

Charles Watts Memorial Library

a CATALOGUE (of sorts)



Prepared by Ted Byrne & Aaron Vidaver
February 2000

Updated July 2003 and Dec. 2003
Updated August 2004 by Margot Leigh Butler
Updated April 2005 by Donato Mancini
Updated Oct-Dec 2013 by Ted Byrne



Kootenay School of Writing
www.kswnet.org

The books, journals, audio and video recordings, broadsides, art objects and manuscripts in the Charles Watts Memorial Library have been assembled from diverse sources. After KSW opened a Vancouver office in 1984 very few of the books from the former David Thompson University Centre followed. Some did arrive and others from the writer-run Literary Storefront, active in Vancouver's Gastown in the early 1980s, were added to the collection. After the New Poetics Colloquium in 1985, a set of Tuumba letterpress editions were donated by their publisher, colloquium participant Lyn Hejinian. This set formed a ground for local discussions of poetics through the rest of the decade.

Since 1986 materials have accumulated through purchases from visiting writers, remainders from KSW courses, review copies sent to *Writing* and *Raddle Moon*, an inheritance from Proprioception Books and donations from supporters. In 1998 we purchased Colin Smith's poetry library when he left Vancouver for Winnipeg, giving the collection an influx to complement and jolt the Tuumba core. The following year we acquired a portion of the library of Charles Watts (1947-1998), a long-term supporter of KSW whose loss continues to be felt and is inscribed in the name of this library. The donation included rare journals, modernist poetry and criticism, and publications related to oppositional writing since the fifties.

Thanks to donors, named and anonymous (sometimes books just turned up on the shelves). Some of the donors: the estate of David Dawson, the estate of Greg Placonouris, Fred Wah, Colin Smith, Jeff Derksen, Clint Burnham, Zoe Druick, Roy Miki, Aaron Vidaver, Ted Byrne, Carole Itter, Deanna Ferguson. (Please let us know if there are others who should be acknowledged.)

At present KSW has no acquisitions budget. We continue to seek donations (which will receive receipts for income tax in Canada through the Unit/Pitt Gallery where the library is housed as of 2014).

Abbreviations:

A	artist's book / object
B	broadside / ephemera / chapbook (in folders)
C	audio cassette
CD	compact audio disc
D	digital audio file
J	single issue journal
M	manuscript, typescript or mimeograph
V	videocassette
W	from the library of Charles Watts
W-F	from the library of Charles Watts, in File drawers, by author (updated August 2004)
*	incomplete record

Last updated October-December 2013

A

- Walter Abish. 99: The New Meaning (Burning Deck 1990)
M.H. Abrams. A Glossary of Literary Terms (Holt, Reinhart and Winston 1991 (1941))
Milton Acron. The Tamarack Review (William Hoffer 1988) B
Milton Acorn and James Deahl. A Stand of Jackpine (Unfinished Monument Press 1987)
Gil Adamson. We need a Modern Galileo (The Pink Dog Press. Toronto 1998)
Barry Ahern. Zukofsky's "A": an Introduction (University of California 1983) W
_____. For the Ghosts (Houghton Mifflin Co. Boston 1979)
_____. Fate (Houghton Mifflin Co. Boston 1991)
Anne-Marie Albiach. Mezza Voce (Post-Apollo 1988)
Ammiel Alcalay. A Masque in the form of a Cento (hole 2000)
_____. The Cairo Notebooks (Singing Horse Press. PA 1993) W-F
_____. Memories of Our Future (City Lights 1999)
Charles Alexander. Hopeful Buildings (Chax 1990)
_____. ed.. Talking the Boundless Book (Minnesota Center for Book Arts 1995)
Michael Alexander. The Poetic Achievement of Ezra Pound (University of California 1981)
Will Alexander. Asia & Haiti (Sun & Moon 1995)
Donald M. Allen., Ed. The New American Poetry (Grove Press 1960)
Anne-Marie Alonzo. Lead Blues (Guernica 1990)
Michael Andre. It As It (Unmuzzled Ox 1990)
American Poetry Archives. George Oppen Tribute (San Francisco State University 1983) V
Hope Anderson. Black Mount (Mondiale 1975)
_____. Slips from Grace (Coach House 1987) W
Beth Anderson. Overboard (Burning Deck 2004)
Bruce Andrews. Getting Ready to Have Been Frightened (Roof 1988)
_____. Give Em Enough Rope (Sun & Moon 1987) W
_____. Disvesture - A (Drogue Press. 1994)
_____. Excommunicate (Potes & Poets 1982)
_____. Executive Summary (Potes & Poets 1991)
_____. Four Poems (excerpt of Disvesture - A) (Housepress. Calgary n.d.)
_____. I Don't Have Any Paper So Shut Up (Sun & Moon 1992)
_____. LINEbreak Interview (LINEbreak 1996) D
_____. Love Songs (pod 1982) W
_____. Paradise & Method (Northwestern University Press 1996)
_____. Praxis (Tuumba 1978) W
_____. R+B (Segue 1981)
_____. Wobbling (Roof 1981) W
_____. Charles Bernstein. Ray DiPalma. Steve McCaffery. Ron Silliman. Legend (L=A=N=G=U=A=G=E 1980)
David Antin. Meditations (Black Sparrow 1971)
_____. Selected Poems 1963-1973 (Sun & Moon Classics 1991)
_____. Tuning (New Directions 1984)
Guillaume Apollinaire. Selected Writings (New Directions 1971)
Hannah Arendt. On Violence (Harvest 1970)
Rae Armantrout. Extremities (The Figures 1978)
_____. Made to Seem (Sun & Moon 1995)
_____. Necromance (Sun & Moon 1991)
_____. Precedence (Burning Deck 1985)
_____. Reading at KSW August 23. 2003. Cassette listed under Colin Browne. C
David Arnason. The Circus Performers' Bar (Talonbooks 1984)
_____. The Dragon and the Dry Goods Princess (Turnstone 1994)
_____. If Pigs Could Fly (Turnstone 1995)
Antonin Artaud. Artaud Anthology (City Lights 1965)
John Ashbery. April Galleons (Penguin 1988)
_____. As We Know (Viking 1979) W

_____. Beyond Amazement: New Essays on John Ashbery, ed. D. Lehman (Cornell 1980)
 _____. Double Dream of Spring (Ecco 1976) W
 _____. Double Dream of Spring (E P Dutton 1970)
 _____. Flow Chart (Noonday 1991)
 _____. Houseboat Days (Penguin 1977) W
 _____. Rivers and Mountains (Ecco 1977)
 _____. Selected Poems (Viking 1985)
 _____. Self-Portrait in a Convex Mirror (Penguin 1976)
 _____. The Tennis Court Oath (Wesleyan 1962)
 _____. and James Schuyler. A Nest of Ninnies. (Ecco. 1997)
 Tim Atkins. To Repel Ghosts (Like Books. NY 1998)
 Margaret Atwood. Selected Poems (Oxford 1976)
 Denis Aubin. La Fille de Suzhou (nbj 1987)
 _____. Radical/e Flou/e (nbj 1986)
 Daina Augaitis and Dan Lander. Radio Rethink (Walter Phillips Gallery 1994)
 Avery August. Happenstance (self-published 1993)
 Paul Auster. LINEbreak Interview (LINEbreak 1996) D
 Nathan Austin. (glost) (Handwritten Press. Buffalo 2002)
 Oana Avasilichioaei. Abandon (Wolsak & Wynn 2005)
 Margaret Avison. The Dumbfounding (Norton 1966)
 _____. A Kind of Perseverance (Lancelot 1994)
 _____. No Time (Lancelot 1989)
 _____. Not Yet But Still (Lancelot 1997)
 _____. Sunblue (Lancelot 1978)
 _____. Winter Sun (RKP)
 David Ayre and Patrick Pautler, eds. The Comemporary Canadian Bad Poem Anthology (Visual Utopia 1994)
 _____. and Andrew Klobucar. GTR: Partners in Language. Workbench workshop held at KSW May 2003. W-F

B

Gaston Bachelard. The Poetics of Space (Beacon 1969)
 Elizabeth Bachinsky. Curio (Book Thug 2005)
 Rachel Tzvia Back. Litany (Meow 1995) B
 Renee Baert. Legitimation (Galerie Powerhouse 1989)
 Javant Biarujia. Calques (Monogene 2002)
 Marie Annharte Baker. Being on the Moon (Polestar 1990)
 _____. Exercises in Lip Pointing (New Star Books 2003)
 _____. Reading at KSW on January 25, 2003. C
 Nelson Ball. Force Movements (Ganglia 1969) B
 _____. The Prelinguistic Heights (Coach House 1970) B
 _____. Round Table. (n.p. 1996) B
 _____. Sightings. (CURVD H&Z 431 1992) B
 Luigi Ballerini. The Cadence of a Neighboring Tribe (Sun & Moon 1997)
 Alvin Balkind, ed. Living Art (Western Front / Pumps / Video Inn 1979)
 Pamela Banting. Bareback. (Pomflit 1993) B
 Barbara Baracks. No Sleep (Tuumba 1977)
 Amiri Baraka (LeRoi Jones). Home: Social Essays (William Morrow 1966)
 _____. Preface to a Twenty Volume Suicide Note (Totem 1961)
 _____. The System of Dante's Hell (Grove 1966)
 _____. Transbluesency (Marsilio 1995)
 Douglas Barbour. bp Nichol and His Works (ECW n.d.)
 _____. Ed. Beyond TISH (NeWest 1991)
 _____. Songbook (Talon 1973)
 _____. White (Fiddlehead 1972)
 _____. Ed. Writing Right: Poetry by Canadian Women (Longspoon. 1982)

Owen Barfield. Orpheus (Lindisfarne 1983)

Djuna Barnes. The Book of Repulsive Women (20 Pages [Sun & Moon] 1989)

____. Collected Stories (Sun & Moon 1996) W

____. Interviews (Sun & Moon 1985)

Anthony Barnett. Forest Poems (Spanner 21 1981) B

Michael Barnholden. Gabriel Dumont Speaks (Talon 1993)

____. On the Ropes (Coach House 1997) W

____. The Regina Monologues / So(cial safety)n nets (July 1933 [sic], n.p.)

____. Works (Sixteen Larch Books 1999)

____. X Fleurs de MaO / Tranc(e)lations (Dreaded Press 2013) B

Michael Barnholden, Ted Byrne, Dorothy Trujillo Lusk, and Aaron Vidaver. Four Poems (Monoecious House Folios #4 2000) W-F

Dennis Barone. Waves of Ice. Waves of Rumor (Zasterle 1993)

Rafael Barreto-Rivera. Nimrod's Tongue (Coach House 1985)

Gary Barwin. [Ten Chapbooks] B

Michael Basinski. Heebie-Jeebies (Meow 1996) W-F

____. [Un Nome] (Runaway Spoon 1997) W-F

Shaunt Basmajian. Biased Analogues (Anthos 1987)

____. Surplus Waste and Other Poems (Unfinished Monument 1982)

Maxwell Bates. Far-Away Flags (The Seymour Press 1964)

Charles Baudelaire. Les Fleurs du Mal (David Godine 1982)

____. Intimate Journals (City Lights 1983)

derek beaulieu. with wax. (Coach House 2003)

____. proble msinco mposit ion (housepress 2001) B

Victor-Levy Beaulieu. Jack Kerouac: A Chicken Essay (Coach House 1975)

____. Jos Connaissant (Exile 1982)

Claude Beausoleil. Concrete City (Guernica 1983)

____. The Grand Hotel of Foreigners (Nuage 1998)

Samuel Beckett. Teleplays (Vancouver Art Gallery 1988)

____. Endgame (Grove Press. NY 1958)

____. Fizzles (Evergreen/Grove 1976)

____. The Lost Ones (Evergreen/Grove 1971)

Tom Beckett. Invisible Arias (Burning Press. Cleveland 1990) W-F

____. The Wages of Synthesis (Zasterle Press 1997)

Ken Belford. Fireweed (Talonbooks 1967)

____. The Post-Electric Cave Man (Talonbooks 1970)

Dodie Bellamy. Cunt Ups (Tender Buttons 2001)

____. Feminine Hyjinx (Hanuman 1990)

____. Hallucinations (Meow Press. San Diego 1997) W-F

____. and Sam D'Allesandro. Real: The Letters of Mina Harker and Sam D'Allesandro (Talisman 1994) W

____. and Bob Harrison. Broken English (Meow 1996)

Normand de Bellefeuille. Categorics (Coach House 1992)

Franco Beltrametti. One of Those Candor People (Blackberry Three. Maine 1970) W-F

David Benedetti. Nictitating Membrane (The Figures 1976)

Steve Benson. As Is (The Figures 1978)

____. Blindspots (Whale Cloth 1981)

____. Blue Book (Roof 1988)

____. Dominance (Coincidence 1985) W-F

____. Reverse Order (Potes & Poets 1989)

____. Roaring Spring (Zasterle 1998)

Catherine Bennett. 3 Works (Sprang Texts 1992)

____. Sub-Rosa & Other Fiction (Anvil 1997)

*Guy Bennett. Last Words

John Bennett. (three chapbooks) B

Asa Benveniste. Invisible Ink (Singing Horse Press/Branch Redd Books 1989)

* ___. Umbrella

Sharon Berg. The Body Labyrinth (Coach House 1984)

Stephen Berg & Robt. Mezey eds. Naked Poetry: Recent American Poetry in Open Forms (Bobbs Merrill 1969)

John Berger. The Sense of Sight (Pantheon. NY 1985)

Brita Bergland. The Birth of the Older Child (Burning Deck 1993) W

Caroline Bergvall. Eclat (Sound & Language 1996)

___ . Goan Atom (Krupskaya 2001)

Bill Berksen. Enigma Variations (Big Sky 1975) W

Charles Bernstein. 2 Poems (Slug Press 1985) B

___ . Ambliopia (Audio Muzixa Qet) A

___ . Artifice of Absorption (Singing Horse 1987)

___ . Content's Dream (Sun & Moon 1986) W

___ . Controlling Interests (Roof 1980) W

___ . Dark City (Sun & Moon 1994)

___ . Disfrutes (Potes & Poets 1981)

___ . Islets/Irritations (Jordan Davies 1983) W

___ . Poetic Justice (pod 1979)

___ . Rough Trades (Sun & Moon 1991)

___ . Shade (Sun & Moon 1978)

___ . The Sophist (Sun & Moon 1987)

___ . Stigma (Station Hill 1981)

Charles Bernstein. ed.. The Politics of Poetic Form (Roof 1990) W Charles Bernstein and Susan Bee. The Nude Formalism (20 Pages 1989)

___ . The Occurrence of Tune (Segue 1981)

Anselm Berrigan. ZeroStarHotel (Book Thug 2002)

___ . They Beat Me Over the Head with a Sack (Edge Books 1998) W-F

Ted Berrigan. A Certain Slant of Sunlight (O Books 1988)

___ . So Going Around Cities (Blue Wind 1980)

*John Berryman. The Dream Songs

*Laura Berry. The Garden of Eves

Robert Berthoff and Ian Reid, eds.. Robert Duncan: Scales of the Marvelous (New Directions 1979) W

Mei-mei Berssenbrugge. Empathy (Station Hill 1989)

___ . Sphericity (Kelsey Street 1993)

Gregg Biglieri. Los Books (Cruciform Press. Buffalo 2002) W-F

___ . Sleepy with Democracy (Cuneiform 2006)

Earle Birney. Now is Time (The Ryerson Press 1945)

___ . Rag and Bone Shop (McClelland & Stewart 1971)

___ . Spreading Time: Remarks on Canadian Writing and Writers (Véhicule 1989)

___ . 20th Century Canadian Poetry (The Ryerson Press 1953)

Elizabeth Bishop. The Complete Poems (Farrar. Straus and Giroux 1969 (1933))

*Bill bissett. Fires in the Tempul

* ___. First Sufi Line

___ . Northern Birds in Color (Talon 1981)

___ . Medicine My Mouth's On Fire (Coach House 1974)

___ . Pomes for Yoshi (Talonbooks 1977)

___ . Rezoning (Vancouver Art Gallery 1989)

___ . Sailor (Talonbooks 1978)

___ . Seagull on Yonge Street (Talon 1983)

___ . Soul Arrows (blewointmentpress 1079-80)

___ . What We Have (Talon 1988)

Bill bissett ed. The Last Blewointment Anthology Vol 1 (Nightwood 1985)

Paul Blackburn. Early Selected y mas (Black Sparrow 1977) W

___ . In On or About the Premises (Grossman 1968) W

___ . Proensa: An Anthology of Troubadour Poetry (University of California 1978) W

___ . Selected Poems (Persea 1989)

William Blake. Complete Writings (Oxford University Press 1966)
 Robin Blaser. Les Chimères (Open Space 1965) B
 _____. Cups (Four Seasons 1968) W-F
 _____. The Faerie Queen & The Park (Fissure 1987) W-F
 _____. The Holy Forest (Coach House 1993)
 _____. "home. home on the range" (West Coast Cards 1990) B
 _____. The Moth Poem (Open Space 1964) B
 _____. Pell Mell (Coach House 1988)
 _____. Syntax (Talonbooks 1983)
 Robin Blaser. George Bowering. Lionel Kearns & Stanley Cooperman. Simon Fraser University Poetics Panel (1968) A
 E.D. Blodgett. Musical Offering (Coach House 1986) W
 Yves Bonnefoy. trans Galway Kinnell. On the Motion and Immobility of Douve. (Ohio University Press 1968)
 Christian Bok. Crystallography (Coach House 1994)
 _____. Diamonds (Coach House. no date)
 _____. Nickel Linoleum (CrO2 Press 1998) W-F
 Murray Bookchin. Social Anarchism or Lifestyle Anarchism (AK Press 1995)
 Jorge Luis Borges. In Praise of Darkness. (E.P. Dutton & Co. 1974)
 Michael Boughn. iterations of the diagonal (shuffaloff 1995) W
 _____. Reading at KSW June 7. 2003. C
 George Bowering. Allophanes (Coach House Press 1976) W-F
 * _____. Another Mouth () B?
 * _____. A You're Adorable () B
 _____. Burning Water (Musson 1980)
 _____. Caprice (Viking 1987)
 _____. The Catch (McClelland & Stewart 1976)
 _____. Do Sink (pomflit 1992)
 _____. Errata (Red Deer 1988)
 * _____. George Vancouver () B
 _____. Imaginary Hand: Essays by George Bowering (NeWest Press. Edmonton 1988)
 _____. Kerrisdale Elegies (Coach House 1984)
 * _____. Layers 1-3 () B
 _____. A Little Black Strap (unarmed chapbook n.d.)
 _____. Particular Accidents: Selected Poems (Talon 1980)
 * _____. Protective Footware
 _____. A Record of Writing: an Annotated and Illustrated Bibliography of George Bowering by Roy Miki (Talon 1989)
 _____. Rocky Mountain Foot (McClelland & Stewart 1968)
 * _____. Seventy-one Poems for People
 _____. Shoot (St. Martins 1994)
 _____. A Short Sad Book (Talonbooks 1977)
 _____. Sticks & Stones (Talonbooks 1989)
 _____. The Man in Yellow Boots: el hombre de last botas amarillas (The Plumed Horn #16 October 1965)
 * _____. Two Police Poems
 _____. West Window (General Publishing 1982)
 _____. Daphne Marlatt, Lionel Kearns, Robin Blaser, Brian Fawcett, and Fred Wah. Six B.C. Poets (Talonbooks 1978) W-F
 *Scott Bowering. My Prisons ?() B
 * _____. The J.F. Corridor ? () ?
 Paul Bowles. Next to Nothing (Black Sparrow 1981)
 *Laura Boyington (sp?) Precise Vacuum (?) () ?
 Jules Boykoff / Kaia Sand. Landscapes of Dissent: Guerrilla Poetry & Public Space (palm Press 2008)
 Kay Boyle. Collected Poems of Kay Boyle (Copper Canyon Press. Port Townsend 1938)
 _____. My Next Bride (Penguin 1986)

_____. Testament for My Students (Doubleday 1970)
 _____. Thirty Stories (New Directions 1957)
 Andrea Brady. Cold Calling (Barque 2004)
 * _____. Embrace ()
 _____. Vacation of a Lifetime (Salt 2001)
 Taylor Brady. Microclimates (Krupskaya 2001)
 Daniel f. Bradley. A Boy's First Book of Chlamydia (Book Thug 2005)
 * _____. Scrapbooks ()
 Joe Brainard. New Work (Black Sparrow 1973)
 _____. Pressed Waifer 2 (March 2009) J
 Di Brandt. Now You Care (Coach House 2001)
 _____. Wild Mother Dancing (University of Manitoba Press 1993)
 Dionne Brand. In Another Place. Not Here (Vintage 1997)
 _____. No Burden to Carry (Women's Press 1991)
 _____. No Language is Neutral (Coach House 1990)
 _____. Sans Souci and Other Stories (Women's Press 1989)
 Edward Kamau Brathwaite. The Arrivants (Oxford 1973)
 _____. X/Self (Oxford 1987)
 Bertolt Brecht. Brecht on Theatre (Hill and Wang. NY 1964 (1957))
 Mordecai Briemberg. Ed. It Was. It Was Not (New Star Books 1992)
 Larry Bremner. Jump/Cut (Tsunami 1987)
 Summer Brenner. From the Heart to the Center (The Figures 1977)
 André Breton. Arcanum 17 (Coach House 1994)
 _____. Selected Poems (Jonathon Cape 1969)
 Robert Bringham. Shovels. Shoes and the Slow Rotation of Letters (Alcuin 1986)
 _____. The Beauty of the Weapons: Selected Poems 1972-1982 (McClelland & Stewart 1982)
 _____. Bergschrund (The Sono Nis Press. B.C. 1973)
 * _____. Jacob Singing () B?
 _____. Pieces of Map. Pieces of Music (McClelland & Stewart 1986)
 *Manuel Brito. A Suite of Poetic Voices ()
 *Randall Brock. (three chapbooks) () B
 *Hart Brody (?) When I Was Young
 David Bromige. Birds of the West (Coach House Press 1973)
 _____. Desire: Selected Poems (Black Sparrow 1988)
 _____. The Ends of the Earth (Black Sparrow 1968)
 _____. Men. Women and Vehicles (Black Sparrow 1990)
 _____. My Poetry (The Figures 1980)
 _____. Red Hats (Tonsure 1986)
 _____. Spells & Blessings (Talonbooks 1974)
 _____. T as in Tether (Chax Press 2002)
 _____. Ten Years in the Making (Vancouver Community Press 1973)
 _____. Threads (Black Sparrow 1971)
 _____. Three Stories ()
 _____. Tight Corners and What's Around Them (Black Sparrow 1974)
 _____. Tiny Courts (Brick 1991) W
 _____. with Opal Nations. You See (E.G. 1986)
 *Peter Brooks. The Melodramatic Imagination ()
 Nicole Brossard. The Ariel Letter (Women's Press 1988)
 _____. Daydream Mechanics (Coach House 1980)
 _____. French Kiss (Coach House 1986)
 * _____. Le centre blanc: poems 1965-1975 ()
 _____. Lovhers (Guernica 1986)
 _____. Mauve Desert (Coach House 1990)
 _____. Picture Theory (Guernica 1991)
 _____. These Our Mothers (Coach House 1983)

_____. Turn of a Pang (Coach House 1976)
 Nicole Brossard & Daphne Marlatt. Mauve (nbj 1985)
 Andy Brown. Jennifer Chalmers. Mike Higgins. Ira Lightman. Vital Movement (Reality Street Editions 1998)
 Brandon Brown. Reading July 22 2004. with Jamie Reid. Cassette listed under Reid. C
 Jim Brown. If There Are Any Noahs (Talonbooks 1967)
 *John Browne ?? Chemical Change () ?
 Lee Ann Brown. Cultivate (Tender Buttons 1991) B
 _____. The 3:15 Experiment. with Bernadette Mayer et al. (Owl Press. 2001)
 *_____. (one chapbook 2002) B
 *_____. Heavy Earthly Diadems ?? B?
 Colin Browne. Abraham (Brick Books 1987)
 _____. Groundwater (Talonbooks 2002)
 _____. Reading/Launch of Groundwater at KSW August 16. 2003. C
 Laynie Browne. Rebecca Letters (Kelsey Street 1997)
 _____. Lore (Instress. CA 1998)
 Janisse Browning. Bikertrucker (wave7press 1994) W-F
 Lenny Bruce. How to Talk Dirty and Influence People (Panther 1975)
 Robert Budde. In Muddy Water: Conversations with 11 Poets (J. Gordon Shillingford 2003)
 *_____. Triage
 Joseph Bueys. Energy Plan for the Western Man: Joseph Bueys in America (Four Walls Eight Windows. 1990)
 Suzanne Buffam. Joelle Hann. David Nandi Odhiambo Mouth To Mouth (Panarky Press. Vancouver 1995) W-F
 Charles Bukowski. The Days Run Away Like Wild Horses Over the Hills (Black Sparrow Press 1981)
 Michael Bullock and Norma Rich. Vancouver Moods (Third Eye. London Ontario 1989)
 Basil Bunting. Collected Poems (Oxford 1978) W
 _____. A Note on Briggflatts. (Basil Bunting Poetry Archive 1989)
 _____. Collected Poems (Fulcrum 1968)
 Alice Burdick. Fun Venue (The Eternal Network 1994) W-F
 _____. Signs Like This (The Eternal Network 1994) W-F
 Mary Burger, RobertGluck, Camille Roy and Gail Scott, eds. Biting the Error: Writers Explore Narrative (Coach House Books 2004)
 *Tony Burgess. Beardley ???
 Clint Burnham. A4isms (Housepress. Calgary n.d.) W-F
 *_____. Airborne Photo
 _____. Be Labour Reading (ECW 1997)
 _____. Buddyland (Coach House 2000)
 _____. Dead White Male Writers (Suburban 1994)
 _____. Fatal Femmes: The Poetry of Lynn Crosbie (Streetcar Editions 1993)
 *_____. Feminist Trilogy () B
 _____. I've Tasted Your Blood (1995) B
 _____. The Jesus Sex Doll Box (n.d.) B
 _____. Pandemonia (hole books 1995)
 _____. Talking to Boris (Ground School 1995) B
 Avery Burns. A Duelling Primer (Second Story Books 2000) W-F
 _____. The Idler Wheel (Manifest Press 2000)
 Elizabeth Burns. Letters to Elizabeth Bishop (Leave 1991)
 Gerald Burns. Boccherini's Minuet (Salt Lick 1981) W
 Muriel Vandrille Burt. In the Twinkling of an Eye (no publisher listed. n.d.)
 Margot Leigh Butler. Moving (Noncommercial Public Artists' Collective. Vancouver 1992) W-F
 George Butterick. Guide to the Maximus Poems (University of California 1980) W
 Mary Butts. The Crystal Cabinet (Beacon 1988)
 _____. Imaginary Letters (Talonbooks 1979)
 Don Byrd. The Great Dimestore Centennial (Station Hill 1986) W
 Edward Byrne. Aporia (Fissure/Point Blank 1989)
 _____. Beautiful Lies Chapter 1 (Sprang Texts 1995)
 _____. Beautiful Lies Chapter 4 (Thuja 2001)

____. Sonnets : Louise Labé (Nomados 2011)
John Byrum. rImage (Tsunami 1990)

C

Louis Cabri. Curdles (House Press 2001)
____. Mood Embosser (Coach House Books 2001)
____. Talk at KSW February 8. 2003. C
CAConrad. The Book of Frank (Wave 2010)
Richard Caddel. Fantasia in the English Choral Tradition (Slug Press 1987) W
____. Sweet Cicely (Taxvs 1983) W
Olivier Cadiot. Red Green & Black (Potes & Poets 1990)
John Cage. Empty Words (Wesleyan 1981)
Stuart Calton. The Bench Graft (Barque 2004)
Mary Cameron. Barbara Parkin & Cathy Stonehouse. Red in the Window (Press Here 1991)
Fred Candelaria. Doors + Fences (The Poem Factory. Vancouver 1996) W-F
Natalie Caple. The Price of Acorn (Meow Press. Buffalo 1996) W-F
Andrew Carlisle. Eleven Stories for Outside (Burning Editions 1992)
Brian Carpenter. Bluest Keys (daikusei productins. 2003)
____. Launch of W5 at KSW November 30. 2002 with Roger Farr. Cassette listed under Farr. C
Angela Carr ed. The Matrix Interviews (Mousehead Anthology #8 DC Books 2001)
Jodey Castricano. Conundrums (pomflit 1995) W
Gaius Valerius Catullus. Catullus Redivivus (Blue Begonia Press 1986)
Paul Celan. Last Poems (North Point 1986)
Center for a Woman's Own Name. Booklet for Women Who Wish to Determine Their Own Names After
Marriage (Center for a Woman's Own Name 1974)
Aimé Césaire. Collected Poetry (University of California Press 1983)
Theresa Hak Kyung Cha. Dictee (Third Woman Press 1995)
____. Writing Self Writing Nation (Third Woman Press 1994)
Miles Champion. Three Bell Zero (Roof 2000)
____. Helen Kidd. Harriet Tarlo. Scott Thurston. Sleight of Foot (Reality Street Editions. 1996)
Chandramapatti. Savitri: The Tale of Her First Journey (Multicultural Books 1992)
Cris Cheek. short life housing (The Gig 2009)
____. Stranger (Sound + Language. UK 1996)
Cris Cheek and Sianed Jones. Songs from Navigation (Reality Street 1997) (book and CD)
Laura Chester. Watermark (The Figures 1978)
Abigail Child. Climate Plus (Coincidence 1986)
____. From Solids (Segue 1983)
____. Mob (O Books 1991)
____. A Motive for Mayhem (Potes & Poets 1989)
____. Perils Mayhem Mercy (1987) V
____. Scatter Matrix (Roof 1996)
Margaret Christakos. Excessive Love Prostheses (Coach House. 2002)
____. from Tumultetudes: the Chips & Ties Study (Book Thug 2012)
____. Not Egypt (Coach House 1989)
____. Other Words For Grace (Mercury 1994)
*____. Sooner ()
Hilary Clark. Two Heavens (Hagios 1998)
Jeff Clark. The Little Door Slides Back (Sun & Moon 1997)
Susan Clark [Yarrow]. Believing in the World (Tsunami 1989)
____. as lit x: the syntax of adoration (Friends of Runnable Mountain/Thuja 2001) W-F
____. Bad Infinity (Thuja Books 2000)
Thomas A. Clark. A Still Life (Jargon 1997)
Tom Clark. The Poetry Beat: Reviewing the Eighties (U. of Michigan 1980)
____. Suite (Sparrow 17. Black Sparrow Press 1974) W-F

Steven Clay, ed. When Will the Book Be Done: Granary's Books (Granary Books 2001)
 *P. Cob. A Taste ()
 *Bob Cobbing. Vowels and Consequences ()
 Leonard Cohen. The Spice Box of Earth (McClelland and Stewart 1961)
 Barbara Cole. from situ / ation / come / dies (Handwritten Press 2002)
 Norma Cole. Contrefact (Potes & Poets 1996) W
 _____. Desire & its Double (Instress 1998)
 _____. trans.. Cross Cut Universe: Writing on Writing from France (Burning Deck 2000)
 _____. Mars (Listening Chamber 1994) W
 _____. Metamorphopsia (Potes & Poets 1988)
 _____. Moira (O Books 1995)
 _____. Mon Livre des Oiseaux (Les Cahiers de Royaumont 1991) W
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 *Jon Paul Fiorentino. Pre??? St??? ??
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 _____. On Whether or Not to Believe in Your Mind (The Figures 1987) W
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 Peter Gizzi. Hours of the Book (Zastererele 1994) W
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Roy Miki. Broken Entries: Race. Subjectivity. Writing (Mercury 1998)
____. Market Rinse (disOrientation 1993)
____. Random Access File (Red Deer College 1995)
____. Saving Face (Turnstone 1991)
____. Surrender (Mercury 2001)
Jay Millar. Seven Species of Insect / Four Species of Mushroom (Book Thug. 2001)
____. Psyche List (Book Thug 1998)
____. and Stephen Cain. Heart of the Helix (Kitchen Ink Press / Book Thug 2002)
Edna St. Vincent Millay. Fatal Interview (Harper and Brothers 1931)
Wreford Miller. As if (Pinfeather 1987)
____. din (wave7press 1991)
____. lyrics for Janisse (wave7press 1994)
Pamela Millward. Mother: A Novel of the Revolution (Four Seasons 1970)
Drew Milne. Benchmarks (Alfred David Editions 1998)
____. How Peace Came (Equipage 1994)
____. Songbook (Akros 1996)
____. Sheet Mettle (Alfred David Editions 1994)
Czeslaw Milosz. Bells in Winter (The Ecco Press 1974)
Yoshioka Minoru. Kusudama (Leech 1991)
Gaston Miron. Embers and Earth: Selected Poems (Guernica 1984)
Gabriela Mistral. Selected Poems (Indiana University Press 1966)
Robert Mitterthal. Martyr Economy (Sprang Texts 1993)
____. Ready Terms (Tsunami 1989) B
Eugenio Montale. Selected Poems (Penguin Books 1969 (1964))
Greydon Moore. Billy Barker (Pons Press 1968)
Laura Moriarty. like roads (Kelsey St. 1990)
____. Persia (Chance Additions 1983)
____. Rondeaux (Roof Books 1990)

Gustave Morin. Zoot Case (Stained Paper Archive Tract Thirteen 2012)

Yedda Morrison. Crop (Kelsey St. Press 2003)

Erin Mouré. Domestic Fuel (Anansi 1985)

____. Empire. York Street (Anansi 1979)

____. A Frame of the Book (Anansi 1999)

____. Furious (Anansi 1988)

____. Search Procedures (Anansi 1996)

____. Sheepish Beauty. Civilian Love (Vehicule 1992)

____. Visible Spectrum (pomflit 1992)

____. Wanted Alive (Anansi 1983) W

____. WSW (Vehicule 1989)

Harryette Mullen. Muse & Drudge (Singing Horse 1995)

____. S*PeRM**K*T (Singing Horse 1992)

____. Trimmings (Tender Buttons 1991)

Sheila E. Murphy. The Stuttering of Wings (Stride 2002)

Eileen Myles. 1969 (Hanuman 1989)

____. Bread and Water (Hanuman 1987)

____. Chelsea Girls (Black Sparrow 1994)

____. Not Me (Semiotexte 1991)

N

Mark Tadao Nakada. Ryukyu Rheology (disOrientation 1997)

Claire Needell. Not a Balancing Act (Burning Deck 1993)

Al Neil. Slammer (Pulp 1981)

Melanie Neilson. Civil Noir (Roof 1991)

Gale Nelson. Stare Decisis (Burning Deck 1991)

Pablo Neruda. Selected Poems (Penguin 1975)

____. Selected Poems of Pablo Neruda (Grove Press 1961)

____. Twenty Love Poems and a Song of Despair (Jonathan Cape 1969)

____. The Yellow Heart (Copper Canyon Press 1990 (1974))

John Newlove. Black Night Window (McLelland and Stewart 1968)

____. Moving in Alone (Oolichan Books 1977 (1965))

____. The Night the Dog Smiled (ECW 1986) W

Sianne Ngai. Criteria (O Books 1998)

bpNichol. As Elected (Talonbooks 1980)

____. Selected Organs (Black Moss 1988)

____. An H in the Heart (McClelland & Stewart 1994)

____. Holiday (np, nd) B

____. Journal (Coach House 1978)

____. Love: A Book of Remembrances (Talonbooks 1974)

____. Truth: A Book of Fictions (Mercury 1993)

____. The Martyrology Books 1 & 2. 2nd ed.(Coach House 1977)

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____. Still (Pulp 1983)

____. still water (Talonbooks 1970)

____. You Too. Nicky (Fissure 1986)

____. and Steve McCaffery. In England Now That Spring (Aya 1979) W

Miriam Nichols. Common Pathologies (Fissure 1987)

Irene Niechoda. A Sourcery for Books 1 & 2 of bpNichol's The Martyrology (ECW 1992)

Lorine Niedecker. Between Your House and Mine (Duke University Press 1986)

____. Collected Works (University of California Press 2004)

_____. The Granite Pail: Selected Poems (North Point 1985)
Kevin Nolan. Bent Double (Raft. Standfestigkeit and Wintergreen 2003)
_____. All Over Susan (Barque 1999) B
Chad Norman. Lives of the Year (Wet Sickle Press 1994)
Ken Norris. Alphabet of Desire (ECW 1991)
_____, ed. Vehicule Days: An Unorthodox History of Montreal's Vehicule Poets (Nuage Editions 1993)
Harold Norse. Hotel Nirvana (City Lights 1974)
Alice Notley. From a Work in Progress (Dia Art Foundation 1988)
_____. The Descent of Alette (Penguin 1992)
_____. Disobedience (Penguin 2001)
_____. The Scarlet Cabinet (with Doug Oliver) (Scarlet Editions (1992)
_____. Selected Poems (Talisman 1993)
Mark Nowack. Shut Up Shut down (Coffee House 2004)
Aldan Nowlan. I'm a Stranger Here Myself (Clarke. Irwin & Co. 1974)
Doug Nylar. Subtext Reading Series: January 16 Program Notes

O

Frank O'Hara. Art Chronicles (Venture 1975) W
_____. Lunch Poems (City Lights 1964) W
_____. Meditations in an Emergency. 2nd ed (Grove 1967)
_____. Poems Retrieved (Grey Fox 1977)
_____. Selected Plays (Full Court 1978) W
_____. Selected Poems (Vintage 1974)
_____. Standing Still and Walking in New York (Grey Fox 1975) W
Peter O'Leary. Depth Theology (University of Georgia 2006)
Maggie O'Sullivan. Palace of Reptiles (The Gig 2003)
_____. (ed.) Out of Everywhere (Reality Street 1996)
_____. Unofficial Word (Galloping Dog 1988)
_____. States of Emergency (International Concrete Poetry Archive 1987)
Haruko Okano. high (bridi) tea (Banff 1998) A
_____. Hybred Kafe (Vancouver 1999) A
Douglas Oliver. Penguin Modern Poets 10. with Riley and Sinclair (Penguin 1996)
_____. Selected Poems (Talisman 1996)
_____. The Scarlet Cabinet (with Notley) (Scarlet Editions (1992)
Charles Olson. Berkeley Reading (1965) M W
_____. Den Boer: a Letter (Christopher's Books 1979) W
_____. Letters for Origin (Cape Goliard 1970) W
_____. The Maximus Poems (University of California 1983)
_____. Pleistocene Man (Institute of Further Studies 1968) W
_____. Selected Writings (New Directions 1966)
_____. The Special View of History (Oyez 1970) W
Michael Ondaatje. Coming Through Slaughter (Penguin 1984)
_____. The Collected Works of Billy the Kid (Anansi 1970)
_____. Rat Jelly (Coach House Press 1973)
_____. Secular Love (Norton 1985)
George Oppen. Collected Poems (New Directions 1975)
_____. Of Being Numerous (New Directions 1968) W
_____. This in Which (New Directions 1965) W
_____. Primitive (Black Sparrow 1979)
_____. Selected Letters (Duke University Press 1990) W
Mary Oppen. Meaning a Life: An Autobiography (Black Sparrow 1978)
_____. Poems and Transpositions (Montemora 1980) W
Jena Osman. Balance (Leave Books 1992)
_____. The Character (Beacon Press 1999)

____. Jury (Meow Press 1996)
____. LINEbreak Interview (LINEbreak 1996) D
____. Twelve Parts of Her (Burning Deck 1989)
Gil Ott. Public Domain (Potes and Poets Press 1989)
____. The Whole Note (Zasterle Press 1996)
Maureen Owen. Zombie Notes (Sun 1985)
Rochelle Owens. The Joe 82 Creation Poems (Black Sparrow 1974)

P

Ron Padgett & Tom Veitch. Antlers in the Treetops (Coach House 1973)
____. Toujours l'amour (Sun 1976)
____. Triangles in the Afternoon (Sun 1976)
____. Gina Page. Along a Road of Pattering Shade (Seawrack 1986)
P.K. Page. Evening Dance of the Grey Flies (Oxford University Press 1981)
____. Unless the Eye Catch Fire (Full Spectrum Press 1994)
Bryan D. Palmer. Solidarity (New Star 1987) W
Michael Palmer. C's Songs (Sand Dollar 1973)
____. The Circular Gates (Black Sparrow 1974)
____. First Figure (North Point 1984)
____. Notes for Echo Lake (North Point 1981)
____. Plan for the City of O (Barn Dream 1971)
Michael Palmer. ed.. Code of Signals (North Atlantic 1983 [IO #30] W
Yvonne Parent. Three Rains (BC Monthly 1994)
Lisa Pasold. green as the three of diamonds (greenspadePress 1997)
Ambar Past. The Sea on its Side (Post-Apollo 1986)
Oskar Pastior. Many Glove Compartments: Selected Poems (Translated by Harry Mathews, Christopher Middleton, Rosemarie Waldrop) (Burning Deck 2001)
Hilary Peach. 10 Flowered Cactus (Wave 7 Press 1995)
Ted Pearson. The Blue Table (Trike 1979)
____. The Devil's Aria (Meow Press 1999)
____. LINEbreak Interview (LINEbreak 1996) D
____. Planetary Gear (Roof 1991)
Bob Perelman. 7 Works (The Figures 1978) W
____. a.k.a. (The Figures 1984)
____. Captive Audience (The Figures 1988)
____. The First World (The Figures 1986)
____. To The Reader (Tuumba 1984)
____. Virtual Reality (Roof 1993)
Bob Perelman. ed.. Writing / Talks (Southern Illinois 1985) W
Marjorie Perloff. Dance of the Intellect (Northwestern 1996)
____. Poetics of Indeterminacy (Northwestern University Press 1981) W
Simon Perril. The Paranoiac's Almanack 1994 (Coypu Press 1994)
____. Spirit Level (Equipage 1996)
Simon Perril. ed.. Tending the Vortex: The Works of Brian Catling (CCCCP Books. Cambridge 2001)
Lida Perry and Susan Lord. et al. Sunday Over Saigon (KSW Production Workshop 1984)
Stan Persky. Autobiography of a Tattoo (New Star 1997)
____. At the Lenin Shipyard (New Star 1981) W
____. Buddy's (New Star 1991) W
Jerry Pethick. The Further World (Catriona Jeffries Gallery 1997) W
Petarch. Selected Sonnets. Odes and Letters (AHM Publishing Corporation 1966)
Rosebud Pettet. Lives: A Memoir of Allen Ginsberg (Infolio 1997)
David Phillips. The Coherence (Talon 1970)
____. The Kiss: Poems 1972-77 (Coach House 1979)
____. Wild Roses (Prester John #3 n.d.) B

Dennis Phillips. *Arena* (Sun & Moon 1991)
Marlene NourbeSe Phillip. *She Tries Her Tongue. Her Silence Softly Breaks* (Ragweed Press 1989)
Nick Piombino. *The Boundary of Blur* (Roof 1993)
____. *Light Street* (Zasterle Press 1996)
____. *Poems* (Sun & Moon 1988)
Sylvia Plath. *Ariel* (Harper Colophon Books 1961)
____. *The Colossus* (Faber and Faber 1960)
____. *Crossing the Water* (Faber and Faber 1971)
Edgar Allan Poe. *Masque of the Red Death* (produced by Grunt Gallery and Public Dreams n.d.)
Francis Ponge. *Soap* (Cape Editions 1969)
Luis Posse. *Free the Shadows* (Talonbooks 1986) W
Helen Potrebenko. *A Flight of Average Persons* (New Star Books 1979)
Ezra Pound. *ABC of Reading* (New Directions 1934)
____. *ABC of Reading* (Faber 1961)
____. *Collected Early Poems* (New Directions 1982)
____. *Ezra Pound, by William Van O'Connor* (U. of Minnesota pamphlet 1963)
____. *Personae* (New Directions 1990 (1926))
____. *Selected Cantos* (New Directions 1970)
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____. *Selected Prose* (New Directions 1973)
Andrew Pratt. *Sun* (Blew Ointment Press 1977)
Larry Price. *Crude Thinking* (GAZ 1985)
Sextus Propertius. *Charm* (Sun and Moon Press 1995)
J.H. Prynne. *Kitchen Poems* (Cape Goliard 1968) W

Q

Meredith Quartermain. *Abstract Relations* (Keefer Street 1998)
____. *Terms of Sale* (Meow 1996)
Peter Quartermain. *Disjunctive Poetics: From Gertrude Stein & Louis Zukofsky to Susan Howe* (Cambridge 1992)
Raymond Queneau. *Pataphysical Poems* (Unicorn 1985)

R

Judy Radul. *Character Weakness* (Knust 1993)
____. *A Dark Display* [exhibition catalogue essay] (Western Front 1999)
____. and Carel Moiseiwitsch. *Rotating Bodies* (Petarade 1988)
Jeanne Randolph. *Psychoanalysis and Synchronized Swimming* (YYZ Books 1991)
Henry Rappaport. *Dream Surgeon* (The Intermedia Press 1975)
Ian Iqbal Rashid. *The Heat Yesterday* (Coach House 1995)
Tom Raworth. *Ace* (Edge 2001)
____. *Clean & Well Lit* (Roof Books 1996)
____. *Tottering State: Selected and New Poems 1963-1983* (The Figures 1984)
____. *Tottering State: Selected Early Poems 1963-1983* (O Books 2000)
____. *Visible Shivers* (O Books 1987)
____. *Removed for Further Study: The Poetry of Tom Raworth* (The Gig 13/14 2003)
Ernest Redekop. *Margaret Avison* (The Copp Clark Publishing Company 1970)
Pat Reed. *Kismet* (O Books 1990)
____. *Qualm Lore* (One Dog Garage 1987)
Pam Rehm. *The Garment in Which No One Had Slept* (Burning Deck 1993) W
____. *To Give It Up* (Sun & Moon 1995)
____. *Piecework* (Utility 1992)
Jamie Reid. *Cat City* (DaDaBaBy n.d.)
____. *I, Another, The Space Between: Selected Poems* (Talon 2004)

_____. The Man Whose Path Was on Fire (Talonbooks n.d.)
 _____. Prez (Oolichan 1993) W
 Nikki Reimer. that stays news (Nomados 2011)
 _____. [sic] (Frontenac House 2010)
 Joan Retallack. A F T E R R I M A G E S (Wesleyan 1995)
 _____. Errata Suite (Edge 1993)
 _____. How to do Things with Words (Sun and Moon Classics 1998)
 _____. Icarus FFFFFalling (Leave 1994) B
 Kenneth Rexroth. Poems from the Greek Anthology (Ann Arbor 1967)
 _____. Thirty Spanish Poems of Love and Exile (City Lights 1968)
 Charles Reznikoff. By the Waters of Manhattan (New Directions 1962)
 _____. Holocaust (Black Sparrow 1977) W
 _____. The Manner Music (Black Sparrow 1977)
 _____. Poems 1937 – 1975 Vol II (Black Sparrow Press 1977)
 _____. Selected Letters (Black Sparrow 1997)
 John Riddell. Criss-Cross (Coach House 1977)
 Laura Riding. Selected Poems in Five Sets (Norton 1973)
 Denise Riley. Dry Air (Virago 1985)
 _____. Penguin Modern Poets. with Doug Oliver and Iain Sinclair (Penguin 1996)
 _____. Selected Poems (Reality Street 2000)
 Peter Riley. Author Folio (Salt 1999)
 Rainer Maria Rilke. Duino Elegies (University of California Press 1961)
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 Arthur Rimbaud. A Season in Hell and The Drunken Boat. trans Louise Varese. (New Directions 1961 (1945)
 Yannis Ritsos. The House Vacated (Parentheses 1989)
 Michael Roberts. ed. The Faber Book of Modern Verse (Faber and Faber 1936)
 Lisa Robertson. The Apothecary (Tsunami 1991)
 _____. Debbie: an Epic (New Star 1997)
 _____. The Descent (Meow 1996)
 _____. Earth Monies (Lounge 1995) B
 _____. The Glove: An Essay on Interruption (UBC Fine Arts Gallery 1991) B
 _____. The Weather (New Star 2001)
 _____. XEclogue (Tsunami 1993)
 _____. XEclogue. 2nd ed. (New Star 1999)
 _____. XEclogue II-V (Sprang Texts 1993)
 Corinne Robins. Marble Goddesses with Technicolor skins (Segue 2000)
 Kit Robinson. Balance Sheet (Roof 1993)
 _____. The Champagne of Concrete (Potes & Poets 1991)
 _____. Covers (The Figures 1988)
 _____. Democracy Boulevard (Roof 1998)
 _____. Down and Back (The Figures 1978)
 _____. Ice Cubes (Roof 1987) W
 _____. Riddle Road (Tuumba 1982)
 _____. Windows (Whale Cloth 1985)
 Judith Roche. Ghosts (Empty Bowl 1984) W
 Stephen Rodefer. The Bell Clerk's Tears Keep Flowing (The Figures 1978)
 _____. Emergency Measures (The Figures 1987) W
 _____. Four Lectures (The Figures 1982)
 _____. Left Under a Cloud (Alfred David Editions 2000)
 _____. Passing Duration (Burning Deck 1991)
 _____. Plane Debris (Tuumba 1981) W
 _____. Villon by Jean Callais (Pick Pocket Series 1981)
 Stephen Rodefer & Benjamin Friedlander. Oriflamme Day (Phraseology 1987)
 Stephen Rodefer. Victor Coleman. Robert Hogg. David Franks & Ed Dorn. Reading in Berekley (1965) A
 Renee Rodin. Bread and Salt (Talonbooks 1996)

Avital Ronell. Dictations: On Haunted Writing (University of Nebraska 1986)
 Ned Rorem. Paris and New York Diaries (North Point 1983)
 Franklin Rosemont. Andre Breton and the First Principles of Surrealism (Pluto. 1978)
 Rhoda Rosenfeld. Dark Works 1988 – 1992 (Contemporary Art Gallery 1992)
 _____. From Sacred and Vulnerable Sites (Gallery Project 1997) B
 _____. Stooks (BC Monthly 1979)
 Kim Rosenfield. Good Morning Midnight (Roof 2001)
 _____. Tráma (Krupskaya 2004)
 Joe Ross. An American Voyage (Sun and Moon Press 1993)
 _____. Push (Leave Books 1994)
 Stuart Ross. Confessions of a Small Press Racketeer (Anvil 2005)
 Jerome Rothenberg. Ed. with George Quasha. America a Prophecy (Vintage 1974)
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 _____. The Lorca Variations (New Directions 1993) W
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 _____. A Seneca Journal (New Directions 1978)
 Mari-Lou Rowley. a Knife a Rope a Book (Underwhich 1990)
 Camille Roy. Craquer (Second Story Books 2002)
 Robert Royston. Black Poets in South Africa (Heinemann Educational Books. Ltd. 1973)
 Norbert Ruebsaat. Cordillera (Pulp Press 1979)
 Brian Rusted. Four Visions of Television (Walter Phillips Gallery 1991)
 Masaya Saito. Ash (TELS 1988)
 Gig Ryan. Research (Folio (Salt) 1998)

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Emir Sader and Ken Silverstein. Without Fear of Being Happy (Verso 1991)
 Benjamín Alire Sáenz & Rosemary Catacalos. Palabra: A Sampling of Contemporary Latino Writers (American Poetry Archives 1993)
 Jocelyn Saidenberg. Mortal City (Parenthesis 1998)
 Jocelyn Saidenberg and Brian Strang. record 1.0 (n.p. n.d.)
 Hagiwara Sakutarō. Face at Bottom of the World (Tuttle Company 1969)
 Masaya Saito. Ash (TELS Press 1988)
 Ian Samuels. Cabra (Red Deer Press 2000)
 Lisa Samuels. Letters (Meow 1996)
 Sappho Fragments. (Parenthesis Writing Series 1970)
 Severo Sarduy. From Cuba with a Song (Sun & Moon. 1994)
 May Sarton. A Grain of Mustard Seed (Norton 1971)
 George Sawchuk. Yardwork (Western Front 1988)
 Leslie Scalapino. Considering how exaggerated music is (North Point 1982)
 _____. Defoe (Sun & Moon 1994)
 _____. How Phenomena Appear to Unfold (Potes & Poets 1989)
 _____. The Line (Meow Press 1994)
 _____. LINEbreak Interview (LINEbreak 1996) D
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 _____. way (North Point 1988)
 Leslie Scalapino. ed.. The Front Matters. Dead Souls (Wesleyan University Press 1996)
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 _____. War (O Books n.d.) B
 _____. War and Peace (O Books 2004)
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 Maurice Scully. Over and Through (Poetical Histories No.21. Cambridge University Press 1992)

Andrew Schelling. Dropping the Bow: Poems from Ancient India (International Series 1991)
Leonard Schwartz. The Tower of Diverse Shares (Talisman House 2003)
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Leonard Schwartz. Joseph Donahue & Edward Foster. eds.. Primary Trouble (Talisman 1996)
Susan Schultz. And the Something Happened (Sun 2004)
James Schuyler. A Few Days (Random House 1985)
____. Freely Espousing (Sun 1979)
____. A Nest of Ninnies. with John Ashbery (Ecco. 1997)
____. What's for Dinner? (Black Sparrow 1978)
Gregory Scofield. Native Canadiana (Polestar 1996)
Gail Scott. My Paris (Mercury Press 1999)
____. Spare Parts (Coach House 1981) W
____. Spare Parts - Plus Two (Coach House. 1981. 2001)
Patricia Seaman. Hotel Destin e (gynergy book 1989)
Peter Seaton. Agreement (Asylum's Press 1978)
____. The Son Master (Roof 1982)
Spencer Selby. Task (Zasterle 1999)
Go Poh Seng. Dance With White Clouds (Asia 2000 Ltd. 2001)
____. Gate of Heavenly Peace (BC Monthly 43 1990)
____. The Girl from Ermita & Selected Poems 1961-1998 (Nightwood 1998)
____. As Though the Gods Love Us (Nightwood. 2000)
____. A Dance of Moths (Select Books. 1995)
Anne Sexton. Live or Die (Houghton Mifflin Company 1966)
Azade Seyhan. Representation and Its Discontents: The Critical Legacy of German Romanticism (Univ of California 1992)
Ntozake Shange. Sassafrass (shameless hussy 1976)
Karl Shapiro. Adult Bookstore (Random House 1976)
Lytle Shaw and Emilie Clark. Flexagon (Berkeley: Ghos-Ti 1998)
____. Principles of the Emeryville Shellmound (Shark 2000) B
____. 10 Masters (Shark 2005) B
Nancy Shaw. Affordable Tedium (Tsunami 1987)
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Timothy Shay. Resolutions (Cameleon Fire 2008)
Keith Shein. Cast (Trike 1987)
____. Hitch (Trike 1986)
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____. Rumors of Buildings to Live In (O Books 2002)
Robert Sheppard. The Flashlight Sonata (Stride 1993)
____. The Lores (Reality Street 2003)
Gail Sher. Broke Aide (Burning Deck 1985)
____. Cops (Little Dinosaur 1988)
William Sherman. Mermaids (Spanner 1986)
James Sherry. Popular Fiction (Roof 1985)
Gerry Shikatani. Aqueduct (Mercury 1996)
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____. A Sparrow's Food (Coach House 1984)
Aaron Shurin. A's Dream (O Books 1989) W
____. Elsewhere (Acts Books 1988) W
____. Into Distances (Sun & Moon 1993) W
____. The Night Sun (Gay Sunshine Press 1976)
Chris Shutes. Two Local Chapters in the Spectacle of Decomposition (1979) W
Norm Sibum. Among Other Howls in the Storm (Pulp Press 1982)
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Eleni Sikelianos. The Monster Lives of Boys and Girls (Green Integer 2003)
Ron Silliman. ABC (Tuumba 1983) W
____. The Age of Huts (Roof 1986)
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____. Demo to Ink (Chax 1992) W
____. Ketjak (This 1978) W
____. LINEbreak Interview (LINEbreak 1996) D
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____. Mohawk (Doones Press 1973, photocopy reprint for teaching at SFU) B
____. Paradise (Burning Deck 1985)
____. Tjanting (The Figures 1981) W
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Ludovico Silva. Tenebra (el corno emplumando, coleccion acuario, vol. III 1964)
P. Adams Sitney. Modernist Montage: The Obscurity of Vision in Cinema and Literature (Columbia 1990)
Edith Sitwell. Collected Poems (Macmillan 1979)
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Morty Sklar & Jim Mulac. Editor's Choice: Literature & Graphics from the U.S. Small Press 1965-1977 (The Spirit That Moves Us Press 1980)
Mary Margaret Sloan. The Said Lands. Islands. and Premises (Chax 1995) W
Sonia Smee. Summer Braille (disOrientation 1991)
Charles Smith. Circulations (Vernacular Editions 1995) W
Colin Smith. Multiple Poses (Tsunami 1997)
Patti Smith. Wool Gathering (Hanuman 1992)
Pete Smith. 20/20 Vision (Wild Honey 1998)
Rod Smith & Leslie Bumstead, eds. Crow (Edge 2001)
Stevie Smith. Over the Frontier (Pinnacle Books 1949)
Gary Snyder. Axe Handles (North Point Press 1983)
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Ilana Snyder. Hypertext: The Electronic Labyrinth (New York University Press 1997)
Gustaf Sobin. The Earth as Air (New Directions 1984)
Karen Solie. Modern and Normal (Brick 2005)
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Gilbert Sorrentino. Black and White (Totem 1969)
____. Flawless Play Restored (Black Sparrow. 1974)
____. The Orangery (University of Texas 1978)
____. White Sail (Black Sparrow 1977)
Juliana Spahr. 2199 Kalia Road (Subpoetics. Salt 2003)
____. Fuck You – Aloha – I Love You (Wesleyan University Press 2001)
____. Nuclear (Leave n.d.)
____. Response (Sun and Moon Press 1996)
____. Testimony (Meow 1995)
____. Things of Each Possible Relation Mashing Against One Another (Palm Press 2003)
Jean E. Speare. ed. photos by Robert Keziere. The Days of Augusta (J.J. Douglas. Ltd. 1973)
Jack Spicer. Collected Books (Black Sparrow 1980)
____. One Night Stand & Other Poems (Grey Fox 1980)
George Stanley. At Andy's (New Star 2000)
____. Gentle Northern Summer (New Star 1995)
____. Opening Day (Oolichan 1983)
____. The Stick (Talonbooks 1974)
____. A Tall Serious Girl (Qua Press 2003)
____. Temporarily (Tatlow/Gorse n.d.)

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 Matthew Stadler. The Dissolution of Nicholas Dee (Harper 1993)
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 Doug Steedman. Pneumatics (Filling Station 1995) A
 David Sternbach. swell (working notes of february 1987)
 Gertrude Stein. 3 Lives (Vintage 1939)
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 _____. Brewster and Willie (Brilliance 1988)
 _____. The Geological History of America (Vintage 1973)
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 _____. Matisse Picasso and Gertrude Stein (Something Else 1972) W
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 Brian Kim Stefans. Angry Penguins (Harry Tankoos Books 2000)
 Natalie Stephens. Paper City (Coach House Books 2003)
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 Wallace Stevens. Harmonium (Knopf. 1923)
 Sharon Stevenson. Stone (Talonbooks 1972)
 Warren Stevenson. Then and Now (Fiddlehead Poetry Book no.215 1977)
 Christine Stewart. Taxonomy (West House 2003)
 Cathy Stonehouse. The Words I Know (Press Gang 1994)
 Catriona Strang. Low Fancy (ECW 1993) W
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 Catriona Strang and François Houle. The Clamorous Alphabet (Periplum 1999) CD
 Peter Straub. LINEbreak Interview (LINEbreak 1996) D
 Keston Sutherland. Mincemeat Seesaw (Barque 1999)
 Walter Sutton. American Free Verse: The Modern Revolution in Poetry (New Directions 1973)
 William Sylvester. War and Lechery: The Poem (The Ashland Poetry Press 1995)
 Anne Szumigalski and Terrence Heath. Journey / Journée (Red Deer College Press 1988)
 Wislawa Szymborska. A View with a Grain of Sand (Harcourt Brace & Co. 1993 (1962))

T

John Taggart. Loop (Sun and Moon 1991)
 Warren Tallman. In the Midst (Talonbooks 1992) W
 Ann Tardos. Cat Licked the Garlic (Tsunami 1992) W
 _____. Uxudo (Tumba / O 1999)
 Thomas Lowe Taylor. JFK: The Adirandak Diary (Texture Chapbook #10 1993)
 Dennis Tedlock. LINEbreak Interview (LINEbreak 1996) D
 Fiona Templeton. LINEbreak Interview (LINEbreak 1996) D
 _____. YOU - The City (Roof 1990)
 Alice Tepexcuintle. Airplaneless Sky (Zapazoli 1993)
 _____. Welcome to Wild Iguana Country (Zapazoli 1995)
 Johann Von Tepl. Death and the Ploughman (1947 (1400))
 Sharon Thesen. Artemis Hates Romance (Coach House 1980)
 _____. Aurora (Coach House 1995)
 _____. The Pangs of Sunday (McClelland & Stewart 1990)
 _____. Radio New France Radio (Slug Press 1981) W
 Lorenzo Thomas. Chances are Few (Blue Wind 1979)
 John Thorpe. The Cargo Cult (Big Sky 1972)
 _____. Exogeny (Trike 1981)

____. Five Aces and Independence (Tombouctou 1981)
____. Matter (Institute of Further Studies 1975)
Lynne Tillman. The Madame Realism Complex (Semiotexte 1992)
Larry Timewell. Jump/Cut (Tsunami 1987)
Lindsay Tipping. ShriII (House Press 2000)
Chris Todd. stone visions (blewointment nd)
Jeremy Todd. Some Modern Ghost Stories (s.p.. n.d.)
Rodrigo Toscano. To Leveling Swerve (Krupskaya 2004)
Lola Lemire Tostevin. 'sophie (Coach House 1988) W
____. Subject to Criticism (Mercury Press 1995)
Elizabeth Treadwell. Eleanor Ramsey: the Queen of Cups (San Francisco State 1997)
David Trinidad. Hand Over Heart (Amethyst 1991)
Leon Trotsky. Literature and Revolution (University of Michigan Press 1960) W
Richard Truhlar. Paper Sky (GrOnk/Underwhich Audiographics) A
Mark Truscott. Said Like Reeds or Things (Coach House 2004)
Hung Q Tu. Structures of Feeling (Krupskaya 2003)
Chris Turnbull. Shingles (Thuja 1999)
Jacqueline Turner. Careful (ECW 2003)
____. Into the Fold (ECW 2000)
Michael Turner. American Whisky Bar (Arsenal Pulp 1997)
____. Company Town (Pulp 1991)
____. Hard Core Logo (Arsenal Pulp 1993)
____. Kingsway (Arsenal Pulp 1995)
____. Suivial (CanLit Classics in Transition 1997)
Tristan Tzara. Chanson Dada (Coach House/Underwhich 1987)
____. Seven Dada Manifestos and Lampisteries (Rivverun 1981)

U

Eldon Underhill. Poetica (1989) A

V

Luisa Valenzuela. Clara (Harcourt. Brace. Jovonvich 1966)
____. The Lizard's Tail (Farrar. Straus. Giroux 1983)
César Vallejo. The Complete Posthumous Poetry (University of California 1980)
____. Poemas Humanos / Human Poems (Grove 1969)
____. Spain. let this cup pass from me (Red Hill 1978)
____. Trilce (Grossman 1973)
Kate van Dusen. Not Noir (Coach House Press 1987)
____. But But (Underwhich 1988)
Aritha van Herk. Places Far from Ellesmere (Red Deer College 1990)
Edwin Varney. Walking the Dog: 50 Epigrams (Multicultural Books 1992)
Nico Vassilakis. Oranges: A Manual (Subrosa Press 1997)
____. Sequence (Burning Press 1996)
Rene Vignet & Gerard Cohen. Can Dialectics Break Bricks? (1973) V
Chris Vitiello. Nouns Swarm a Verb (Xurban Books 1999)
Pasquale Verdicchio. Moving Landscape (Guernica 1985)
____. Nomadic Trajectory (Guernica 1990)
____. The Posthumous Poet: A Suite for Pier Paolo Pasolini (Jahbone 1993)
Cecilia Vicuna. LINEbreak Interview (LINEbreak 1996) D
Aaron Vidaver and Violetta Sera. Subject. Power. Public Order and Security (KSW Discussion invite 2001)
Renée Vivien. The Muse of the Violets (Naiad Press 1977)
____. The Woman of the Wolf (The Gay Press of New York 1983 (1904))
Julia Vose. Moved Out on the Inside (The Figures 1976)

W

- Miriam Waddington. *Driving Home* (Oxford University Press 1972)
- Fred Wah. *Alley Alley Home Free* (Red Deer College 1992)
- ____. *Among* (Coach House 1972)
- ____. *Breathin' My Name with a Sigh* (Talonbooks 1981)
- ____. *Diamond Grill* (NeWest 1996)
- ____. *Faking It* (Poetics & Hybridity) (NewWest Press 2000)
- ____. *Loki is Buried at Smoky Creek* (Talonbooks 1982)
- ____. *Music at the Heart of Thinking* (Red Deer College 1987) W
- ____. *Pictograms from the Interior of B.C.* (Talonbooks 1975)
- ____. *Snap* (pomflit 1992) W
- ____. *So Far* (Talonbooks 1991)
- ____. *Waiting for Saskatchewan* (Turnstone 1985)
- Mark Waid. *Threats of Opposites* (Sink Press 1989)
- Anne Waldman and Andrew Schelling. eds. *Disembodied Poetics* (University of New Mexico Press 1994) W
- Keith Waldrop. *A Ceremony Somewhere Else* (Awede 1984) W
- Keith and Rosemarie Waldrop. *Ceci n'est pas Keith / Ceci n'est pas Rosemarie* (Burning Deck 2002)
- Rosmarie Waldrop. *A Form/ of Taking/ it All/* (Station Hill 1990)
- ____. *A Key into the Language of America* (New Directions 1994) W
- ____. *Lawn of Excluded Middle* (Tender Buttons 1993)
- ____. *The Reproduction of Profiles* (New Directions 1987)
- ____. *Streets Enough to Welcome Snow* (Station Hill 1986)
- ____. *When They Have Senses* (Burning Deck 1980)
- Anne F. Walker. *Into the Peculiar Dark* (Mercury Press 1998)
- Victoria Walker. *Suitcase* (Gorse 1989) W
- Keith Wallace. ed.. *Rezoning: Collage and Assemblage* (bill bissett. George Herms. Jess Collins. Al Neil exhibition catalogue. Vancouver Art Gallery 1989)
- ____. *Whispered Art History: Twenty Years at the Western Front* (Pulp 1993)
- Mark Wallace. *Complications from Standing in a Circle* (Leave Books 1993)
- Diane Ward. *Human Ceiling* (Roof 1995)
- ____. *On Duke Ellington's Birthday* (O Books 1977)
- ____. *Never Without One* (Roof 1984)
- ____. *Relation* (Roof 1989)
- Steven Ward. *as verses* (Thuja 1999) B
- Betsy Warland. *Open is Broken* (Longspoon 1984) W
- ____. *serpent (w)rite* (Coach House Press 1987) W
- Lewis Warsh. *Agnes & Sally* (Fiction Collection 1984)
- Craig Watson. *Reason* (Zasterle Press 1998)
- Scott Watson. *Christos Dikeakos* (Vancouver Art Gallery 1986)
- Sheila Watson and the Double Hook. Ed. George Bowering (Golden Dog Press 1985)
- Barrett Watten. *1-10* (This 1980)
- ____. *The Bride of the Assembly Lie* (The Impercipient Lecture Series 1.8 1997) B
- ____. *Complete Thought* (Tuumba 1982)
- ____. *Conduit* (GAZ 1988)
- ____. *Decay* (This 1977)
- ____. *Frame 1971-1990* (Sun & Moon 1997)
- ____. *Opera-Works* (Big Sky 1975)
- ____. *Progress* (Roof 1985)
- ____. *The Secret History of the Equal Sign: L=A=N=G=U=A=G=E Between Discourse and Text* (Poetics Today. Winter 1999)
- Charles Watts. *Bread and Wine* (Tantrum 1987)
- ____. and Edward Byrne. *The Recovery of the Public World: Essays on Poetics in Honour of Robin Blaser* (Talonbooks 1999)

Tom Wayman. Counting the Hours: City Poems (McClelland and Stewart 1983)

____. Free Time (MacMillan 1977)

____. Inside Job: Essays on the New Work Writing (Harbour 1983)

____. Money and Rain (MacMillan 1975)

____. Waiting for Wayman (McClelland and Stewart 1973) Tom Wayman, ed. Going for Coffee (Harbour Publishing 1981)

A. Kingsley Weatherhead. The British Dissonance: Essays on Ten Contemporary Poets (University of Missouri 1983)

Phyllis Webb. Hanging Fire (Coach House 1990)

____. The Question as an Instrument of Torture (CBC Ideas) A

____. Selected Poems 1954-65 (Talonbooks 1971) W

____. Sunday Water (Island Writing Series 1982) W

____. Talking (Quadrant 1982)

____. The Vision Tree: Selected Poems (Talonbooks 1982)

____. Water and Light: Ghazals and Anti Ghazals (Coach House 1984)

____. Wilson's Bowl (Coach House 1980) W

Lori Weidenhammer. KSW Reading May 30 1998 (cassette)

Hannah Weiner. Clairvoyant Journal (Angel Hair 1978)

____. LINEbreak Interview (LINEbreak 1996) D

____. Little Books / Indians (Roof 1980)

____. Weeks (Xeroxial Editions 1990)

____. Weeks (Audio Muzixa Qet 1990) A

Joel Weishaus, ed. On the Mesa: An Anthology of Bolinas Writing (City Lights 1971)

Lew Welch. I Remain: The Letters of Lew Welch, vol. 2 1960-1971 (Grey Fox 1980)

Marjorie Welsh. The Windows Flew Open (Burning Deck 1991)

John Wellman. The House in the Fields (Room 1992)

Darren Wershler-Henry. Nicholodean: a book of lowerglyphs (Coach House 1997)

West Coast Seen [anthology] ed. by Jim Brown and David Phillips (Talon 1969)

Ken West. Thanks for the Memories (blewointmentpress 1976)

Hidegaard Westerkamp. Cordillera (Inside the Soundscape 1986) A

____. Fantasie for Horns (Inside the Soundscape 1986) A

____. Harbour Symphony (Inside the Soundscape 1986) A

____. Voices for the Wilderness (Inside the Soundscape 1986) A

____. A Walk Through the City (Inside the Soundscape 1986) A

Philip Whalen. Decompression: Selected Poems (Grey Fox 1978)

____. Enough Said (Grey Fox 1980)

____. Highgrade (Coyote's Journal 1966)

____. The Kindness of Strangers (Four Seasons 1976)

____. On Bear's Head (Harvest 1969)

____. Scenes of Life at the Capital (Grey Fox 1971)

____. Severance Pay (Four Seasons 1970)

Calvin Wharton. Visualized Chemistry (Tsunami 1987)

Calvin Wharton and Tom Wayman, eds.. East of Main: an Anthology of Poems from East Vancouver (Pulp 1989)

Kenneth White. The Most Difficult Area (Cape Golliard 1968)

Gail Whitter. CD + Excerpt of Insular Positions (Trabarni Productions 1990)

Jason Wiens. The KSW: History, Community, Poetics (Ph.D. dissertation. University of Calgary 2001)

John Wieners. Ace of Pentacles (James F. Carr and Robt. A. Wilson 1964)

____. Hotel Wentley Poems 2nd ed. (Dave Haselwood 1965) W

____. Reading in Berkeley (1965) A

____. Selected Poems (Jonathan Cape 1972)

____. Selected Poems 1958-1984 (Black Sparrow 1986)

Alana Wilcox. A Grammar of Edgings (Mercury 2000)

Jonathon Wilcke. pornograph (Red Deer Press 2003)

____. Dupe! (linebooks 2009)

John Wilkinson. Contrivances (Salt Publishing 2003)
 _____. Effigies Against the Light (Salt Publishing 2001)
 _____. Flung Clear (Parataxis 1994)
 _____. Sarn Helen (Equipage 1997)
 Stephen Willats. Shopping Parade (Art Metropole 1997)
 Jonathan Williams. An Ear in Bartram's Tree: Selected Poems 1957-1967 (New Directions 1969)
 _____. The Loco Logodaedalist in Situ: Selected Poems 1968-1970 (Cape Goliard 1971)
 _____. The Magpie's Bagpipe: Selected Essays (North Point 1982)
 William Carlos Williams. The Autobiography (New Directions 1967)
 _____. The Collected Earlier Poems (New Directions 1951)
 _____. The Collected Later Poems (New Directions 1963)
 _____. The Collected Poems vols. 1 and 2 (New Directions 1986, 1988)
 _____. Imaginations (New Directions 1971)
 _____. Interviews with William Carlos Williams (New Directions 1976)
 _____. In the American Grain (New Directions 1956)
 _____. Kora in Hell (City Lights 1960)
 _____. Paterson (New Directions 1958)
 _____. Selected Essays (New Directions 1969)
 _____. Selected Poems (New Directions 1985)
 Aaron Williamson. Cathedral Lung (Creation Press 1991)
 Janice Williamson. Tell-Tale Signs (Turnstone Press 1991)
 Elizabeth Willis. The Human Abstract (Penguin 1995)
 _____. Second Law (Avenue B 1993) W
 Keith Wilson. Graves Registry (Grove 1969)
 Rob Wittig for IN.S.OMNIA. Invisible Rendezvous: Connections and Collaborations in the New Landscape of
 Electronic Writing (Wesleyan 1994)
 Christa Wolf. Cassandra (Farrar Straus and Giroux 1984)
 Melissa Wolsak. Fistnotes (Lounge 1995) B
 _____. reading at KSW May 30 1998
 _____. The Garcia Family Co-Mercy (Tsunami 1994)
 _____. An Heuristic Prolusion (Documents in Poetics 2000)
 _____. Pen Charts (Roof Books 2000)
 Rita Wong. Nervous Organism (s.p. 2003)
 John Woodall. Recipe (Tuumba 1977) B
 George Woodcock. ed. The Great Canadian Anecdote Contest (Harbour Publishing 1991)
 Douglas Woolf. Future Preconditional (Coach House 1978)
 Lee Worden. One Candle; Another Candle Catrap Haiku (House Press 2000)
 Richard Work. The Four Winds (Limited Edition 1982)

Y

Yevgeny Yevtushenko. Flowers & Bullets (City Lights 1970)
 Jin-Me Yoon. between departure and arrival (Western Front 1997)

Z

Suzanne Zelazo. Parlance (Coach House Books 2003)
 Carolyn Zonailo. Auto-da-fé (blewointmentpress 1977)
 Louis Zukofsky. 80 Flowers (Steinhour Press (photocopy) 1978)
 _____. "A" (University of California 1978)
 _____. All: the collected short poems (Norton 1965, First Ed.)
 _____. All: the collected short poems (Norton 1971)
 _____. Correspondence of Ezra Pound & Louis Zukofsky (New Directions 1987) W
 _____. Prepositions (University of California 1981)
 _____. A Test of Poetry (CZ 1980) W

Jan Zwicky. The New Room (Coach House Press 1989)
____. Robinson's Crossing (Brick 2004)
____. Songs for Relinquishing the Earth (Brick 1998)

Serials

1 cent (jwcurry, various productions) B
J1 Acts 3-5; 7,10
Air 2. March 1971
J8 American Book Review (Experimental Writing Issue 1998)
J1 Apex of the M
J1 Arc 27 (1991): Impressions of the Coach House Press
J1 Archai 1 (1973): Novalis Encyclopedia; 3/4 (1974): John Scoggan on Olson & H.D.
J1 Avec 7-8; 10 (1994-1995)
J4 BC Monthly (multiple issues)
J8 BCR Prose Issue: vol 1:1
J1 Barscheit 1-3 (1989-1992)
J1 Big Allis 1-4 (1989-1991), 9 (2000)
J8 Black History Month Aine (1999)
J1 Blackfish No. 3 (1972)
J8 blue Buffalo vol 7:2 (Alberta)
J1 Bombay Gin #32 (Naropa 2006)
Boo 1-11
J1 Boxcar No. 2 (1983)
J1 Brick (seven issues)
J8 Bricoleur 1 (Sept 1969)
Cabaret Vert 1/3 (1991/1993)
J8 Cahier du Refuge (CIPm) 131-132
J1 Chain #1,6,7
J3 City Lights Review #6 (San Francisco)
J8 Cold Issue #2 (Spring 2002)
J3 Commonweal 1-5 (Brandon Brown ed.)
Conjunctions 10; 19 (1987/1991)
Contemporary Literature 27:1 (1986)
J1 Credences vol. 2:2/3 (1983)
J1 Critical Quarterly vol. 38:3 (1998)
J8 Crow (Aerial / Edge, 2001)
J1 CURVD H&S / Industrial Sabotage (various productions) B
J3 DaDaBaBy 3,7 (Vancouver)
J3 Dandelion vol. 26:1
J3 Dark Ages Clasp the Daisy Root 3-7 (1990-1992)
The Difficulties 2:2 (1985): Ron Silliman issue; 3:1 (1987): David Bromige issue
J8 Dirty Filthy & Mucky #13 (Susan Schultz)
J3 Eclectic Muse vol. 4:1
J3 Eco-poetics 1-3
J4 Endnote 1-3/4
Envelope. No. 1. March '02 (Geraldine Monk and Alan Halsey)
Exact Change Yearbook 1 (1995)
Extensions 7 (1971)
Field 33 (1985): Ezra Pound. A Symposium
J8 fillip 4-5
J3 Five Fingers Review 8/9 (Mapping Codes), 11 (1992): After the Postmodern
J8 Frank #5 (1986)
(f)Lip 1:1; 1:4; 2:1; 3:2-4 (1987-1990)

Gallerie 1 (1988): Women's Art
J8 Gasp 6 (1991)
J8 GB Jones Retrospective #2
J3 The Germ 1-2 (Poetic Research Bloc. 1997. 2001)
J3 The Gig 1-3. 12 (1997-2002)
J4 Grand Street 42; 45 (1992-1993)
J4 Hambone 7; 11 (1987; 1994)
J9 Hills 6/7 (1980): Talks; 9 (1983): Plays and other
J3 Hole 1-6 (1990-1997)
J4 HOW(ever) 3:4; 5:4 (1986; 1989)
J4 The Impercipient Lecture Series 1-10 (1997)
#1 Steve Evans; #2 Chris Stroffolino; #3 Rosemary Waldrop; #5 Beth Anderson; #6 Aldon Lynn Nielsen on
Stephen Jonas; #7 Lewis Ellingham & Kevin Killian on Jack Spicer; #8 Barrett Watten; #9 Damon
Krukowski; #10 The Dictionary of Received Ideas
J8 Indefinite Space vol. vi 1997
J8 Inscape #1 (Pearson, Waldrop, Ronk, Selby...)
Inside Loves Out (blewointment, 8 copies)
J8 Intent: Letter of Talk. Thinking & Document 1:3 (1989)
J8 In Versions vol. 1:2 (1996)
J4 Invisible City 23-25; 28 (1979-1981)
lo 16 (1973): Earth Geography
J4 Is 9-10. 14 (1970-1973)
J4 Island 5/6; 8/9; 10; 13/14 (1979; 1981; 1984)
J4 Issue 2-3 (1984-1985)
J8 JAF vol. 2:1 (1992)
J4 JAG (9 issues)
J4 Janus #2
J8 Juice 3 (2003, University of Winnipeg)
Kenning. vol. 4 No. 3 (Autumn / Winter 2002-2003) (cd)
J4 Kiosk. No. 1 (2002)
J8 Komotion Literature #3
J8 Last Call vol. 1:1 2001 (Rodney Graham issue)
Les editions de la perruque [pamphlets] (2 issues, filed under Vidaver)
J6 Line 1-13 (1983-1989)
J7 The Literary Review 32:3 (1989): American Poets and Chinese Poetry
J8 Living Art Vandcouver (Performance Festival 1979)
J8 LVNG 8 (Chicago 2000, ed. Peter O'Leary)
J5 lyric&, 4-5,7
J8 Madrugada 1 (1970)
J7 Margin 1-3 (1986-1987)
J8 Mass Avenue 1-2
J7 Massachusetts Review: Canadas Issue (1990)
J8 Mental Radio No. 2
J5 Minutes of the Charles Olson Society 1-43 (1993-2001) (2 sets)
J5 Missing Jacket 3-4
J8 Mr Cogito vol. viii:2
J8 mondo hunkamooga: the 80s issues (Stuart Ross)
J5 Motel 1-5 (1989-1991)
Mountain 1 (1962)
J8 Moving Letters 8
J8 Moving Out: Feminist Writing & Art Journal Vol 12:1-2
J5 NMFG, 3-20,22-26
J8 New Directions 15; 17 (1955; 1961)
J8 New Era Social Club (Intermedia)
J8 New Literary History, VIII:3: Oral Culture and Performance

J8 New Wilderness Letter 9 (1980)
J7 New World Journal 1 (1975)
J8 Next Exit 19,20
Northwest Review XIX-3 (1981)
J6 Oblek 1-12
J8 Off #12 (2002)
J7 Open Letter 6:9 (1987): Steve McCaffery; 8:5/6 (1993): Inventing the Text; 9:9 (1997):
Questions & Questions; 10:1 (1998) Disgust & Overdermination; 11:2 (2001): Visual
Poetics;
J7 Origin 5:2 (NYC)
J7 Ottohole 2 (1986/1987): Symposium on Critical Writing
Pacific Nation 1 (1967)
J7 Paideuma 1:1-2:3; 9:1 (1972-1980)
J7 Painted Bride Quarterly 46 (1992)
J7 Pangaea Anthology
J7 Paper Air 4:2 (1989)
J7 Parataxis 8/9 (1996)
J8 Parenthesis vol. 1:2 (1993)
J5 Periodics. 3. 5. 6-8 (1979-1981)
PhillyTalks 1-15 (1997-2000) B
#1 David Bromige / Laura Moriarty
#2 Andrew Levy / Jackson Mac Low
#3 Jeff Derksen / Ron Silliman
#4 Tina Darragh / Jena Osman
#5 Alan Gilbert / Rodrigo Toscano
#6 Transcript & response issue: Derksen / Silliman
#7 Brian Kim Stefans / Fred Wah
#8 Bruce Andrews / Rod Smith
#9 Steven Farmer / Peter Gizzi
#10 Heather Fuller / Melanie Neilson
#11 Ammiel Alcalay / Tom Mandel
#12 Transcript & response issue: Levy / Mac Low
#13 Rachel DuPlessis / Barrett Watten
#14 Dan Farrell / P. Inman
#15 Kevin Davies / Diane Ward
J5 pm, 1:1-2 (1951)
J5 Poem Company, 3:1-2,4,7
J5 Poetics Journal 2; 5; 7-9 (1982-1991)
J8 Poetics Northwest, vol. X:4
J8 Pratik (catalogue, Daniel Congdon, OR 1990)
J5 Prism, 2:3, 3:1-2
J5 Prison Journal 9-10 (1992)
J5 Private arts 8/9 (1994)
J7 Public 12 (1995): Utopias
J8 Queens Quarterly 60th Anniversary Issue
J8 Quid (Aug 2000)
J10 Race Traitor 13/14 (Surrealism in the USA) (2001)
J13 Raddle Moon 1-20
J8 Rain Review of Books vol. 2:4 (2004); Aug-Oct 2005
J8 Raven 9-10 (1960/1962) (David Bromige ed.)
J8 Reality Studies vol. 5 (1983)
Re*Map 3 (1992): On Narrative
Return 3 (1973)
J8 Room 6 (1992)
J9 Room of One's Own 8:4 (1984): Special Issue on Feminist Literary Theory, and multiple other issues

J8 The roughman #6 (April 1989)
6ix 2:2 (1992)
J9 Sagetrieb 1:3. 2:1-4.1 (1982-1985) W
Scarlet 4 (1991)
Scripsi 4:4 (1987)
J10 Shocks 5 (1975): The Day Book
J8 Sidereal (Filling Station)
J8 Sodomite Invasion (Aug 1990)
Student Oracle (anthology of English Canadian University Writing, incl. Derksen, Wharton...1979)
Sulphur 1-16; 20-41 (1981-1997) W
J8 Syntactics: 1 (1997)
J9 Talisman 3,4,16
J8 Tamarack Review 23, 69 (Louis Dudek issue)
J8 Taproot Review #1 (1992)
Telephone 15 (1979)
Temblor 1-10 (1985-1989)
Textbook Q/a. ed. Victor Coleman (n.d.)
J8 Texture 1,2 (1991)
J8 Tinfish, 11,14
To 1:2 (1993)
J9 Tripwire 1,3,6
J10 TriQuarterly Special #23/24 (Issue: Literature & Revolution 1972); #31 (Contemporary Asian Literature)
J8 Twelfth Key 1 (Spring 1978, Pen Kemp)
J8 Vancouver / SF / NY Poetics Exchange (KSW 1990)
J8 Vancouver Performance Poets 1991 (Grunt Gallery)
J8 Vancouver Poetry All Stars (ed. Kedrick James, Sheri-D Wilson)
J8 Verb, Dec-Jan 1995, Oct 1995
Verse 7:1 (1990): Special Issue on "Postmodern Poetries". ed. Jerome McGann J11 W 1,3-6
J8 Vertigo West / one (2004, jenn Currin, Kim Minkus...)
West Coast Line 1-39 (1990-2003)
J11 West Coast Review
J10 White Pelican 1:2-3; 2:2,4; 3:2,3,4; 4:1-4;5:1
J8 Wormwood Review vol. 14:2
J12 Writing 1-28 (1980-1992)
J8 Xcp: cross cultural poetics 1-2 (1997-1998), 12 (2003)
J8 Zyzzyva vol. 1:3 (1985); vol. 5:3 (1989)

Miscellaneous issues of:

J1 Abacus (Potes & Poets Press) American Poetry Review
J1 Anerca (Vancouver)
J1 Brick (Toronto. ON)
British Columbia Monthly (Vancouver) Caledonian (Prince George)
J3 Caliban (3 issues)
J3 Canadian Lit (2 issues)
J2/J3 Capilano Review (Vancouver) J3/J1 Chicago Review (16 issues)
J3 CV2 (4 issues)
J5 Filling Station (many issues)
J8 Four0six (2 issues)
Front (Western Front Society. Vancouver)
J8 House Organ (Lakewood. Ohio)
J8 Industrial Sabotage
J4 Iron (9 issues)
J8 The Liar (Capilano College. Vancouver)
J8 Malahat Review (4 issues)

J5 Mirage #4 / Period(ical) (San Francisco) Missing Jacket (Toronto)
Musicworks (Toronto)
J8 Nexus (Simon Fraser University. Vancouver)
J5 Osiris (Deerfield. MA)
J8 Poetry Flash (San Francisco)
J8 The Poetry Project (Newsletter of the St. Mark's Poetry Project. NYC)
J8 Processed World
RWC (Sutton. England) 3 cent Pulp(Vancouver)
J12 Tads (Vancouver)
TerminalVelocity (Vancouver)
Vancouver Literary News (Literary Storefront. Vancouver) J10 West Coast Review (Simon Fraser University.
Vancouver)
What! (Toronto)
J8 Zajets (Vancouver)

STORAGE BOXES

Books

B1 A
B2 B-Bi
B3 Bi-Br
B4 Br-Ce
B5 Ce-Cr
B6 Cr-Da
B7 Da-Du
B8 Du-Gi
B9 Gi-Ha
B10 Ha-Ka
B11 Ke-La
B12 La- Ma
B13 Ma-Mi
B14 Mi-My
B15 O-Pa
B16 Pa- Ra
B17 Ra-Ro
B18 Ro-Sm
B19 Sm-St
B20 St-V
B21 V-Wi
B22 Vi-Z

Chapbooks and ephemera

Boxes 01-06

Journals

Boxes J1-J16

Box numbers are listed above before each item.
Box J14 contains extra copies of Writing, Raddle Moon and Hole.
Boxes J15-16 contain miscellaneous, mostly uncatalogued items.
Some journals will be in the Box 06 of Chapbooks and ephemera.