBULL, Gael. *From the Language of the Heart*. Glasgow: The Mariscat Press, 1983. 1st edition. One of 250 copies. 8vo. Stitched wrappers. Unpaginated (16pp.). Very Good Plus, with an occasional spot.

£8



84. (TURNBULL, Gael.) Two photographs from a holiday in Holland at the end of May 1983, sent to Charles Tomlinson and annotated by Turnbull on the versos, one of them wondering at the abbreviation 'FKK', the other showing him taking refuge beside a sunnier scene.

£25

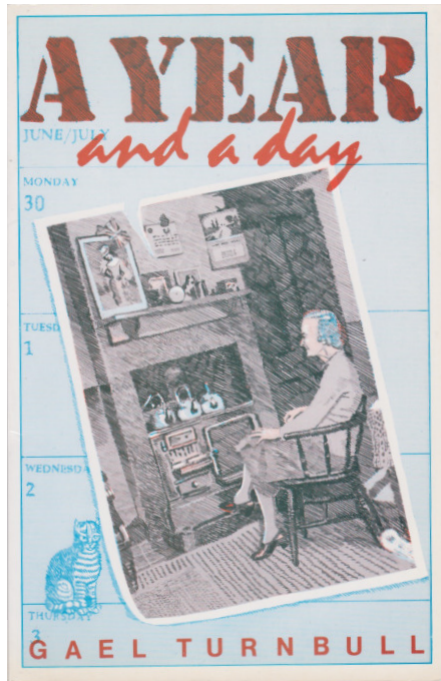


Gael Turnbull: FROM THE LANGUAGE OF THE HEART: Some imitations from the Gaelic of Sine Reisleach, Gnomon Press, PO Box 106, Frankfort, Kentucky 40602 - 0106, USA. \$2pp. \$7.50.

In the December 1986 issue of The Small Press Review I presented a review of Gael Turnbull's From the Language of the Heart, as published by the Marsicat Press. The Kentucky imprint of Gnomon Press have now issued the same eleven poems and included an additional nine, while still using the title attached to the Marsicat book. The introductory note to both volumes alludes to a Gaelic poetess, a Sine Reisleach, and offers the poetry as translations (Marsicat) of her work. The subtitle on the cover of the Gnomon edition offers the same as Imitations, making a much clearer description, especially when considering that the name of Sine Reisleach exists in record only, and the poetry is Turnbull's own. The first eleven poems of the Gnomon edition indicate their earlier writing, for the additional nine poems surpass them, both in density, and in the complexity of their expression. In the same eleven poems my different readings have taught me to question against the authenticity of the terms used in two poems, and caused me to wonder whether their inclusion asserts too much modern, or even specialised, knowledge on the part of the (not quite) fabrication known as Sine Reisleach. Elsewhere I have to credit Gnomon with an accolade, for their landscape page allows the poem, And I think it yours, to be printed in two columns which almost allow it the use of variant readings --- horizontal, or vertical. The extra nine poems, apart from their ability to be read on their own, are perhaps best able to ^{reign} the claim to imitation. Even though the writing is denser, there is a simpler, though not to say easier, concern with directing the poem backward, and establishing its imitative mode --- feminine, rather than masculine --- where the use of language notes itself as experiential, rather than meticulous, or descriptive. Turnbull's alteration of the gender role makes it possible to reassess the commonality of love, betrothal,

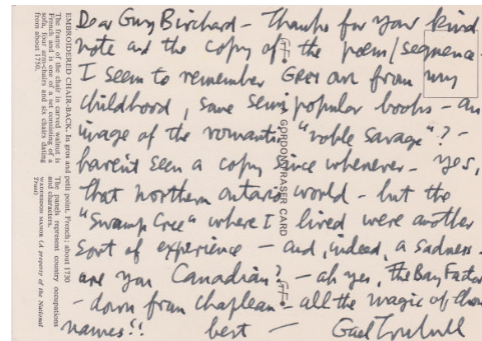
85. (TURNBULL, Gael.) GREEN, Paul. A review dated March/June 1987 of *From the Language of the Heart* (the 1985 Gnomon Press edition), two stapled single-sided sheets of photocopied typescript with a few brief holograph adjustments. It is not clear whether or not the piece was ever published. Very Good, folded once horizontally.

£12



86. TURNBULL, Gael. *A Year and a Day*. Glasgow: The Mariscat Press, 1985. 1st edition. 8vo. Wrappers. 44pp. A 'journal of "interesting things" kept by Gael Turnbull during the course of one year in Worcestershire and reflects his work as both writer and doctor'. The cover design is by Tom Malone. Very Good, the spine text slightly faded in part (not affecting legibility).

£10



87. TURNBULL, Gael. A large gathering of twenty-six autograph letters, twelve typed letters, and three autograph cards all signed to Guy Birchard between October 1985 and December 2000. These are accompanied by a little extra material such as a typescript poem by Turnbull which he describes as 'lifted, with only minor editing, from first paragraph of your letter – a poem? not a poem? something for me to use? for you?', plus Birchard has provided a recent reflection on his 'generous correspondent'. Their exchange began with his admiration for *A Gathering of Poems*; by return Turnbull is an interested and engaged responder to Birchard's poetry, and he is only too aware of the problem of how to 'receive whatever uncertainty there may be in the reception' to one's work, despite admitting himself to have been lucky in terms of being published. At times, Turnbull writes in depth about his projected prose biography of the Scottish preacher and theologian John McLeod Campbell. In general, though, he separates writing from personal background, and this collection offers much information about Turnbull's life, prompted in part by the fact that, during these years, he returns to Scotland while writing to a previous homeland. As he puts it in an early letter: 'il y a longtemps depuis.. but still enjoy a talk about Canada'. He visits that country in the middle of this correspondence for the launch of *While Breath Persist* although, as Birchard describes, the two met just twice, both times in London, one of them between trains. It is also important that, in this period, Turnbull retires from and reflects on his work as a doctor. He travels widely, but says of Scotland that he feels 'less of a displaced person, an alien, here than anywhere else', after what he calls 'my muddled transatlantic life'. In this context his profuse letter-writing is significant: 'The post office is really as much where I live, as any – with letters to and from Canada, America, Lesotho, Japan, Germany, even far off parts of England, even the other side of Edinburgh'. Well preserved, usually in the original envelopes if applicable, with many of the missives being aerogrammes.

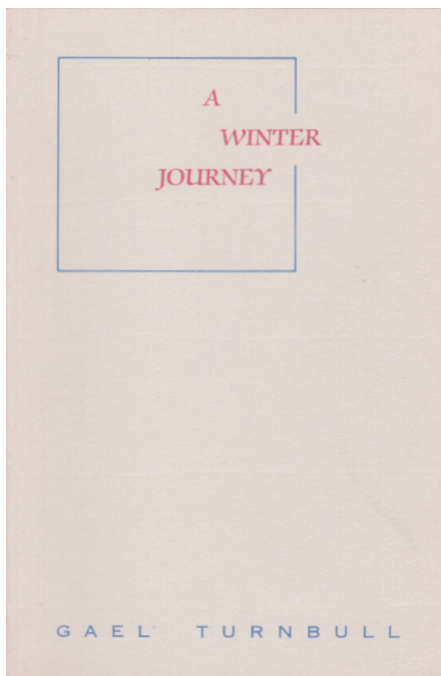
Dear David - E79 2A - 11 July 90

Answers to questions -

① No "revised edition" of CITY was ever published, though announced in good faith - but it was just about the time that Stuart Montgomery was starting to publish and he was in a better position to do a proper edition of Roy's poems, so we decided not to go ahead - there was, of course, *THIRTY HOURS* (CITY II) which was the supplement, but that came out in 1963 (as I recall, should have date in Jim Burns' article, don't have it to hand).

② Yes, you "read" it correctly - and the spacing on the page is roughly as in prose - though must confess, that it was not always very consistent (as it was meant to be) - and the "drop"

88. TURNBULL, Gael. A collection of nine autograph letters, five typed letters (computer print-outs), and two autograph cards all signed to David Miller between the end of 1985 and May 2004. The final letter, looking ahead to times which, as it turned out, postdate Turnbull's sudden death, is accompanied by a printed 'little statement, even a sort of manifesto' concerning his recent kinetic poems, which begins: 'A poem, any piece of writing or work of art, should declare itself. Comment is secondary.' The constructions in question are one example of Turnbull's working in contexts which challenge or are simply different from 'the little magazine/literary world', such as the context of morris dancing. He supposes that this effort 'probably goes back to my earliest images of the role of poet as wandering jongleur or skald, even court jester.' Aside from poems 'never printed at all', however, Turnbull does comment at length on works such as *Twenty Words: Twenty Days*, *Residues*, and *Thronging the Heart*, while noting that: 'It is a temptation to want to "add" or modify, from my own point of view - when it is always, in the end, the words on the page etc. - they have to do the job, or fail to'. Writing in 1990, he expands on this risk of disappointment: 'I've always clung to the aspiration that I might contribute something to "what is possible" in the constructing of longer works - in terms of formal structure - and hardly anyone has ever seemed to be interested - fair enough, what I've written isn't all that remarkable - but even when not always that successful, it's been discouraging that so few readers have even seemed to be interested in the attempt'. He is cheered, though, by Miller's interest, which encourages Turnbull's expansive discussions of his own poetry as well as his provision of details concerning interactions with Robert Creeley, Charles Olson, and Louis Zukofsky, and how he made contact with Roy Fisher, as well as of aspects of Migrant Press, such as the involvement of Michael Shayer, the publication of *City*, and the press's involvement with *The Spoils*. Generally folded for mailing, one envelope still present.



89. TURNBULL, Gael. *A Winter Journey*. Durham: Pig Press, 1987. 1st edition. 8vo. Wrappers. 32pp. With illustrations by Pamela Scott, this being one of 30 numbered copies signed by the author and the artist (of an unspecified total), a few pages coloured by hand. At least Very Good Plus.

£35



HANKS

hanks and praise for
the knot in the wood

across the grain
making the carpenter curse

where a branch sprang out
carrying sap to each leaf.



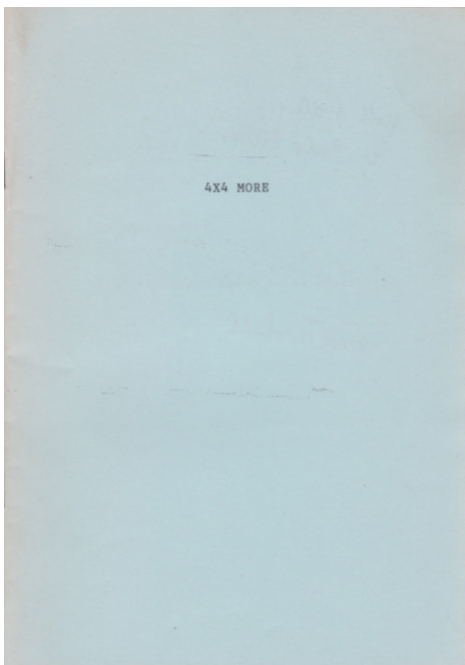
rinted in an edition of 100 copies for a reading at Palace Green, Durham on the 1st of March, 1989 by Gael Turnbull, as the guest of the Basil Bunting Poetry Archive, to celebrate the 89th anniversary of the birth of his friend Basil Bunting.

North Gate Press, Durham.

Gael Turnbull

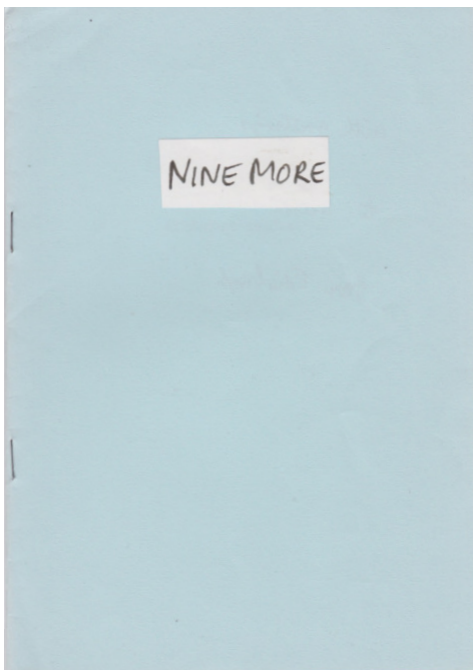
90. TURNBULL, Gael. *Thanks*. Durham: North Gate Press, 1989. 1st edition. Single white sheet (29.7 x 21.1cm) printed in black on one side only. 'Printed in an edition of 100 copies for a reading at Palace Green, Durham on the 1st of March, 1989 by Gael Turnbull, as the guest of the Basil Bunting Poetry Archive, to celebrate the 89th anniversary of the birth of his friend Basil Bunting.' Folded once horizontally, slightly rubbed and spotted, the reverse with an area of toning/offsetting, but about Very Good for what it is, and signed by the author.

£15



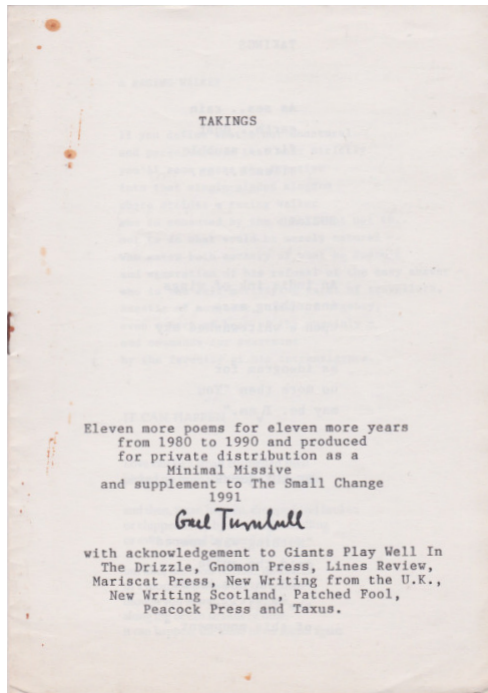
91. TURNBULL, Gael. *4x4 More*. Np: Minimal Missive, 1990. 1st edition. 8vo. Stapled wrappers. Unpaginated (16pp.). One of 'however many may be needed', 'produced for private distribution' and signed by the author, this copy inscribed to David Miller. Very Good or better.

£22



92. [TURNBULL, Gael]. *Nine More Spaces*. [Edinburgh]: Minimal Missive, 1990. 1st edition. 8vo. Stapled wrappers with handwritten label affixed. Unpaginated (12pp.). Again one of 'however many may be needed', 'produced for private distribution', this copy with an inscription from Turnbull (unsigned). The nine poems all appear in the Missive above, though sometimes with different line breaks. Very Good, slightly bumped and creased.

£20



93. TURNBULL, Gael. *Takings*. Np: Minimal Missive, 1991. 1st edition. 8vo. Stapled wrappers. Unpaginated (8pp.). 'Eleven more poems for eleven more years from 1980 to 1990', produced for private distribution as a supplement to *The Small Change*. A Good copy, the staple rusty, also with penetrating offset rust marks to the wrappers, the front also with the faint impression of handwriting, but aside from a penned tick the text is sound.

£12

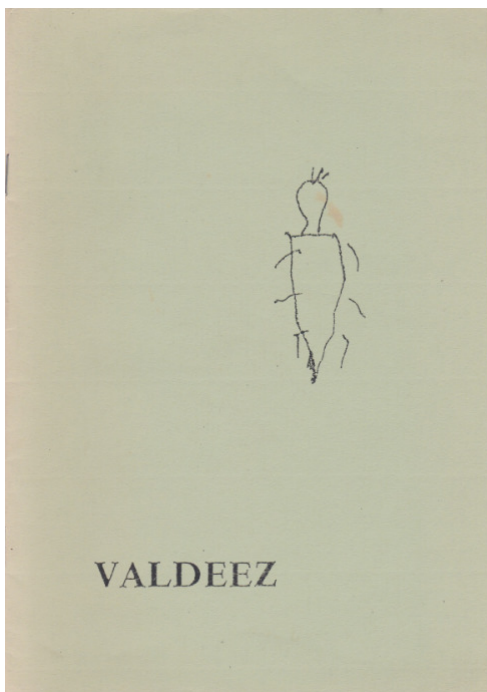
Gael Turnbull

While Breath Persist



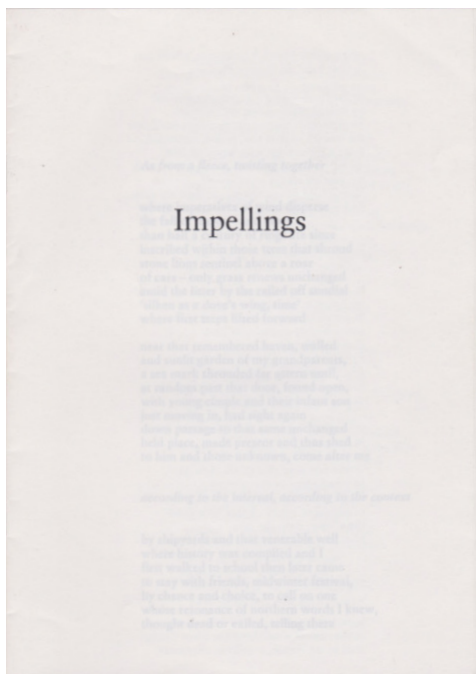
94. TURNBULL, Gael. *While Breath Persist*. Erin, ON, Canada: The Porcupine's Quill, Inc., 1992. 1st edition. 8vo. Wrappers. 160pp. Near Fine, the wrappers curling somewhat.

£15



95. BAKER, Tony. *Valdeez*. Edinburgh: Minimal Missive, 1992. 1st edition. One of 65 numbered copies. 8vo. Stapled wrappers. Unpaginated (8pp.). Patch of soiling at the cover illustration, otherwise Very Good.

£12



96. TURNBULL, Gael. *Impellings*. Edinburgh: Photocopied from the original publication in Edinburgh Review No: 90, Summer, 1993 and collated here as a MINIMAL MISSIVE, [1993]. 1st edition thus. 8vo. Stapled wrappers. Unpaginated (20pp.). Very Good Plus, moderately handled. Signed by the author, this copy inscribed to Guy (Birchard), and Turnbull has made a few brief corrections to the text.

£18

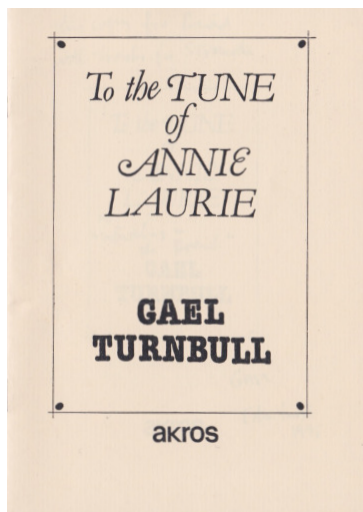
97. TURNBULL, Gael. *Impellings*. Edinburgh: Photocopied from the original publication in Edinburgh Review No: 90, Summer, 1993 and collated here as a MINIMAL MISSIVE, [1993]. 1st edition thus. 8vo. Stapled wrappers. Unpaginated (20pp.). Very Good, the lower wrapper dog-eared. Signed by the author, this copy inscribed to David (Miller) and containing a loose autograph letter signed, describing the present work.

£25



98. TURNBULL, Gael. *A SONG*. Np (Toronto, ON, Canada): np (Room 3o2 Books), nd (1994). 1st edition. White postcard (10.2 x 16.9cm) printed black rubberstamp with red, green, and blue additions on the front. A poem from *Briefly*; of this iteration, the card is one of 71 trade copies issued as a footnote to be added to poles and walls around Toronto below the Coach House Press poster commemorating bpNichol Lane. A variant in 26 copies was included as part of *GROnk Mayday Mailout*, edited by jwcurry and Nicky Drumbolis. Near Fine.

£12



99. TURNBULL, Gael. *To the Tune of Annie Laurie*. Edinburgh: Akros Publications, 1995. 1st edition. 12mo. Stapled pale yellow wrappers. 16pp. A Near Fine copy, signed ('GAEL') with an inscription to Guy (Birchard) and Anne (Heeney), also offering the alternative title 'Whistling in the Dreich'.

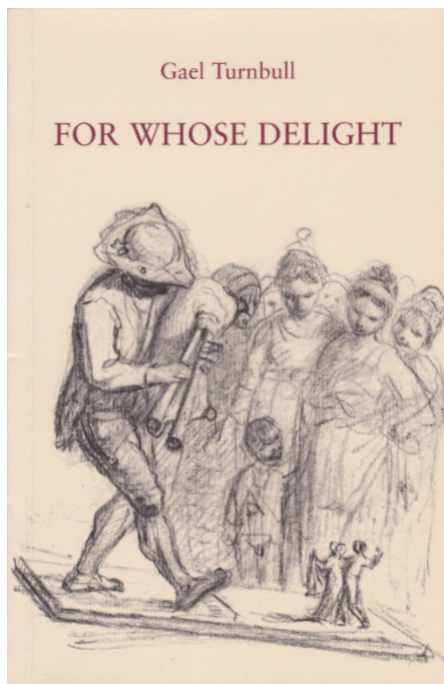
£22

100. TURNBULL, Gael. *To the Tune of Annie Laurie*. Edinburgh: Akros Publications, 1995. 1st edition. 12mo. Stapled pale yellow wrappers. 16pp. Very Good Plus, a little handled, this copy signed ('GAEL') and inscribed to David (Miller) in the year of publication, with the alternative title.

£20

101. TURNBULL, Gael. *To the Tune of Annie Laurie*. Edinburgh: Akros Publications, 1995. 1st edition. 12mo. Stapled pale green wrappers. 16pp. Another Very Good Plus copy signed ('GAEL') and inscribed to David (Miller), with the alternative title, the priority between yellow and green copies not known.

£20



102. TURNBULL, Gael. *For Whose Delight*. Glasgow: The Mariscat Press, 1995. 1st edition. 8vo. Wrappers. 64pp. A selection of work over the last ten years. Very Good, spotted to the head edge. This copy has been signed by the author ('GAEL') and inscribed to Charles and Brenda (Tomlinson).

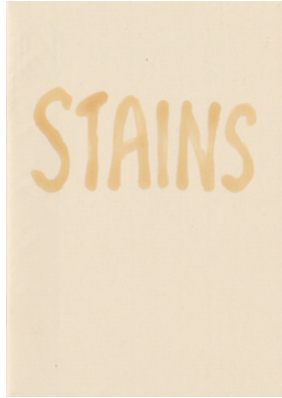
£15

103. TURNBULL, Gael. *For Whose Delight*. Glasgow: The Mariscat Press, 1995. 1st edition. 8vo. Wrappers. 64pp. Very Good, the lower corner gently bumped. This copy has been signed by the author ('GAEL') and inscribed to David (Miller).

£15

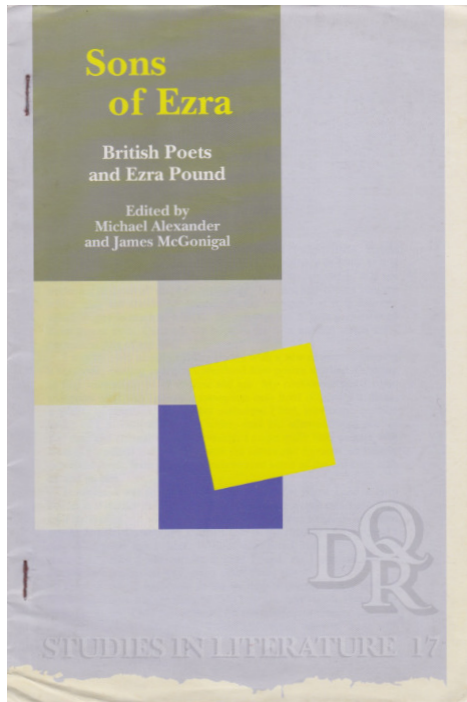
104. TURNBULL, Gael. *For Whose Delight*. Glasgow: The Mariscat Press, 1995. 1st edition. 8vo. Wrappers. 64pp. Small sticker on the lower wrapper reducing the printed price, otherwise Very Good Plus. This copy has been signed by the author ('GAEL') and inscribed to Lee (Harwood), and it contains a later autograph card signed (*Five Waves* by Thomas A Clark, an *island* postcard).

£25



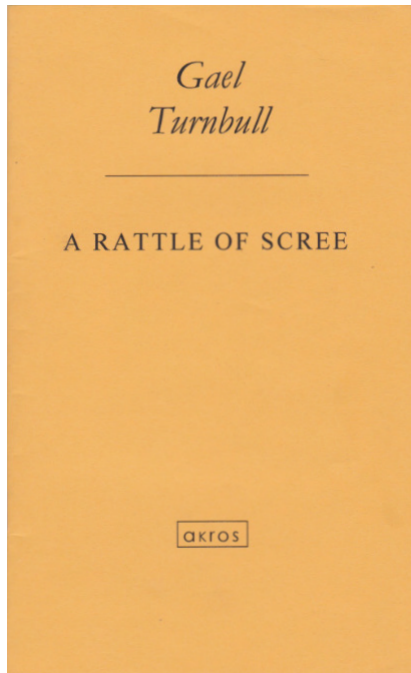
105. TURNBULL, Gael. *STAINS*. [Edinburgh]: Minimal Missive, 1995. 1st edition. One of 40 numbered copies, designed and produced by Turnbull 'with acknowledgement to Ronseal Mattcoat Polyurethane Wood Seal Varnish'. The work consists of a repeated text mirror-printed on the versos, with different parts of it revealed on the rectos by use of the varnish – or at least that is the effect. 16mo. Stapled wrappers. Unpaginated (16pp.). This Fine copy has been signed by the author ('GAEL') and inscribed to David Miller; it is held in the envelope addressed from Turnbull to Miller in which it was originally sent.

£60



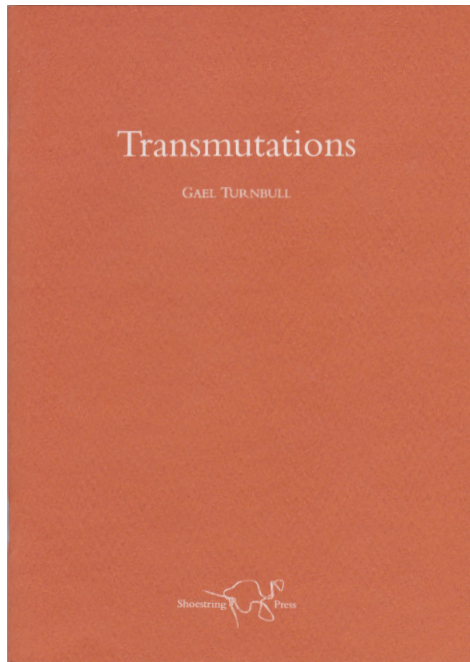
106. TURNBULL, Gael. *The Rest Is Dross*. [Amsterdam]: [Rodopi], [1995]. 1st edition thus. 8vo. Stab-stapled wrappers. [8pp.]. An offprint of this contribution to *Sons of Ezra: British Poets and Ezra Pound*, edited by Michael Alexander and James McGonigal, this copy signed 'GAEL': 'more words'. Somewhat rubbed, the staples rusty, and with penned demarcations to the text.

£12



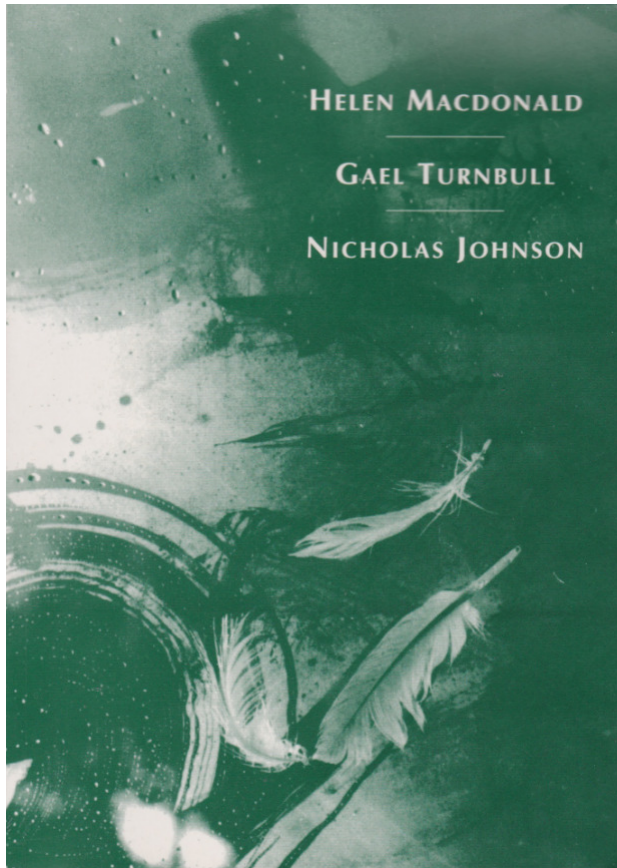
107. TURNBULL, Gael. *A Rattle of Scree*.
Kirkcaldy: Akros Publications, 1997. 1st edition.
8vo. Stapled wrappers. 20pp. Very Good,
moderately handled, the staples slightly rusty.

£20



108. TURNBULL, Gael. *Transmutations*. Nottingham: Shoestring Press, 1997. 1st edition. 8vo. Stapled French wrappers. 24pp. 'Of his present collection, Turnbull remarks that "the word 'transmutation' is used in the sense of a text which is transformed or transmuted in various ways, sometimes from fragments translated from the French or from other texts in English, or from abandoned poems or fragments of my own.'" Very Good, the overall shape somewhat impressed by the flaps, one of the flap folds slightly rubbed.

£6



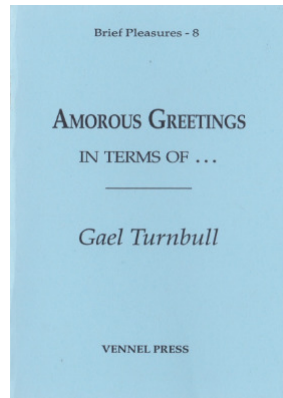
109. TURNBULL, Gael, MACDONALD, Helen, and JOHNSON, Nicholas. *etruscan reader I*. Buckfastleigh: etruscan books, 1997. 1st edition. One of 400 copies. Small 4to. Wrappers. 118pp. One leaf present twice; Very Good that aside, if bumped/curled to the upper corner.

£15



110. TURNBULL, Gael. *traces*. London: Objectif Press, 1998. 'The original edition of this folding text was published by Circle Press in 1983. Unfortunately, of those first 120 books, 50 were lost. This newly designed version was printed by John Christie to replace those missing copies.' This copy is designated as H.C.2, signed by Turnbull. Square 16mo. French wrappers with a printed label affixed. Unpaginated (12pp. printed on rectos only), one leaf with words unfolding. Fine, the printed envelope with short splits at the opening, its blank reverse lightly marked.

£70



111. TURNBULL, Gael. *Amorous Greetings: In terms of* Staines: Vennel Press, 1998. 1st edition. 16mo. Stapled wrappers. Unpaginated (8pp.). Published as number 8 in the *Brief Pleasures* series. One of the staples rusty internally, otherwise Near Fine.

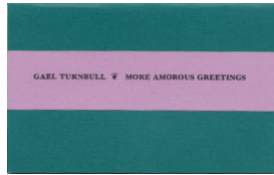
£12

A Gathering
for
Gael Turnbull



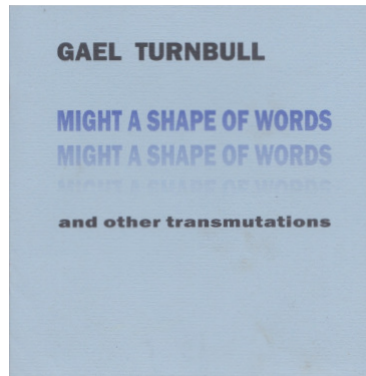
112. (TURNBULL, Gael.) MCCAREY, Peter (ed.). *A Gathering for Gael Turnbull*. Staines: Au Quai (Vennel Press), 1998. 1st edition. 8vo. Stapled wrappers. 56pp. Tributes on the occasion of his seventieth birthday, including by Robert Creeley, Carl Rakosi, Ian Hamilton Finlay, Cid Corman, Roy Fisher, Christopher Middleton, Jonathan Williams, Charles Tomlinson, Edwin Morgan, Jonathan Greene, Thomas A Clark, Eliot Weinberger, Matthew Mead, Phyllis Webb, August Kleinzahler, Ric Caddel, David Miller, Guy Birchard, Richard Price, and more. A touch of spotting to the head edge, the staples rusty (internally more than externally), otherwise Very Good indeed, with an autograph letter signed from Price (the co-publisher) to Tomlinson, thanking him for his contribution.

£22



113. TURNBULL, Gael. *More Amorous Greetings*. Green River, VT: Longhouse, 1999. 1st edition. One of 150 copies. Single foldout sheet affixed into top-opening wrappers, oblong 32mo, with a printed obi. Fine.

£12



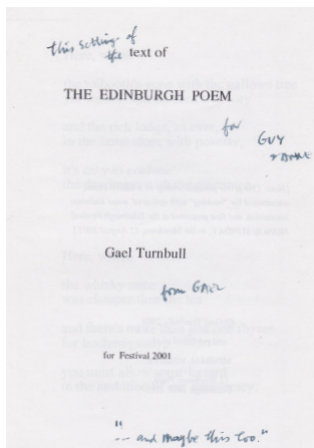
114. TURNBULL, Gael. *Might a Shape of Words, and other transmutations*. Glasgow: Mariscat Press, 2000. 1st edition. Squarish 16mo. Stapled wrappers. Unpaginated (32pp.). Some soiling outwardly, otherwise Very Good. This copy has been signed by the author ('GAEL') and inscribed to Charles and Brenda (Tomlinson) in the year of publication: 'more words / across the miles & years.'

£18



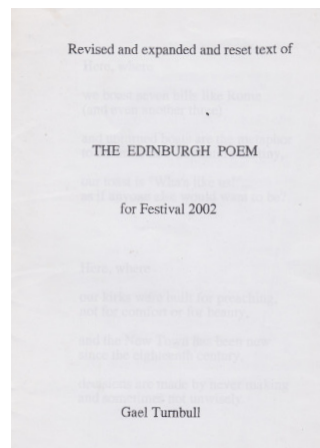
115. TURNBULL, Gael. *Poet's Poems No.2*. [Belper]: Aggie Weston's Editions, 2001. 1st edition. 8vo. Stapled wrappers. Unpaginated (20pp.). Turnbull's selections include Michael Drayton, Seán Rafferty, Emily Pfeiffer, Robert Browning, Robert Garioch, Violet Jacob, Guillaume Apollinaire, and Ezra Pound. 'This choice excludes those poems I carry about with me inside my head and thus, at least potentially, permanently available to me on my desert island.' Fine, containing a card by Stuart Mills inscribed to Iain Sinclair, looking towards his contribution to this series.

£15



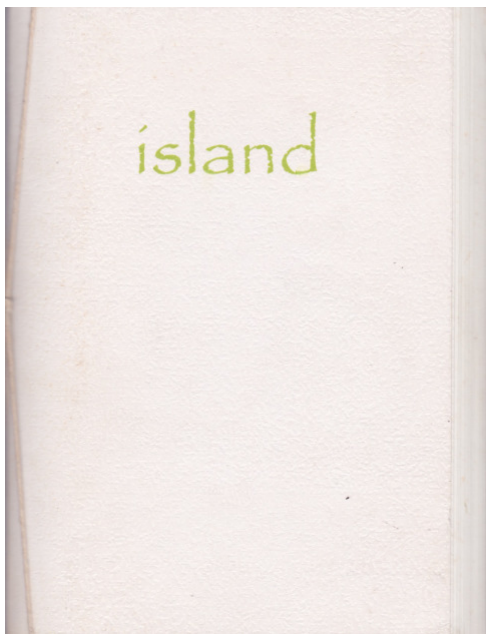
116. TURNBULL, Gael. *text of THE EDINBURGH POEM for Festival 2001*. Edinburgh: Minimal Missive, 2001. 1st edition. 8vo. Stapled wrappers. Unpaginated (8pp.). 'This is one possible setting of a kinetic poem, constructed for "busking" with option of some audience interaction, and first presented at the Edinburgh Festival FRINGE SUNDAY, in the Meadows, 12 August 2001.' Very Good Plus, this copy signed by the author ('GAEL') and inscribed to Guy (Birchard) and Anne (Heeney); Turnbull has made a brief correction to the text.

£18



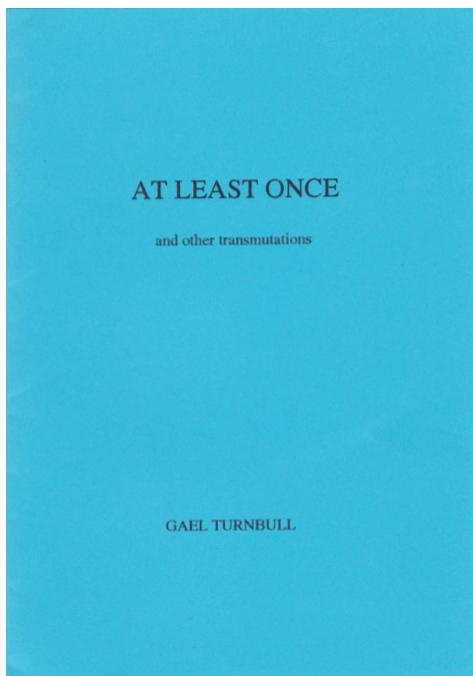
117. TURNBULL, Gael. *Revised and expanded and reset text of THE EDINBURGH POEM for Festival 2002*. Edinburgh: Minimal Missive, 2002. 1st edition thus. 8vo. Stapled wrappers. Unpaginated (12pp.). About Very Good for what it is, if somewhat creased, the lower wrapper soiled.

£10



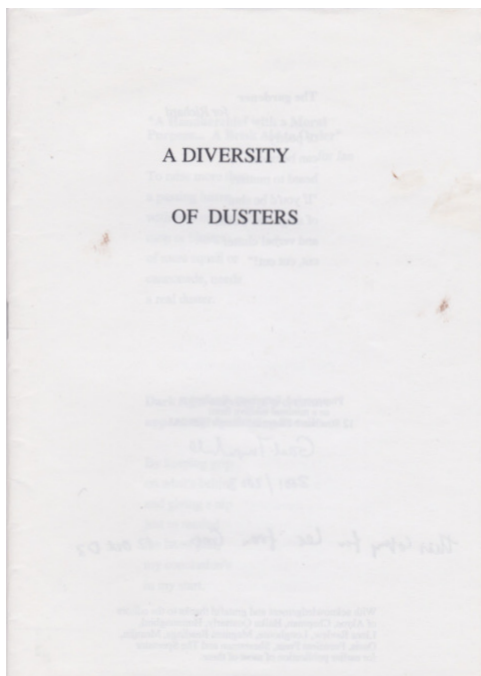
118. (TURNBULL, Gael.) JOHNSTONE, Julie (ed.). *island 7: the walking issue*. Edinburgh: Essence Press, Autumn 2002. 1st edition. 8vo. String-tied wrappers. Unpaginated (112pp.). Including Thomas A Clark, Alec Finlay, Hamish Whyte, Gerry Loose, and Turnbull, who contributes 'Islands', 'A Meander', and 'wherever', the latter also present as the first *island* postcard along with the sheet of stamps, a card concerning the issue, and a subscription form. Somewhat soiled outwardly, the edges slightly spotted, and with the remains of a pencilled ownership inscription, but about Very Good overall.

£10



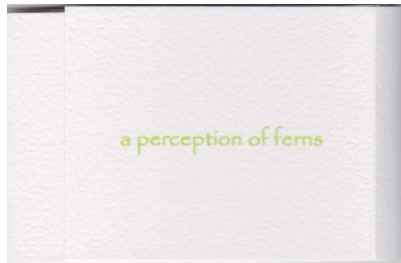
119. TURNBULL, Gael. *At Least Once, and other transmutations*. Edinburgh: Minimal Missive, 2003. 1st edition. 8vo. Stapled wrappers. Unpaginated (12pp.). Collected here as a supplement to *Transmutations* and *Might a Shape of Words*, and signed by Turnbull, this copy additionally inscribed ('GAEL') to Guy (Birchard). Very Good, with a short crease towards the fore edge throughout.

£18



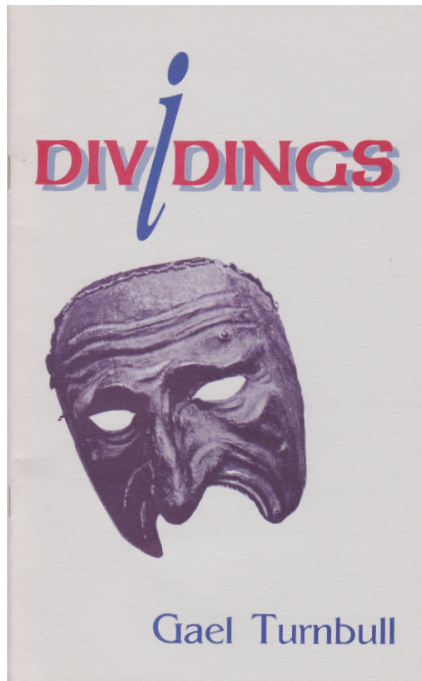
120. TURNBULL, Gael. *A Diversity of Dusters*. Edinburgh: Minimal Missive, 2003. 8vo. Stapled wrappers. Unpaginated (20pp.). Photocopied for private distribution and signed by Turnbull with the date 2001/2003, this copy additionally inscribed to Lee (Harwood) and containing an autograph letter signed. 'Yes, the sheep ticks – ferns/bracken are also credited with being carcinogenic (if only very minimally?) – this universe not designed for our comfort'. Soiled to the upper wrapper, but Very Good for what it is.

£20



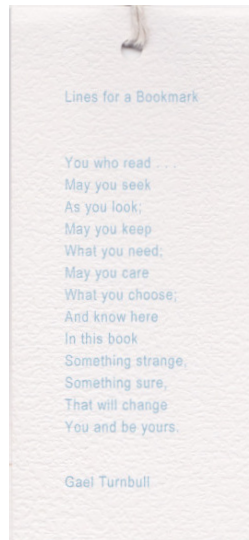
121. TURNBULL, Gael. *a perception of ferns*. Np: Essence Press, 2003. 1st edition. Foldout leaves (24 panels in total) stitched into foldout wrappers, the whole 7 x 10cm. 'The original version of this piece was composed and constructed as a site-specific poem for the Kibble Palace, at the Botanic Gardens, Glasgow. It utilised its own reflection in the water of the pond just inside the main entrance, and was exhibited for about six months in 2002.' The fern illustration is by Raine Clarke. A Fine, numbered copy, being from the first 50 in an edition of 100, held in a plastic slip, its seal also numbered.

£60



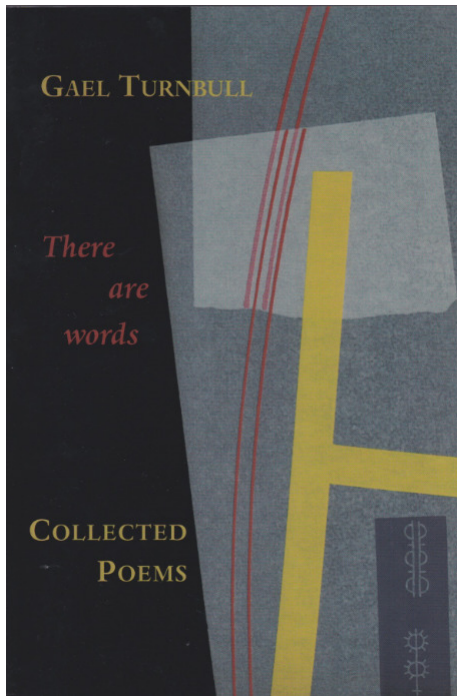
122. TURNBULL, Gael. *Dividings*. Edinburgh: Mariscat Press, 2004. 1st edition. 8vo. Stapled wrappers. Unpaginated (16pp.). A “redoing” of the well-known medieval Latin poem from the Carmina Burana (“Estuans intrinsecus”) attributed to “the Archpoet”. Near Fine.

£5



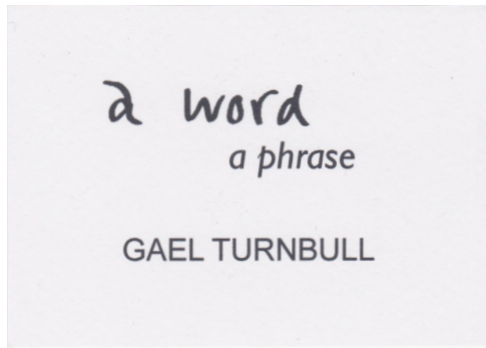
123. TURNBULL, Gael. *Lines for a Bookmark*. Np: Essence Press, nd (2005). 1st edition. Single sheet of white card folded, hole punched and string-tied at the head edge, the outer panels printed in blue. A poem from *Trio*. Fine.

£6



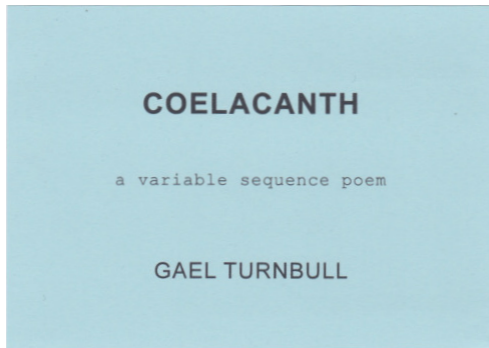
124. TURNBULL, Gael. *There are Words: Collected Poems*. Exeter: Shearsman Books in association with Edinburgh: Mariscat Press, 2006. 1st edition. 8vo. Wrappers. 496pp. Gathers almost all of his published poetry as well as a selection of uncollected and unpublished works, with a back cover quotation by Roy Fisher. Very Good, the spine faintly creased and the edges a little spotted.

£10



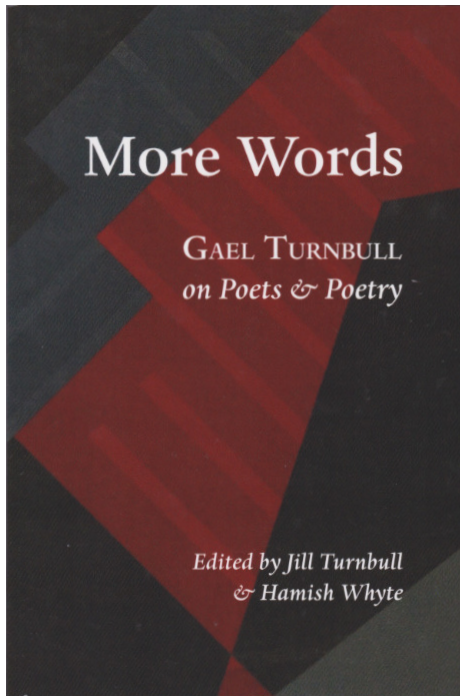
125. TURNBULL, Gael. *a word, a phrase*. Np: Essence Press, 2007. In total 142 loose single-sided sheets (7.5 x 10.6cm), including 'word' cards and 'phrase' cards. Turnbull 'read this poem by shuffling the two packs separately and then turning over first a word, then a phrase, reading them in turn. Each word was preceded by the same link, for example: "For you", "For us", or "For them".' The set is printed from an undated original made and used by him in a format evidently developed from items 49-51. (Whether or not the repetition of the card 'by chance and yet chosen' was deliberate on Turnbull's part, it is as issued here.) Fine, held in a plain plastic slip.

£40



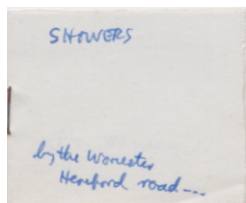
126. TURNBULL, Gael. *Coelacanth: a variable sequence poem*. Np: Essence Press, 2007. Consisting of 36 yellow cards (7 x 14.9cm) printed on one side only except for the 'head' and the 'tail', plus two blue cards (10.5 x 14.8), one at each end of the set. This performance piece was first published in 1986 by Coelacanth Press, Dublin, in an edition of 36 copies; the present edition closely follows the original design by Turnbull, and uses scans of his original handwritten cards. 'Distribute at random according to number of readers. Best when each reader has several cards. Each reads around from start to finish. Or as you may devise.' Fine, held in a plain plastic slip.

£40



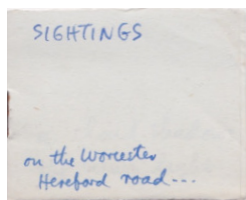
127. (TURNBULL, Gael.) TURNBULL, Jill and WHYTE, Hamish (eds.). *More Words: Gael Turnbull on Poets and Poetry*. Bristol: Shearsman Books in association with Edinburgh: Mariscat Press, 2012. 1st edition. 8vo. Wrappers. 204pp. Brings together reviews, essays, memoirs and journal pieces, with subjects including William Carlos Williams, Charles Olson, Robert Duncan, Basil Bunting, Cid Corman, and Roy Fisher. Near Fine, the edges a little marked in production.

£10



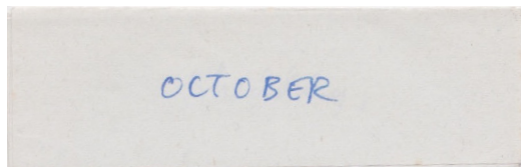
128. [TURNBULL, Gael]. *SHOWERS by the Worcester Hereford road....* An undated, entirely handwritten miniature booklet (5.2 x 6.5cm, 12pp., stapled). One small dog-ear, the staple slightly rusty, otherwise Fine.

£50



129. [TURNBULL, Gael]. *SIGHTINGS on the Worcester Hereford road....* An undated, entirely handwritten miniature booklet (5.2 x 6.5cm, 12pp. on rectos only, stapled), of a piece with *SHOWERS*. Staple slightly rusty, otherwise Near Fine.

£50



130. [TURNBULL, Gael]. *OCTOBER by the Worcester Hereford road.* A further undated, entirely handwritten production different from but related to those above, although it seems that not every example of *OCTOBER* has the 'Worcester Hereford road' phrase. Single sheet (25.2 x 10.2cm) folded down concertina-style, with 7 panels written on one side and 2 on the other. Near Fine.

£50