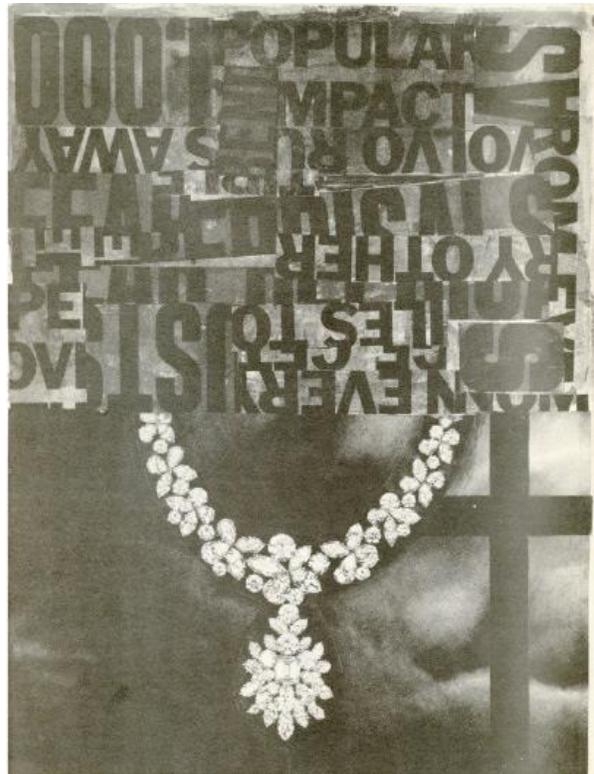


Selected Publications by Ron Padgett



Left: silver gelatin photograph of RP by Lorenz Gude, bound in first edition of *In Advance of the Broken Arm*. Lorenz Gude, 1964. Right: collage by Joe Brainard for *Quelques Poèmes / Some Translations / Some Bombs*. N.p., 1963.

Description of the Collection

Poet, writer, translator, and editor Ron Padgett (b. 1942) has published extensively in unique printed forms: mimeographed magazines and pamphlets with covers by Joe Brainard, George Schneeman, and Andy Warhol; C Press projects such as William Burroughs' *Time*; and small-edition collaborations with artists and publishers such as Bertrand Dorny and Gervais Jassaud. This collection of Ron Padgett publications presents the above assortment as well as other volumes, including his first self-published work in 1960 (*Summer Balloons*) and an array of books he edited for Full Court Press from 1974–1989. Nearly all of the following items are from Padgett's personal collection and most bear his signature, including a number of exceedingly rare volumes.

Not all items are pictured; all available Ron Padgett items are available at www.granarybooks.com.

Books and Websites Cited

TB = Ted Berrigan. *Some Notes about "C."* Unpublished manuscript, May 1964.

Miles = Barry Miles. *Call Me Burroughs: A Life*. New York: Twelve, 2013.

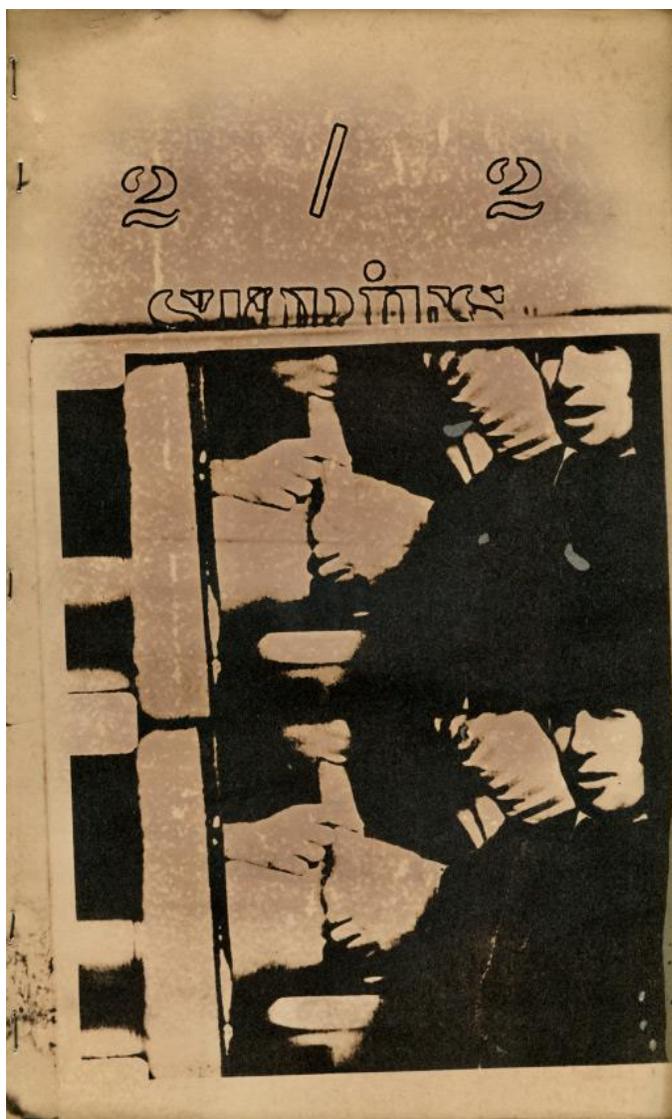
RP = Ron Padgett. Email correspondence, Oct. 2019.

Dorny = "[Ron Padgett and Bertrand Dorny: What Happened to the Renaissance.](#)" *Artcritical: The Online Magazine of Arts and Ideas*. Dec. 18, 2014.

Simon = "[Joan Simon with Anne Sherwood Pundyk.](#)" *Brooklyn Rail*. Jul–Aug 2012.

Wolf = Reva Wolf. *Andy Warhol, Poetry, and Gossip in the 1960s*. Chicago: University of Chicago Press, 1997.

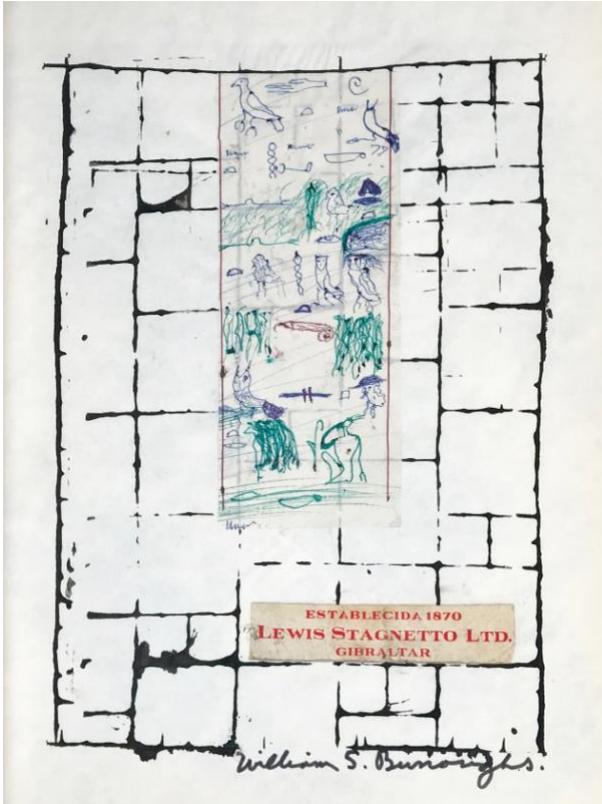
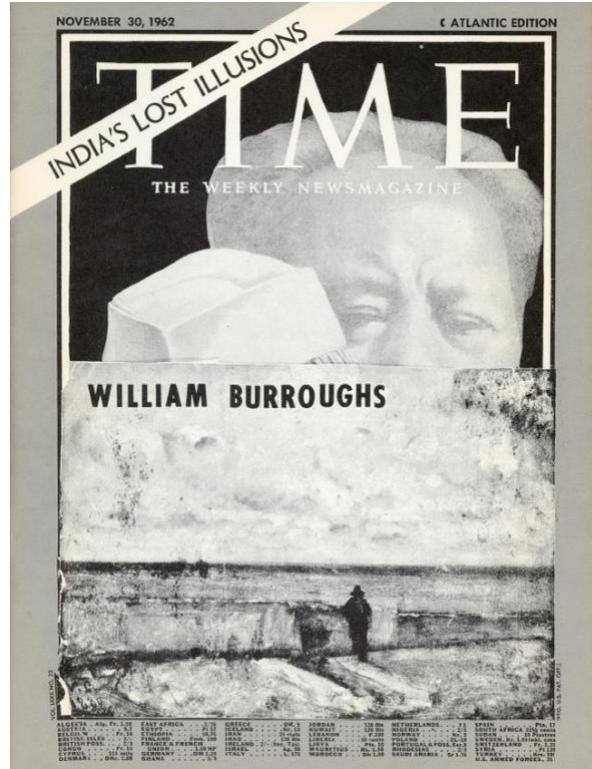
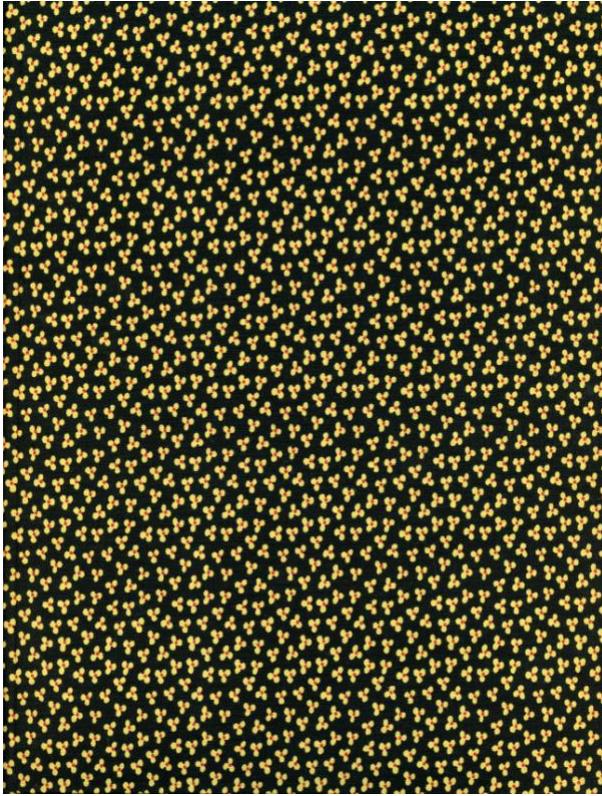
Collection Highlights



Ron Padgett. *Two Stories for Andy Warhol*. C Press, 1965. Cover by Andy Warhol.

Two Stories for Andy Warhol was published by C Press in 1965. Publisher Ted Berrigan altered the title on the book's cover and title page—from *Two Stories for Andy Warhol* to *2 / 2 Stories for Andy Warhol*—without the poet's knowledge. The found text was excerpted from an early twentieth-century novel and is repeated on each page of the mimeographed book, reflecting the poet's interest in appropriation and repetition.

The cover image, procured from Warhol by Berrigan, is a two-frame repeated still derived from a Warhol film and printed using the Thermo-Fax machine. Side-stapled legal-size mimeo, with ten pages of text plus title page and Thermo-Fax cover by Warhol, signed by the author. As fine a copy as one could hope to find of a most uncommon item.



William Burroughs and Brion Gysin. *Time*. C Press, 1965. Top left, cover of hors commerce edition. Top right, cover of limited and trade editions. Bottom left, original manuscript page by Burroughs from hors commerce edition. Bottom right, original drawing by Gysin from hors commerce edition.

The fourth title from Berrigan's C Press, *Time*, is in part Burroughs' response to "... the libelous review of *Naked Lunch* [*Time Magazine*, Nov. 30, 1962] called 'King of the YADS' (Young American Disaffiliates), in which it was claimed that Burroughs had cut off a finger to avoid the draft. By transforming this supreme organ of control Burroughs was aiming at the jugular" (Miles 435).

Ron Padgett, editor for the edition, relates, "Burroughs' original manuscript was so faintly typed that the printer (a very helpful gentleman named Mr. Dymm at Fleetwood Letter Service) said it would not be legible in an offset edition." In order to solve the problem, the editor created a facsimile of Burroughs' manuscript. He rented a typewriter (with the same font as Burroughs') and then acquired "a fresh (used) copy of the issue of *Time* ('Transatlantic Edition,' it called itself) he had used as the basis for his manuscript."

It was a lot of work, and I became rather obsessed with creating a perfect replica, but I enjoyed doing it. Burroughs was pleased with the result, but, given his characteristic reserve, he didn't gush. Throughout the project he was cordial, polite, somewhat old-fashioned in his formal good manners. Brion Gysin was equally polite but a bit warmer in his demeanor. (RP)

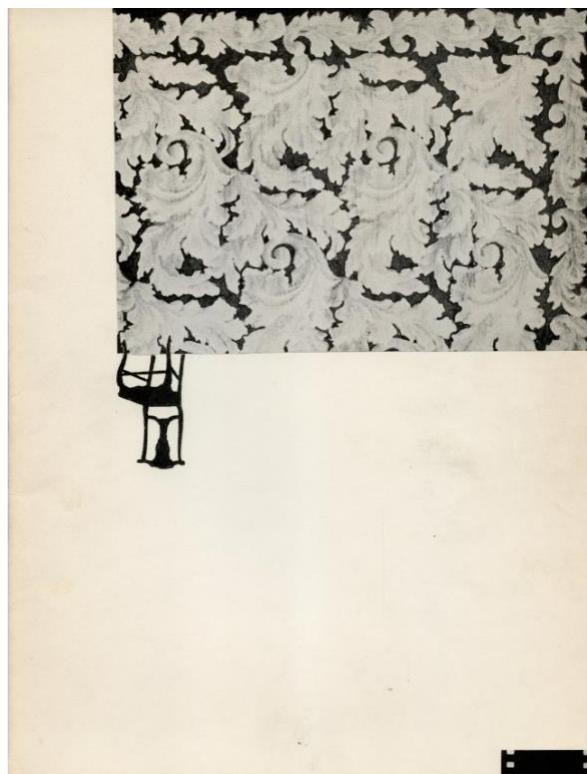
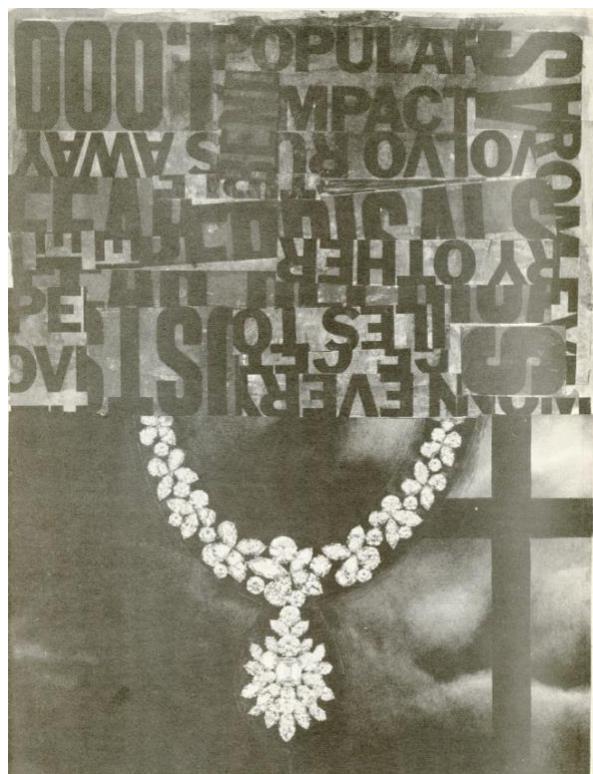
Padgett also recalls the bookbinder for this project—who produced other hardcover bindings for C Press publications—and notes:

His name was Roman Pelech (sp?), a Romanian émigré who had a small, no-frills storefront shop on either 9th or 10th Street between First and Second Aves. He was agreeable and his prices were very reasonable. He bound a number of items for Ted, Joe, Kenward, and me ca. 1963–66. I think it was Joe who discovered him. Pelech's main business was in binding family Bibles. Then his shop suddenly closed. Years later I ran into him on the street in Manhattan and asked him what he was doing these days. "I no longer bind book," he said, "I go up and down in elevator." He had become an elevator operator. (RP)

The first edition comprises 1000 copies: 886 in a trade edition; 100 numbered and signed; ten lettered A–J, hardbound, with original manuscript page by Burroughs and original drawing by Gysin, signed; and four hors commerce numbered copies with original manuscript page by Burroughs and original drawing by Gysin, signed.

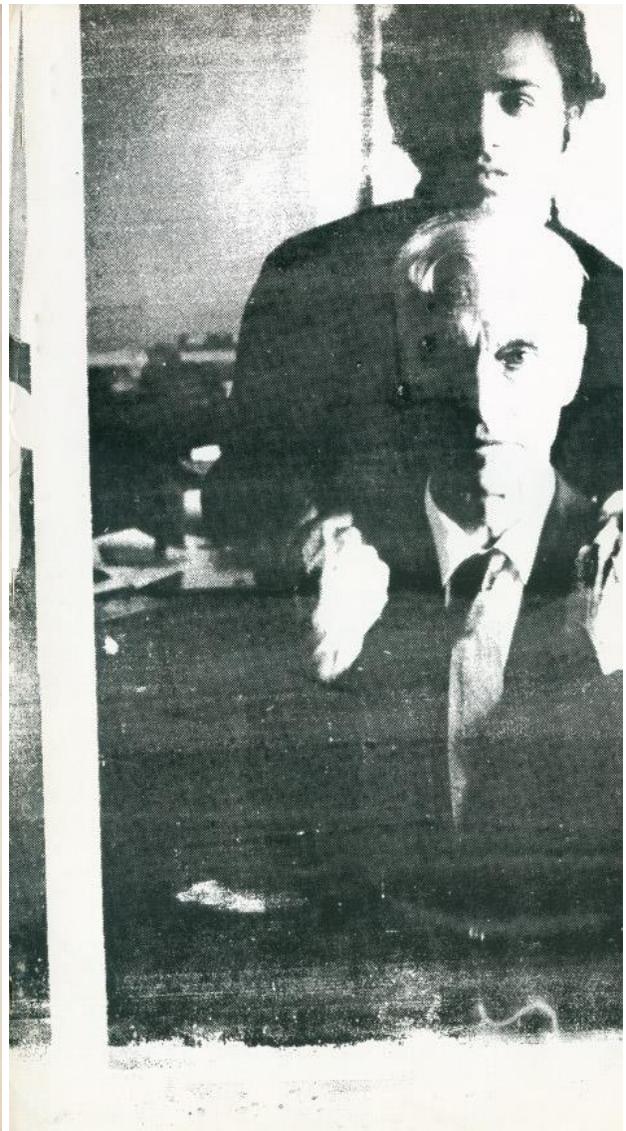
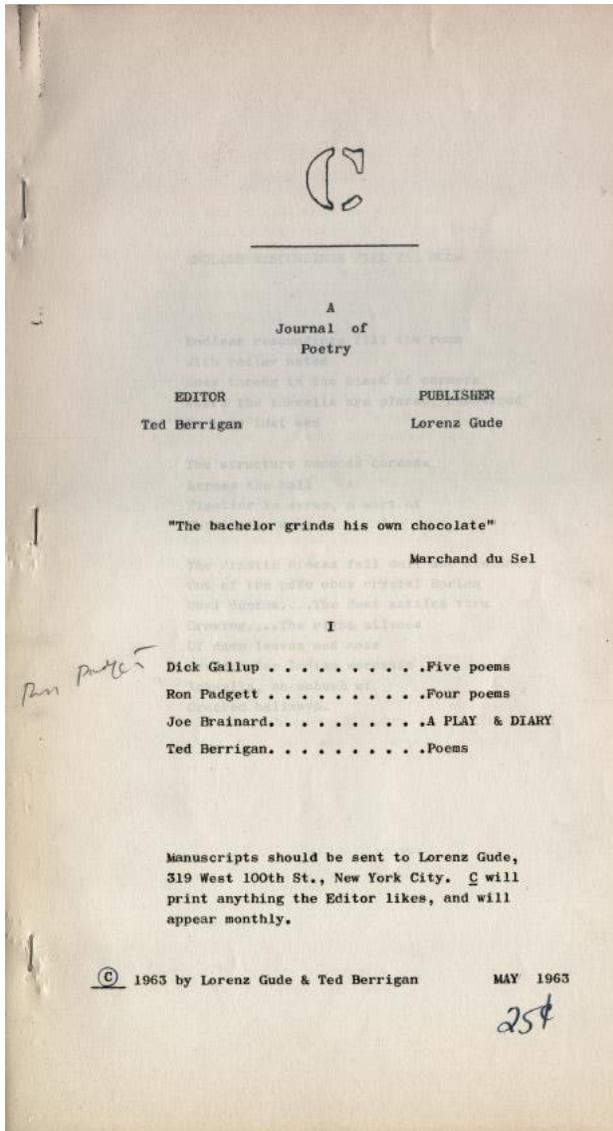
The hors commerce copies were distributed to Burroughs, Gysin, Ted Berrigan, and Ron Padgett. This is no. 4, RP's copy, and though not called for is signed by him. Bound in beautiful cloth over boards with floral pastedowns and endpapers (Maynard and Miles A 11 a).

Regarding the hors commerce state, no. 1 is in the Berg Collection (NYPL), no. 3 is at Columbia, no. 2 has yet to be located.



Ron Padgett. *Quelques Poèmes / Some Translations / Some Bombs*. N.p., 1963. Left: collage by Joe Brainard. Right: cover of portfolio by Joe Brainard.

This volume features Padgett's translations of Pierre Reverdy's poetry. Padgett self-published the work, in mimeographed loose sheets to allow the reader to rearrange the poems at will. Three full-page illustrations, as well as the cover, were created by Joe Brainard and printed on cardstock as part of the portfolio presentation of the book. Printed in an edition of 100 numbered copies, and though not called for, this copy is signed by the poet.



C: A Journal of Poetry, complete run includes vol. 1, no. 1–vol. 2, no. 14 (May 1963–1967). Left: cover of vol. 1, no. 1. Right: cover of vol. 1, no. 4, by Andy Warhol.

C, a mimeographed magazine from Ted Berrigan's C Press, borrowed the production example of the recently published one-off magazine, *The Censored Review* (see below), and featured the work of the editor and his Tulsa friends, now based in New York: Dick Gallup, Ron Padgett, and Joe Brainard. Berrigan wrote:

... the first issue of 'C' was deliberately put together by me to reflect the SIMILARITY of the poetry, since I felt the differences to be obvious, and the NEWNESS of such a point of view as we (I) had ... (Where I got the title is a secret, but it really isn't). (I wanted a name without connotations and so, while thinking about Marcel Duchamp, one day said to myself, 'A' 'B' 'C' 'Voila!' and there is was. 'C' 'SEE' 'SEA' 'C# #(AD INFINITUM)'). (TB)

C, no. 4 was the Edwin Denby issue, which features a silk-screened cover (front and back) by Andy Warhol. The process of making the cover for this issue signifies an important moment in the history of Warhol's craft; it was the first time the artist used Polaroid photographs as the basis for his silkscreen portraits. (For a detailed discussion on this matter see Wolf.) Berrigan continues:

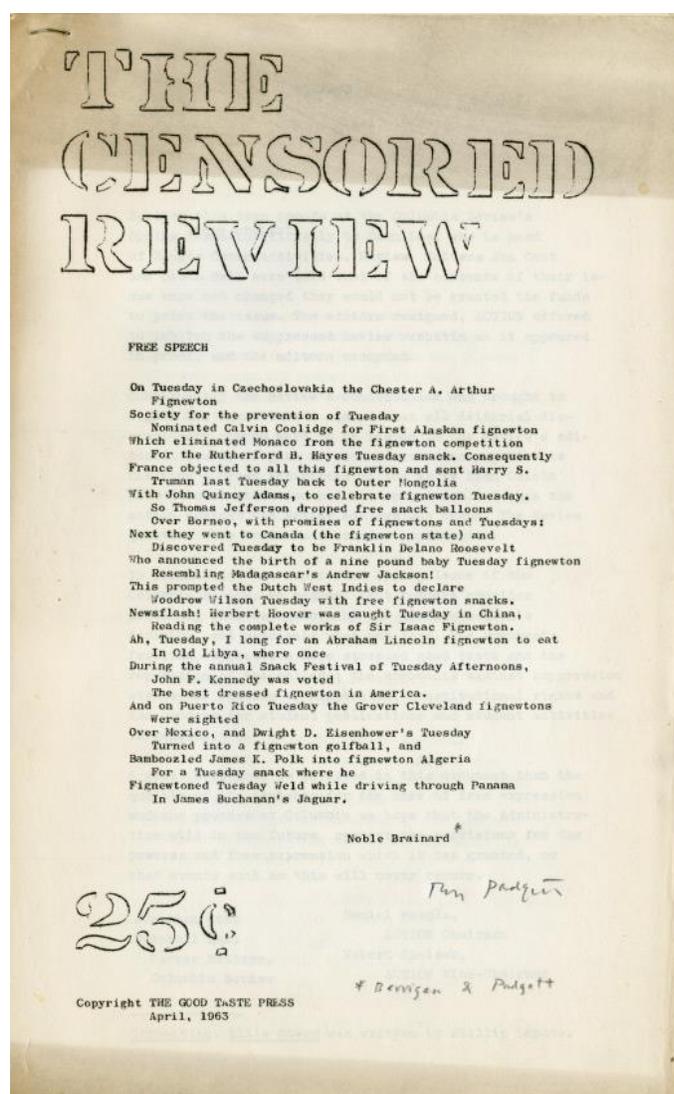
Andy made a silkscreen of two of the photos, and supervised its application on to the paper, while it was applied in turn by me, Gerry [Malanga], Pat Padgett, Sandy [Berrigan], most of the covers being done by Pat. The idea was for every cover to be different, to utilize inexperience to produce 'happenings.' (TB)

Contributors to the magazine include John Ashbery, Joseph Ceravolo, John Wieners, Lorenzo Thomas, Barbara Guest, Kenward Elmslie, Frank O'Hara, LeRoi Jones, Harry Fainlight, Ruth Krauss, Gerard Malanga, Harry Mathews, James Schuyler, Edwin Denby, Frank Lima, Tom Veitch, Tony Towle, John Perrault, Ed Sanders, Peter Orlovsky, David Shapiro, Kenneth Koch, Allen Ginsberg, William S. Burroughs, John Stanton, Jerome Rothenberg, Aram Saroyan, John Giorno, Gregory Corso, and Ken Weaver, among others.

Vol. 1, no. 7 features a cover and a five-page suite of mimeographed prints by Joe Brainard, who provided covers for many other issues. Ron Padgett edited vol. 2, no. 13, which includes a number of translations of Reverdy, Soupault, Apollinaire, and Jacob, and a cover by Joe Brainard. Vol. 2, no. 12 was not produced. Vol. 2, no. 14 is titled *Behind the Wheel* by Michael Brownstein and has a cover by Alex Katz.

This set was compiled by Ron Padgett; most issues are signed by him. C is very rare as a complete run.

Some issues of C are available individually; please check inventory at www.granarybooks.com.



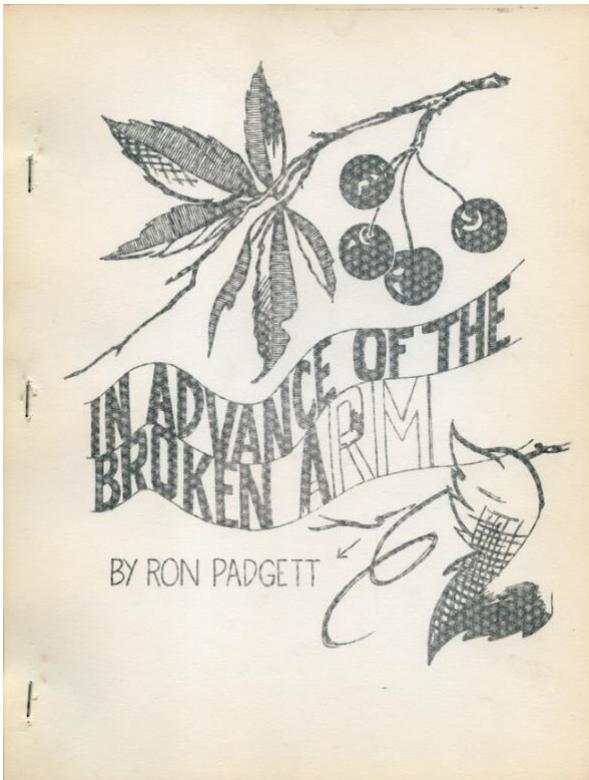
The Censored Review. [The Good Taste Press], Apr. 1963.

Corner-stapled mimeo. *The Censored Review*, edited by Ron Padgett, was a one-off publication produced on the occasion of a decision to censor poems written by Ted Berrigan and David Bearden that had previously been accepted for the spring issue of *The Columbia Review*, edited by Jonathan Cott and Mitchell Hall. The editors resigned in protest, and the contents of the issue were published as *The Censored Review* under the imprint of The Good Taste Press in April 1963. Berrigan and Padgett designed the cover, which was the immediate precursor to *C: A Journal of Poetry*, whose first issue came out the following month. Given the cloud of scandal and censorship that accompanied *The Censored Review*, the 800 copies printed were quickly distributed on the Columbia University campus and immediately sold out. Though uncalled for, this copy is signed by RP, who has also added a note to the poem on the cover—"Free Speech"—indicating that its author, "Noble Brainard," is a pseudonym for himself and Ted Berrigan. Quite scarce.



Ron Padgett collaboration with Bertrand Dorny. *Wish/Souhait*. 1989.

Ron Padgett and Paris-based French visual artist Bertrand Dorny (1931–2015) were brought together by the publisher Gervais Jassaud to work on *Aristotle's Coffee Shop* (Collectif Génération) in 1988. Since then, they have made 50 small editions (49 books and one print, usually fewer than ten copies) entirely by hand using simple bindings and collage with Padgett's text sometimes in holograph, though often set and printed using rubber stamp letters. Dorny employed an impressive range of colorful and tactile materials with great skill and imagination to create beautiful variable editions in which each copy is unique. (For further discussion on their collaboration, see Dorny.) Edition of seven numbered and signed. 5 ¼ x 7 ½ inches, original collage and typewritten text throughout with glassine jacket.

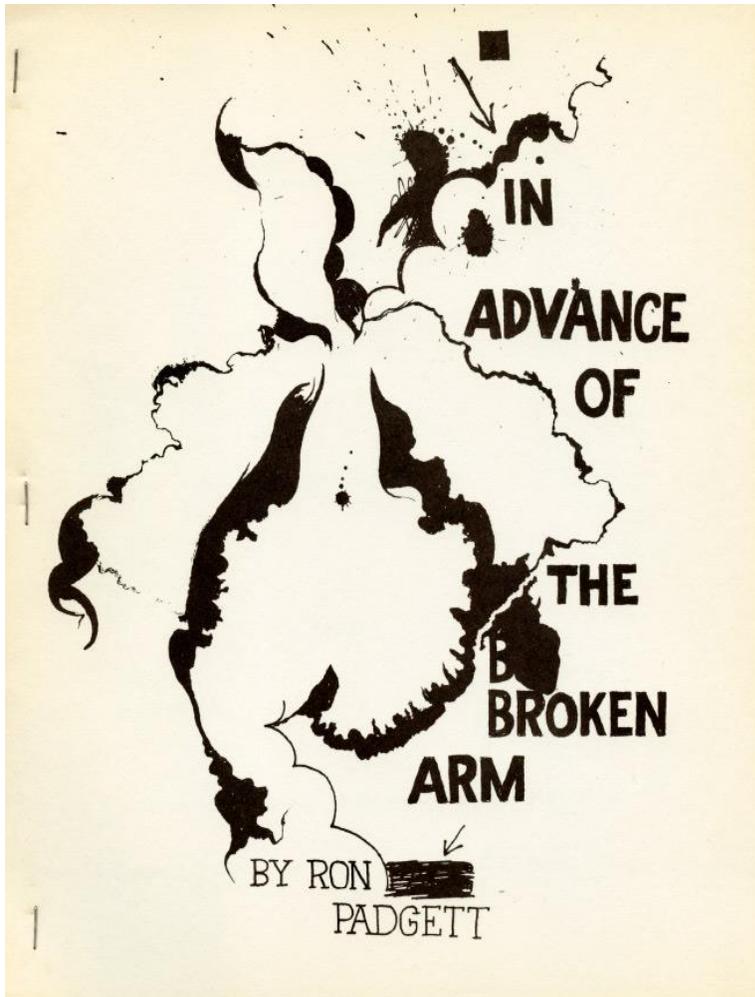


Ron Padgett. *In Advance of the Broken Arm*. Lorenz Gude, 1964. First edition.



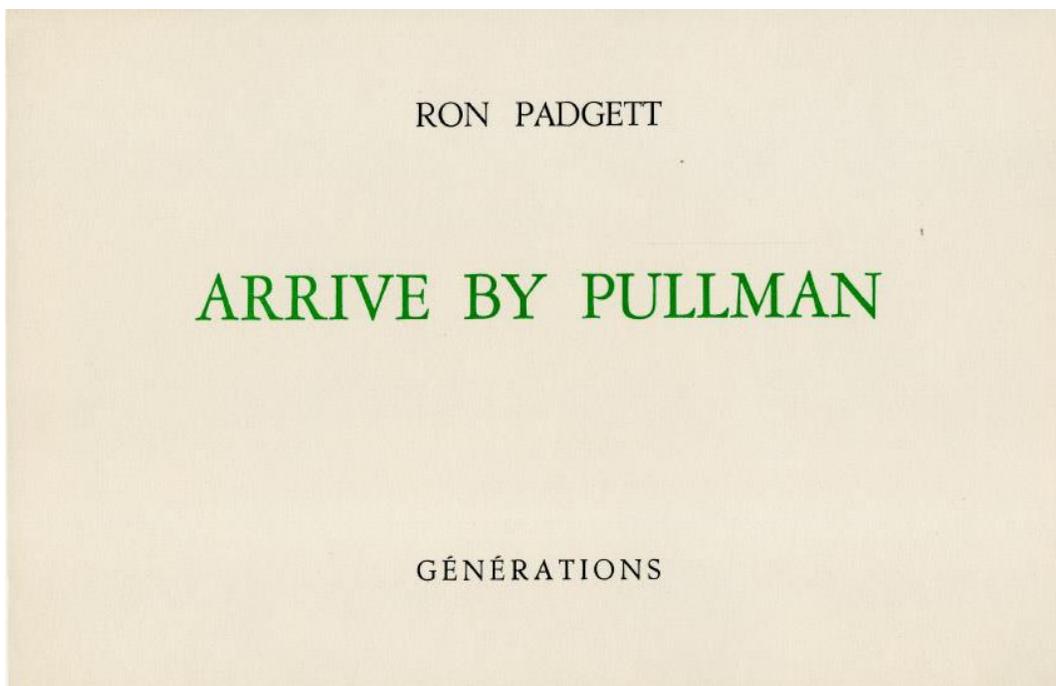
Silver gelatin photograph of RP by Lorenz Gude bound into the first edition.

The first edition of *In Advance of the Broken Arm*, published by C Press, was a side-stapled mimeograph with cover and drawings by Joe Brainard. Produced in an edition of 200 numbered copies, this copy is one of fewer than ten that include an 8 ½ x 11 in. photograph of RP by Lorenz Gude. Though not called for, signed by the poet.



Ron Padgett. *In Advance of the Broken Arm*. Lorenz Gude, 1965. Second edition.

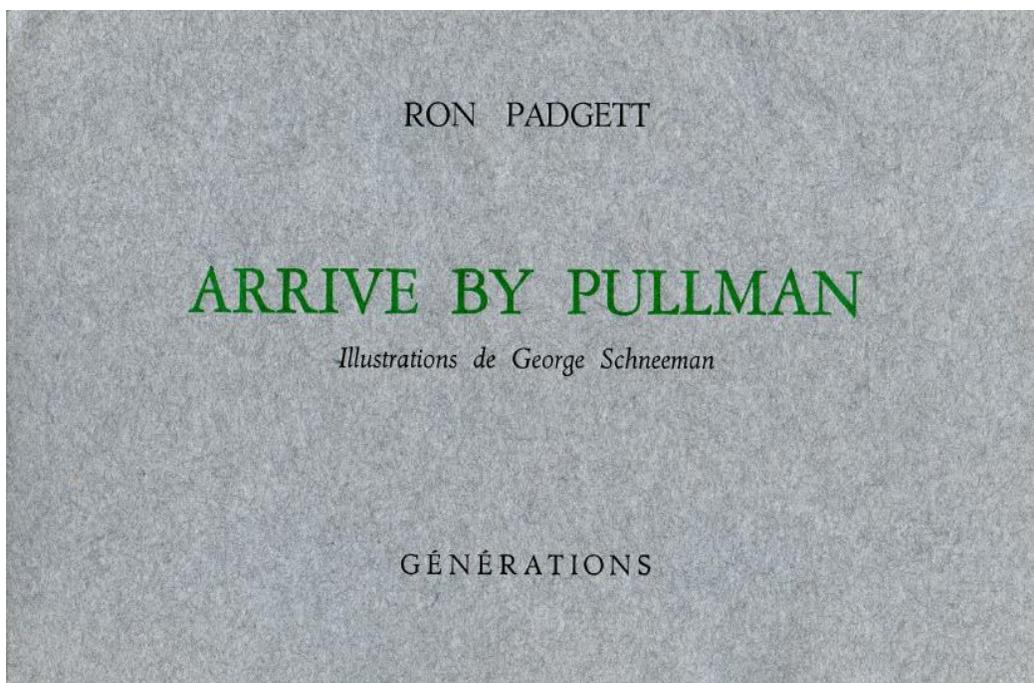
The second edition of *In Advance of the Broken Arm* features a new cover by Joe Brainard, as well as two new interior drawings. Printed in an edition of 200 numbered copies. Though not called for, signed by the poet.



Ron Padgett.

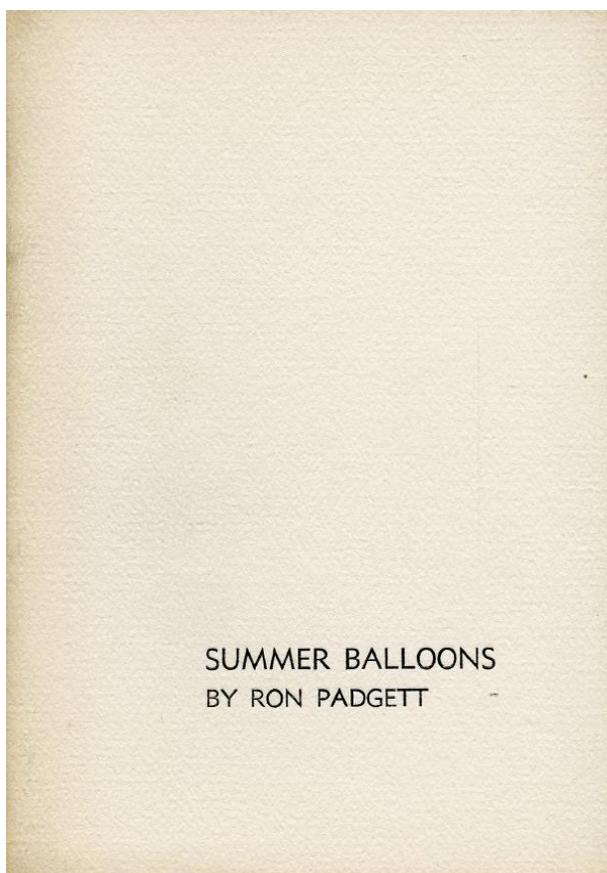
Arrive by Pullman. Générations, [1977].

In cream-colored wrappers, this is from an edition of 100 numbered copies with 11 collages by George Schneeman. Though not called for, signed by the poet. Original prospectus laid in.



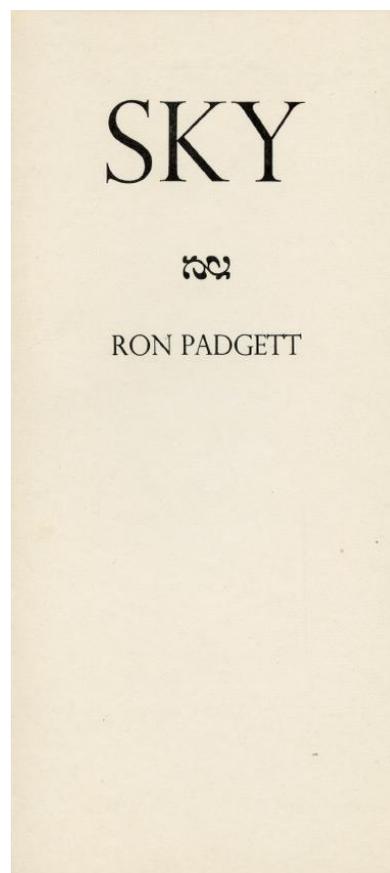
Ron Padgett. *Arrive by Pullman*. *Générations*, [1977]. With original collage by George Schneeman.

This is from an edition of 22 copies, printed on soft blue handmade paper numbered from 1 to 22. Each of the 22 copies includes an original signed collage by Schneeman, and is numbered and signed by both contributors. This edition does not include the 11 collages from the regular edition, thus making the editions quite distinct. There were also six copies marked HC, reserved for the author, the artist and the collaborators. Original prospectus laid in.



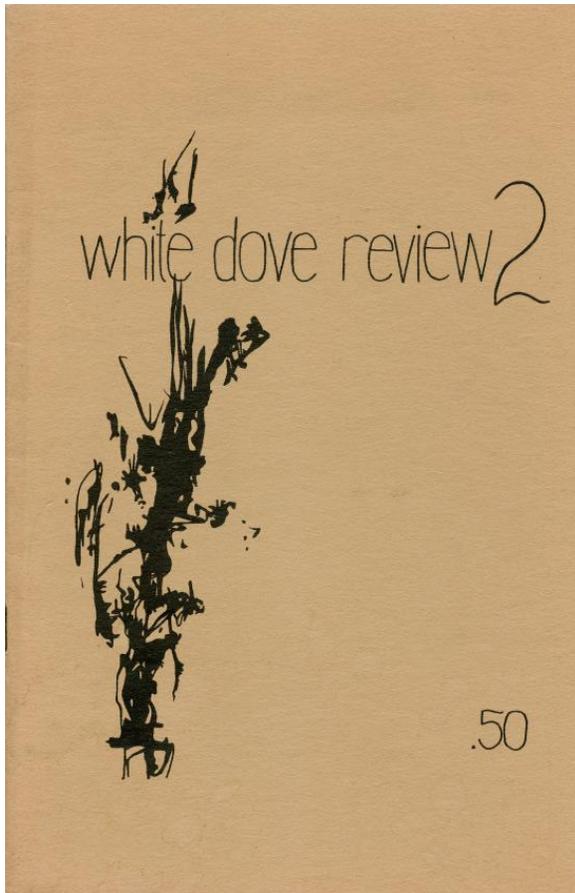
Ron Padgett. *Summer Balloons*. N.p., [1960].

Padgett's first published work, *Summer Balloons*, was printed by a local printer in Tulsa, Oklahoma, in an edition of 100 copies. Saddle-stitched wrappers. Though not called for, signed by the poet.



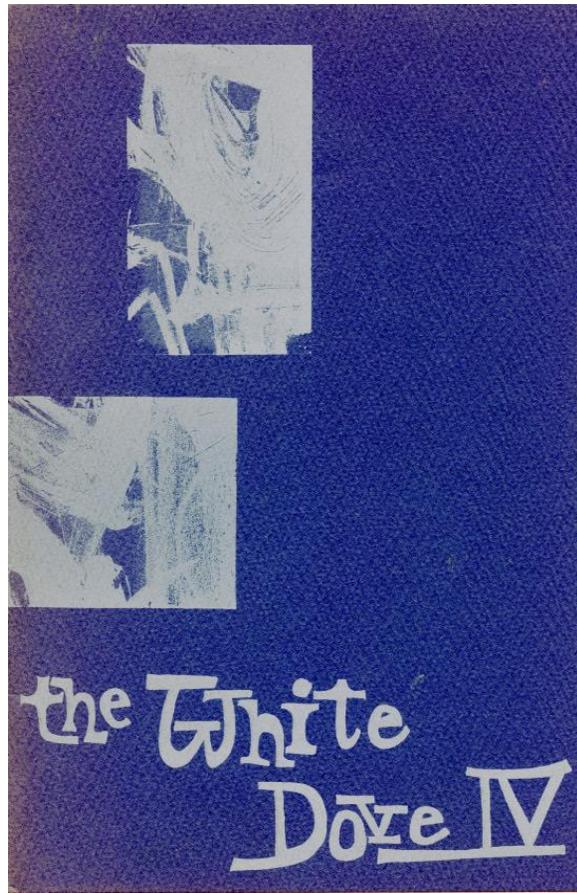
Ron Padgett. *Sky*. Goliard Press, June 1966.

Folio on white card, in which poem dedicated to Joe Brainard is printed. From an edition of 325, of which 25 are numbered and signed. This is from the regular edition, and though not called for, signed by the poet.



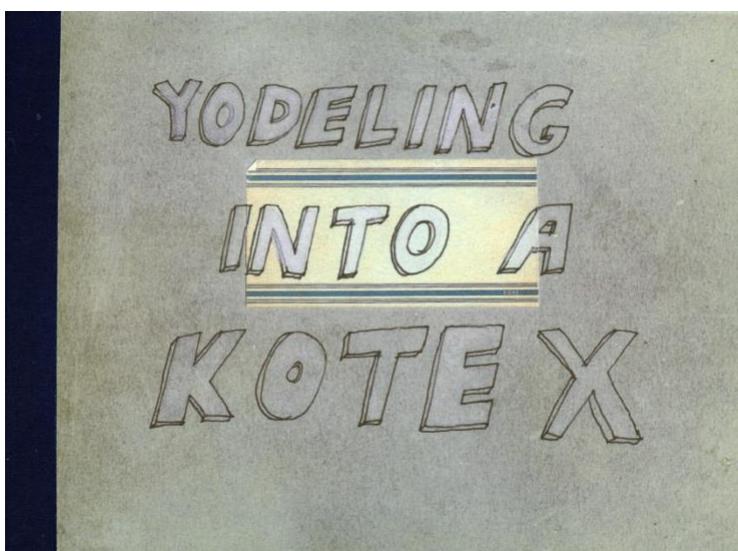
The White Dove Review, vol. 1, no. 2. 1959.

Produced while they were in high school by Ron Padgett, editor, with Richard [Dick] Gallup, assistant editor, Joe Brainard, art director, and Michael Marsh, art editor. Printed in Tulsa, Oklahoma, with contributions from Ron Loewinsohn, LeRoi Jones, Ted Berrigan, Clarence Major, Fielding Dawson, Simon Perchik, Paul Blackburn, and others. Saddle-stitched, with cover design by Michael Marsh. Though not called for, signed by RP.



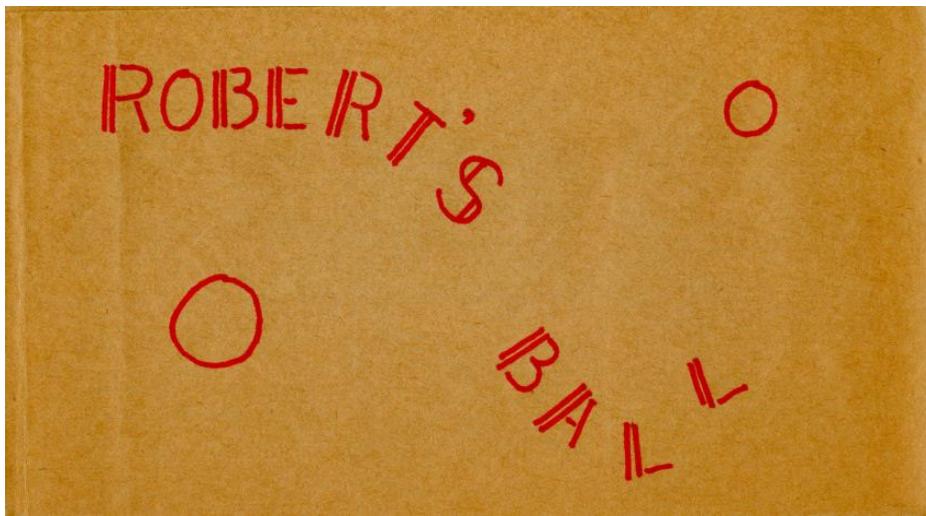
The White Dove Review, vol. 2, no. 4. 1960.

Edited by Ron Padgett, Joe Brainard, and Betty Kennedy, with cover designed by Joe Brainard and detail from lithograph by Paul England on back cover. Printed in Tulsa, Oklahoma. Contributors include Ted Berrigan, Fielding Dawson, David Omer Bearden, Rozana Webb, David Rafael Wang, Gilbert Sorrentino, and others. Saddle-stitched, with blue and grey paper wrapper. Though not called for, signed by RP.



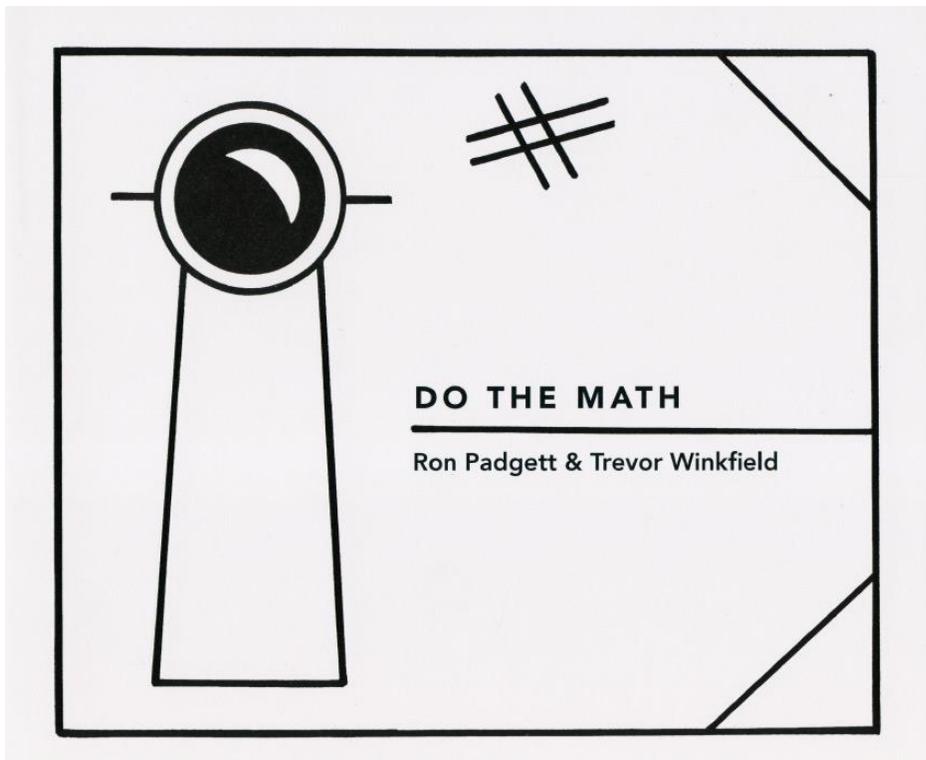
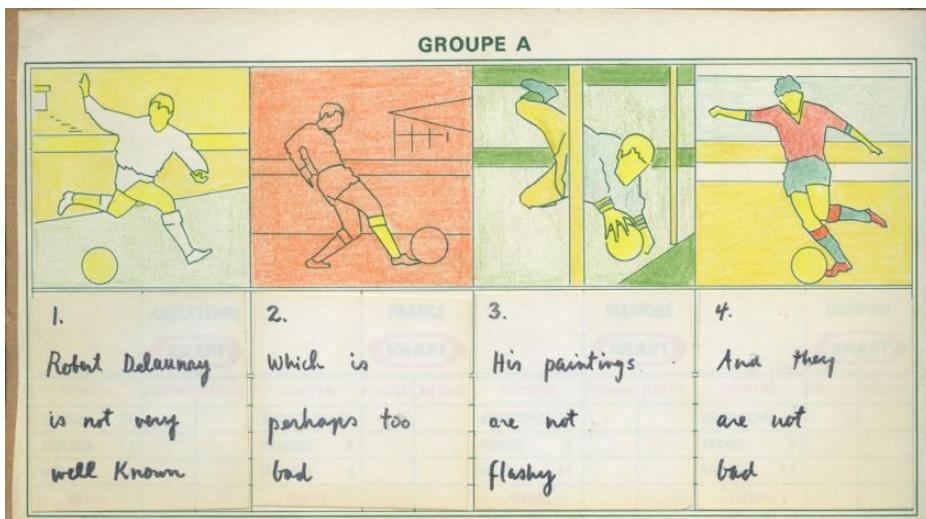
Ron Padgett and George Schneeman. *Yodeling into a Kotex*. Granary Books, 2003.

Yodeling into a Kotex was first created as a one-of-a-kind book by Padgett and Schneeman in 1969. This facsimile edition was produced using archival inkjet prints of the original book that were created at Digital Plus, New York. Bound in cloth and paper over boards by Judith Ivry; all copies are signed by poet and artist. 16 hors commerce, 25 for sale.



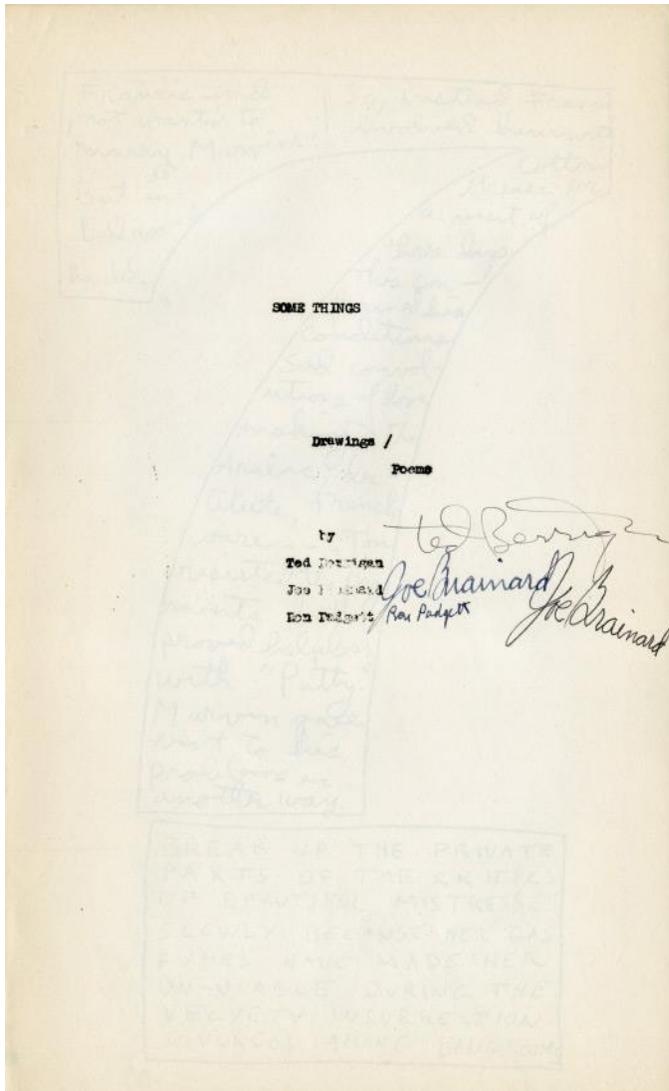
Ron Padgett. *Robert's Ball*. N.p., 1966. Top: cover. Bottom: front page.

Accordion-style foldout binding, with four continuous 8 ½ x 4 ½ in. panels attached to cover of the same shape and size. Hand-colored with autograph text throughout. "Art Criticism by Ron and Pat June July Paris New York 1966" is written on the verso, as well as "Limited edition / this copy is for JOE" and signed by RP. One of no more than six copies made.



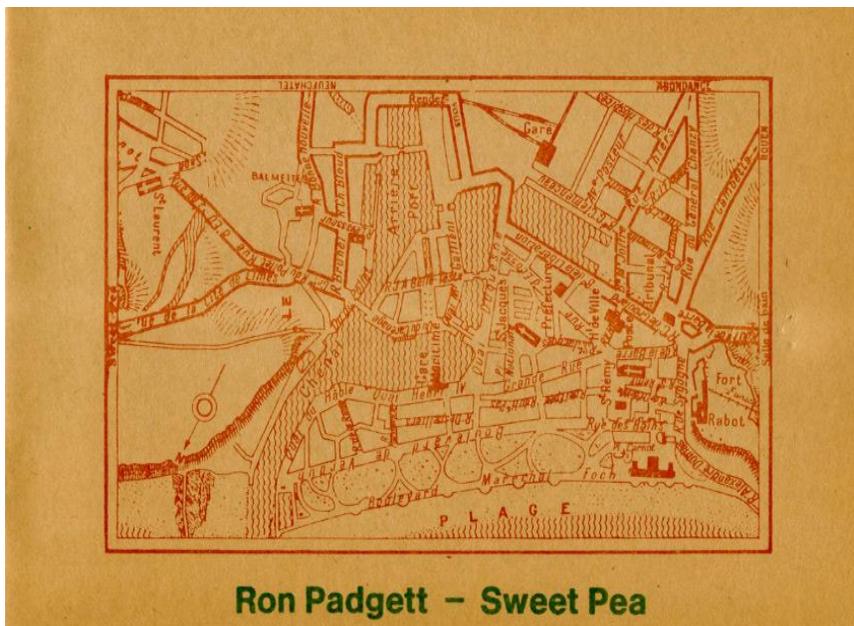
Ron Padgett and Trevor Winkfield. *Do the Math*. Granary Books, 2015.

Perfect bound wrappers. Includes 27-page poem by Ron Padgett with eight black and white drawings by Trevor Winkfield. The book was published in an edition of 300, of which 60 are numbered and signed.



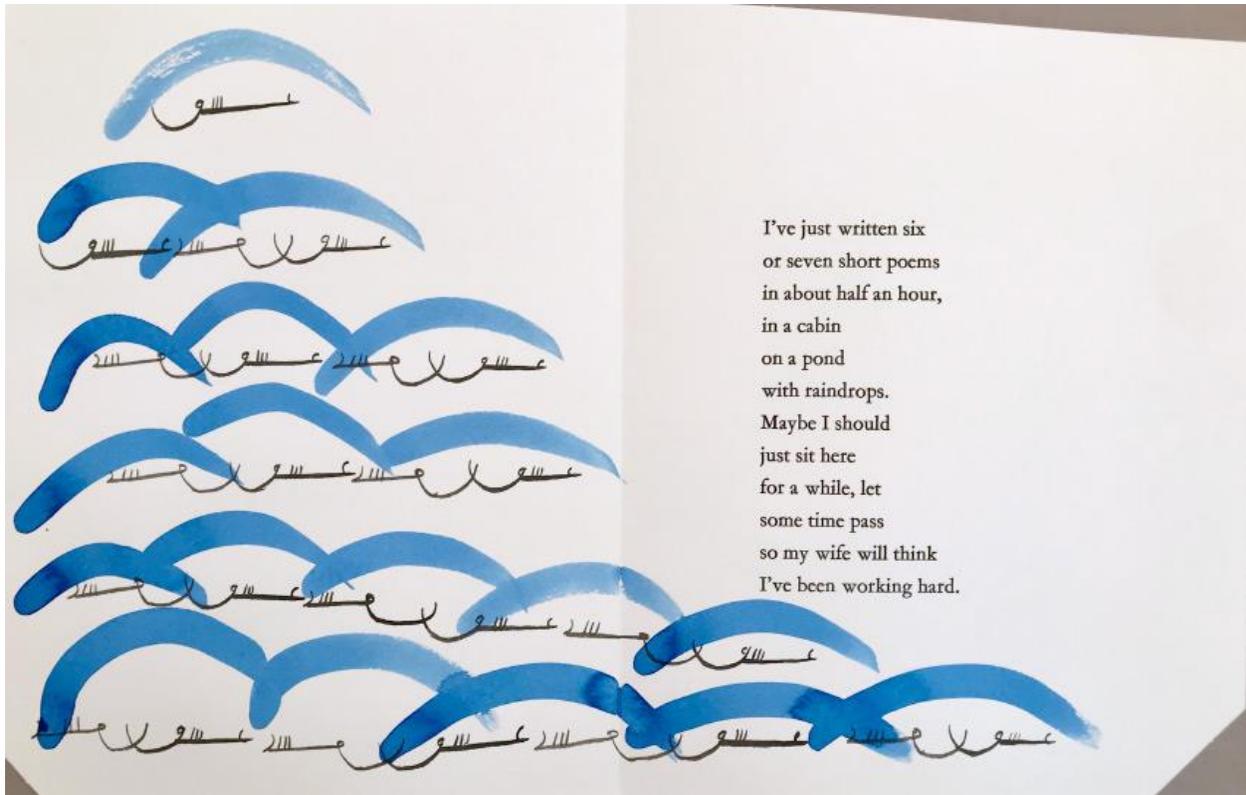
Ron Padgett, Joe Brainard, and Ted Berrigan. *Some Things*. N.p., [late 1963 or 1964].

Subtitled "Drawings / Poems," this work consists of loose mimeo sheets in plain unprinted paper folder. Fewer than 100 copies were printed; signed by all three contributors.

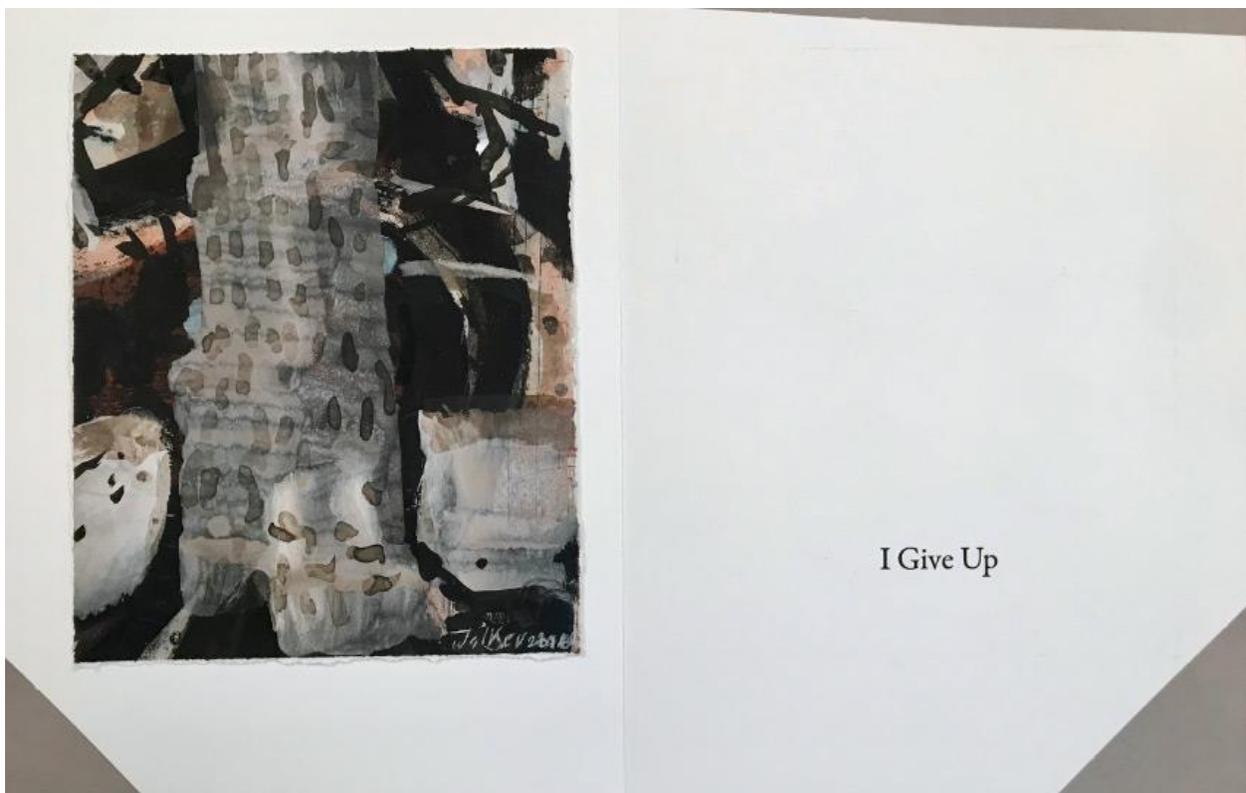


Ron Padgett. *Sweet Pea*. Aloes Books, 1971.

George Schneeman created the cover and illustrations for *Sweet Pea*, published in an edition of 200 copies with 25 numbered and signed by both poet and artist. This is from an edition of 50, designated hors commerce by rubber stamp. Saddle-stitched wrappers. Though uncalled for, this copy signed by RP.



Artwork by Hadieh Shafie, text by Ron Padgett. *From a Cabin in the Woods*. Collectif Génération, 2016.



Artwork by John Walker, text by Ron Padgett. *From a Cabin in the Woods*. Collectif Génération, 2016.

Eleven unbound folios in printed paper cover. Hand-set Garamond printed on BFK Rives rag paper by Vincent Auger at his studio in Paris. The text and design are identical in each volume, yet each book contains a different artist's unique and original artworks as illustration. Each edition of 12 copies includes original artwork throughout, numbered and signed by poet and artist.

There were also with artworks by Angela Brennan (b. 1960, Australia), Luis Cruz Azaceta (b. 1942, Cuba), Kati Immonen (b. 1971, Finland), Francisca Sutil (b. 1952, Chile), and Esther Partegas (b. 1972, Spain). Items available through Granary Books may be searched at www.granarybooks.com.



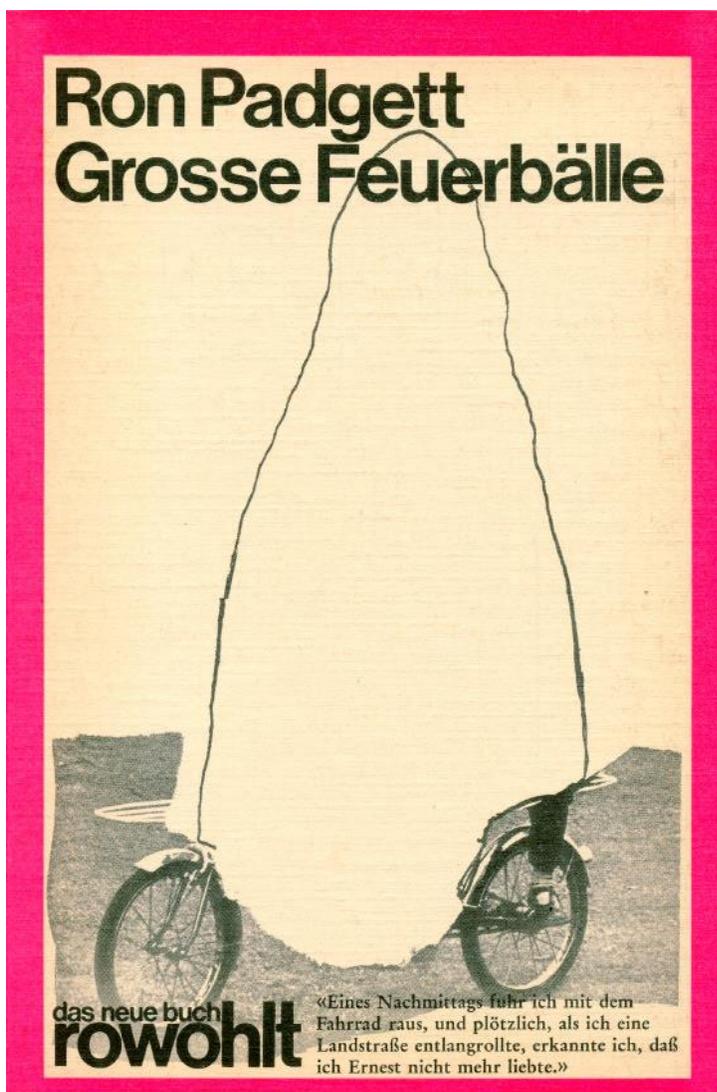
Tom Clark and Ron Padgett. *Bun*. Angel Hair Books, 1968.

This is from an edition of 500 copies of which 19, printed on Hosho and with a page of manuscript, are numbered and signed. Saddle-stitched wrappers, with cover by Jim Dine. Regular edition. Though uncalled for, this copy signed by RP.



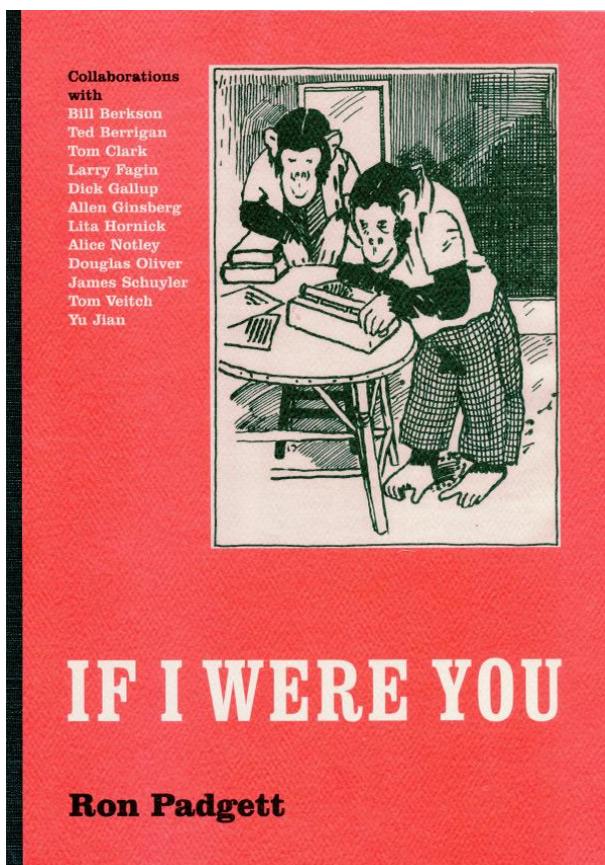
Ron Padgett. *Crazy Compositions*. Big Sky, 1974. Cover by George Schneeman.

This is from an edition of 750 of which 26 are lettered and signed by Padgett and Schneeman. Saddle-stitched wrappers.



Ron Padgett. *Grosse Feuerbälle: Gedichte, Prosa, Bilder.* Rowohlt, 1973.

Translated into German by Rolf Eckart John, Ralf-Rainer Rygulla, Anselm Hollo, and Josephine Clare. Paper wrappers. Though uncalled for, this copy signed by RP.



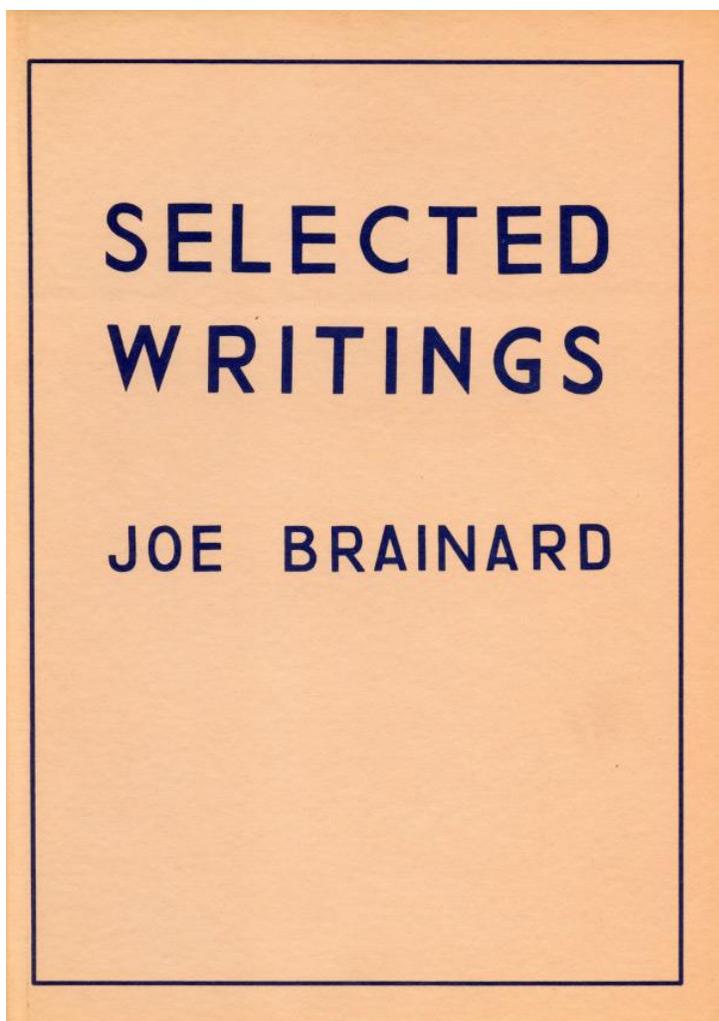
Ron Padgett. *If I Were You.* Proper Tales Press, 2007.

Quarter-cloth and paper over boards, with cover drawing by Joe Brainard. Collaborations by RP with Bill Berkson, Ted Berrigan, Tom Clark, Larry Fagin, Dick Gallup, Allen Ginsberg, Lita Hornick, Alice Notley, Douglas Oliver, James Schuyler, Tom Veitch, and Yu Jian. This is from an edition of 376 copies of which 26 are bound in boards, lettered and signed. This is one of two hors commerce copies, bound in boards, numbered and signed by the author.



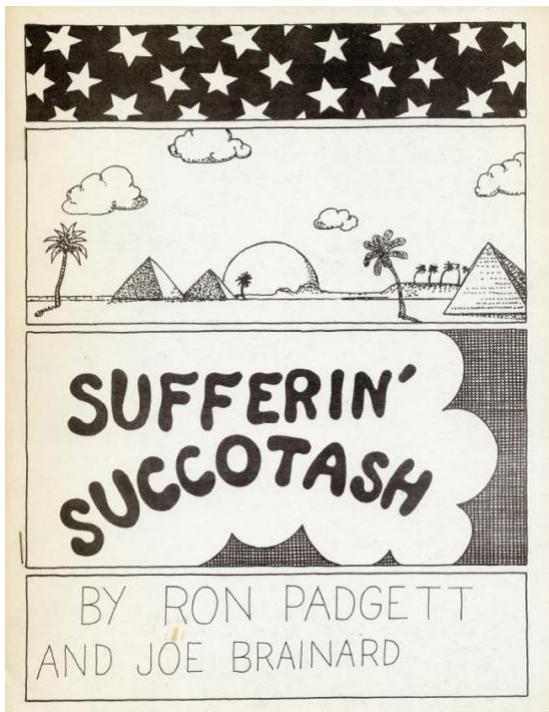
Ted Berrigan and Ron Padgett. *Bean Spasms*. Kulchur Press, 1967.

Bean Spasms draws on collaborations between Ted Berrigan and Ron Padgett, begun alongside Joe Brainard in the form of a folder titled "Lyrical Bullets" (a humorous ode to Samuel Taylor Coleridge and William Wordsworth's own collaboration, *Lyrical Ballads*). While Berrigan and Padgett also contributed illustrations and poet friends would add their own lines during writing sessions, all works in the book were intentionally left unattributed. Wrappers; illustrated by Joe Brainard. Signed by RP, a beautiful copy, scarce thus.



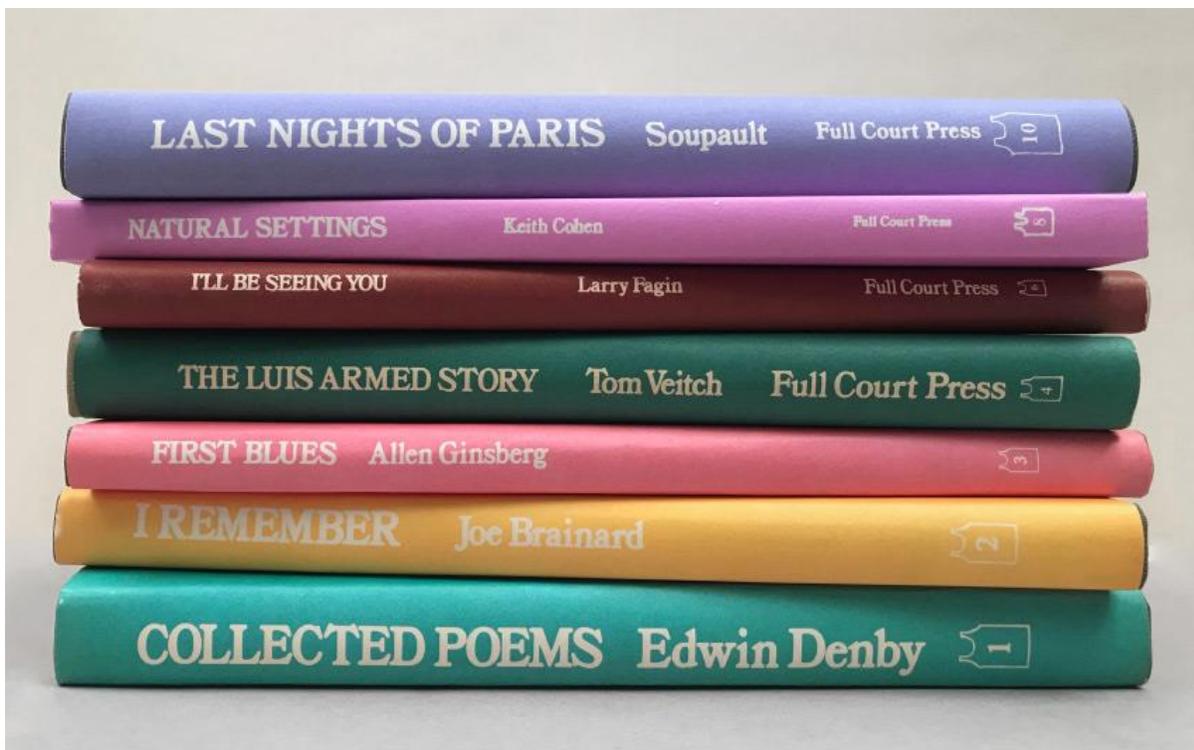
Joe Brainard. *Selected Writings: 1962-1971*. Kulchur Foundation, 1971.

Paper over boards with clear acetate jacket. Cover and endpapers by Ron Padgett. Edition in paper wrappers of work also available. Though uncalled for, this copy signed by RP.



“Kiss My Ass!” / Sufferin’ Succotash. Adventures in Poetry, 1971.

Side-stapled mimeo. *“Kiss My Ass!”* by Michael Brownstein and Joe Brainard bound dos-à-dos with *Sufferin’ Succotash* by Ron Padgett and Joe Brainard. This is from an edition of 300, of which 26 are lettered A to Z and signed by the artist and authors. In lieu of a letter, this is no. “Ron,” signed by all three participants. Signed and lettered copy also available.



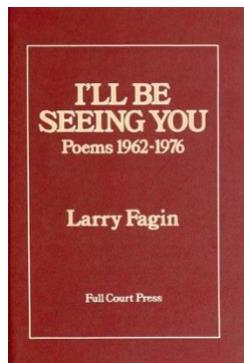
Seven books published by Full Court Press.

Ron Padgett, Anne Waldman, and Joan Simon co-founded Full Court Press in 1973, and published from 1974 to 1989. Simon recounts the publishing practices of Full Court in a 2012 interview with *Brooklyn Rail*:

In some cases, we put together larger collections of a poet’s work that had been published in parts in small press editions with additional works by the writer—such as Joe Brainard’s *I Remember*, which had been published in parts by Anne’s Angel Hair editions—or works that hadn’t been collected at all, such as Allen Ginsberg’s *First Blues: Rags, Ballads, and*

Harmonium Songs (1975), or the *Collected Poems* (1975) of Edwin Denby, whose dance writing we all loved, and whose poetry hadn't been published in a substantial book. (Simon)

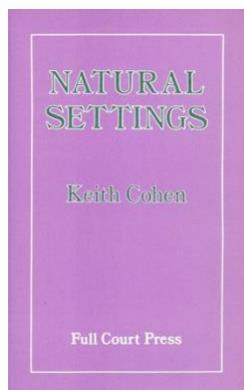
Full Court authors, in addition to those whose works are offered here, include Frank O'Hara, William Burroughs, and John Godfrey.



Larry Fagin. *I'll Be Seeing You: Poems 1962–1976*. Full Court Press, 1978.

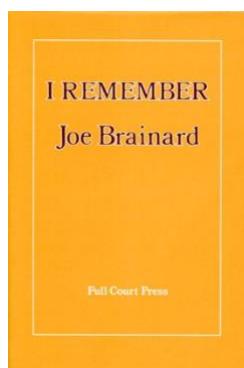
Cloth over boards with dust jacket. This is from an edition of 12 hors commerce copies, lettered and signed.

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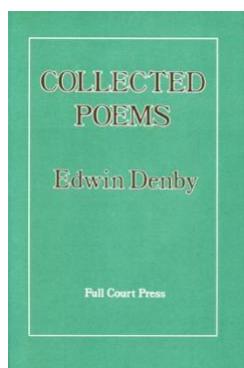
Keith Cohen. *Natural Settings*. Full Court Press, 1982.

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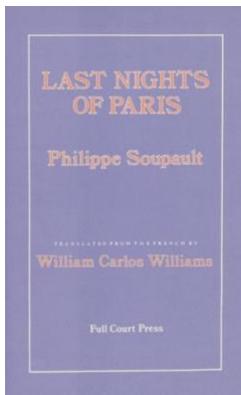
Joe Brainard. *I Remember*. Full Court Press, 1975.

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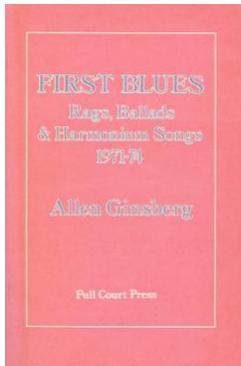
Edwin Denby. *Collected Poems*. Full Court Press, 1975.

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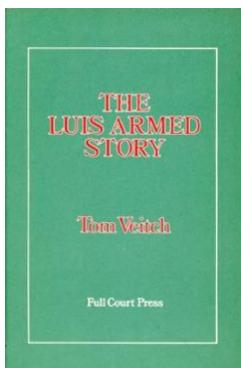
Philippe Soupault. *Last Nights of Paris*. Full Court Press, 1982.

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Allen Ginsberg. *First Blues: Rags, Ballads, & Harmonium Songs, 1971-1974*. Full Court Press, 1975.

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Tom Veitch. *The Luis Armed Story*. Full Court Press, 1978.

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