

always remains inadequate relativ

JAMPA DORJE

ARCHIVE ART

HAPPY READYMADES

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ARCHIVE ART

happy readymades

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Jampa Dorje

No Geometry Required to Enter

D Press 2020 Ellensburg

The readymades of Marcel Duchamp are ordinary manufactured objects that the artist selected and modified, as an antidote to what he called "retinal art". By simply choosing the object and repositioning or joining, titling and signing it, the found object became art.

—Wikipedia

Book design by Oberon

Thanks to Gallery One for the use of the "Between the Fold" logo.

The opening for the show was canceled due to the Coronavirus pandemic.



www.dpress.net

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A thread connects "primal book" to "real world objects"...



RECEIVING SPECIAL ATTENTION and enough shelf space within a controlled environment makes for a happy readymade. The readymade I refer to is the letter from Gallery One informing me that my “Real World Object—Book” had not been accepted for the Between the Fold art show, scheduled for April 3-25, 2020. This show is the Book Arts National Juried Exhibition, juried by Lisa Meyers Bullmash and Ed Marquand, both excellent jurors. “Real World Object—Book” (a rearrangement of “Primal Book”, a book assemblage) has the provenance of being an object in the archival series “Real World Objects” and having been displayed in the “An Archival Idyll” installation by Jampa Dorje, at Gallery One, in 2017. www.gallery-one.org/events/2017-april-exhibition/

BETWEEN THE



For the purpose of this exhibition, Book Arts are defined as the field of art that involves the creation of works using or referring to structural and conceptual properties of books. While an existing book may be altered to create a work, instead of being merely a printed book about art, works in the genre of book arts are intended as artworks themselves.

— óé'scr'pí1òh"from Gallery One Invitation



REAL WORLD OBJECT EXHIBIT

“Real World Objects” on opening day of the Members Show
at Gallery One on February 7, 2020.

The fire extinguisher is not part of the art.



Entanglement: Cloe and Sarah at the site of “Real World
Objects” on a day when a pottery class is in progress.
Approaching “Real World Objects” from the Eveleth Green
Gallery on the third floor of Gallery One, in Ellensburg.





The six objects within the bag have not been individually tagged for cataloging, nor have the placement of the objects been definitively determined. They have been listed with brief descriptions in the Gift of Deed to the Mojo Museum.

Archive of the Ages

Mojo Museum 54321 Shangri La Avenue Valley of the Stars, Tibet	Office: Astral-699-3π00 E-mail: archive@kalpa.net
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Deed of Gift

Name of Donor: S. Mutt	Contact Person: Jampa Dorje
Address: 207 W, 9th Ave. Ellensburg, WA 98926	Email: richardleedenner@gmail.com

The donation list below has been received by Archive of the Ages as a gift, and the owner or agent with full authority, desiring to absolutely transfer full title by signing below, hereby give, assigns, and conveys finally and completely, and without any limitation or reservation, the property described below to the Archives and its successors and assigns permanently and forever, together with (when applicable) any copyrights therein and the right to copyright the same. Should this gift not be completed, for any reason during the donor's lifetime, it is understood that this agreement shall be binding on all donor's executors or administrators, heirs, trustees, and assigns, and that any failure to include such a specific bequest in the donor's will or failure to include specific direction of the below mentioned and referenced gift in any trust shall not release the donor's executors, administrators, trustees or assigns from the obligation of completing the below mentioned gift to Archive of the Ages.

I understand that the location, retention, cataloging and preservation of the materials, or other considerations relating to their use or disposition are at the direction of Archive of the Ages in accordance with institutional policy. Materials added to the collections shall be accessible to all persons qualified to use materials in the Archive of the Ages, subject to the terms and conditions, if any, stated below.

Terms and Conditions:

Handle realia with tender, loving care and allow plenty of shelf space.

Description of Donation: Realia (real world objects), 6 items— a paper shopping bag with handles with a Clymer Museum sticker; 408 cut sheets of marriage divorce and alimony law, bound in green cotton string; a fond of 25 "Big 'N' Little" Bingo cards; a 15"x16" sheet of cream-colored wallpaper with floral design; and a 1½" x 55" brown-colored, woven band with wire in the edges; a tiny British flag decoration on a toothpick.

Appraised value: \$450,000.00

Provenance: Lynn McGowan's garage

See certificate of authenticity and appraisal by Rose Selavy & Associates.

Signature of Donor: S. MUTT	Date: 1/11/2020
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S. Mutt is a grandniece of R. Mutt's (the signee of Duchamp's well-known work, "Fountain (1917)"), and she has a similar signature to her great uncle's. Dr. Clayton Bohnet has pointed out the audacity in my making so direct an association with the Duchamp camp.



My original thought was to have the Certificate of Authentication and Deed of Gift attached to the shopping bag, as in this photo. Another thought was to hang the bag of readymades, a bag I had found on my doorstep with these miscellaneous things, on a nail. Renee Adams, Gallery One's art curator chose a location in the Picasso Gallery by the window next to the fire extinguisher and my documents displayed on the window glass. This worked well.

...threading my way, "real world objects" connects, with some degree of rupture, to my High Mountain Valley Local Authors Collection, which I gifted to Brooks Library on the campus of Central Washington University...

An excerpt from

MR. DORJE'S TALK AT THE BROOKS LIBRARY COMMONS, OCTOBER 8, 2019

https://digitalcommons.cwu.edu/library_lectures/37/

According to Jamgon Kontrul, who I know from the retreat manual that I used for my Tibetan three-year mountain retreat, when Atisa, an 11th c. Indian scholar, discovered the store of Sanskrit texts in the library of Samye, he was amazed at that the degree to which Vajrayana Buddhism had spread in Tibet beyond what had occurred in India.

We owe a debt (or not) to Averroes, the 12th c. Islamic philosopher, who wrote commentaries on the Greek philosopher, Aristotle, who lays the foundation for aspects of modern philosophy and scientific enquiry in later centuries.

According to Thomas Cahill, author of *How the Irish Saved Civilization*, everyone today owes a debt of gratitude to the Irish monks of the 5th century, who stored written records of western civilization and kept it safe during an era of anarchy.

A Canticle for Leibowitz by Walter M. Miller Jr. is a science fiction novel set in a Catholic monastery in the southwest after a nuclear war. Over many centuries, the monks preserve the remains of our scientific documents until philosophers grock it again. (Think Herman Hesse's *Magister Ludi: The Glass Bead Game*.)

There is, of course, no guarantee we have a future on this planet. There is no icon labeled "P" to push for Posterity. Presently, we are in an era of self-archivisation via social media, but if our electronic infrastructure collapses, the "cloud" will dissipate. The intricacies of digital archives are beyond my expertise, but the main task of developing any archive begs similar questions. Where does it begin and where does it end? What is to be included and what suppressed?

Let me begin with the idea for The High Mountain Valley Collection. The idea came to me last year, following the death of Mark Halperin, a close friend, who had taught creative writing at Central for many years. I checked to see if his books were in the special collection at Brooks Library. Only his early works were there, and some works by other authors I knew. I noticed two library-bound editions of copies of *Vagabond*, an anthology of poets and story writers, edited by John Bennett, a courageous underground mimeo mag published by John, in Ellensburg, during the small press "magazine wars" of the late 1960s and 70s. There were some of my self-published books in the collection, but there were no copies of the *Ellensburg Anthology*. This anthology of local poets and writers was initially sponsored by the Ellensburg Arts Festival Committee, a committee that later morphed into the Ellensburg Arts Commission. Sometimes the anthology was subsidized by a Washington State Arts Grant (much against its outlaw nature), and it had a variety of editors during its run, 1980 through 1987. I looked for a copy of Dick Johnson's *Then King Down Came*, a novel I read after my family and I moved from Alaska to Kittitas County, in 1974, to manage the Diamond Hanging J Floating I cattle ranch out in Badger Pocket, but I saw neither hide nor hair of it. Might be interesting to round up and corral a collection of books published from that time forward, I thought.

The title of the collection comes from a chapbook of this period (which I will dub the Ellensburg Renaissance)—

Anarchist Murmurs from a High Mountain Valley by John Bennett, circa 1972. It was one of John's first works after landing in the valley. Dick Elliott, taking the role of Coyote, told him this was a *high* mountain valley.

Thanks go to Paula McMinn for unearthing specimens of Ellensburg public school writing, to Rolf Williams for connecting me via internet with local authors who sell their books at Jerrol's Bookstore, to Daniel and Debbie at Brick Road Books on Main Street, to the many writers in the humanities departments at Central who donated copies of their works, to Julie Prather and Jane Orleman, who opened their libraries and presented me with valuable finds, including the holy grail of my search, *Then King Down Came*, and to Marlene Chaney, who has forgiven me for incinerating her copy of Gregory Corso's *Long Live Man* in my microwave during a preservation experiment. Believe me, a burning book in a microwave is a terrible thing to see.

Here is the blurb at the Special Collection's website:

The High Mountain Local Authors Collection contains a selection of Central Washington's unique and noteworthy literary efforts. It includes examples of various literary forms and genres, novels, poetry, history, philosophy, children's books, romance, science fiction, fantasy, new age, memoir, and essay. The arc of the collection includes examples of academic publishing, mainstream publishing, small-edition-self-published works, mass paperbacks, print-on-demand books in hardback and soft cover, underground literary magazines, and art zines. For those keenly interested in exploring the history of books and printing, the collection includes a spectrum of printing techniques, letter press, offset, photocopying, linoleum block printing, mimeograph, and calligraphy.

These days, I can send a word file via email to a print-on-demand publisher, like Xlibris, where it will enter a digital template and be run on a production copier, say a Xerox D136 hooked to a Horizon BQ-440 bindery machine, that will print out a single perfect-bound book. The only time a human hand touches the book is when a shipping clerk slips it into an envelope to mail it to me.

Beyond preservation, there are two other important aspects of an archive. The authority of the archive and the sequencing of its documents— the *provenience*, which is the place of origin or earliest known history of a work, and the term, *respect des fonds*, a principle in archival theory that proposes to respect the order of a collection of records according to their fonds (their groupings), that is to say, according to the way they were created or from which they were received. This, in turn, informs the authority of the collection.

I have contracted a bad case of *archive fever*. (Books—I must have them. That one. And that one.) Where did I catch this bug? When Julia Springfield moved Special Collections from a corner room in the back on the fourth floor, to more spacious digs, here, on the second floor. I saw this as an auspicious opportunity to install a new collection.

Also, while browsing the philosophy section of the library, I came across Jacques Derrida's *Mal d'Archive (Archive Fever)*, a lecture delivered in London, in 1994, at Sigmund Freud's house, at the time that it was then becoming a museum. Derrida is the founder of deconstructionist philosophy, and his writings lead the reader to consider the nature of an archive, especially an internal contradiction within the Greek word, *arche*—which means both a commencement and a commandment.

I won't lead you down the rabbit holes taken by Derrida in his quest to analyze the notion of archive, but I will

note that he points out “to archive” derives its meaning from the Greek *arkherion*, a residence of an magistrate, an *archon*, who, as a commander, a guardian, shields the archive and has political power to interpret the archives, to “lay down the law” in all matters related to the archives. Consider the Supreme Court and the archives of constitutional law. Consider the Ark of the Covenant and the Ten Commandments given to us through Moses from God. *Arche* is order and anarchy is chaos. Two orders of order: sequence and command.

As Lu Garcia says of poetry, “The orders come; they are the only issue.”

. . . .

An archive is both public and private. There is a bell, at the door, to signal your arrival. You enter and are seated at a table away from the stacks. You are asked to put on white gloves to handle the books. The books are brought to you. You can do your research, but you cannot leave the premises with the books.

From the books in my personal collection and those collected with the help of friends who donated books, by my mining bookstores and the internet, I found a bunch of books, some quite battered, and put them in alphabetical order and signed this collection over to the public at this state university. At that point, they mystically trans-substantiated themselves into both items of reference and items of reverence.

Let me shift from this kind of thinking and discuss specific books I have collected for the present archive. I wanted there to be breadth and depth to the collection, high art and low, ivory tower poets and street poets rubbing shoulders, serious and not-so-serious fiction and non-fiction intermingled with scholarly works in these labyrinthian recesses. An archive is like the human mind, and analyzing an archive is a bit like archeology (Derrida, again). Some things are on the surface and some things are hidden. An archivist might come across a reference to a lost civilization. Perhaps, one finds, as others have found, that the Universe, itself, is a vast archive.

. . . .

As regards my works, my daughter, Lucienne, told me I should write about the intricacies of my oeuvre before I die, since my mode of writing is counterintuitive. Rather than beginning with the manuscript, I begin with the book. I initiate the writing process by visualizing the completed form the manuscript of my telling will take, and I fill in the empty pages. Over the years, the books have emerged—now, stretching to 7.5 linear feet.

From early on, I collected my poetry and published chapbooks under the D Press logo. The “D” comes from the first letter of my last name, but there are other associations—feeling depressed and it being “the” press. Since the poems reveal my interests, I consider these to be an inner autobiography. Later in life, I began creating a prose narrative of my adventures, and I chose to have these stories told in the third person by a fictional biographer, Bouvard Pécuchet, whose name is derived from a combination of the last names of the protagonists of Gustave Flaubert’s novel, *Bouvard et Pécuchet*, a pair of court clerks with intellectual curiosity, who delve into all branches of human knowledge with disastrous results. Combine two idiots and get one author.

As a mid-20th century Bay Area Street Poet, I am extensively archived in the Bancroft Library of the University of California, Berkeley. In these confines, I rub shoulders with Shakespeare folios and Aztec codices. The Mark Twain Collection—rumors of Twain’s demise still circulate—resides in opulent splendor. Here, one might expect to get some well-deserved rest, but after a brief suspension of time, one hears complaints about wormholes and arguments over limited shelf space...some nights, there is table tipping during seances convened by

Madame Sosostris...and one can hear tears and laughter beyond the garden wall...finally one gets use to being dead. However, that is then, and this is here and now.

Derrida says, archive fever is “to burn with passion...never to rest, interminably, from searching for the archive right where it slips away. It is to run after the archive, even if there is too much of it, right where something anarchives itself. It is to have a compulsive, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for a return to the most archaic place of absolute commencement” (Jacque Derrida, *Archive Fever*, University of Chicago Press, 1995, p.91). My end in my beginning...my beginning in my end...

Before Mark Halperin died, we talked about our works. He said, “It’s nice to leave something beautiful behind.” Poets have their city muses. Dante had Florence; Baudelaire had Paris; and I have Ellensburg.



THE ARCHIVAL ARC OF D PRESS; OR, A SKELETON KEY TO THE COLLECTED BOOKS OF RICHARD DENNER

I am fortunate to have twelve volumes of *The Collected Books of Richard Denner* archived in the Bancroft Library of the University of California, Berkeley. I couldn’t be more entombed—and yet I reside in quite illustrious company. I rub shoulders with Shakespeare folios and Aztec codices. The Mark Twain Collection—rumors of Twain’s demise still circulate—resides in opulent splendor. Here, one might expect to get some well-deserved rest, but after a brief suspension of time, one hears complaints about wormholes and arguments over shelf

space...there is table tipping during seances convened by Madame Sosostri...and there is the sound of tears and laughter beyond the garden wall...but that is there, and this is here and now.

The title pages of *The Collected Books of Richard Denner*, each with a Tarot card symbol, imitate the Black Sparrow edition of *The Collected Books of Jack Spicer*. Here we touch upon an aspect of my oeuvre that Belle Randall has called my “forgeries,” meaning that some of my books imitate already existent and recognizable books. Evermore the outlaw/outlier/outright liar, I write under a variety of aliases, cautiously trailing in the wake of the Portuguese poet, Francesco Pessoa, writing as Richard Denner, Rychard Artaud, Jampa Dorje, and Bouvard Pécuchet, who have crisscrossed genres, relaying stories of mystery, intrigue, humor, romance, and adventure.

A SAMPLE OF THE DENNER ARCHIVE AT THE UNIVERSITY OF CALIFORNIA BANCROFT LIBRARY

Bound Volumes:

Berkeley Daze: Profiles of Poets in Berkeley in the 60s, edited with a preface by Rychard Denner, foreword by J. Poet, and introduction by Gail Chiarello. dPress, Sebastopol, 2008, 494 pages, perfect-bound

The Episodes by Richard Denner (leatherette back and plastic cover) manuscript, Hand-written copy contains drafts of “The Episodes” (approximately 200 pages, 1-side)

The Episodes by Richard Denner (spiral bound) D Press, Santa Rosa, 2008. Typewriter copy (200 pages, 2-sides)

1960s Love, War, Revolution... an excerpt from volume one of *Visions and Affiliations: A California Timeline: Poets & Poetry: 1940-2005* by Jack Foley (Pantograph Press, 2011) that contains a section on Richard Denner with excerpts from *Berkeley Daze* by Richard Denner. 150 pages, spiral-bound and inscribed “For Richard—This nearly final draft—note particularly pp. 142-150—Good luck in CO! Jack”

A Set of Lessons Introducing the Aspects of Poetry by Richard Denner. A set of lessons developed for California Poets in the Schools under the supervision of Arthur Dawson, Sonoma County, 2001, 30 pp. bound with plastic cover and leatherette back

Collaborative Works:

The 100 Cantos by David Bromige and Richard Denner. This series of books reveal the evolution of the three-volume epic poem (*Spade*, *The Petrarch Project*, and *Garden Plots*, a collaboration by David Bromige and Richard Denner, which was written in stages in Sebastopol, in 2004, and was published by D Press

The Spade Cantos 1-4, *Spade Cantos 16-18*, *The Spade Cantos 1-5*, *Spade Cantos 1-8*, *Spade Cantos 11-13*, *Spade Cantos 16-20*, *Spade Cantos 27-33*, *Spade Cantos 1-11* (all hand-sewn with corrections), *Spade Cantos 1-15*, *Spade Cantos 1-25*, *Spade Cantos 1-26*, *Spade Cantos 1-33* (perfect-bound with corrections)

The Petrarch Project Cantos 34-36, *The Petrarch Project Cantos 34-42*, *The Petrarch Project Cantos 43-46* (hand-sewn with corrections). *The Petrarch Project Cantos 50-61*, *The Petrarch Project Cantos 34-49*, *The Petrarch Project Cantos 34-66* (perfect-bound with corrections), *Garden Plots: The Hung Chow Cantos* (hand-sewn with corrections), *Garden Plots Cantos 67-75*, *Garden Plots Cantos 67-88*, *Garden Plots Cantos 67-96* (perfect bound with corrections)

One set of *100 Cantos* with black covers and tipped-on titles

One copy of *Spade* with cover by Luis Garcia

One copy of *The Petrarch Project* with cover by Sam Albright

Roses of Crimson Fire by Gabriela Anaya Valdepeña and Rychard Denner. An epistolary novel told in letter, poem, and photograph, this book evolved through a series of emails between Richard Denner and Gabriela Valdepeña in 2006, and was originally published as a D Press “Scorpion Romance” still under the Scorpion Romance trademark, it was republished by Darkness Visible Press, La Jolla (edited by Douglas Martin) in 2008, where it won the 2009 San Diego Book Award for Poetry

Could Be Silk by N.C. Sappho and Bouvard Pécuchet, D Press, Sebastopol, 2007, 16 pp, hand-sewn

Wild Silk, by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, 24 pp, hand-sewn

Silk by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, perfect-bound

Silk by Nancy Cavers Dougherty and Jampa Dorje, Pillow Road Press, Sebastopol, perfect-bound

Sets of Books:

The Collected Books of Richard Denner, volumes 1-12 (Volumes 1-8 in a box)—1 set, all perfect-bound, books are from 243 to 284 pages in length, including color covers and original chapbook design; the books include the D Press letterpress books from the '60s and '70s, the offset books of the '80s, and the computer books up to 2008

5 boxed sets with different groups of hand-sewn books with wrap around covers (40-48 pp) by Richard Denner:

One box includes *Letter to Sito, Chainclankers & Linoleum Nudes, Islam Bomb, New Gravity: A Collection, Tack Shack, and On Borgo Pass*—One box includes *Dead Man Finds Happy Trails, Beginnings and Ends, The Episodes, Vajra Dance Mandala Odyssey, and From Lascaux to Dendera*

One box includes *Bad Ballerina Dances Against Violence, What Zen Wisdom (with Eve West), Second Boiling, Imaginary Toads and Green Fire*

One box includes *Vajra Songs* (by Jampa Dorje), *Another Artaud* (edited by Richard Denner), *Selections from the Writings of Bouvard Pécuchet* (edited by Rychard), *Richard Denner & Co.* (edited with translations by Bouvard Pécuchet), *Wavetwisters* (by Artaud), and *What Zen Wisdom* (by Joie Phenix & Bouvard Pécuchet)

A Sleeve of Books (cover art by Mark Nolen), each includes 4 small books: *These Proud Lovers* by Jampa Dorje, Kickass Press, Sebastopol, 2005, *Special Relativity* by Jampa Dorje, Kickass Press, Sebastopol, 2005, *Poised* by Jampa Dorje, Kickass Press, Sebastopol, 2005, *Bouvard Pécuchet's Twenty-two All-time Favorites*, Kickass Press Sebastopol, 2005

David Bromige's *Shorn of Duration*, Faerie Gold Press, Sebastopol, 2005, hand-sewn, 16-20 pp, photos by Richard Denner, a boxed set of 15 books with titles taken from poems by W.B. Yeats:

Apples of the Sun, Nature But a Spume, Flame Upon the Night, As Goldsmiths Make, To Cypher and to Sing, What Careless Muses Heard, What Star Sang, Great Rooted Blossomer, Honey of Generation, Body Swayed to Music, Another Troy Arise, Some Old Gaffer, Burdensome Beauty, Stubborn with Passion, and Vague Memories

The Kickass Review: A Journal of Art & Literature, ed. by Bouvard Pécuchet

Volume VI, No. 1, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Claude Smith

Volume VI, No. 2, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Lorenzo Ghibilline

Volume VI, No. 3, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by S. Mutt

Volume VI, No. 4, Kickass Press, Sebastopol, 2006, 122 pp, perfect-bound, cover by Mike Burtness

Volume VI, No. 5, Kickass Press, Sebastopol, 2006, 106 pp, perfect-bound (with CD), cover by Mark Nolen and Donald Guravich

Volume VI, No. 6, Kickass Press, Sebastopol, 2006, 124 pp, perfect-bound, cover by Bobby Halperin

Volume VI, No. 7, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by Sam Albright

Volume VI, No. 8, Kickass Press, Sebastopol, 2006, 126 pp, perfect-bound, cover by Guy Lombardo and Sandy Eastoak

Notebooks:

1 notebook "Rate Florid" (a collage-type notebook) containing poems and ramblings, circa 1988 (81/2x11)

13 spiral-bound (6x9") notebooks, 2006 through 2012

1 notebook with Chinese-style cover (contains Tibetan Ngöndro numbers)

1 notebook *Holy Nights* workshop 2001-2002

CDs:

Jack Straw Writers Program 2004

2 CDs Belle Randall interview, 2 CDs vocal workshop

Man-Hat-Tan-Dialapoem, Claude Basquietcase & Steve Fisk,

Kickass Records, recorded 4/1/85 in Seattle

Bancroft Library

<https://oac.cdlib.org/search?style=oac4;Institution=UC%20Berkeley::Bancroft%20Library;limit=marc;idT=UCb239854123>

.a concept in the process of being form



The muse may be embodied in a person. My first contact with this spirit of inspiration was Juanita Miller, the daughter of the flamboyant, 19th century California poet, Joaquin Miller. She lived in a vine-covered castle among her father's monuments to Moses, John Frémont, and the Brownings, nestled in the Oakland hills, in what is now Joaquin Miller Park. In our neighborhood, she was unusual. On a foggy Halloween night, some friends and I spotted her in a white nightgown walking barefoot through the eucalyptus. We were sure her house was haunted and dared not go to her doorstep to trick or treat. She rode with my family to church on

Sunday, and on one occasion she signed a copy of a collection of her father's poems and presented it to my mother. I revered this book. I would open it and gently touch her signature. It amazed me that we knew someone who was associated with the arts.

I memorized a poem from Miller's book, a poem to Lily Langtry, a popular singer of his day. I recited this poem in the 4th grade, and the next year in Mr. Shriner's 5th grade class, when asked to memorize a poem, I recited the same poem to fulfill the assignment, and the class jeered me, saying they had heard this poem before. A red-headed girl came to my defense and said she still thought the poem beautiful. A muse can be old or young, peaceful, joyful or wrathful, and sometimes they are teachers. In the 6th grade, Mrs. Latimore whacked the back of my hand with a yardstick for passing a scatological note when I was supposed to be diagramming sentences. Professor Traugot reprimanded me in front of a freshman comp class at Cal for plagiarizing from Alfred Kazan's essay on Blake, and Professor Parkinson proclaimed my essay, "My Home," the worst thing he had ever read. I may be forever re-writing "My Home," but I have learned to disguise my sources with better craft.

Kenneth Rexroth was the first poet I heard read. Ernest Blank opened my eyes to hidden beauty in poetry by explicating Andrew Marvell's "To His Coy Mistress." Mike Sneed critiqued my first poem, a parody of Poe's "The Raven," pointing out that poems are not Freudian soap-operas. While guarding the balcony of the Campanile on the U.C. campus, Don Bratman taught me how to scan a poem's lines. Dennis Wier fired my interest in printing by showing me how to burn plates with a light bulb in an orange crate in his closet. Vic Jowers promoted my first chapbook at the Sticky Wicket, near Aptos. Up to this point, I was dabbling, but I was primed for allegiance to this art when the 1965 Berkeley Poetry Conference was announced. My English teacher said he knew Robert Creeley and that I would learn more in one day at this conference than I would in a whole year at Cal Poly, so I thumbed my way back to Berkeley.

A major turning point—an injection of rocket fuel. I want to thank Gary Snyder for telling me Berkeley didn't need another bookstore and to take the nuts and bolts of what I had learned and move to the hinterlands where I was needed. Thanks to Allen Ginsberg for revealing that I could be both a good poet and a good businessman. "Just be good," he said, and I took the meaning of this to apply to both esthetics and ethics. Thanks to Charles Olson for showing me the meaning of epic scale. It was a mind transmission watching him bebop through the universe fusing Gilgamesh and quantum mechanics. To Robert Creeley, who laid down two laws: William Carlos Williams's "No ideas but in things" and Ezra Pound's "Make it new!" To Jack Spicer, who admonished, "Poet, be like God."

It was during these days many lifelong friendships started. Luis Garcia, my closest friend and collaborator, has been my greatest mentor, always present with insights and humorous twists of perspective. I met Lu right after the Berkeley Poetry Conference, and we continued meeting with other poets for weeks to come. Lu's style of writing is unique—playing with the words within the words, he directed me to meditate on the morning light

and helped me understand that it was important to forge a blade, as he put it. Lu's poems sizzle. They move so fast, if you aren't ready, you miss them. By imitating Lu's use of jazz rhythms and breath notation, I began to read my poems aloud. Just like Leadbelly learned to play the 12-string, I learned my craft by putting my spine against the piano.

After I acquired a 1927 Kelsey "Excelsior" hand press, I began printing in an attic apartment in Ketchikan, near the ball field. I'd come home from a day's work in the back shop of The Ketchikan Daily News, and I'd print 100 pages and hang them to dry on cotton string along the roofline of the apartment. On the weekends, I bound my books together, set type, and prepared for the following week of printing. The printing was smudgy and uneven, but I pressed on. The typefaces were worn, so I over-inked and pressed harder, pressing the letters into the paper, embossing the page, letting the ink bleed through. Grant Risdon taught me how to cut linoleum blocks, and in a rush of visual imagery, I tipped my linoleum nudes into the books, alternating poems and blocks, giving color to the big words.

After reading *How to Live in the Woods on \$10/Week*, I moved with wife and child and press to Deep Bay, fifteen miles from the nearest road by boat. D Press moved into a new dimension. Pouring the words right into the type case seemed natural. I began to break my poems into smaller and smaller units. Tried to express myself with just the Anglo Saxon. I was printing with 60 point Bodoni type, and this limited the number of words that could be arranged in a 4X6 inch type case. Constraints can be liberating.

Toward the book through the computer

One of the uses of a computer is to solve the problem of justifying lines. Justified lines are the even alignment of letters at the margins of a text. It is the demarcation of where a line of type ends, not the end of a rhythmic line, where the number of scanned syllables makes one line a bit longer than the next because of the constituent parts of the sentence in various scripts and fonts. It's the printer's task to choose the right font and make the line end at a given spot, to choose the point size of the font so the longest line fits in the type case, within the margins. Poetry is usually justified to the left margin and proceeds as a dance of consonant and vowel. The carcass of prose is anchored to both margins with hyphenated word breaks. In letterpress printing, lines are justified by filling the space between pieces of hand-set lead type. In a computer, this operation is accomplished in a text box by clicking the appropriate format icon on the tool bar.

Mapping the book

Mapping the book. First, I estimate the size of the book. Then, I make a dummy of the book by figuring out how much of my text will fit on a page, say 8½x11 inches, folded in half, or half-letter size. I count the lines and

estimate how many pages it will take, adding a title page, a page for acknowledgements, a dedication, and so forth. I divide by four since there are going to be four pages on a sheet of paper folded in half. I take that number of blank sheets, fold them, and write the page number and an abbreviation of what text will appear on each page. This guides me since the opposite sides of the page are not consecutive. For example, in a 32-page book, page 1 is next to page 32, page 2 is coupled with page 31. If a given page is going to be blank, I write "blank" on it. I design the page setup in landscape and create my master pages, using a booklet publishing program. All this to say, if I want to add a new page of text, I have to think in terms of four pages.

Although the cost per copy decreases slightly when you reach certain print amounts, the unit cost per book is essentially the same for one book as it is for one hundred. This is in contrast to offset and letterpress processes where the setup cost is much higher and the runs must be longer in order to make back the initial investment in labor and materials. I make short runs. I use the book as an editing tool—more, I often begin writing into the book, once the process takes hold, printing one copy at a time until I am satisfied with the layout and content—then, I run a handful of copies to be archived in the collections of a few friends. I sell books at readings and exchange books with poets that I meet, but, at present, I am not as interested in marketing my books as I am in the process of creation.

Backward process

I work from the final form, the book that is already accomplished, like in a Tantric visualization, I develop the book by extending the vision, adding the ornaments, which are the poems. Marllarmé conceived of the book as a spiritual exercise. To me, the book fuses Newtonian sequence and Blakian simultaneity. It's a vehicle to write poems, the book as pen. I am writing with the book. Jack Spicer is my inspiration for molding serial poetry into small books. The poem arrives on the page, whether I collage it together from bits or carve it from a single block, whether I dream it or work it out as a puzzle. Once it makes it onto a sheet of paper and can be read, the poem is already a part of a book. And, once in a book, it gets lonely, wants to speak to other poems. I let it breathe, let it percolate, let it draw to itself magnetic companions, let them be a piece of a larger poem. What starts it?—a metaphor, maybe, or some scribbling on the washroom wall, something fleeting, a little synaptic firing in my brain. I get these firings into words and onto a page because I have developed a modicum of mind-body coordination, and the words might even mean something. I keep making books, this book overlapping the next, being sure to leave a bit undone, like a Navajo weaver bringing a thread to the edge, allowing the spirits to come and go.

This is not the whole story of D Press. The roots of my printing can be traced back to a rubber stamp press that I had as a child, to my job as a bindery clerk at State Farm, to the various project books I made for my classes through my school years—there is an entire English grammar I meticulously copied for Mrs. Weismiller in the 10th grade—and to my connection with Dennis Wier at Berkeley Pamphlets. I gained further experience working on a letterpress with Wesley Tanner at Árif Press, in Berkeley. I learned graphic design and photography from

my newspaper experiences at the Ketchikan Daily News, the Polar Star, the Berkeley Barb, and the Queen Anne News. I assisted John Bennett with his mimeo mag, Vagabond. I took a printmaking class, in Alaska, with Terry Choy. While working at Sprint Copy Shop, in Sebastopol, I utilized their photo coping and bindery equipment.

I have printed with most media, from potato prints to the computer, linoleum block printing, wood block printing, mono prints, etching and engraving, mimeograph, offset and letterpress. Also, I combine printing techniques in a single volume. The rationale behind the making of small books and the controversy surrounding self-publishing is explored in detail by Belle Randall in her essay, "Having Tea with Blake: Self-publishing and the Art of Richard Denner," online at Big Bridge (Vol. 7), and which originally appeared in Vol.13, No.2 of Raven Chronicles.

The thrust of Belle's argument is that a poet has more control over his material, over the selection of materials, layout and design elements and so forth. She points out that there is a long, honorable tradition of this kind of publishing. Small presses, which are often run by poets, publish not only their own work but the work of their friends, who may have presses of their own, and reciprocate in like fashion. I call this "collaborative publishing." There are also "co-op" type publishing enterprises, where a group of poets join together to edit, design, work on marketing, and then job out the printing of their members books. A new wave of publishing—although some of it has the look of being turned out by a cookie cutter—has arisen in the mainstream with the advent of "print-on-demand."

Initially, this technology enabled all authors to be their own publisher by simply submitting their manuscript to a company that designed and marketed their book. Now, the author chooses from a number of templates and designs their own book. The finished design is maintained on file, and copies of the book are printed whenever a copy is needed, on demand. Publishers are not burdened with large and taxable inventories, and, as authors, their works appear on lists in the market place with the International Standard and Library of Congress book numbers.

My English publisher, Verian Thomas, used Xlibris to produce my *Collected Poems: 1961-2000*. He explains his vision:

Comrades Press was founded in 2000 as a direct result of its on line magazine. The amount and the quality of poetry, fiction, and non-fiction that we received was staggering, much of it from previously unpublished writers. We decided to rectify this by becoming publishers ourselves and, with no funding whatsoever, set about the task of bringing the work of the misplaced poets of the world to the world.

By utilizing print on demand technology and on line stores, we are able to produce quality books without many of the overhead costs associated with traditional methods. This means that we are prepared to take risks that would probably have other publishers waking up in a cold sweat in the middle of the night. Rather than publishing what we know will sell, our goal is to publish work that we like, work that we believe in, which should be the only reason for anybody to publish anything. Comrades Press works on a non-profit basis. If we make any money from our publications, it sits in the bank account just long enough for us to make the red numbers a little smaller before it is channeled straight into our next publication.

This also allows us to produce short-run chapbooks from brand new authors whose work grabs you by the throat and demands to be read or picks away at the back of your brain until there is no choice but to go for it.

Verian left me to slug it out with Xlibris, it being a branch of Random House, which is an American corporation. He paid for the primary cost of the book, and I worked with the layout artists. Verian's idealism might have been dampened had he experienced the confusion and setbacks that I encountered. Every glitch surfaced: lost files, uncorrected changes, inventive designs, and just when things would be going smoothly, the layout artist would change, and it would begin over, a new horror story. But credit should be given where credit is due.

A work the size of *Collected Poems:1961-2000* is not a small undertaking. It contains nearly 500 poems spread over that many pages with forty illustrations. It required diligence by the graphic artists who worked on the book to be mindful of the nuances of line breaks and stanza separations; this is not required with prose which can be poured into linked text boxes without mishap. The shift to self-design came with improvement in the software.

The Collected Poems took one year to produce, and it emerged in good form, very close to my intentions. The head honcho at Xlibris rolled up his sleeves at the end and worked on it himself. Everyone learned; the system evolved.

When I moved to Santa Rosa, in 1998, to care for my elderly parents, I bought a used computer from Don Satnick, in Ellensburg, a Compac with one gig of memory and an early Windows operating system and began to data input my poems already published in a handful of chapbooks and manuscripts from a group of spring-backed thesis binders. My *Collected Poems* is organized into sections of poems reflecting my geographical locations: Berkeley, Apotos & San Luis Obispo, 1961-68; Ketchikan & Deep Bay, 1968-70; Fairbanks & Preston, 1970-74; Ellensburg, 1974-95; Pagosa Springs, 1994-97; and Santa Rosa & Sebastopol, 1998-2000. Of the 462 poems with titles (many are serialized under one title), just under half (229) are included in the Santa Rosa & Sebastopol section.

Most of the poems in Santa Rosa & Sebastopol section were new works, but some were revitalized from older, abandoned works. In retrospect, this two-year period was a flowering of my confidence in myself as a writer. By learning to use a computer to design my chapbooks, I returned to my Blakean muse at Deep Bay, pouring my poems directly into the Grail.

I found it expedient to have blank templates of various sizes and formats that I could copy and use without building them from scratch, and this became my personal form of print-on-demand. My creative process accelerated. In 2003, I had the inspiration to put all my chapbooks sequentially into bound volumes. These volumes would contain the books with their original typefaces and covers. Since all the masters were in my computer, it seemed to be an easy matter, simply print them out, reverse alternate pages, run them two-sided on the copy machine at Sprint, and then cut the stack in half and combine them into volumes. Easy to envision but not quite the way it was to be done in reality. It took more time to organize and assemble 108 volumes in *The Collected Books of Richard Denner* than I had anticipated. The basic idea was sound for each individual chapbook, to cut and stack the pages; but the color cover had to be run off separately and inserted, and the process repeated for each chapbook, until the whole volume emerged and could be glued. I glued four books at a time in two groups to produce one eight-volume set, each with a cover in a hand-made box. Once complete, it was a history of D Press.

A professor of neurobiology at U.C. Berkeley, who I met at a Dzog Chen retreat, bought a set and said, "It is the history of your mind."

The title pages of *The Collected Books of Richard Denner*, each with a Tarot card symbol, imitate the Black Sparrow edition of *The Collected Books of Jack Spicer*. Here we touch upon an aspect of my oeuvre that Belle Randall has called my “forgeries,” meaning that some of my books imitate already existent and recognizable books. Evermore the outlaw/outlier/outright liar, I write under a variety of aliases, cautiously trailing in the wake of the Portuguese poet, Francesco Pessoa. I have written as Richard Denner, Rychard Artaud, Jampa Dorje, Bouvard Pécuchet, Jubal Dolan, Doug Oporto, Luis Mee, and Thuragania. We have written poems, novels, plays, and belle-lettres. There is mystery, intrigue, humor, romance, and adventure. Call it a life.

**A SAMPLE OF THE DENNER ARCHIVE AT THE
UNIVERSITY OF CALIFORNIA BANCROFT LIBRARY**

Containing works by Richard Denner and works under various nom de plumes, as well as collaborative works
with other authors

INVENTORY OF D PRESS & KAPALA PRESS BOOKS

The Magic Bear, a saga by Jampa Dorje

Kapala Press, Pagosa Springs, Colorado, 2009

Hand-printed with drawings by the author

Jampa’s Worldly Dharmas (9 volume boxed set) by Bouvard Pécuchet (Richard Denner pseudonym) Memoirs, Kapala Press, Santa Fe, New Mexico, 2014, perfect-bound, calligraphy edition with illustrations

Part 1, 120 pp; Part 2, 118 pp; Part 3, 116 pp; Part 4, 118 pp; Part 5, 122 pp; Part 6, 126 pp; Part 7, 126 pp; Part 8, 122 pp; Part 9, 126 pp.

Jampa’s Worldly Dharmas (3 volume boxed set) by Bouvard Pécuchet (pseudonym). Memoirs, Kapala Press, Santa Fe, New Mexico, 2014, perfect-bound, print edition with illustrations, Drawings and water colors the author. Vol. 1, 268 pp; Vol. 2, 272 pp; Vol. 3, 268 pp.

My 20 Years in Tara’s Mandala by Jampa Dorje (Richard Denner’s monk name), Kapala Press, Santa Fe, 2014, 120 pp perfect-bound)

Collection of poems, short stories, and essays (illustrated)

Artwork by the author

A Book from Luminous Peak by Jampa Dorje

Poetry, short stories, and essays, illustrated by the author

Kapala Press, Santa Fe, 2013, 260 pp, perfect-bound

A Book of Drawings from Luminous Peak (Volume 1) by Jampa Dorje

Kapala Press, Santa Fe, 2013, 176 pp of drawings (with 22 pages of notes), perfect-bound, Pencil drawings, watercolor and colored pencil

A Book of Drawings from Luminous Peak (Volume 2) by Jampa Dorje

Kapala Press, Santa Fe, 2013, 128 pages perfect-bound

Pencil drawings with some watercolor and colored pencil

A Book of Drawings from Luminous Peak (one volume) by Jampa Dorje

Kapala Press, Santa Fe, 2013, 304 pages of drawings (with 22 pages of notes), perfect-bound, Pencil drawings and some watercolor

Wild Turkey Pecking by Jampa Dorje

D Press, Pagosa Springs, Colorado, 2009, 12 pp, hand-sewn

Artwork by the author

Up, Down, and Sideways by Richard Denner (one volume edition, perfect-bound), Fictionalized version of *Jampa's Worldly Dharmas*

D Press, Santa Fe, New Mexico, 2014, perfect-bound, 574 pp.

Cover art by Claude Smith

Up, Down, and Sideways by Richard Denner (3 volume edition, perfect-bound)

Up, 188 pp; *Down*, 188 pp; *Sideways*, 198 pp.

Get Off That Alligator by Richard Denner (flash fiction)

D Press, Santa Fe, 2014; cover by the author; 114 pp, perfect-bound

Preface by Gianna De Perslis Vona

Rychar'd's Assemblages by Richard Denner (art work) D Press, Santa Fe, 2014, 46 pp, hand-sewn, Photos of artwork by the author and one set by Mike Burtness, Cover photos by Lynda Davaran

One of a Kind Editions (1-3 copies):

Sitting in the San Juans (Poems for and about Tulku Sang Ngag) by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 12pp, hand-sewn

Calligraphy and photos by the author

Ikkyu's Libido by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 24 pp, hand-sewn, Calligraphy and drawing by the author

So Remote the Mountains by Jampa Dorje (Eleven Poems Beginning with a Line by Saigō), Kapala Press, Luminous Peak, 2009, 16 pp, hand-sewn, Calligraphy and watercolor by the author

Recipe for Disappearing Egos by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 8 pp, hand-sewn, Calligraphy and watercolor by the author

A Thrush by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 16 pp, hand-sewn, Calligraphy and artwork by the author

An Interview with Fashion Icon Yeshe Tsoget by Jampa Dorje, Kapala Press, Luminous Peak, 2010, 10 pp, hand-sewn, Calligraphy and artwork by the author

A Time to Go A-berrying by Jampa Dorje

Kapala Press, Luminous Peak, 2010, 12 pp, hand-sewn

Hand-printed, a watercolor and drawing by the author

You Who Taste These Berries (first draft of "A Time to Go A-berrying") by Jampa Dorje, Kapala Press, Luminous Peak, 2010, 8 pp, hand-sewn

Calligraphy and drawing by the author

Dakini Woodchopping Chöd by Jampa Dorje, Kapala Press, Luminous Peak, 2010, 12pp, hand-sewn, Calligraphy and drawings by the author

Pink Fox Goes All the Way by Jampa Dorje

Kapala Press, Luminous Peak, 2010, 12 pp, hand-sewn

Calligraphy, drawing, and watercolor by the author

A Book for Laurence by Jampa Dorje, Kapala Press, Luminous Peak, 2011,

16 pp, hand-sewn, Drawings and poems by the author

Kapala Press books by other authors:

Johnathan Barfield, *The Story of I*, Kapala Press, Pagosa Springs, 2009, 16pp, hand-sewn, Cover art by Lama Gyurmed Rabgyes

Lily Brown, *Poems to an Old Monk*, Kapala Press, Luminous Peak, 2010,

16 pp, hand-sewn, Calligraphy, watercolors by Jampa Dorje

Áine Pierandi McCathy, *Tomorrow's Clew*, Kapala Press, Luminous Peak, 30 Copies

2010, 8 pp, hand-sewn, Watercolor by Jampa Dorje,

D Press books by other authors:

Lara Bache, *As Dreams Give Way to Day*. D Press, Santa Fe, 2013, 24 pp.

Photo by the author

Miranda Smith, *Traceless* (with the working title "Craving" and corrections)

D Press, Santa Fe, 2013, 32 pp, hand-sewn, Photo by the author

Áine Pierandi McCathy, *My Rakusu: a Personal Lineage*, Memoir/essay

D Press, Santa Fe, 2013, 20 pp, hand-sewn, Photo by Jampa Dorje

Michael Irwin, *Peldaños*, D Press, Santa Fe, 2014, 24 pp, hand-sewn

Watercolors by Jampa Dorje

Online Art & Writings (and miscellaneous detritus):

Nine bound volumes (leatherette back and plastic cover) of different lengths

Years 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008-2012

containing works published online at different e-zines, along with different locations, re-views, rejection letters, and the occasional drawing

flyers from poetry readings and art shows at

Tribute to Richard Denner, 2007, Big Bridge #12, 150 pp., www.bigbridge.org

Other bound volumes:

Berkeley Daze: Profiles of Poets in Berkeley in the 60s, edited with a preface by Rychard Denner, foreword by J. Poet, and introduction by Gail Chiarello. dPress, Sebastopol, 2008, 494 pages, perfect-bound

The Episodes by Richard Denner (leatherette back and plastic cover) manuscript, Hand written copy contains drafts of "The Episodes" (approximately 200 page, 1-side)

The Episodes by Richard Denner (spiral bound) D Press, Santa Rosa, 2008
Typewriter copy (200 pages, 2-sides)

1960s Love, War, Revolution...an excerpt from volume one of Visions and Affiliations: A California Timeline: Poets & Poetry: 1940-2005 by Jack Foley (Pantograph Press, 2011) that contains a section on Richard Denner with excerpts from *Berkeley Daze* by Richard Denner

150 pages, spiral-bound and inscribed "For Richard—This nearly final draft—note particularly pp. 142-150—Good luck in CO! Jack"

A Set of Lessons Introducing the Aspects of Poetry by Richard Denner

A set of lessons developed for California Poets in the Schools under the supervision of Arthur Dawson, Sonoma County, 2001, 30 pp. bound with plastic cover and leatherette back

Collaborative Works:

The 100 Cantos by David Bromige and Richard Denner

This series of books reveal the evolution of the three-volume epic poem (*Spade*, *The Petrarch Project*, and *Garden Plots*), a collaboration by David Bromige and Richard Denner, which was written in stages, in Sebastopol in 2004, and was published by D Press

The Spade Cantos 1-4, Spade Cantos 16-18, The Spade Cantos 1-5, Spade Cantos 1-8, Spade Cantos 11-13, Spade Cantos 16-20, Spade Cantos 27-33, Spade Cantos 1-11 (all hand-sewn with corrections), *Spade Cantos 1-15, Spade Cantos 1-25, Spade Cantos 1-26, Spade Cantos 1-33* (perfect-bound with corrections)

The Petrarch Project Cantos 34-36, The Petrarch Project Cantos 34-42, The Petrarch Project Cantos 43-46 (hand-sewn with corrections)

The Petrarch Project Cantos 50-61, The Petrarch Project Cantos 34-49, The Petrarch Project Cantos 34-66 (perfect-bound with corrections), *Garden Plots: The Hung Chow Cantos* (hand-sewn with corrections), *Garden Plots Cantos 67-75, Garden Plots Cantos 67-88, Garden Plots Cantos 67-96* (perfect bound with corrections)

One set of *The 100 Cantos* with black covers and tipped-on titles

One copy of *Spade* with cover by Luis Garcia

One copy of *The Petrarch Project* with cover by Sam Albright

Roses of Crimson Fire by Gabriela Anaya Valdepeña and Rychard Denner

An epistolary novel told in letter, poem, and photograph, this book evolved through a series of emails between Richard Denner and

Gabriela Valdepeña, in 2006, and was originally published as a

D Press "Scorpion Romance"—Still under the Scorpion Romance

trademark, it was republished by Darkness Visible Press, La Jolla

(edited by Douglas Martin) in 2008, where it won the

2009 San Diego Book Award for Poetry

Could Be Silk by N.C. Sappho and Bouvard Pécuchet, D Press, Sebastopol, 2007, 16 pp, hand-sewn
Wild Silk, by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, 24 pp, hand-sewn
Silk by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, perfect-bound
Silk by Nancy Cavers Dougherty and Jampa Dorje, Pillow Road Press, Sebastopol, perfect-bound

Sets of Books:

The Collected Books of Richard Denner, volumes 1-12 (Volumes 1-8 in a box)—1 set, all perfect-bound, books are from 243 to 284 pages in length, including color covers and original chapbook design; the books include the D Press letterpress books from the '60s and '70s, the offset books of the '80s, and the computer books up to 2008

5 boxed sets with different groups of hand-sewn books with wrap around covers (40-48 pp) by Richard Denner:

One box includes *Letter to Sito*, *Chainclankers & Linoleum Nudes*, *Islam Bomb*, *New Gravity: A Collection*, *Tack Shack*, and *On Borgo Pass*—One box includes *Dead Man Finds Happy Trails*, *Beginnings and Ends*, *The Episodes*, *Vajra Dance Mandala Odyssey*, and *From Lascaux to Dendera*—One box includes *Bad Ballerina Dances Against Violence*, *What Zen Wisdom (with Eve West)*, *Second Boiling*, *Imaginary Toads* and *Green Fire*—One box includes *Vajra Songs* (by Jampa Dorje), *Another Artaud* (edited by Richard Denner), *Selections from the Writings of Bouvard Pécuchet* (edited by Rychard), *Richard Denner & Co.* (edited with translations by Bouvard Pécuchet), *Wavetwisters* (by Artaud), and *What Zen Wisdom* (by Joie Phenix & Bouvard Pécuchet)

A Sleeve of Books (cover art by Mark Nolen), each includes 4 small books:

These Proud Lovers by Jampa Dorje, Kickass Press, Sebastopol, 2005

Special Relativity by Jampa Dorje, Kickass Press, Sebastopol, 2005

Poised by Jampa Dorje, Kickass Press, Sebastopol, 2005

Bouvard Pécuchet's Twenty-two All-time Favorites, Kickass Press Sebastopol, 2005

David Bromige's *Shorn of Duration*, Faerie Gold Press, Sebastopol, 2005, hand-sewn, 16-20 pp, photos by Richard Denner, a boxed set of 15 books with titles taken from poems by W.B. Yeats:

Apples of the Sun, *Nature But a Spume*, *Flame Upon the Night*, *As Goldsmiths Make*, *To Cypher and to Sing*, *What Careless Muses Heard*, *What Star Sang*, *Great Rooted Blossomer*, *Honey of Generation*, *Body Swayed to Music*, *Another Troy Arise*, *Some Old Gaffer*, *Burdensome Beauty*, *Stubborn with Passion*, and *Vague Memories*

The Kickass Review: A Journal of Art & Literature, ed. by Bouvard Pécuchet

Volume VI, No. 1, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Claude Smith

Volume VI, No. 2, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Lorenzo Ghibilline

Volume VI, No. 3, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by S. Mutt

Volume VI, No. 4, Kickass Press, Sebastopol, 2006, 122 pp, perfect-bound,

cover by Mike Burtness

Volume VI, No. 5, Kickass Press, Sebastopol, 2006, 106 pp, perfect-bound

(with CD), cover by Mark Nolen and Donald Guravich

Volume VI, No. 6, Kickass Press, Sebastopol, 2006, 124 pp, perfect-bound,

cover by Bobby Halperin

Volume VI, No. 7, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound,

cover by Sam Albright

Volume VI, No. 8, Kickass Press, Sebastopol, 2006, 126 pp, perfect-bound,

cover by Guy Lombardo and Sandy Eastoak

Notebooks:

1 notebook "Rate Florid" (a collage-type notebook) containing poems and

ramblings, circa 1988 (8 1/2x11)

13 spiral-bound (6x9") notebooks, 2006 through 2012

1 notebook with Chinese-style cover (contains Tibetan Ngondro numbers)

1 notebook *Holy Nights* workshop 2001-2002

CDs:

Jack Straw Writers Program 2004

2 CDs Belle Randall interview, 2 CDs vocal workshop

Man-Hat-Tan-Dialapoem, Claude Basquietcase & Steve Fisk,

Kickass Records, recorded 4/1/85 in Seattle

The muse may be embodied in a person. My first contact with this spirit of inspiration was Juanita Miller, the daughter of the flamboyant, 19th century California poet, Joaquin Miller. She lived in a vine-covered castle among her father's monuments to Moses, John Frémont, and the Brownings, nestled in the Oakland hills, in what is now Joaquin Miller Park. In our neighborhood, she was unusual. On a foggy Halloween night, some friends and I spotted her in a white nightgown walking barefoot through the eucalyptus. We were sure her house was haunted and dared not go to her doorstep to trick or treat. She rode with my family to church on Sunday, and on one occasion she signed a copy of a collection of her father's poems and presented it to my mother. I revered this book. I would open it and gently touch her signature. It amazed me that we knew someone who was associated with the arts.

I memorized a poem from Miller's book, a poem to Lily Langtry, a popular singer of his day. I recited this poem in the 4th grade, and the next year in Mr. Shriner's 5th grade class, when asked to memorize a poem, I recited the same poem to fulfill the assignment, and the class jeered me, saying they had heard this poem before. A red-headed girl came to my defense and said she still thought the poem beautiful. A muse can be old or young, peaceful, joyful or wrathful, and sometimes they are teachers. In the 6th grade, Mrs. Latimore whacked the back of my hand with a yardstick for passing a scatological note when I was supposed to be diagramming sentences. Professor Traugot reprimanded me in front of a freshman comp class at Cal for plagiarizing from Alfred Kazan's essay on Blake, and Professor Parkinson proclaimed my essay, "My Home," the worst thing he had ever read. I may be forever re-writing "My Home," but I have learned to disguise my sources with better craft.

Kenneth Rexroth was the first poet I heard read. Ernest Blank opened my eyes to hidden beauty in poetry by explicating Andrew Marvell's "To His Coy Mistress." Mike Sneed critiqued my first poem, a parody of Poe's "The Raven," pointing out that poems are not Freudian soap-operas. While guarding the balcony of the Campanile on the U.C. campus, Don Bratman taught me how to scan a poem's lines. Dennis Wier fired my interest in printing by showing me how to burn plates with a light bulb in an orange crate in his closet. Vic Jowers promoted my first chapbook at the Sticky Wicket, near Aptos. Up to this point, I was dabbling, but I was primed for allegiance to this art when the 1965 Berkeley Poetry Conference was announced. My English teacher said he knew Robert Creeley and that I would learn more in one day at this conference than I would in a whole year at Cal Poly, so I thumbed my way back to Berkeley.

A major turning point—an injection of rocket fuel. I want to thank Gary Snyder for telling me Berkeley didn't need another bookstore and to take the nuts and bolts of what I had learned and move to the hinterlands where I was needed. Thanks to Allen Ginsberg for revealing that I could be both a good poet and a good businessman. "Just be good," he said, and I took the meaning of this to apply to both esthetics and ethics. Thanks to Charles Olson for showing me the meaning of epic scale. It was a mind transmission watching him bebop through the universe fusing Gilgamesh and quantum mechanics. To Robert Creeley, who laid down two laws: William Carlos Williams's "No ideas but in things" and Ezra Pound's "Make it new!" To Jack Spicer, who admonished, "Poet, be like God."

It was during these days many lifelong friendships started. Luis Garcia, my closest friend and collaborator, has been my greatest mentor, always present with insights and humorous twists of perspective. I met Lu right after the Berkeley Poetry Conference, and we continued meeting with other poets for weeks to come. Lu's style of writing is unique—playing with the words within the words, he directed me to meditate on the morning light and helped me understand that it was important to forge a blade, as he put it. Lu's poems sizzle. They move so fast, if you aren't ready, you miss them. By imitating Lu's use of jazz rhythms and breath notation, I began to read my poems aloud. Just like Leadbelly learned to play the 12-string, I learned my craft by putting my spine against the piano.

After I acquired a 1927 Kelsey "Excelsior" hand press, I began printing in an attic apartment in Ketchikan, near the ball field. I'd come home from a day's work in the back shop of The Ketchikan Daily News, and I'd print 100 pages and hang them to dry on cotton string along the roofline of the apartment. On the weekends, I bound my books together, set type, and prepared for the following week of printing. The printing was smudgy and uneven, but I pressed on. The typefaces were worn, so I over-inked and pressed harder, pressing the letters into the paper, embossing the page, letting the ink bleed through. Grant Risdon taught me how to cut linoleum blocks, and in a rush of visual imagery, I tipped my linoleum nudes into the books, alternating poems and blocks, giving color to the big words.

After reading *How to Live in the Woods on \$10/Week*, I moved with wife and child and press to Deep Bay, fifteen miles from the nearest road by boat. D Press moved into a new dimension. Pouring the words right into the type case seemed natural. I began to break my poems into smaller and smaller units. Tried to express myself with just the Anglo Saxon. I was printing with 60 point Bodoni type, and this limited the number of words that could be arranged in a 4X6 inch type case. Constraints can be liberating.

Toward the book through the computer

One of the uses of a computer is to solve the problem of justifying lines. Justified lines are the even alignment of letters at the margins of a text. It is the demarcation of where a line of type ends, not the end of a rhythmic line, where the number of scanned syllables makes one line a bit longer than the next because of the constituent parts of the sentence in various scripts and fonts. It's the printer's task to choose the right font and make the line end at a given spot, to choose the point size of the font so the longest line fits in the type case, within the margins. Poetry is usually justified to the left margin and proceeds as a dance of consonant and vowel. The carcass of prose is anchored to both margins with hyphenated word breaks. In letterpress printing, lines are justified by filling the space between pieces of hand-set lead type. In a computer, this operation is accomplished in a text box by clicking the appropriate format icon on the tool bar.

Mapping the book

Mapping the book. First, I estimate the size of the book. Then, I make a dummy of the book by figuring out how much of my text will fit on a page, say 8½x11 inches, folded in half, or half-letter size. I count the lines and estimate how many pages it will take, adding a title page, a page for acknowledgements, a dedication, and so forth. I divide by four since there are going to be four pages on a sheet of paper folded in half. I take that number of blank sheets, fold them, and write the page number and an abbreviation of what text will appear on each page. This guides me since the opposite sides of the page are not consecutive. For example, in a 32-page book, page 1 is next to page 32, page 2 is coupled with page 31. If a given page is going to be blank, I write "blank" on it. I design the page setup in landscape and create my master pages, using a booklet publishing program. All this to say, if I want to add a new page of text, I have to think in terms of four pages.

Although the cost per copy decreases slightly when you reach certain print amounts, the unit cost per book is essentially the same for one book as it is for one hundred. This is in contrast to offset and letterpress processes where the setup cost is much higher and the runs must be longer in order to make back the initial investment in labor and materials. I make short runs. I use the book as an editing tool—more, I often begin writing into the book, once the process takes hold, printing one copy at a time until I am satisfied with the layout and content—then, I run a handful of copies to be archived in the collections of a few friends. I sell books at readings and

exchange books with poets that I meet, but, at present, I am not as interested in marketing my books as I am in the process of creation.

Backward process

I work from the final form, the book that is already accomplished, like in a Tantric visualization, I develop the book by extending the vision, adding the ornaments, which are the poems. Marllarmé conceived of the book as a spiritual exercise. To me, the book fuses Newtonian sequence and Blakian simultaneity. It's a vehicle to write poems, the book as pen. I am writing with the book. Jack Spicer is my inspiration for molding serial poetry into small books. The poem arrives on the page, whether I collage it together from bits or carve it from a single block, whether I dream it or work it out as a puzzle. Once it makes it onto a sheet of paper and can be read, the poem is already a part of a book. And, once in a book, it gets lonely, wants to speak to other poems. I let it breathe, let it percolate, let it draw to itself magnetic companions, let them be a piece of a larger poem. What starts it?—a metaphor, maybe, or some scribbling on the washroom wall, something fleeting, a little synaptic firing in my brain. I get these firings into words and onto a page because I have developed a modicum of mind-body coordination, and the words might even mean something. I keep making books, this book overlapping the next, being sure to leave a bit undone, like a Navajo weaver bringing a thread to the edge, allowing the spirits to come and go.

This is not the whole story of D Press. The roots of my printing can be traced back to a rubber stamp press that I had as a child, to my job as a bindery clerk at State Farm, to the various project books I made for my classes through my school years—there is an entire English grammar I meticulously copied for Mrs. Weismiller in the 10th grade—and to my connection with Dennis Wier at Berkeley Pamphlets. I gained further experience working on a letterpress with Wesley Tanner at Árif Press, in Berkeley. I learned graphic design and photography from my newspaper experiences at the Ketchikan Daily News, the Polar Star, the Berkeley Barb, and the Queen Anne News. I assisted John Bennett with his mimeo mag, *Vagabond*. I took a printmaking class, in Alaska, with Terry Choy. While working at Sprint Copy Shop, in Sebastopol, I utilized their photo coping and bindery equipment.

I have printed with most media, from potato prints to the computer, linoleum block printing, wood block printing, mono prints, etching and engraving, mimeograph, offset and letterpress. Also, I combine printing techniques in a single volume. The rationale behind the making of small books and the controversy surrounding self-publishing is explored in detail by Belle Randall in her essay, "Having Tea with Blake: Self-publishing and the Art of Richard Denner," online at Big Bridge (Vol. 7), and which originally appeared in Vol.13, No.2 of *Raven Chronicles*.

The thrust of Belle's argument is that a poet has more control over hir material, over the selection of materials, layout and design elements and so forth. She points out that there is a long, honorable tradition of this kind of publishing. Small presses, which are often run by poets, publish not only their own work but the work of their

friends, who may have presses of their own, and reciprocate in like fashion. I call this “collaborative publishing.” There are also “co-op” type publishing enterprises, where a group of poets join together to edit, design, work on marketing, and then job out the printing of their members books. A new wave of publishing—although some of it has the look of being turned out by a cookie cutter—has arisen in the mainstream with the advent of “print-on-demand.”

Initially, this technology enabled all authors to be their own publisher by simply submitting their manuscript to a company that designed and marketed their book. Now, the author chooses from a number of templates and designs their own book. The finished design is maintained on file, and copies of the book are printed whenever a copy is needed, on demand. Publishers are not burdened with large and taxable inventories, and, as authors, their works appear on lists in the market place with the International Standard and Library of Congress book numbers.

My English publisher, Verian Thomas, used Xlibris to produce my *Collected Poems: 1961-2000*. He explains his vision:

Comrades Press was founded in 2000 as a direct result of its on line magazine. The amount and the quality of poetry, fiction, and non-fiction that we received was staggering, much of it from previously unpublished writers. We decided to rectify this by becoming publishers ourselves and, with no funding whatsoever, set about the task of bringing the work of the misplaced poets of the world to the world.

By utilizing print on demand technology and on line stores, we are able to produce quality books without many of the overhead costs associated with traditional methods. This means that we are prepared to take risks that would probably have other publishers waking up in a cold sweat in the middle of the night. Rather than publishing what we know will sell, our goal is to publish work that we like, work that we believe in, which should be the only reason for anybody to publish anything. Comrades Press works on a non-profit basis. If we make any money from our publications, it sits in the bank account just long enough for us to make the red numbers a little smaller before it is channeled straight into our next publication.

This also allows us to produce short-run chapbooks from brand new authors whose work grabs you by the throat and demands to be read or picks away at the back of your brain until there is no choice but to go for it.

Verian left me to slug it out with Xlibris, it being a branch of Random House, which is an American corporation. He paid for the primary cost of the book, and I worked with the layout artists. Verian’s idealism might have been dampened had he experienced the confusion and setbacks that I encountered. Every glitch surfaced: lost files, uncorrected changes, inventive designs, and just when things would be going smoothly, the layout artist would change, and it would begin over, a new horror story. But credit should be given where credit is due.

A work the size of *Collected Poems:1961-2000* is not a small undertaking. It contains nearly 500 poems spread over that many pages with forty illustrations. It required diligence by the graphic artists who worked on the book to be mindful of the nuances of line breaks and stanza separations; this is not required with prose which can be poured into linked text boxes without mishap. The shift to self-design came with improvement in the software.

The Collected Poems took one year to produce, and it emerged in good form, very close to my intentions. The head honcho at Xlibris rolled up his sleeves at the end and worked on it himself. Everyone learned; the system evolved.

When I moved to Santa Rosa, in 1998, to care for my elderly parents, I bought a used computer from Don Satnick, in Ellensburg, a Compaq with one gig of memory and an early Windows operating system and began to data input my poems already published in a handful of chapbooks and manuscripts from a group of spring-backed thesis binders. My *Collected Poems* is organized into sections of poems reflecting my geographical locations: Berkeley, Apotos & San Luis Obispo, 1961-68; Ketchikan & Deep Bay, 1968-70; Fairbanks & Preston, 1970-74; Ellensburg, 1974-95; Pagosa Springs, 1994-97; and Santa Rosa & Sebastopol, 1998-2000. Of the 462 poems with titles (many are serialized under one title), just under half (229) are included in the Santa Rosa & Sebastopol section.

Most of the poems in Santa Rosa & Sebastopol section were new works, but some were revitalized from older, abandoned works. In retrospect, this two-year period was a flowering of my confidence in myself as a writer. By learning to use a computer to design my chapbooks, I returned to my Blakean muse at Deep Bay, pouring my poems directly into the Grail.

I found it expedient to have blank templates of various sizes and formats that I could copy and use without building them from scratch, and this became my personal form of print-on-demand. My creative process accelerated. In 2003, I had the inspiration to put all my chapbooks sequentially into bound volumes. These volumes would contain the books with their original typefaces and covers. Since all the masters were in my computer, it seemed to be an easy matter, simply print them out, reverse alternate pages, run them two-sided on the copy machine at Sprint, and then cut the stack in half and combine them into volumes. Easy to envision but not quite the way it was to be done in reality. It took more time to organize and assemble 108 volumes in *The Collected Books of Richard Denner* than I had anticipated. The basic idea was sound for each individual chapbook, to cut and stack the pages; but the color cover had to be run off separately and inserted, and the process repeated for each chapbook, until the whole volume emerged and could be glued. I glued four books at a time in two groups to produce one eight-volume set, each with a cover in a hand-made box. Once complete, it was a history of D Press.

A professor of neurobiology at U.C. Berkeley, who I met at a Dzog Chen retreat, bought a set and said, "It is the history of your mind."

The title pages of *The Collected Books of Richard Denner*, each with a Tarot card symbol, imitate the Black Sparrow edition of *The Collected Books of Jack Spicer*. Here we touch upon an aspect of my oeuvre that Belle Randall has called my "forgeries," meaning that some of my books imitate already existent and recognizable books. Evermore the outlaw/outlier/outright liar, I write under a variety of aliases, cautiously trailing in the wake of the Portuguese poet, Francesco Pessoa. I have written as Richard Denner, Rychard Artaud, Jampa Dorje, Bouvard Pécuchet, Jubal Dolan, Doug Oporto, Luis Mee, and Thuragania. We have written poems, novels, plays, and belle-lettres. There is mystery, intrigue, humor, romance, and adventure. Call it a life.

**A SAMPLE OF THE DENNER ARCHIVE AT THE
UNIVERSITY OF CALIFORNIA BANCROFT LIBRARY**

Containing works by Richard Denner and works under various nom de plumes, as well as collaborative works
with other authors

INVENTORY OF D PRESS & KAPALA PRESS BOOKS

The Magic Bear, a saga by Jampa Dorje

Kapala Press, Pagosa Springs, Colorado, 2009

Hand-printed with drawings by the author

Jampa's Worldly Dharmas (9 volume boxed set) by Bouvard Pécuchet (Richard Denner pseudonym) Memoirs, Kapala Press, Santa Fe, New Mexico, 2014, perfect-bound, calligraphy edition with illustrations

Part 1, 120 pp; Part 2, 118 pp; Part 3, 116 pp; Part 4, 118 pp; Part 5, 122 pp; Part 6, 126 pp; Part 7, 126 pp; Part 8, 122 pp; Part 9, 126 pp.

Jampa's Worldly Dharmas (3 volume boxed set) by Bouvard Pécuchet (pseudonym). Memoirs, Kapala Press, Santa Fe, New Mexico, 2014, perfect-bound, print edition with illustrations, Drawings and water colors the author. Vol. 1, 268 pp; Vol. 2, 272 pp; Vol. 3, 268 pp.

My 20 Years in Tara's Mandala by Jampa Dorje (Richard Denner's monk name), Kapala Press, Santa Fe, 2014, 120 pp perfect-bound)

Collection of poems, short stories, and essays (illustrated)

Artwork by the author

A Book from Luminous Peak by Jampa Dorje

Poetry, short stories, and essays, illustrated by the author

Kapala Press, Santa Fe, 2013, 260 pp, perfect-bound

A Book of Drawings from Luminous Peak (Volume 1) by Jampa Dorje

Kapala Press, Santa Fe, 2013, 176 pp of drawings (with 22 pages of notes), perfect-bound, Pencil drawings, watercolor and colored pencil

A Book of Drawings from Luminous Peak (Volume 2) by Jampa Dorje

Kapala Press, Santa Fe, 2013, 128 pages perfect-bound

Pencil drawings with some watercolor and colored pencil

A Book of Drawings from Luminous Peak (one volume) by Jampa Dorje

Kapala Press, Santa Fe, 2013, 304 pages of drawings (with 22 pages of notes), perfect-bound, Pencil drawings and some watercolor

Wild Turkey Pecking by Jampa Dorje

D Press, Pagosa Springs, Colorado, 2009, 12 pp, hand-sewn

Artwork by the author

Up, Down, and Sideways by Richard Denner (one volume edition, perfect-bound), Fictionalized version of *Jampa's Worldly Dharmas*

D Press, Santa Fe, New Mexico, 2014, perfect-bound, 574 pp.

Cover art by Claude Smith

Up, Down, and Sideways by Richard Denner (3 volume edition, perfect-bound)

Up, 188 pp; *Down*, 188 pp; *Sideways*, 198 pp.

Get Off That Alligator by Richard Denner (flash fiction)

D Press, Santa Fe, 2014; cover by the author; 114 pp, perfect-bound

Preface by Gianna De Perslis Vona

Rychar'd's Assemblages by Richard Denner (art work) D Press, Santa Fe,
author and one set by Mike Burtness, Cover photos by Lynda Davaran

2014, 46 pp, hand-sewn, Photos of artwork by the

One of a Kind Editions (1-3 copies):

Sitting in the San Juans (Poems for and about Tulku Sang Ngag) by Jampa
hand-sewn

Dorje, Kapala Press, Luminous Peak, 2009, 12pp,

Calligraphy and photos by the author

Ikkyu's Libido by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 24 pp,

hand-sewn, Calligraphy and drawing by the author

So Remote the Mountains by Jampa Dorje (Eleven Poems Beginning with a
16 pp, hand-sewn, Calligraphy and watercolor by the author

Line by Saigō), Kapala Press, Luminous Peak, 2009,

Recipe for Disappearing Egos by Jampa Dorje, Kapala Press, Luminous Peak,
by the author

2009, 8 pp, hand-sewn, Calligraphy and watercolor

A Thrush by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 16 pp, hand-

sewn, Calligraphy and artwork by the author

An Interview with Fashion Icon Yeshe Tsogel by Jampa Dorje, Kapala Press,
and artwork by the author

Luminous Peak, 2010, 10 pp, hand-sewn, Calligraphy

A Time to Go A-berrying by Jampa Dorje

Kapala Press, Luminous Peak, 2010, 12 pp, hand-sewn

Hand-printed, a watercolor and drawing by the author

You Who Taste These Berries (first draft of "A Time to Go A-berrying") by
pp, hand-sewn

Jampa Dorje, Kapala Press, Luminous Peak, 2010, 8

Calligraphy and drawing by the author

Dakini Woodchopping Chöd by Jampa Dorje, Kapala Press, Luminous Peak,
the author

2010, 12pp, hand-sewn, Calligraphy and drawings by

Pink Fox Goes All the Way by Jampa Dorje

Kapala Press, Luminous Peak, 2010, 12 pp, hand-sewn

Calligraphy, drawing, and watercolor by the author

A Book for Laurence by Jampa Dorje, Kapala Press, Luminous Peak, 2011,

16 pp, hand-sewn, Drawings and poems by the author

Kapala Press books by other authors:

Johnathan Barfield, *The Story of I*, Kapala Press, Pagosa Springs, 2009, 16pp,

hand-sewn, Cover art by Lama Gyurmed Rabgyes

Lily Brown, *Poems to an Old Monk*, Kapala Press, Luminous Peak, 2010,

16 pp, hand-sewn, Calligraphy, watercolors by Jampa Dorje

Áine Pierandi McCathy, *Tomorrow's Clew*, Kapala Press, Luminous Peak,
30 Copies

2010, 8 pp, hand-sewn, Watercolor by Jampa Dorje,

D Press books by other authors:

Lara Bache, *As Dreams Give Way to Day*. D Press, Santa Fe, 2013, 24 pp.

Photo by the author

Miranda Smith, *Traceless* (with the working title "Craving" and corrections)

D Press, Santa Fe, 2013, 32 pp, hand-sewn, Photo by the author

Áine Pierandi McCathy, *My Rakusu: a Personal Lineage*, Memoir/essay

D Press, Santa Fe, 2013, 20 pp, hand-sewn, Photo by Jampa Dorje

Michael Irwin, *Peldaños*, D Press, Santa Fe, 2014, 24 pp, hand-sewn

Watercolors by Jampa Dorje

Online Art & Writings (and miscellaneous detritus):

Nine bound volumes (leatherette back and plastic cover) of different lengths

Years 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008-2012

containing works published online at different e-zines, along with
different locations, re-views, rejection letters, and the occasional drawing

flyers from poetry readings and art shows at

Tribute to Richard Denner, 2007, Big Bridge #12, 150 pp., www.bigbridge.org

Other bound volumes:

Berkeley Daze: Profiles of Poets in Berkeley in the 60s, edited with a preface
introduction by Gail Chiarello. dPress, Sebastopol, 2008, 494 pages, perfect-bound

The Episodes by Richard Denner (leatherette back and plastic cover) man-

script, Hand written copy contains drafts of "The Episodes" (approximately 200 page, 1-side)

The Episodes by Richard Denner (spiral bound) D Press, Santa Rosa, 2008

Typewriter copy (200 pages, 2-sides)

1960s Love, War, Revolution... an excerpt from volume one of *Visions and Affiliations: A California Timeline: Poets & Poetry:*
1940-2005 by Jack Foley (Pantograph Press, 2011) that contains a section on Rich-
Daze by Richard Denner

150 pages, spiral-bound and inscribed "For Richard—This nearly
luck in CO! Jack"

final draft—note particularly pp. 142-150—Good

A Set of Lessons Introducing the Aspects of Poetry by Richard Denner

A set of lessons developed for California Poets in the Schools under the supervision of Arthur Dawson, Sonoma County, 2001, 30 pp. bound with plastic cover and leatherette back

Collaborative Works:

The 100 Cantos by David Bromige and Richard Denner

This series of books reveal the evolution of the three-volume epic poem (*Spade*, *The Petrarch Project*, and *Garden Plots*), a collaboration by David Bromige and Richard Denner, which was written in stages, in Sebastopol in 2004, and was published by D Press

The Spade Cantos 1-4, *Spade Cantos 16-18*, *The Spade Cantos 1-5*, *Spade Cantos 1-8*, *Spade Cantos 11-13*, *Spade Cantos 16-20*, *Spade Cantos 27-33*, *Spade Cantos 1-11* (all hand-sewn with corrections), *Spade Cantos 1-15*, *Spade Cantos 1-25*, *Spade Cantos 1-26*, *Spade Cantos 1-33* (perfect-bound with corrections)

The Petrarch Project Cantos 34-36, *The Petrarch Project Cantos 34-42*, *The Petrarch Project Cantos 43-46* (hand-sewn with corrections)

The Petrarch Project Cantos 50-61, *The Petrarch Project Cantos 34-49*, *The Petrarch Project Cantos 34-66* (perfect-bound with corrections), *Garden Plots: The Hung Chow Cantos* (hand-sewn with corrections), *Garden Plots Cantos 67-75*, *Garden Plots Cantos 67-88*, *Garden Plots Cantos 67-96* (perfect bound with corrections)

One set of *The 100 Cantos* with black covers and tipped-on titles

One copy of *Spade* with cover by Luis Garcia

One copy of *The Petrarch Project* with cover by Sam Albright

Roses of Crimson Fire by Gabriela Anaya Valdepeña and Richard Denner

An epistolary novel told in letter, poem, and photograph, this book evolved through a series of emails between Richard Denner and

Gabriela Valdepeña, in 2006, and was originally published as a

D Press "Scorpion Romance"—Still under the Scorpion Romance

trademark, it was republished by Darkness Visible Press, La Jolla (edited by Douglas Martin) in 2008, where it won the 2009 San Diego Book Award for Poetry

Could Be Silk by N.C. Sappho and Bouvard Pécuchet, D Press, Sebastopol, 2007, 16 pp, hand-sewn

Wild Silk, by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, 24 pp, hand-sewn

Silk by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, perfect-bound

Silk by Nancy Cavers Dougherty and Jampa Dorje, Pillow Road Press, Sebastopol, perfect-bound

Sets of Books:

The Collected Books of Richard Denner, volumes 1-12 (Volumes 1-8 in a box)—1 set, all perfect-bound, books are from 243 to 284 pages in length, including color covers and original chapbook design; the books include the D Press letterpress books from the '60s and '70s, the offset books of the '80s, and the computer books up to 2008

5 boxed sets with different groups of hand-sewn books with wrap around covers (40-48 pp) by Richard Denner:

One box includes *Letter to Sito*, *Chainclankers & Linoleum Nudes*, *Islam Bomb*, *New Gravity: A Collection*, *Tack Shack*, and *On Borgo Pass*—One box includes *Dead Man Finds Happy Trails*, *Beginnings and Ends*, *The Episodes*, *Vajra Dance Mandala Odyssey*, and *From Lascaux to Dendera*—One box includes *Bad Ballerina Dances Against Violence*, *What Zen Wisdom (with Eve West)*, *Second Boiling*, *Imaginary Toads* and *Green Fire*—One box includes *Vajra Songs* (by Jampa Dorje), *Another Artaud* (edited by Richard Denner), *Selections from the Writings of Bouvard Pécuchet* (edited by Rychard), *Richard Denner & Co.* (edited with translations by Bouvard Pécuchet), *Wavetwisters* (by Artaud), and *What Zen Wisdom* (by Joie Phenix & Bouvard Pécuchet)

A Sleeve of Books (cover art by Mark Nolen), each includes 4 small books:

These Proud Lovers by Jampa Dorje, Kickass Press, Sebastopol, 2005

Special Relativity by Jampa Dorje, Kickass Press, Sebastopol, 2005

Poised by Jampa Dorje, Kickass Press, Sebastopol, 2005

Bouvard Pécuchet's Twenty-two All-time Favorites, Kickass Press Sebastopol, 2005

David Bromige's *Shorn of Duration*, Faerie Gold Press, Sebastopol, 2005, hand-sewn, 16-20 pp, photos by Richard Denner, a boxed set of 15 books with titles taken from poems by W.B. Yeats:

Apples of the Sun, *Nature But a Spume*, *Flame Upon the Night*, *As Goldsmiths Make*, *To Cypher and to Sing*, *What Careless Muses Heard*, *What Star Sang*, *Great Rooted Blossomer*, *Honey of Generation*, *Body Swayed to Music*, *Another Troy Arise*, *Some Old Gaffer*, *Burdensome Beauty*, *Stubborn with Passion*, and *Vague Memories*

The Kickass Review: A Journal of Art & Literature, ed. by Bouvard Pécuchet

Volume VI, No. 1, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Claude Smith

Volume VI, No. 2, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Lorenzo Ghibilline

Volume VI, No. 3, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by S. Mutt

Volume VI, No. 4, Kickass Press, Sebastopol, 2006, 122 pp, perfect-bound, cover by Mike Burtness

Volume VI, No. 5, Kickass Press, Sebastopol, 2006, 106 pp, perfect-bound (with CD), cover by Mark Nolen and Donald Guravich

Volume VI, No. 6, Kickass Press, Sebastopol, 2006, 124 pp, perfect-bound, cover by Bobby Halperin

Volume VI, No. 7, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by Sam Albright

Volume VI, No. 8, Kickass Press, Sebastopol, 2006, 126 pp, perfect-bound, cover by Guy Lombardo and Sandy Eastoak

Notebooks:

1 notebook "Rate Florid" (a collage-type notebook) containing poems and ramblings, circa 1988 (81/2x11)

13 spiral-bound (6x9") notebooks, 2006 through 2012

1 notebook with Chinese-style cover (contains Tibetan Ngondro numbers)

1 notebook *Holy Nights* workshop 2001-2002

CDs:

Jack Straw Writers Program 2004

2 CDs Belle Randall interview, 2 CDs vocal workshop

Man-Hat-Tan-Dialapoem, Claude Basquietcase & Steve Fisk,

Kickass Records, recorded 4/1/85 in Seattle