

The Granary Books Language Writing Collection



The Granary Books Language Writing Collection comprises approximately 1,200 items including books, pamphlets, magazines, broadsides, manuscripts, letters, and ephemera, presenting a rigorous and comprehensive survey of the most influential American avant-garde literary development of the last 50 years. The Collection chronicles the group's inception in the seventies, maturation in the eighties, and influence through the nineties and beyond, and provides the basis for in-depth scholarly research in recent experimental poetry and poetics; literary production and community; and independent small press publishing. The work of nearly 50 poets central to Language Writing has been collected along with more than 50 runs of little magazines associated with the movement.

Many items come from the personal libraries of such poets as Charles Bernstein, Bernadette Mayer, Clark Coolidge, Maureen Owen, Lewis Warsh and Leslie Scalapino, and often bear significant inscriptions and other associations. Of particular note is the presentation of extensive material documenting the pre-history and emergence of the central players and publications that established the group's character in the early seventies, from seminal moments—such as Robert Grenier's "I HATE SPEECH" piece in *This*, no. 1 (1971) and the appearance of "The Dwelling Place: 9 Poets," the first conscious grouping and naming of the "language-centered" poets, edited by Ron Silliman in 1973 and published in *Alcheringa* (1975)—to the establishment of Tuumba Press by Lyn Hejinian and *L=A=N=G=U=A=G=E* magazine by Charles Bernstein and Bruce Andrews.

Steve Clay, owner of Granary Books and publisher of a number of key figures associated with Language Writing, assembled The Language Writing Collection over two decades. It would be nearly impossible to assemble such a collection today.

Selected Highlights from the Collection

Books and websites cited:

- AL = *Alcheringa*, edited by Jerome Rothenberg and Dennis Tedlock, New Series, vol. 1, no. 2
- AT = *In the American Tree*, edited by Ron Silliman
- J2 = [Jacket2](#)
- SL = *A Secret Location on the Lower East Side: Adventures in Writing, 1960–1980, A Sourcebook of Information*, by Steve Clay and Rodney Phillips



Barrett Watten and Robert Grenier, eds.
This, no. 1, Winter 1971.
Saddle-stitched.
Complete run nos. 1–12, 1971–82.

As noted by Ron Silliman in his introduction to *In the American Tree*:

"I HATE SPEECH" — Robert Grenier

"Thus capitalized, these words in an essay entitled "On Speech," the second of five short critical pieces by Robert Grenier in the first issue of *This*, the magazine he cofounded with Barrett Watten in winter, 1971, announced a breach - and a new moment in American writing."
[Ref AT p. xv]

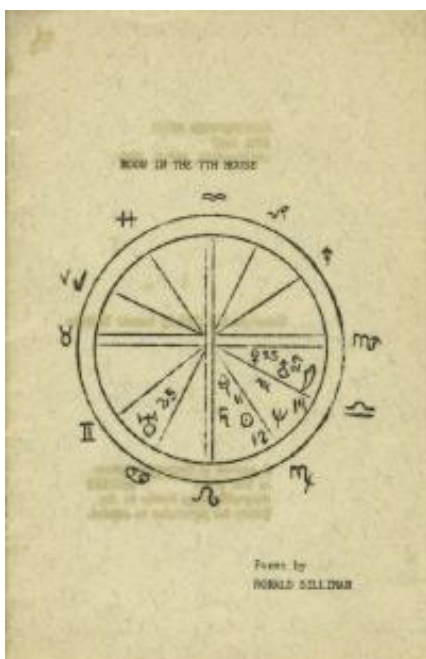
Silliman has said that Language Writing began with Grenier's iconic statement in *This*, no. 1 and ended when *Poetics Journal*, no. 1 was issued perfect bound rather than 8 ½ x 11 inch stapled as originally planned and produced (then suppressed) in favor of the more conventional format. (See *Poetics Journal* below.)



Jerome Rothenberg and Dennis Tedlock, eds.
Alcheringa (new series), vol. 1, no. 2, 1975.
Perfect bound.

This issue of *Alcheringa* includes a section edited by Ron Silliman in 1973, "The Dwelling Place: 9 Poets." Silliman's introductory note: "9 poets out of the present, average age 28, whose work might be said to 'cluster' about such magazines as *This*, *Big Deal*, *Tottel's*, the recent *Doones* supplements, the Andrews-edited issue of *Toothpick*, etc. Called variously 'language centered,' 'minimal,' 'nonreferential formalism,' 'diminished referentiality,' 'structuralist.' Not a group but a tendency in the work of many."

[Ref AL p. 104]



Ron Silliman.
Moon in the 7th House, Gunrunner Press, 1968.
Saddle-stitched.

The poet's very rare first book, published by poet/printer Jim Sorcic, who was also the poetry editor for *Kaleidoscope*, Milwaukee's underground magazine. *Crow*, Silliman's second book, was published by Ithaca House in 1971. Ithaca House was a small press founded by Cornell Professor Baxter Hathaway in 1969. Approximately 100 titles were produced (via letterpress) over 15 years including first or early titles by Silliman, Ray DiPalma, Tom Mandel, David Melnick, and Bob Perelman.



Ron Silliman, ed.
Tottel's, no. 13, [ca. 1972].
 Stapled upper left corner.

Tottel's ran for 18 issues, 1970–81. This entire issue is devoted to publishing “20 from PCOET” by David Melnick. Silliman’s mimeographed magazine was named after the first anthology of English poetry, *Tottel's Miscellany* in 1557, and most issues were devoted to the work of a single poet, among them Robert Grenier, Clark Coolidge, Ray DiPalma, Bruce Andrews, and Steve Benson.



Bruce Andrews and Charles Bernstein,
 eds. *L=A=N=G=U=A=G=E*, vol. 1, no 1, Feb. 1978.
 Saddle-stitched.

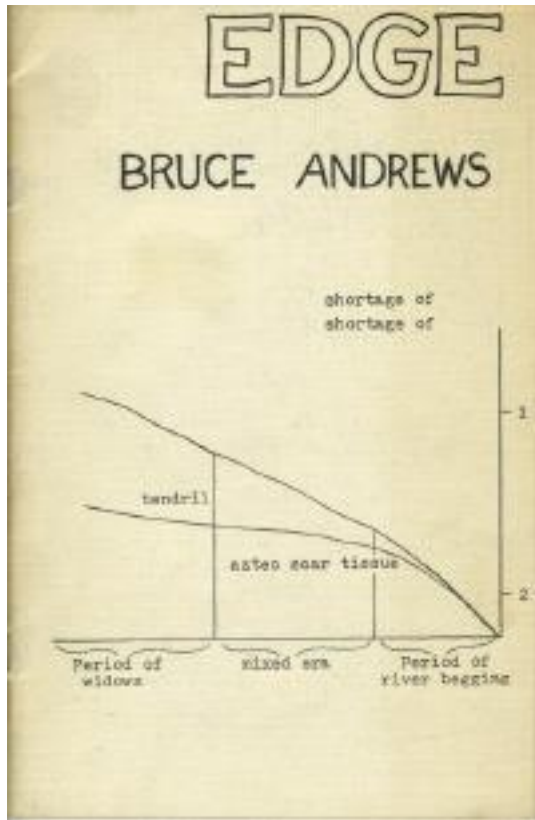
L=A=N=G=U=A=G=E was a magazine of information and commentary that grew out of personal exchanges about poetics in letters, conversations, and public talks among a group of poets in New York, San Francisco, and Washington. The magazine ran from 1978–81. There were thirteen issues, three supplements and a table of contents in vols. 1–3; vol. 4 was published as a book-length issue of the Canadian journal *Open Letter*. In 1984 Southern Illinois University Press published *The L=A=N=G=U=A=G=E Book*, an anthology that included about half of the contents of the magazine.



Charles Bernstein.
Parsing, Asylum's Press, 1976.
 Side-stapled wrappers.
 Cover by Susan Laufer [Bee].

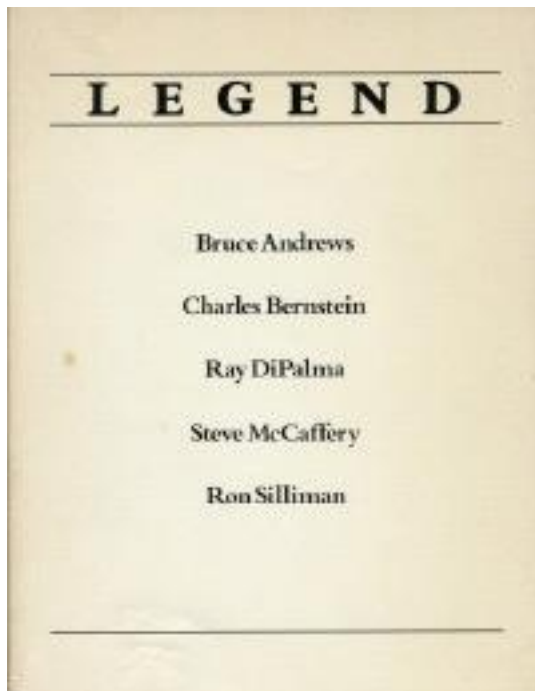
Inscribed to Steve Clay by Bernstein: “My first book February 1996.”

Parsing is preceded by *Asylums* (Asylum's Press, 1975) a collection assembled for a workshop taught by Bernadette Mayer. The inscription in *Parsing* references a conversation between Bernstein and Clay about what constitutes the poet’s first book. Bernstein argued that *Asylums* was not intended as a book, merely a workshop assignment, while *Parsing* was consciously assembled as a book. Clay held that *Asylums* would likely be seen as the poet’s first book since it carried a publisher’s name (albeit the poet’s own press) and date and was issued in an edition. There are nearly 90 Bernstein items in the collection.



Bruce Andrews.
Edge, Some of Us Press, 1973.
Stapled wrappers.
This is from an edition of 500 copies.

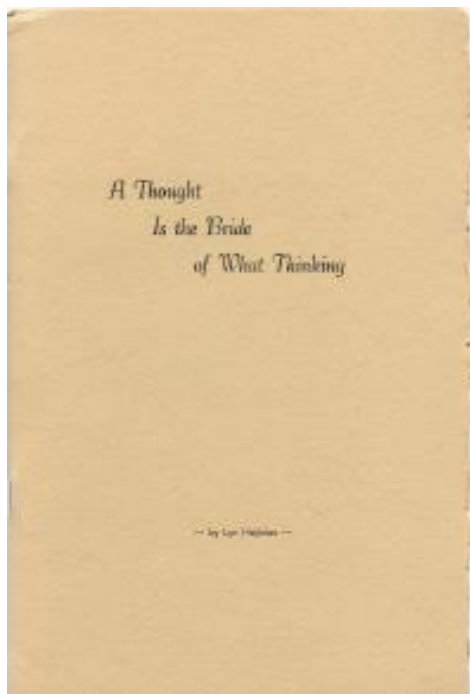
The poet's first book was published by the collectively run Some of Us Press (SOUP) which grew out of the Mass Transit Poetry Readings at the Washington, D.C. "anti-profit" Community Bookshop. The collection contains more than 30 Andrews items.



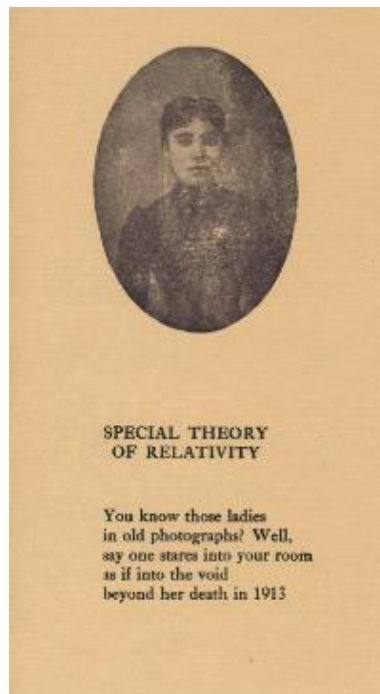
Bruce Andrews, Charles Bernstein, Ray DiPalma,
Steve McCaffery, and Ron Silliman.
Legend, L=A=N=G=U=A=G=E / Segue, 1980.
Wrappers.
Cover by Betsi Bradfass.

A book-length collaborative work, "*LEGEND* consists of twenty-six sections in systematic compositional groups: five single-authored sections by each of the five authors, ten double-authored sections by every combination of the five authors, ten triple-authored sections by every combination of the five authors, and one section by all five authors. The recognizability of each author's contributions is consistently effaced by the sublimation of subjectivity to each collaborative section's unifying formal characteristics, which enables complementary group performance strategies. The book's systematicity is reflected in the logic of the selections for the reading: two double-authored sections, three triple-authored sections, and the quintuple-authored section."

[Ref J2]

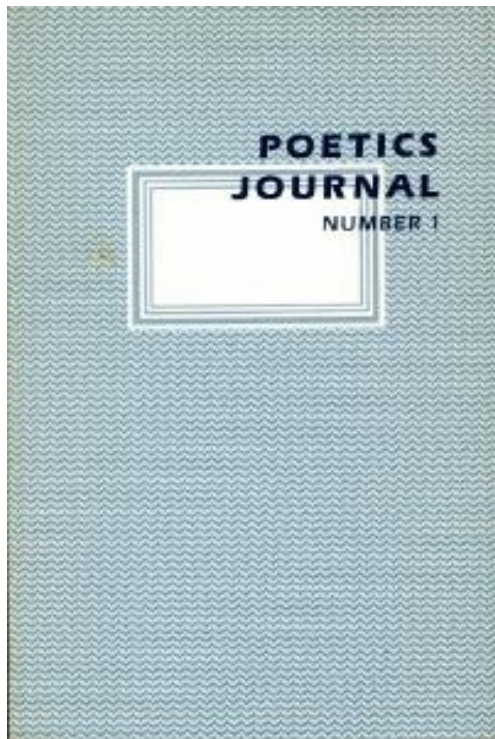


Lyn Hejinian.
A Thought is the Bride of What Thinking, Tuumba, 1976.
Saddle-stitched.

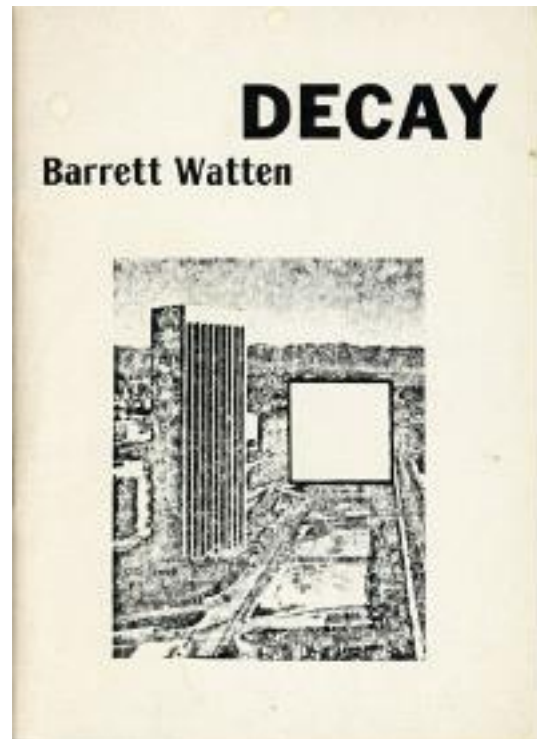


Rae Armantrout.
Special Theory of Relativity, Tuumba, n.d.
Letterpress card printed on both sides. Tuumba postcard series.

Tuumba, no. 1. Inscribed and signed by Hejinian to poet, editor, and translator, Andrew Schelling, June 1995. The collection includes a complete run of all 50 of the Tuumba chapbooks (1976–84) designed and printed letterpress by Hejinian, as well as a substantial gathering of Tuumba postcards, small broadsides, and other ephemera. Tuumba is arguably the most important, prolific, and focused of the Language Writing presses, followed by The Figures, Roof, Sun & Moon, and This. In addition to the Tuumba run, there are more than 50 Hejinian titles in the collection.



Lyn Hejinian and Barrett Watten, eds.
Poetics Journal, no. 1, Jan. 1982.
Perfect bound wrappers.
Complete run, nos. 1–10, 1982–98.



Barrett Watten.
Decay, This, 1977.
Stapled wrappers.
This is from an edition of 350 copies.

The collection also includes a copy of the very rare 8 ½ x 11 inch side-stapled issue of no. 1 (the only copy we've ever seen, see above in the description of *This*, no. 1) as well as the recently published *A Guide to Poetics Journal: Writing in the Expanded Field, 1982–1998*, edited by Hejinian and Watten (Wesleyan, 2013).

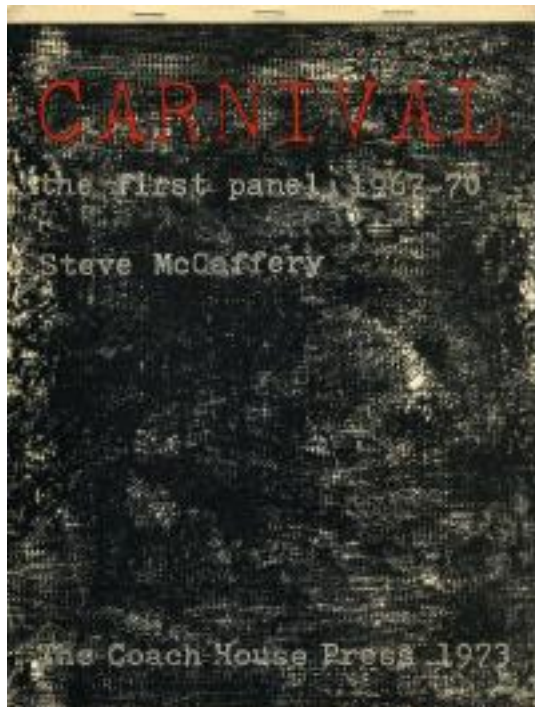


Ray DiPalma.

Original Confidential, N.p, 1984.

Manilla envelope containing 7 collage, photographic, and rubberstamp artworks. There is no statement of edition, possibly this is a unique work.

Ray DiPalma is one of the most prolific and diverse of the Language poets; he also works with collage, rubber stamps, photography and book arts. The collection includes over 50 DiPalma items, and provides an excellent array of his work as artist and self-publisher as well as editor of several magazines, including *Doones*, *Shelter*, *Painted Horse*, and *Hot Bird MFG*.



Steve McCaffery.

Carnival: The First Panel: 1967–70,
Coach House Press, 1973.

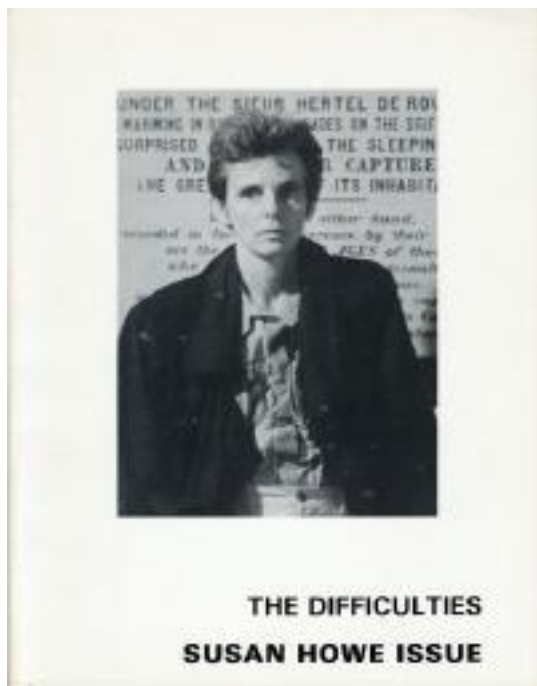
Stapled wrappers. Includes prospectus card for the book. Errata sheet is laid in.

McCaffery came to prominence in Toronto in the early seventies as a member of The Four Horsemen, a poetry performance group. With fellow member bpNichol he formed the Toronto Research Group and together they were central figures during a period of intense experimentation, particularly in Toronto, with concrete and visual poetry and performance. McCaffery edited "The Politics of the Referent," an early and important selection of theoretical works by Bernstein, Silliman, Andrews, DiPalma, and Ellsworth Snyder for *Open Letter*, Third Series, no. 7, Summer, 1977. There are approximately 20 McCaffery items in the collection.



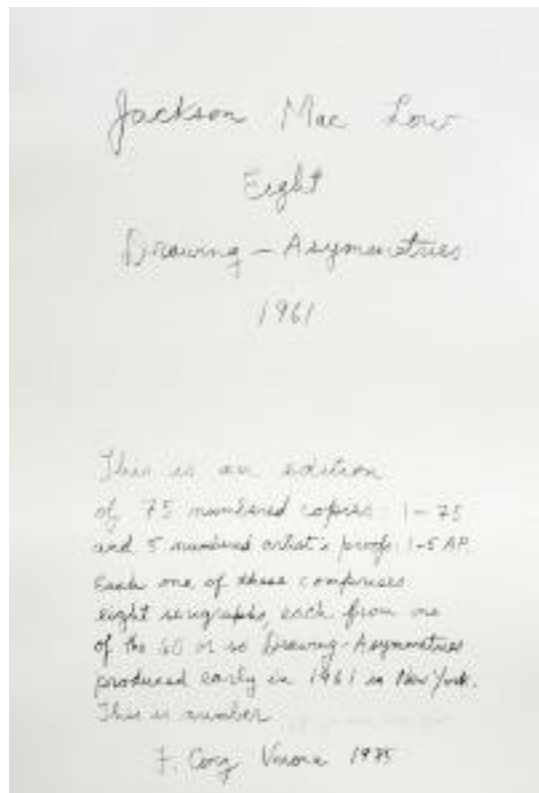
Susan Howe.
Hinge Picture, Telephone Books, 1974.
Side-stapled wrappers. This is from an edition of 300 copies. It is letter W of 26 lettered and signed by the poet.

Howe was born in 1937; she was an accomplished visual artist before gradually turning to poetry. This is her first book for which she designed the cover. *Hinge Picture* was published by Maureen Owen who also edited the magazine *Telephone* and would publish Susan Howe's third book, *A Secret History of the Dividing Line* (1978) as well as two books by Susan's sister, Fanny Howe. There are more than 20 Susan Howe items in the collection.



Tom Beckett, ed.
The Difficulties, vol. 3, no. 2, 1989.
Perfect bound.

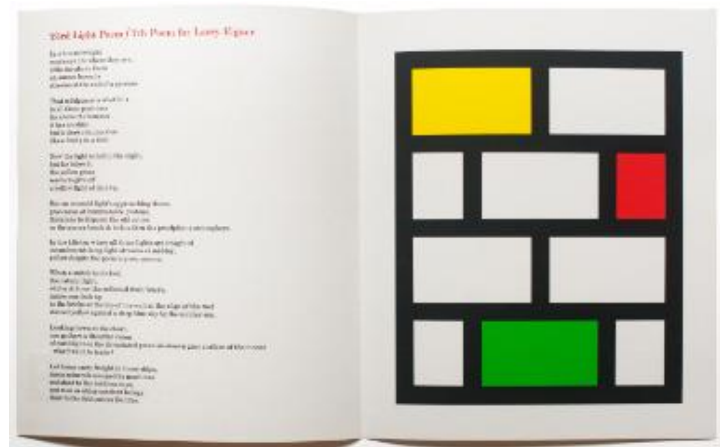
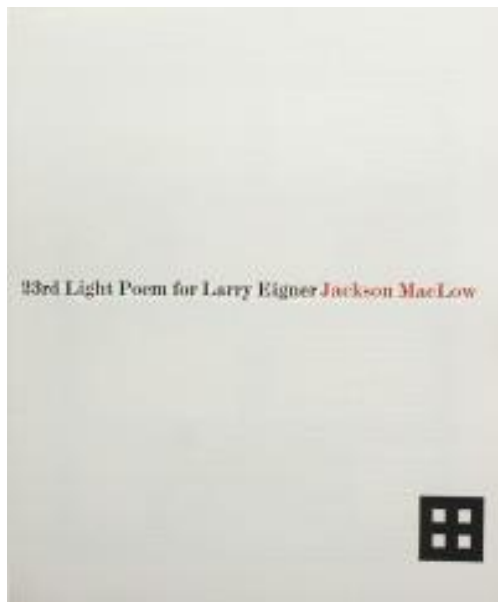
Complete run (6 issues, 1980–89) of this important forum for critical writing, which often focused on the work of one poet. In addition to Susan Howe, issues were devoted to Charles Bernstein, Ron Silliman, and David Bromige.



Jackson Mac Low. *Eight Drawing-Asymmetries* 1961, Francesco Conz, 1985.

Eight serigraphs, each in a folder, plus title page and "A Note on the Drawing-Asymmetries" in a clam shell box, 15 1/2 (w) x 23 (h) inches. This is no. 45 from an edition of 75 signed by the author.

The collection includes approximately 50 Mac Low items, including two wonderful portfolios: *Eight Drawing-Asymmetries* (shown above) produced by the Italian Fluxus collector, patron, publisher, Francesco Conz, and *The Pronouns: A Collection of 40 Dances: For the Dancers, 3 February–22 March 1964*. *The Pronouns* was brilliantly illustrated by British artist, printer, and publisher Ian Tyson and issued in 1971. Jackson Mac Low (1922–2005) was by far the oldest poet publishing in the Language Writing context and his long experience working with chance operations and non-intentional writing methods along with his characteristic openness to the new made him an important progenitor and supporter for many of the poets based in New York.



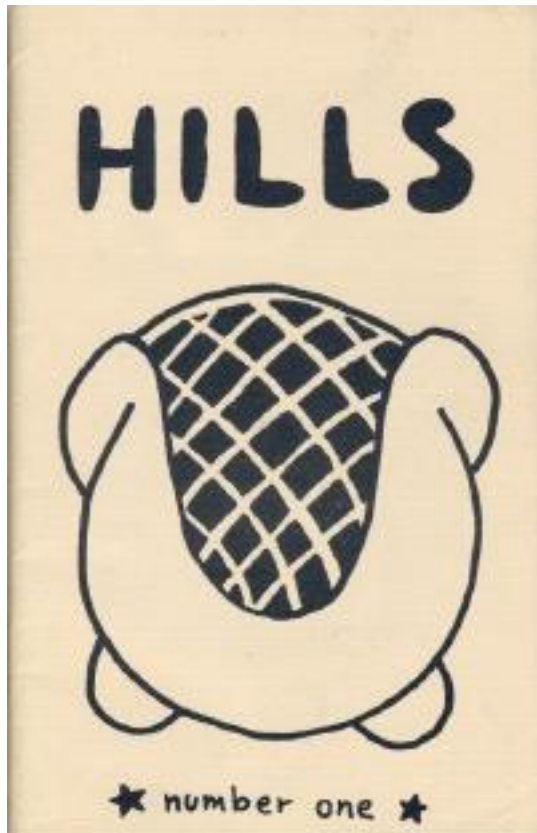
Jackson Mac Low and Ian Tyson.
23rd Light Poem for Larry Eigner, Tetrad Press, 1969–71.
 Folded pamphlet, 10 x 12 inches, illustrated by Ian Tyson.

This is part of “Tetrad Pamphlets Vol. 1, nos. 1–10.” In addition to Mac Low and Tyson (who is also printer and publisher of the series), writers and artists in the series include: Larry Eigner, Tom Phillips, Roy Fisher, and Jerome Rothenberg. This is from an edition of 500 copies.



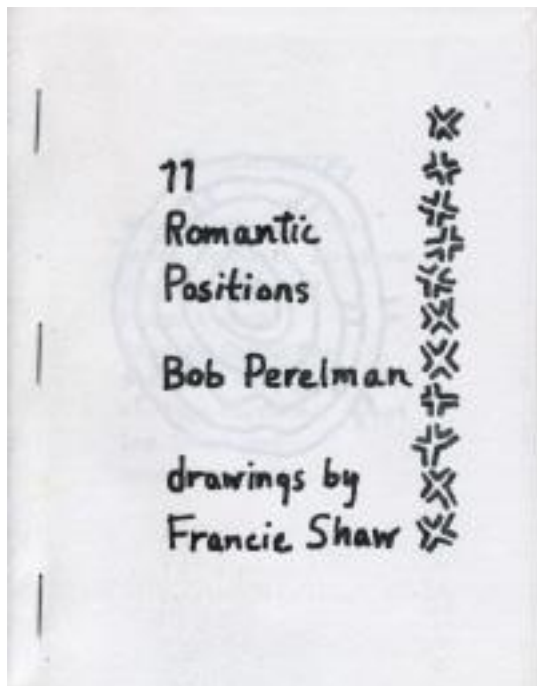
Gil Ott, ed.
Paper Air, vol. 2, no. 3, 1980.
 Wrappers.

This entire issue is devoted to work by and about Jackson Mac Low. Inscribed to Bernadette Mayer by Mac Low, January 4, 1984. *Paper Air* ran from 1976–1990.



Bob Perelman and Michael Waltuch, eds.
Hills, no. 1, March 1973.

The collection includes a complete run, nos. 1–9, 1973–83. The double issue no. 5/6 included a collection of “talks” from the series organized by Perelman in San Francisco beginning in 1977 and was later collected and published as *Writing / Talks* by Southern Illinois University Press in 1985. Perelman is also the author of *The Marginalization of Poetry: Language Writing and Literary History* (Princeton University Press, 1996) in which he emphasizes the importance of the creation of literary venues (small presses and magazines) for the nurturing of new writing, singling out Watten and Grenier’s *This* magazine as “the first self-conscious journal of what would become known as language writing.”
 [Ref SL p. 239]



Bob Perelman.
11 Romantic Positions,
 KS Press, 1975.
 Side-stapled wrappers.
 Drawings by Francie Shaw.

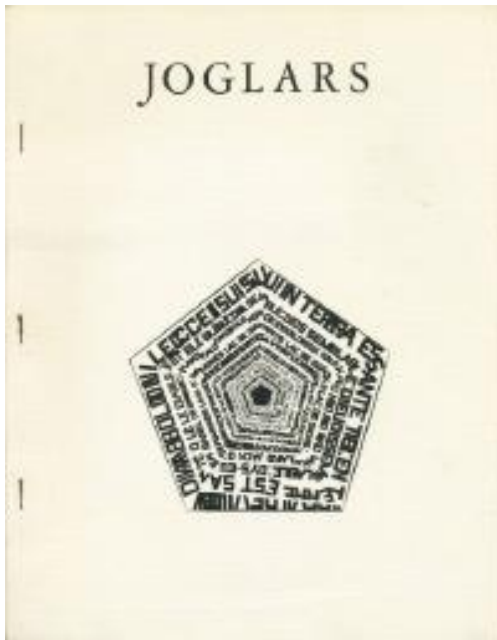


Bob Perelman.
Braille, Ithaca House, 1975.



Michael Palmer.
Plan of the City of O,
Barn Dream Press, 1971.
Sewn in wrappers.

This, Palmer's first book, is from an edition of 500 copies. Michael Palmer co-edited *Joglars* with Clark Coolidge (see below) and edited the important collection of essays, *Code of Signals: Recent Writings in Poetics* (1983).

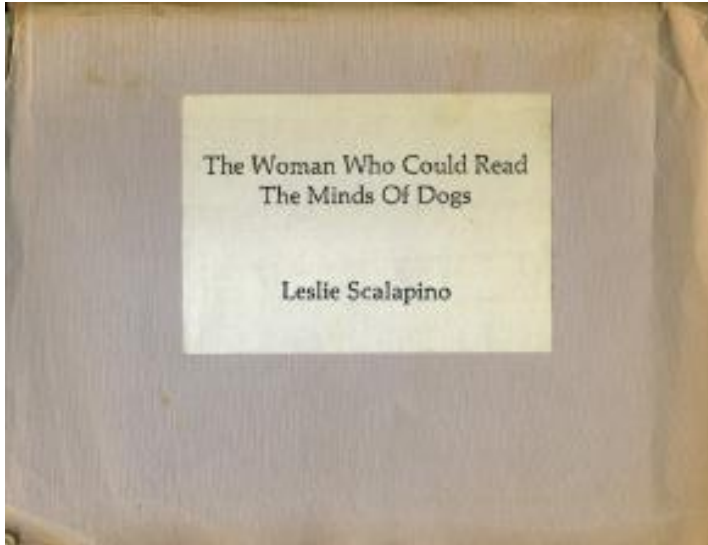


Clark Coolidge, ed.
Joglars, [vol. 1], no. 3, 1966.
Side-stapled wrappers.

This is the final issue of *Joglars*; the first two issues were co-edited by Coolidge with Michael Palmer. They met at the Vancouver Poetry Conference in 1963 and founded the magazine with the encouragement of Charles Olson. Contributors to this issue include: Aram Saroyan, Bernadette Mayer, Fielding Dawson, Edwin Morgan, and John Cage among others.



Clark Coolidge.
Flag Flutter & U.S. Electric, Lines, 1966.
Side-stapled wrappers.
Cover also by Coolidge.



Leslie Scalapino.
The Woman Who Could Read The Minds of Dogs.
"This gift edition of *The Woman Who Could Read The Minds of Dogs* has been typed by John McBride in Prestige Pica, and xeroxed into 35 copies, in December, 1975, of which this is #13." [from the colophon]
Signed by the poet.

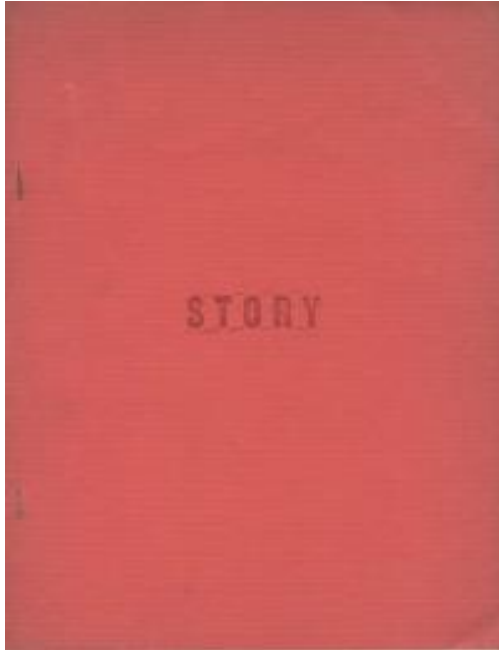
This title, her second book, was published by Sand Dollar Press in 1976. Sand Dollar also published her first book, *O and Other Poems* in 1976. Scalapino (1944–2010) was an important editor and publisher (she founded O Books in 1986) as well as poet and prose writer.

The collection includes more than 40 Scalapino items.



Leslie Scalapino.
[Feeling sorry for myself tho I have been drinking coffee...], N.p., 1977.
Broadside. 8 1/2 x 11 inches.
Signed and dated by the poet.

No statement of edition size, there are two variants of this broadside in the collection.



Bernadette Mayer.
Story, 0 to 9 Books, 1968.
Side-stapled wrappers.
Inscribed to Bill and Beverly Corbett by Mayer.

The poet's scarce first book published by 0 to 9, the press and magazine she edited with Vito Acconci. *0 to 9* was a very important venue for experimental writing by poets and artists including Aram Saroyan, Robert Barry, Adrian Piper, Dan Graham, Sol LeWitt, Jackson Mac Low, and Clark Coolidge. Mayer, also associated with the Second Generation New York School poets around The Poetry Project at St. Mark's Church, later co-edited United Artists Books and magazine with Lewis Warsh.



Barbara Baracks, ed.
Big Deal, no. 1, Spring 1973.
Side-stapled wrappers.

The collection includes a complete run, nos. 1–5, 1973–77.



Tod Kabza and Brita Bergland, eds.
[Annex, no. 2], Flora Danica, Sept. 1976.
Published by Annex Press.
Saddle-stitched with dust jacket.

Contributors include: Ron Silliman, Rosmarie Waldrop, Ray DiPalma, Bruce Andrews, and others. The *Annex* series also includes *Biscuit* (no. 1, 1975) and *Terraplane* (no. 3, 1977), all present in the collection.



Carla Harryman, ed.
QU, no. 9, 1983.
Stapled upper left corner.
Complete run.

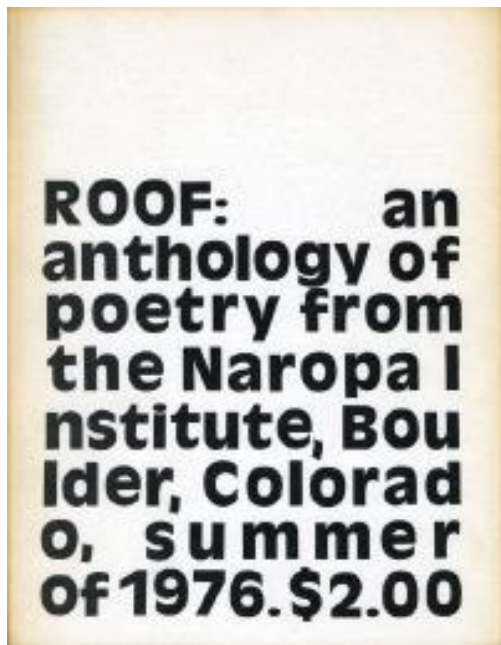
"Kathy Acker Issue." This entire issue is devoted to publishing an excerpt from "The Denial of Sexuality" in *My Death My Life* by Pier Paolo Pasolini by Kathy Acker. Unfolded.

The collection also includes a complete run of *The Los Angeles Review* which Harryman co-edited in 1975–76 with Stephanie E. Bernstein.



Lynne Dreyer.
Stampede, Eel Press, 1976.
Saddle-stitched.
Cover by P. Inman.

Lynne Dreyer, P. Inman, Diane Ward, Bruce Andrews, and Tina Darragh are among the poets based in Washington, D.C. who were associated with Language Writing centers in San Francisco and New York.



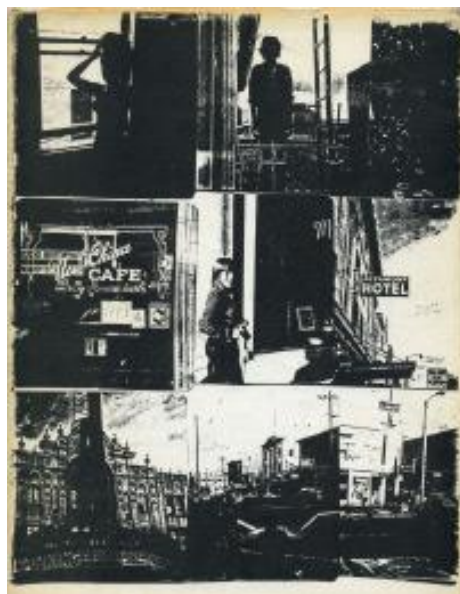
James Sherry, ed.
Roof, no. 1, Summer 1976.
 Perfect bound.

Complete run, 1–10, 1976–79. No. 1 is “An anthology of poetry from Naropa Institute, Boulder, Colorado.” This issue co-edited with Tom Savage. *Roof*, the magazine and the press, under the auspices of the Segue Foundation and editorship of James Sherry, were indispensable venues for the publication and distribution of the new poetry. Segue created a catalog and distributed *L=A=N=G=U=A=G=E* magazine and books as well as related materials from other publishers in an effort to provide a comprehensive source for Language Writing.



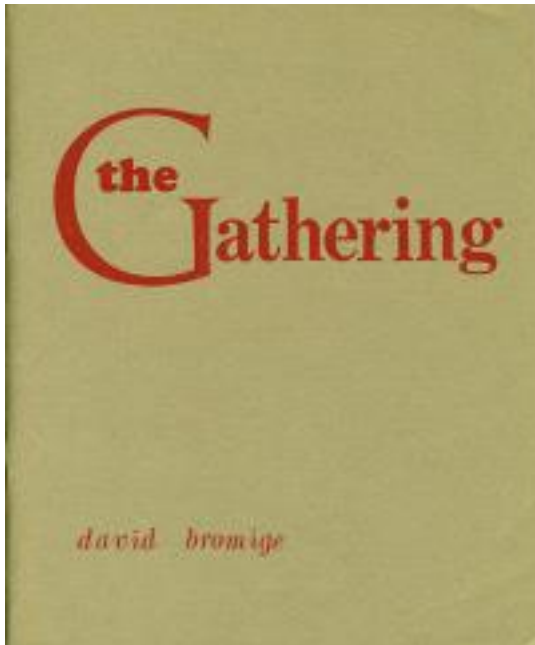
Michael Waiter, ed.
Toothpick, Lisbon, & the Orcas Islands, vol. 3, no. 1, Fall 1973.
 Issue no. 5. “The Andrews/Waiter Issue.”
 Plastic spiral bound.

Influenced by *0 to 9*, this issue featured contributors Bruce Andrews, Clark Coolidge, Dick Higgins, Lawrence Weiner, Jerome Rothenberg, Alan Sondheim, Toby Lurie, and Barbara Baracks. The issue is bound in an unusual way: the pages are sequenced in both directions. At the midpoint one must flip the book so the pages do not appear upside down. The collection includes a complete run of this important early venue for Language Writing.



Kit Robinson, ed.
Streets and Roads, no. 1, Spring 1974.
 Side-stapled wrappers. One-shot.

Contributors include: Alan Bernheimer, Barrett Watten, Carla Harryman, Steve Benson, and Bob Perelman among others. An important early gathering for some of the West Coast poets.



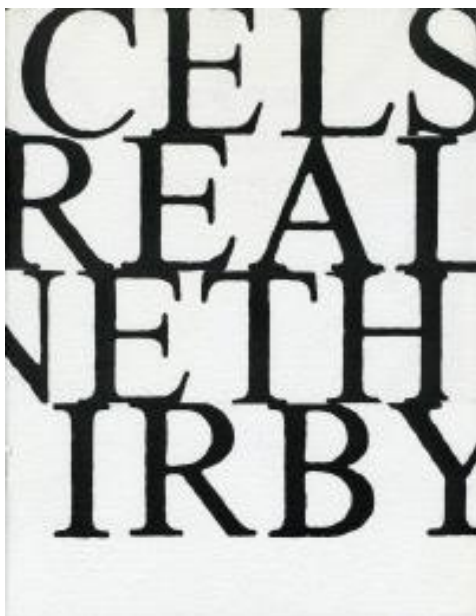
David Bromidge.
The Gathering, Sumbooks, 1965.
Stapled wrappers.
Edition of 350 copies.

The poet's first book. Like Steve McCaffery, Bromidge is a British-born Canadian who eventually emigrated to the U.S. Like, Michael Palmer, Ken Irby, Clark Coolidge, Hannah Weiner and several others, Bromidge is somewhat older than many of the Language Writers and was well established in his writing and publishing by the mid-seventies.



Ted Greenwald.
Lapstrake, Lines, 1965.
Side-stapled wrappers.
Cover by Joe Brainard.

Ted Greenwald's first book, was also the first book published under Aram Saroyan's Lines imprint. This is no. 119 from an edition of 150 copies. Ted Greenwald and Charles Bernstein founded the Ear Inn Reading Series in New York in 1978. The series (which still continues at a different location) provided an important early venue for poets associated with Language Writing.



Kenneth Irby.
In Excelsis Borealis, White Creek Press, 1976.
Saddle-stitched.

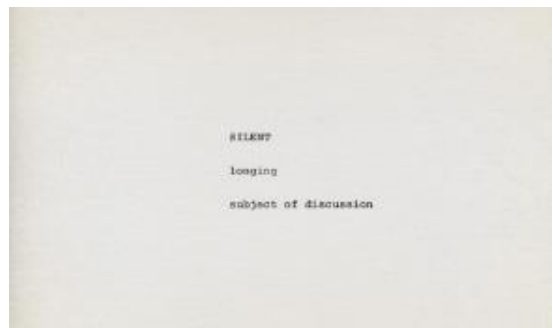
This is from an edition of 300 copies. Inscribed to Robert Berthoff by Ken Irby. Irby has also illuminated the colophon with assorted colored pencils.



Hannah Weiner.
Clairvoyant Journal 1974: March–June Retreat.
Angel Hair Books, 1978.
Perfect bound.
Cover photo by Tom Ahern.

This is from an edition of 750 copies.

Hannah Weiner is “...the only person on record...to have experienced the particular phenomenon this journal represents, that of being ‘spoken to’ by several persons, most of them seemingly external to herself, by means of printed words in various colors & sizes that appear both on others persons & objects & on her own forehead (in such a way that she can perceive them from within). Hers, however, might have been but a ‘remarkable case,’ were it not for the fact that she is an artist. Her achievement—& it is a considerable one—lies in her having developed a specific literary form through which to convey her remarkable experience.” Jackson Mac Low



Robert Grenier.
Sentences, Whale Cloth Press, 1978.
500 5 x 8 inch index cards in blue, folding, Chinese cloth box. This is no. 11 from an edition of 200 copies. Inscribed and signed by the poet to David Bromige and Sherril Jaffe.

“Robert Grenier’s exemplary project of the late 1970s culminated in the 1978 publication of 500 cards in a blue Chinese cloth box with ivory clasps. In many ways, *Sentences* serves as the prototype or even the apex of language writing.”
[Ref SL p. 241]

Appendix

1. Who Are the Language Poets?

The graph below was created by Steve Clay as one way to answer the question: *Who Are the Language Poets?* It illustrates whose work was included (and how often) in four of the movement’s primary anthologies. The publication dates roughly bracket the period within which the group was most active:

- ALCHERINGA** “The Dwelling Place: 9 Poets,” edited by Ron Silliman in 1973 (*Alcheringa*, 1975)
- PARIS REVIEW** “Language Sampler,” edited by Charles Bernstein (*The Paris Review*, 1982)
- TREE** *In the American Tree: Language, Poetry, Realism*, edited by Ron Silliman (National Poetry Foundation, 1986)
- ND** *Language Poetries*, edited by Douglas Messerli (New Directions, 1987)

	Alcheringa 1975	Paris Review 1982	Tree 1986	ND 1987
Andrews	●	●	●	●
Arakawa / Gins*		●		
Armantrout			●	●
Barracks	●			
Beckett			●	
Benson			●	
Bernheimer		●	●	
Bernstein		●	●	●
Bromige*			●	
Coolidge*	●		●	●
Darragh		●	●	●
Davidson			●	
Davies		●	●	●
Day			●	
DeJasu	●			
DiPalma	●	●	●	●
Dreyer		●	●	
Gottlieb		●	●	
Greenwald*		●	●	●
Grenier	●	●	●	
Harryman		●	●	●
Hejinian		●	●	●
Howe (F)*			●	
Howe (S)*		●	●	●
Hunt			●	
Inman		●	●	●
Irby*		●		
Mac Low*			●	●
Mandel			●	
Mason			●	
Mayer			●	
McCaffery				
Melnick	●		●	
Messerli		●		
Palmer*			●	●
Pearson				
Perelman		●	●	●
Piombino			●	
Price			●	
Robinson			●	
Rodefer			●	
Scalapino				
Seaton		●	●	●
Sherry		●	●	●
Silliman	●	●	●	
Ward		●	●	●
Watten	●	●	●	●
Weiner*		●	●	●

Bruce Andrews, Ray DiPalma, and Barrett Watten are the only poets published in all four anthologies.

Charles Bernstein, Clark Coolidge*, Tina Darragh, Alan Davies, Ted Greenwald*, Robert Grenier, Carla Harryman, Lyn Hejinian, Susan Howe*, P. Inman, Bob Perelman, Peter Seaton, James Sherry, Ron Silliman, and Hannah Weiner* were published in three of the anthologies.

In two collections are Rae Armantrout, Alan Bernheimer, Lynne Dreyer, Michael Gottlieb, Jackson Mac Low*, David Melnick, and Michael Palmer*.

With one appearance are Barbara Barracks, Arakawa and Madeline Gins*, Tom Beckett, Steve Benson, David Bromige, Lee DeJasu, Michael Davidson, Jean Day, Fanny Howe*, Erica Hunt, Ken Irby*, Douglas Messerli, Tom Mandel, John Mason, Bernadette Mayer, Nick Piombino, Larry Price, Kit Robinson, and Stephen Rodefer.

Although not without a distinct usefulness in mapping the landscape of Language Writing, this graph requires a few caveats. Several poets mentioned are from the preceding generation (those marked with *) and are best seen as precursors of Language Writing. (With only a couple of exceptions, the core group associated with Language Writing were born between 1945 and 1950). Some, including Barbara Barracks and Lee Dejasu, disappeared from the poetry scene early on, while others, such as, Steve McCaffery, Leslie Scalapino, and Ted Pearson, though not included in the anthologies, are significant participants in the Language Writing configuration and well represented in the collection.

2. Poets in the collection

Bruce Andrews	Lynn Dreyer	David Melnick
Arakawa / Gins	Michael Gottlieb	Douglas Messerli
Rae Armantrout	Ted Greenwald	Michael Palmer
Barbara Barracks	Robert Grenier	Ted Pearson
Tom Beckett	Carla Harryman	Bob Perelman
Steve Benson	Lyn Hejinian	Nick Piombino
Alan Bernheimer	Fanny Howe	Larry Price
Charles Bernstein	Susan Howe	Kit Robinson
David Bromige	Erica Hunt	Stephen Rodefer
Clark Coolidge	P. Inman	Leslie Scalapino
Tina Darragh	Ken Irby	Peter Seaton
Michael Davidson	Jackson Mac Low	James Sherry
Alan Davies	Tom Mandel	Ron Silliman
Jean Day	John Mason	Diane Ward
Jay DeJasu	Bernadette Mayer	Barrett Watten
Ray DiPalma	Steve McCaffery	Hannah Weiner

3. Magazines in the collection:

Title, editor

A Hundred Posters, Alan Davies
A.Bacus, Peter Ganick
Aerial, Rod Smith
Annex, Tod Kabza
Avec, Whitney Chadwick
Big Allis, Melanie Neilson and Jessica Grim
Big Deal, Barbara Barracks
Channel, Sue Carlson
Dark Ages Clasp the Daisy Root, Andrew Schelling and Benjamin Friedlander
Doones, Ray DiPalma
E pod, Kirby Malone and Marshall Reese
E, Eugene Carl and Marshall Reese
Everyday Life, Chris Tysh and George Tysh
Gallery Works, Peter Holland, Jeanne Lance, and John Yurechko
Gnome Baker, Madeleine Burnside and Andrew W. Kelly
Hills, Bob Perelman and Michael Waltuch
Hot Bird Mfg, Ray DiPalma
HOW(ever), Kathleen Fraser
Jimmy & Lucy's House of "K," Andrew Schelling and Benjamin Friedlander
Joglars, Clark Coolidge and Michael Palmer

L, Curtis Faville
L=A=N=G=U=A=G=E, Bruce Andrews and Charles Bernstein
Là-Bas, Douglas Messerli
Miam, Tom Mandel
Multiples, Paul Piper and Bill Borneman
Nadine, Alex Smith Jr.
O.ars, Don Wellman
Oculist Witnesses, Alan Davies
Ottotole, Gail Sher and Michael Amnasan
Painted Horses, Ray DiPalma
Paper Air, Gil Ott
Pessimistic Labor, Michael Anderson
Poetics Journal, Lyn Hejinian and Barrett Watten
Qu, Carla Harryman
Renegade, Annie Troy and Steven Fraccaro
Roof, James Sherry
Screens and Tasted Parallels, Terrel Hale
Shelter, Ray DiPalma
Sink, Spencer Selby
Streets and Roads, Kit Robinson
Sun & Moon, Douglas Messerli
Sunshine, Alan Bernheimer
The Difficulties, Tom Beckett
The Impercipient Lecture Series, Steve Evans and Jennifer Moxley
The Los Angeles Review, Carla Harryman and Stephanie E. Bernstein
This, Barrett Watten and Robert Grenier
Toothpick, Lisbon, & the Orcas Islands, Michael Waiter
Tottel's, Ron Silliman
Tramen, Jim Hartz
Vanishing Cab, Jerry Estrin and Ken Waino
Wch Way, Jed Rasula and Don Byrd