



Third Mind Books

presents

Beat & Beyond

BROADSIDES

&

Ephemera

Catalog No. 5

Welcome to the fifth Third Mind Books catalog, which we devote to a sampling from our vast and growing collection of broadsides and related ephemera. We have found that the broadside is a most desirable and popular type of artifact among our collectors. True works of art as well as literature, these exemplars of hand-crafting are ideal for framing and display.

Besides outstanding rarities featuring works by the great figures of or relating to the Beat Generation, we have included items by several acclaimed, prolific poets who reside in our home state of Michigan. I have recently had the pleasure and privilege of becoming acquainted with Clayton Eshleman, the esteemed poet, translator and educator. Eshleman frequently presents readings in and around Ann Arbor, which are seasoned performances, to which I can attest.

You will find a selection of Eshleman-related collectibles on the following pages, and more on thirdmindbooks.com. Scores of his rarest and most important signed publications will soon be presented.

Please enjoy this catalog, and stay tuned to our site for ever more of the best in Beat and beyond.

Arthur S. Nusbaum
Curator, Third Mind Books



Arthur S. Nusbaum with Clayton Eshleman at the poet's home.

TERMS OF SALE

All items subject to prior sale.

We take Visa, MasterCard, Discover, American Express and PayPal.

We ship by the next business day Monday thru Friday. Due to state law we charge 6% Sales Tax to All Michigan Customers.

All of our books come in protective covers.

Please reference our inventory numbers listed in the Index of the Catalog if you place an order online.

SHIPPING POLICY

Shipping costs will be determined at checkout. You can choose the method and delivery time.

RETURN POLICY, SATISFACTION

Your Satisfaction is guaranteed. We unconditionally guarantee representations of authenticity and we take great pride in the accurate and detailed descriptions of our items. Any item that has been misrepresented or discovered to be other than our description (or for any other reason) may be returned with full refund within 10 days as long as it is returned in the same condition as we shipped it.

For Questions About a Particular Item or Beat Related Topic:
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sales@thirdmindbooks.com

For all other Information and Questions:
info@thirdmindbooks.com

Our Telephone Number:
(734) 994-3241

Content © 2016, First Printing

Cohen, Ira. *Bombay Black*. Kathmandu, Nepal: Starstream Editions, circa 1974-77. 13&1/2" x 16" Single Sheet. First Printing. Very Fine.

A broadside with the title poem by Ira Cohen (1935-2011), the poet, publisher, photographer & filmmaker whose career & travels spanned the Beat era & beyond. Framing the text is an exquisite block-print drawing by Adrian Brooks. Presumed to be among the series of Starstream Editions, which were printed on a local paper on a handpress by local craftsmen in Kathmandu, Nepal between 1974 & 1977 while Cohen lived & worked there. A beautiful literary rarity in fine condition. Wrinkles, spotting & fiber-debris undoubtedly as issued with this delicate, hand-crafted item. One horizontal line through middle may be where originally folded in half, tiny part of lower left corner folded in. Currently mounted on stiff board, in protective shrinkwrap; will be shipped carefully rolled in a tube.

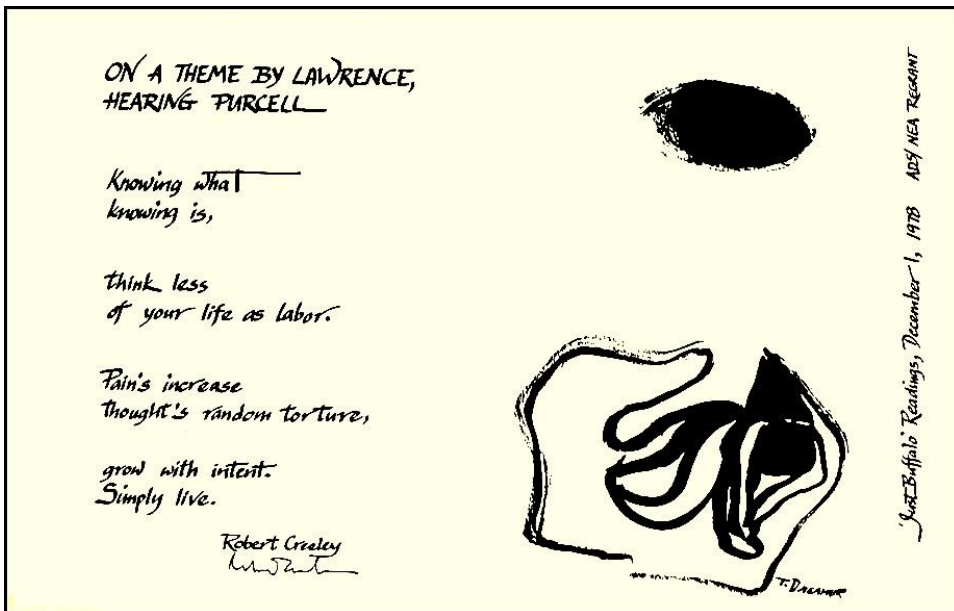


(Item# 1983) \$250.00

Creeley, Robert. *On a Theme by Lawrence, Hearing Purcell*. Buffalo, NY: Just Buffalo Literary Center, 1978. 17" x 11" Single Sheet. First Printing. Very Fine. Signed by Robert Creeley.

A bold broadside with the title poem by Robert Creeley, presumably referring to the author D.H. Lawrence & the seventeenth century English composer Henry Purcell. Creeley (1926-2005), associated with the Beats & the Black Mountain poets, is a most significant figure in the American poetry canon. This production was issued by the Just Buffalo Literary Center in reference to readings there on December 1, 1978 by Creeley & others. Below the poem & Creeley's name in calligraphic print is his hand-signature. With illustrations. A beautiful & scarce Creeley collectible. In very fine condition, with only a few very light creases & scratches that may be as issued; & tiny fold-crease with minor rubbing at lower left corner. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in tube.

(Item# 2005) \$175.00

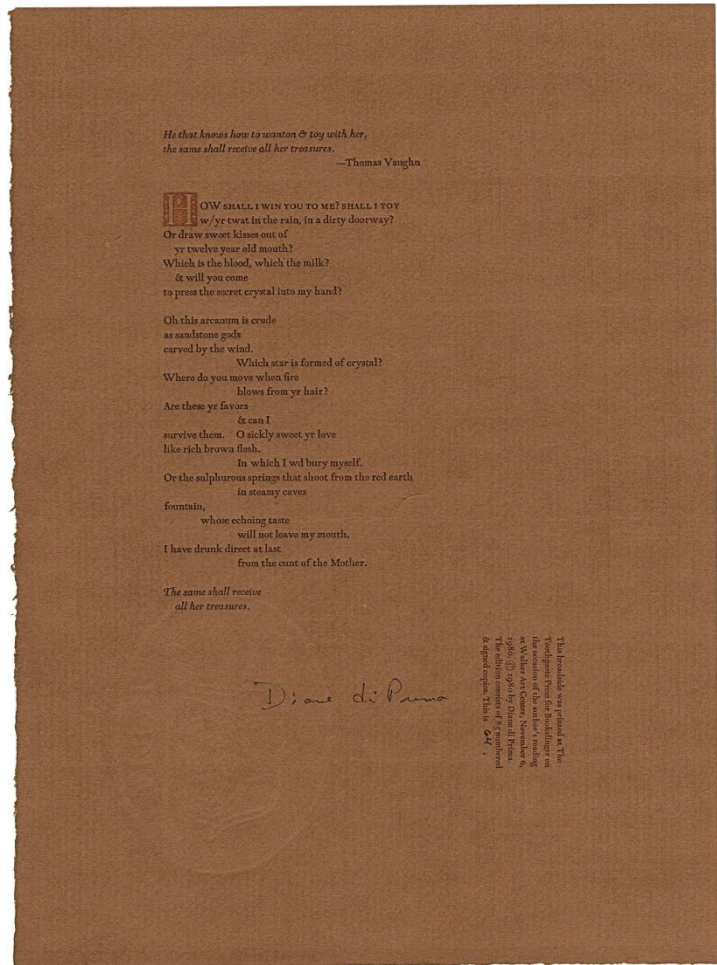


di Prima, Diane. *Untitled Broadside* ("How shall I win you to me?..."). Minneapolis, MN: The Toothpaste Press, 1980. Approx. 9&1/2" x 13" Single Sheet. Limited First Edition. Very Fine. Numbered & signed by Diane di Prima.

A broadside
"...printed on the occasion of the author's reading at Walker Art Center on November 6, 1980..." with a poem by Diane di Prima, among the scarce group of female writers who were members of the original Beat Generation. Preceded by a suggestive quote by Thomas Vaughn (presumably a misspelling of the seventeenth-century Welsh philosopher Thomas Vaughan) on which the poem riffs in a ribald, mock-antiquated style. One of 85 copies numbered & hand-signed by the poet, this is copy No. 64/85. A beautiful

production on coarse-textured handmade paper with irregular left & lower edges as issued, & a very rare di Prima collectible. In very fine condition, virtually mint, with impressed watermark at lower left portion. Item is currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2032) \$70.00

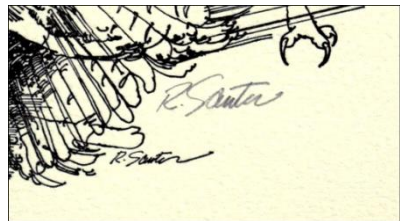
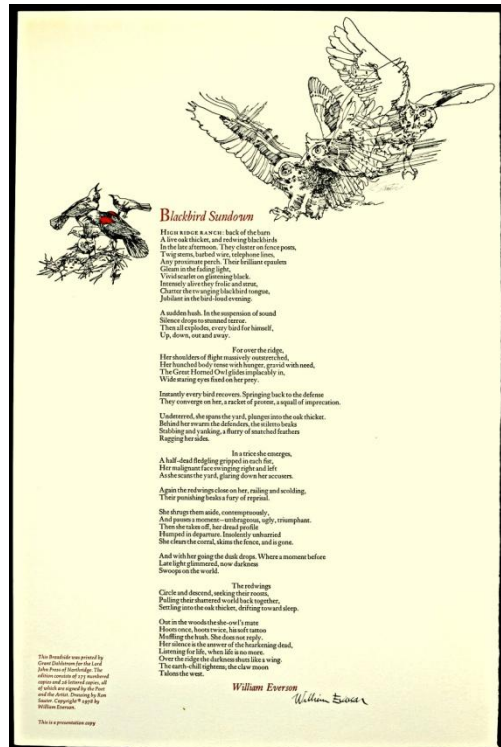


Everson, William. *Blackbird Sundown*. Northridge, CA: Lord John Press, 1978. 13" x 20" Single Sheet. Limited First Edition, Presentation Copy. Very Fine. Signed by poet William Everson & illustrator Ron Sauter.

A broadside with the title poem by William Everson (1912-1996), the great San Francisco Renaissance poet who became known as the "Beat Friar" after joining the Dominican order, which he left later in life to marry a young woman. With a riveting illustration by Ron Sauter depicting the poem's description of the blackbirds being descended on by predatory owls. Printed in an edition of 175 numbered & 26 lettered copies, all signed by both the poet & illustrator. This is a presentation copy, as noted below the limitation/copyright statement, among an unknown quantity & perhaps the rarest version, outside the 201 official copies noted. Signed in ink by Everson below & to the right of his printed name below the poem; & by Sauter in pencil above his printed facsimile signature in the lower area of the owl portion of his illustration. A

stunningly beautiful production printed by Grant Dahlstrom for the Lord John Press, & a very desirable collectors' item. In very fine condition with only tiny bumps at top corners & lower left corner; slightly irregular lower & right edges as issued, a few tiny natural spots on surface not effecting text or illustration as issued on tumble-textured handmade paper. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2095) \$100.00



Eshleman, Clayton (Artaud, Antonin; Ginsberg, Allen). *LINES: New Writing at the Detroit Institute of Arts Presents An Afternoon with the Writings of Antonin Artaud: The Return of Artaud the Momo* (two broadside-posters). Detroit, MI: Detroit Institute of Arts. n/d (circa 1986). (1) Approx. 14" x 8&1/2" (2) Approx. 16&1/2" x 10&1/2" Single Sheets. First Printings. Very Fine. Both broadsides signed by Clayton Eshleman.

Two related oblong broadside-posters, both relating to a literary event held at the Detroit Institute of Arts on November 2, circa 1986 featuring Clayton Eshleman, the acclaimed, prolific poet, editor, educator & translator: (1) An announcement of a multi-media event featuring readings of the works of Antonin Artaud, the French surrealist poet & inventor of the avant-garde "Theater of Cruelty." Eshleman, along with Earl Kingston, are noted as readers of Artaud's works. Below his printed name is Eshleman's hand-signature. With appropriately surreal illustrations. (2) an announcement of a series of events at the Institute, the first of which is the Artaud/Eshleman/Kingston reading noted above. Just below the description of this event is Eshleman's hand-signature. Among the other events described in this item is "An Evening with Allen Ginsberg" in honor of the publication of his compilation, *White Shroud: Poems 1980-1985*. The first hardcover edition of *White Shroud* was published in 1986, thus we have presumed that this is the year in which both this & item (1) were issued. With collage-illustration. A very rare & significant pair of related Eshleman collectibles, especially with his signatures & the Ginsberg reference in the second item. Both in very fine condition, virtually mint. Both items mounted on stiff board, in protective shrinkwrap, & will be shipped carefully rolled in a tube.

(Item# 2043) \$100.00

LINES: NEW WRITING AT THE DETROIT INSTITUTE OF ARTS

PRESENTS

AN AFTERNOON WITH THE WRITINGS OF
Antonin Artaud:

NOVEMBER 2

SUNDAY, 3:30 P.M.
LECTURE HALL
THE DETROIT INSTITUTE OF ARTS
ADMISSION: \$1.00

THE RETURN OF
Artaud the Momo

FEATURING SLIDES AND TAPE DOCUMENTS
OF ARTAUD'S WORK, PLUS READINGS
FROM HIS PROSE AND POETRY BY
CLAYTON ESHLEMAN, POET, EDITOR,
AND TRANSLATOR
AND EARL KINGSTON, PROFESSIONAL ACTOR

A LINES PRESENTATION
CALL 833-1858 FOR INFO

LINES: New Writing at The Detroit Institute of Arts presents:

Sunday November 2-Open Field Series

3:30 pm "THE RETURN OF ARTAUD THE MOMO: An Afternoon with the Writings of Antonin Artaud"
featuring slides and tape documents of Artaud's work, plus readings from his prose and poetry by
CLAYTON ESHLEMAN, author and EARL KINGSTON, professional actor.
Lecture Hall Admission \$1.00 book signing follows

Sunday November 9-Open Field Series

3:00 pm RAE HULSON, Detroit poet, author of *Survival, Presence, and Desire*
(La Jolla Poetry Press) and *The Fashion Model and the Art Poem* (Detroit Blue Press).
Bulley Room Admission \$1.00 book signing follows

Thursday November 10-S.P.C.-L-L-L

6:00 pm "AM DRIVING WITH ALLEN GINSBERG" In honor of the publication of
his book *White Street: Poems 1960-1993* (Harper & Row), we are proud to
present a reading by the author of such modern American classics as *Howl*,
Kaddish, *Reality Sandwiches* and other lyrical, visionary masterworks.
Auditorium \$5.00

Sunday November 23-National Writers Series

3:00 pm Discussion on "Minimalist's Dead End": Following the Sort of Fragment
that Writers like F. Scott Fitzgerald find to belong to Their Notebook?
Bulley Room Admission \$1.00 book signing follows

7:30 pm Readings by authors LYDIA DAVIS and KATHERINE FRAYER.
Bulley Room Admission \$3.00 book signing follows

Sunday November 27-National Writers Series

3:00 pm "Performance Poets"
DAVID ANTH and ELLEN DRELL
Bulley Room Admission \$1.00
book signing follows

Sunday November 31-Open Field Series

3:00 pm "THINK ON WRITING: Adaptations of Edgar Allan Poe" *The Fall of the House of Usher*
of *M. Valmont* by Justin Crystal Lipins (1978), *The Fall of the House of Usher* by William & Wether (1978),
The Master of the Red Death by Roger Corman, with Vincent Price (1964)
Lecture Hall Admission \$1.00

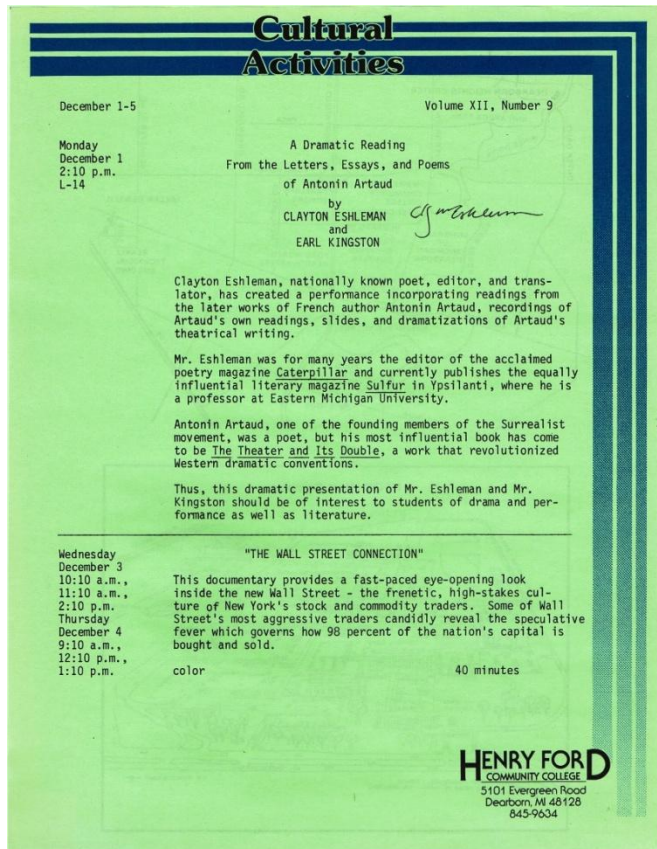
Lines

Eshleman, Clayton (Artaud, Antonin). *Announcement of A Dramatic Reading*. Dearborn, MI: Henry Ford Community College, Circa 1986. 8&1/2" x 11" Single Sheet. First Printing. Very Fine. Signed by Clayton Eshleman.

A letter-size flyer-announcement of "A Dramatic Reading from the Letters, Essays, and Poems of Antonin Artaud" featuring Clayton Eshleman, the esteemed poet, translator & educator; & the actor Earl Kingston. The event took place at Henry Ford Community College in Dearborn, MI on December 1 of what was most likely the year of 1986, though there is no year mentioned. On "Cultural Activities"-headed College stationery with decorative upper & right-edge margins.

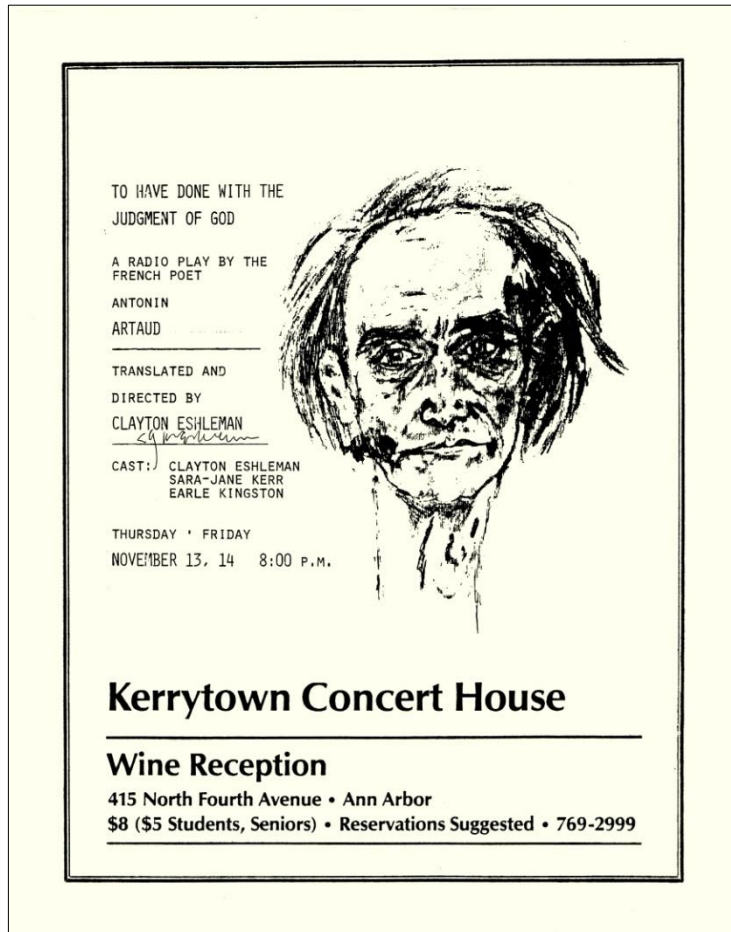
Eshleman has hand-signed his name to the right of his printed name. Another event is announced below the Artaud event, & there appears to be a map of directions to & of the College campus on verso. A rare piece of signed ephemera for the Eshleman collector, in very fine condition, virtually mint. Mounted on stiff board, in protective shrinkwrap. Very light dusting of spots & debris on surface of shrinkwrap, not sheet.

(Item# 2044) \$40.00



Eshleman, Clayton (Artaud, Antonin). *Announcement of Performances.* Ann Arbor, MI: Kerrytown Concert House, n/d, circa 1986. 8&1/2" x 11" Single Sheet. First Printing. Very Fine. Signed by Clayton Eshleman.

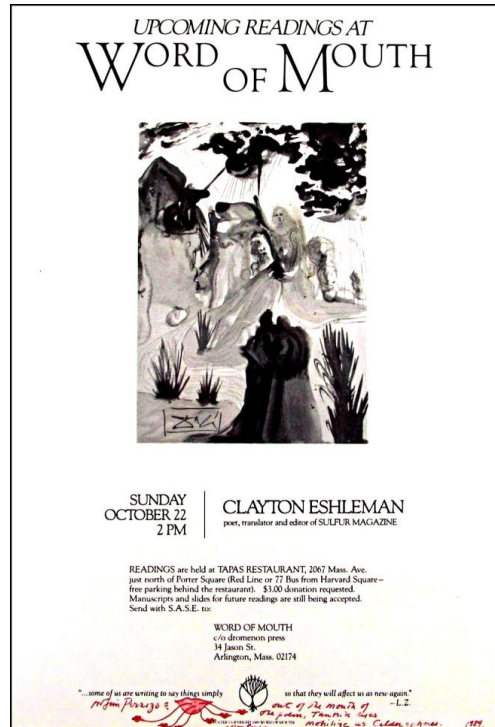
A letter-size flyer-announcement of two performances of *To Have Done with the Judgement of God*, a radio play by the French avant-garde poet Antonin Artaud, translated & directed by poet-translator-educator Clayton Eshleman. The event took place on November 13 & 14 of an unspecified year, probably 1986 since similar Artaud-related Eshleman events most likely took place that year. The location was the Kerrytown Concert House in Ann Arbor, MI, a venerable venue that still flourishes. Eshleman has handwritten his signature below his printed name. With uncredited illustration of Artaud. An attractive item of signed Eshleman ephemera, in very fine condition, all but mint except for very small, light creases at lower left corner; tiniest bump at lower right corner. Mounted on stiff board, in protective shrinkwrap.



(Item# 2045) \$40.00

Eshleman, Clayton. *Upcoming Readings at Word of Mouth: Clayton Eshleman*. Dromenon Press, 1989. 12" x 18" Single Sheet. First Printing. Very Fine. Signed with drawing & citation by Clayton Eshleman to James Perrizo.

A broadside-poster announcing a reading by Clayton Eshleman, the acclaimed "poet, translator and editor of SULFUR MAGAZINE" as noted, on October 22, 1989 at a restaurant in Cambridge, Massachusetts. Among a series of readings under the title "Word of Mouth." With a black & white reproduction of a print by Salvador Dali. At the bottom edge, Eshleman has hand-written & drawn a particularly rich citation in red ink: "For Jim Perrizo (three stacked short horizontal lines; drawing of lips with six tendrils extending, at the end of which are small eye-lips) out of the mouth of/the poem, Tantric eyes/mobilize as Calder spheres. 1989./(signed) Clayton Eshleman" James Perrizo (1944-2006), a collector & Beat generation scholar, knew Eshleman & was a major collector of his works. A most unique Eshleman collectible with artistic & literary associations. In very fine condition with only a few very light, almost imperceptible scratches on surface not effecting image, text or citation-drawing; one tiny pinhole at middle of upper edge. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in tube.

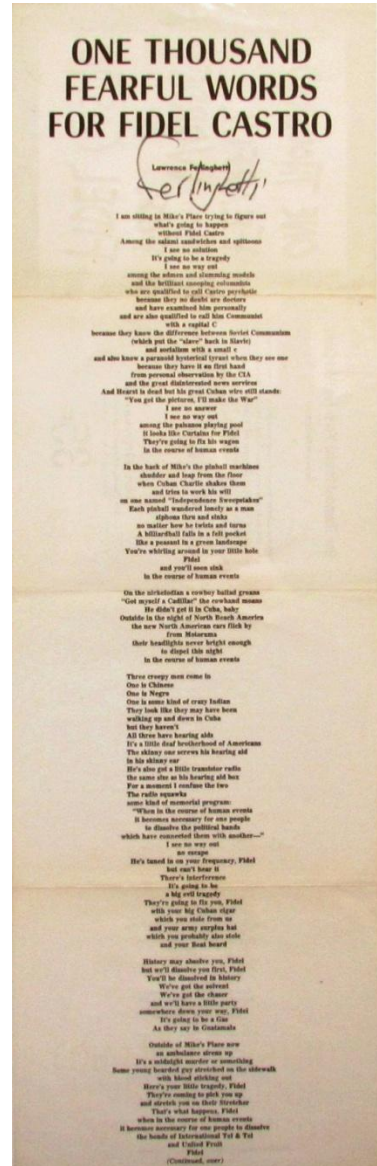


(Item# 2072) \$65.00

Ferlinghetti, Lawrence. *One Thousand Fearful Words for Fidel Castro*. San Francisco, CA: City Lights Books, 1961. 7&1/2" x 24" Single Sheet. First Edition, First Printing. Very Fine. Signed by Lawrence Ferlinghetti.

An oblong broadside originally folded into quarters & printed on both sides, with the title poem by Lawrence Ferlinghetti, the iconic Beat Generation poet & publisher (still going strong at 97 years old as of this writing!). Published at the beginning of 1961 during the very early days of the USA-Cuba cold war standoff, only months before the Bay of Pigs fiasco. This copy is signed by the poet, his last name only as most often, right below his printed name on the first quarter below title & above first lines of poem. A very scarce Ferlinghetti collectible, not only because of the signature but also since a second printing was issued very shortly after the first, still early in that year. Our forensic flashlight-inspection determined this with certainty, without directly viewing verso. In very fine condition, with three horizontal creases where folded into quarters, as well as one vertical crease through length where additionally folded in half; very mild browning to surface esp. edges; tiny bumps at corners; light creases at edges & surface; a few spots on surface most likely as issued. Item is currently mounted on stiff board, in protective shrinkwrap. Will be shipped re-folded into quarters as originally issued.

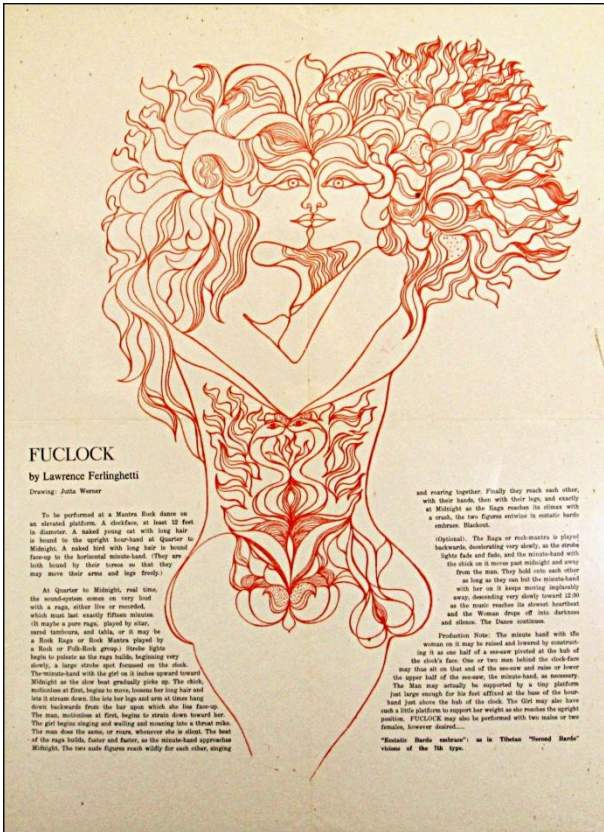
(Item# 2097) \$100.00



Ferlinghetti, Lawrence. *Fuclock* (three versions). London, England: Fire Publications, 1968. 15&1/2" x 21" Single Sheets. First Printings. Fine; Fine; Very Fine. Two of three broadsides signed in full by Lawrence Ferlinghetti.

Three versions of a broadside by Lawrence Ferlinghetti, primary poet & publisher of the Beat Generation & beyond, as here at the height of the Haight, so to speak. The title work consists of directions & specifications of a work "To be performed at a Mantra Rock dance on an elevated platform." The exuberant Summer (after the Summer, to be exact) of Love-Happening atmosphere of Ferlinghetti's San Francisco epitomized, with a psychedelic, Rorschach-esque illustration by Jutta Werner blooming over most of the surface. We offer three editions of this item: (1) unfolded from quarters, on brown-colored, naturally speckled paper stock with white-line illustration & black text, with hand-signature including first & last name of the poet below illustration, between columns of text. It should be noted that Ferlinghetti most often signs his works with only his last name, a full signature is less common. (2) same as (1) above, but folded in original state into quarters (10&1/2" x 7&3/4") with title, author & illustrator reference on front panel, publisher & date information elsewhere on same side (verso when unfolded). Printed on light off-white paper stock with orange-line illustration & black text, also signed in full by Ferlinghetti at same place as (1) above. (3) same edition as (2) unfolded & unsigned. Three different examples of one of Ferlinghetti's foremost forays into the sexual revolution, two especially collectible. All in fine to very fine condition: (1) in fine condition with horizontal & vertical creases across width & height where originally folded into quarters; two tiny pin-holes at upper corners; a few light creases along left & esp. right of top portion. Currently mounted on Stiff board, in protective shrinkwrap. Will be shipped re-folded into quarters as originally issued. (2) In very fine condition with only very mild browning to edges, creases where folded; minor bump-creases at upper left & lower right corners as folded. (3) in fine condition with horizontal & vertical creases across width & height where originally folded into quarters; small light creases at upper middle edge emanating from vertical fold-crease; tiny bump-creases at upper left & lower right corners; very light browning at thin edges. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped re-folded into quarters as originally issued.

(Item# 2099) \$200.00



FUCLOCK

by Lawrence Ferlinghetti

Drawing: Jutta Werner

To be performed at a Master Book down on an elevated platform, a chandelier, at least 12 feet in diameter. A naked young cat with long hair is bound to the upright backband of Quarter in Midnight. A naked bird with long hair is bound to the horizontal minishand. They are both bound by their torso so that they may move their arms and legs freely.

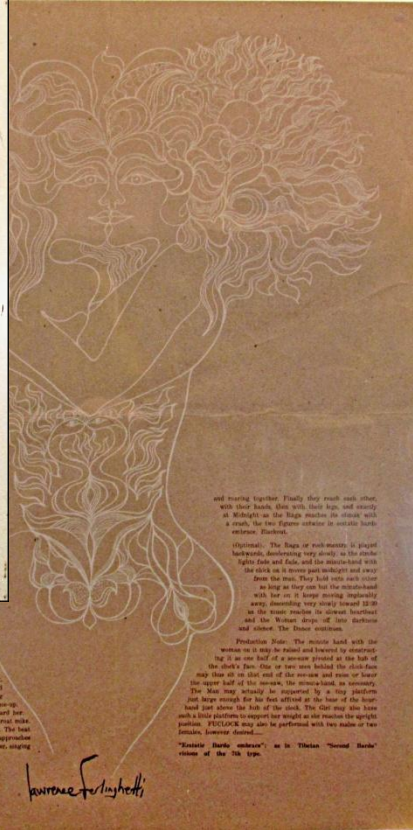
At Quarter to Midnight, real time, the sundialmen come on very loud with a meg, either live or recorded, which must last exactly fifteen minutes (it may be a pure meg, played by either, several timbrels, and bells, or it may be a Book Rags or Book Masters played by a Book or Full-Book group). Stroke lights begin to pulse as the Rags build, beginning very slowly, a large stroke just forward on the clock. The minishand with the girl on it inches upward toward Midnight as the slow beat gradually picks up. The clock, minishand at first, begins to move, looms her long hair and into it moves down, like the long hair and arms at times have down backwards from the bar upon which she lies face-down. The meg, minishand at first, begins to strain down toward her. The girl begins straining and waiting and moving into a throat mike. The man does the same, or more, whenever she is silent. The beat of the Rags builds, faster and faster, as the minishand approaches Midnight. The two nude figures reach wildly for each other, singing

and roaring together. Finally they reach each other, with their hands, then with their legs, and exactly at Midnight as the Rags reach to climax with a crash, the two figures arrive in ecstatic bardo embrace. (Endless)

(Optional: The Rags or rock-music is played backwards, underscoring very slowly, as the stroke lights fade and fade, and the minishand with the clock as it moves past midnight and away from the man. They both come each other as long as they can but the minishand with her on it keeps moving implacably away, underscoring very slowly toward 12:30 as the music reaches its silent heartland and the Woman drops off into darkness and silence. The music continues.

Production Note: The minute hand with the woman on it may be raised and lowered by counterweight it is on one half of a measure printed at the half of the clock's face. One or two men behind the clock-face may then sit on that end of the measure and raise or lower the upper half of the measure, the minishand, as necessary. The Man may actually be supported by a tiny platform just large enough for his feet affixed at the base of the backband just above the hub of the clock. The Girl may also have such a tiny platform to support her weight as she reaches the upright position. FUCLOCK may also be performed with two male or two female, however desired.

"Ecstatic Bardo embrace": as in Tibetan "Second Bardo" vision of the 18 type.



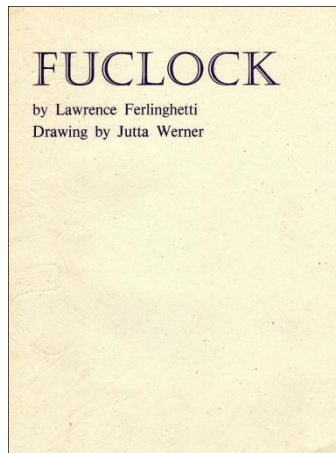
and roaring together. Finally they reach each other, with their hands, then with their legs, and exactly at Midnight as the Rags reach to climax with a crash, the two figures arrive in ecstatic bardo embrace. (Endless)

(Optional: The Rags or rock-music is played backwards, underscoring very slowly, as the stroke lights fade and fade, and the minishand with the clock as it moves past midnight and away from the man. They both come each other as long as they can but the minishand with her on it keeps moving implacably away, underscoring very slowly toward 12:30 as the music reaches its silent heartland and the Woman drops off into darkness and silence. The music continues.

Production Note: The minute hand with the woman on it may be raised and lowered by counterweight it is on one half of a measure printed at the half of the clock's face. One or two men behind the clock-face may then sit on that end of the measure and raise or lower the upper half of the measure, the minishand, as necessary. The Man may actually be supported by a tiny platform just large enough for his feet affixed at the base of the backband just above the hub of the clock. The Girl may also have such a tiny platform to support her weight as she reaches the upright position. FUCLOCK may also be performed with two male or two female, however desired.

"Ecstatic Bardo embrace": as in Tibetan "Second Bardo" vision of the 18 type.

Lawrence Ferlinghetti



FUCLOCK

by Lawrence Ferlinghetti

Drawing by Jutta Werner

upon which she lies face-up. as to strain down toward her. and moaning into a throat mike. whenever she is silent. The beat of the Rags builds, faster and faster, as the minishand approaches Midnight. The two nude figures reach wildly for each other, singing

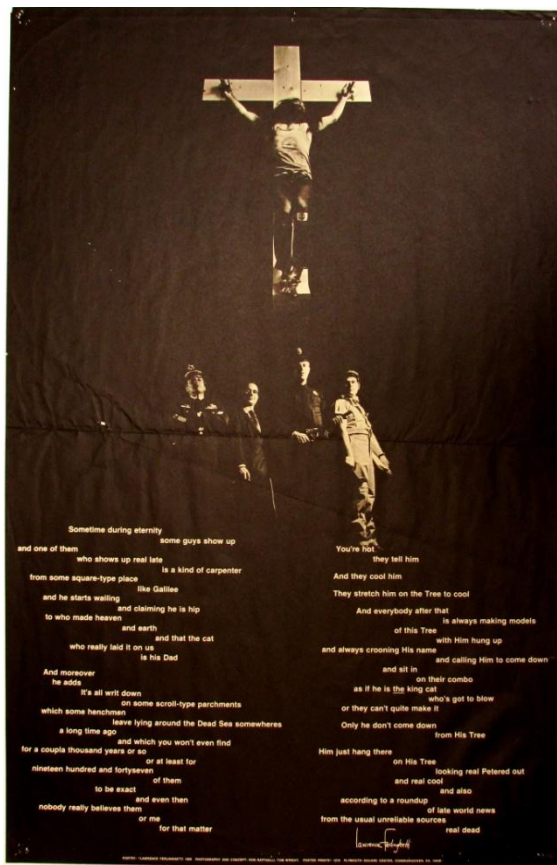
hand just above the hub of such a little platform to support position. FUCLOCK may also be performed with two male or two female, however desired.....

"Ecstatic Bardo embrace": visions of the 7th type.

Lawrence Ferlinghetti

Ferlinghetti, Lawrence. *Untitled Poster*. Conshohocken, PA: Poster Prints, 1970. 24" x 36" Single Sheet. First Printing. Near Fine.

A very large poster with an untitled poem by Lawrence Ferlinghetti, one of the great figures of the Beat Generation & beyond as poet, publisher & proprietor of the iconic City Lights Bookstore in San Francisco. The poem, the first line of which is "Sometime during eternity," was originally the fifth-numbered poem on page 15 of his classic, *A Coney Island of the Mind*, first published in 1958. In this 1970 production, the entire background is a dark scene dominated by a crucified hippie (or Charles Manson?) figure, at the foot of which is a group of establishment-police-military-authority figures. Just below this tableau is the text of the poem in white against the black background, with facsimile (full) signature of the poet below the last lines. An extremely rare production that exemplifies an



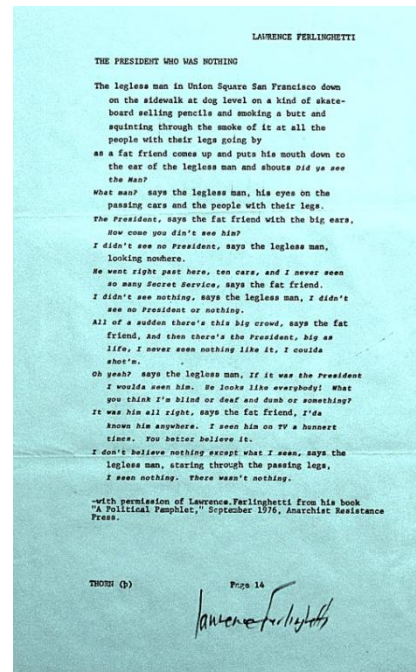
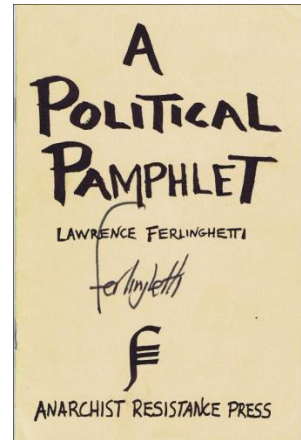
original Beat message applied to the 1960s protest culture it helped ignite, with a bludgeoning symbolic image. In near-fine condition with horizontal crease across mid-width where folded in half; another crease emanating therefrom at an angle across most of upper section of lower half; very light smaller creases along surface & edges; tiny holes & gauges just above left area of horizontal crease & along upper, middle left edge, effecting only black background & not images or text; tiny pin-holes & gauges at all corners where apparently once placed, again not effecting images or text; tiny chips at upper left corner & upper right edge. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2110) \$100.00

Ferlinghetti, Lawrence. *A Political Pamphlet; with Broadside: The President who was Nothing*. San Francisco, CA: Anarchist Resistance Press, 1976. Pamphlet; 8&1/2" x 14" Broadside. First Printing. Very Fine; Very Fine. Pamphlet & Broadside Both Signed by Lawrence Ferlinghetti.

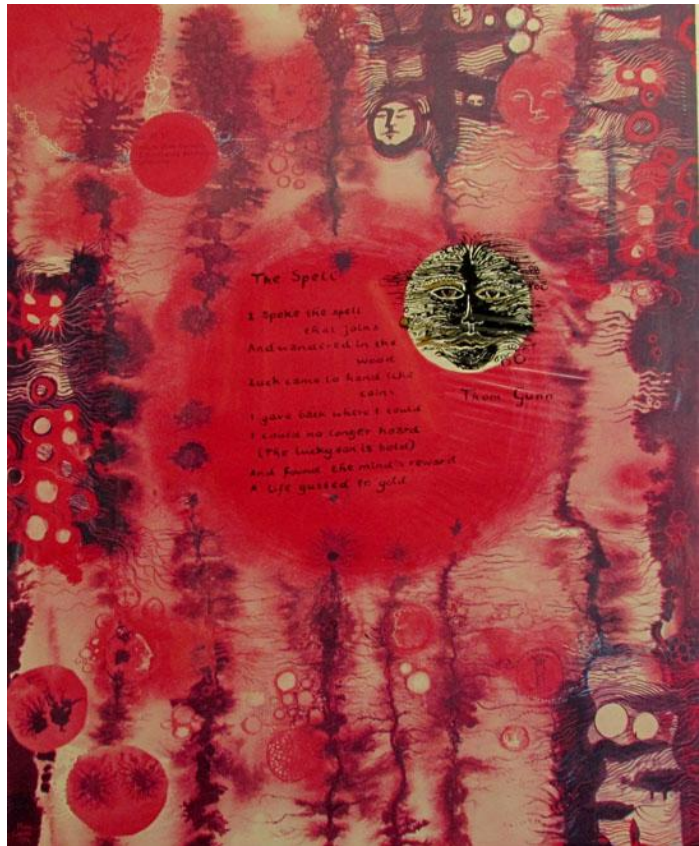
Two related rarities by Lawrence Ferlinghetti, among the most important founding members of the Beat Generation as poet, publisher & proprietor at his iconic City Lights Bookstore in San Francisco: (1) *A Political Pamphlet*, a stapled chapbook-pamphlet published by the Anarchist Resistance Press in San Francisco, stated first printing of September 1976. With four poems, including "The President who was Nothing" written in two fonts as a narrative-dialogue; & transcripts of two letters written by Ferlinghetti to the US Library of Congress explaining his refusal to read his poetry there. This copy is signed by Ferlinghetti on the front cover below his printed name, in thick black felt-tip ink, his last name only as is customary. (2) A broadside with the text of "The President who was Nothing" noted above, below which is a statement of permission of the author with reference to (1). At the bottom is printed "THORN (p) (space) Page 14," below which the poet has untypically hand-signed his name in full, also in thick black felt-tip ink. Two complimentary collectibles of great interest to the Ferlinghetti collector, both in very fine condition: (1) with only very mild rubbing & a few tiny spots to front, back covers; small bump-creases at top corners extending through covers & interior. (2) with two horizontal creases through width where folded into thirds; very short, light creases emanating therefrom; tiny crease-bump at top right corner. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped re-folded into thirds as originally issued.

(Item# 2115) \$100.00



Gunn, Thom. *The Spell*. Kettering, England: All in 18, Circa 1972. 14" x 18" Single Sheet. First Printing. Very Fine.

A broadside with the title poem by Thom Gunn (1929-2004), the noted Anglo-American poet associated with "The Movement" school of Philip Larkin & co. in England, & later as an admirer of Allen Ginsberg exploring gay themes in San Francisco. Entirely illustrated in lavish colors (including hand-colored gold accents on a dark moon-face) by the acclaimed British artist Nina Carroll (1932-1990). Of unknown limitation, we presume it was issued in 1972, the year noted below the artist's printed signature at lower left corner. A beautiful production &



a very important Gunn/Carroll rarity. In exceptionally very fine condition, virtually mint except for the tiniest bumps at corners & a few tiny bump-chips at upper left edge. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2173) \$60.00

Hirschman, Jack. *Untitled Broadside - This is a Coop...* n/p: Unknown, Circa 1960. 11" x 14" Single Sheet. First Printing. Very Fine.

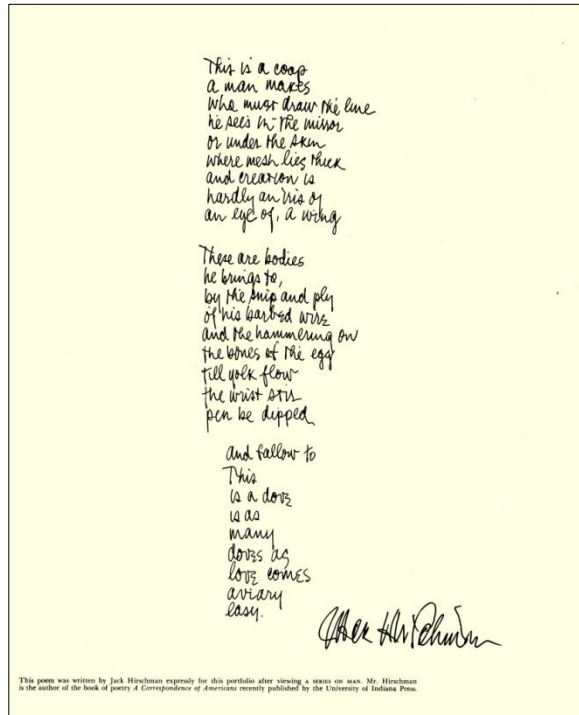
A broadside with an untitled poem (first line: "This is a coop"/) by Jack Hirschman, printed in a facsimile of his handwriting & signature on cream-colored paper.

Hirschman's long, prolific career as an acclaimed poet, translator & activist has included his appointment as Poet Laureate of San Francisco & founding of the International Poetry Festival there. He is authentically of the Beat Generation & beyond. Near the bottom edge is written in fine print: "This poem was written by Jack Hirschman expressly for this portfolio after viewing a SERIES ON MAN. Mr. Hirschman is the author of the book of poetry A

Correspondence of Americans

recently published by the University of Indiana Press." The volume mentioned was published in 1960, one of his earliest, & we therefore assume that this broadside was produced around that time. It is worth noting that the University of Indiana is where Hirschman obtained his Ph.D. in 1961. Of unknown publisher & limitation, this is the only copy of this item we have ever encountered. Surely among the scarcest Hirschman collectibles. In very fine condition with only a moderate crease & branches therefrom near upper right corner; tiny bump-creases at upper right & lower left corners; the slightest browning/sunning at upper edge. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2175) \$80.00



**Kerouac, Jack. *Neal in Court*. California, PA: Arthur & Kit Knight, 1977.
14" x 22" Single Sheet. First Printing. Very Fine.**

A bold broadside issued as Vol. 6 of The Unspeakable Visions of the Individual series by Arthur & Kit Knight, the pioneer Beat revival publishers. With the title poem by Jack Kerouac about his legendary friend & muse, Neal Cassady, dated March 30, 1954; & an illustration of Kerouac by Carolyn Cassady, Neal's wife (who recently passed away at the age of 90). From the collection of James Perrizo (1944-2006), Beat scholar, collector & one-time assistant to Edie Kerouac Parker, Jack's former wife. A wonderful, very rare item in near-mint condition, with only very minor creasing to corners of & rubbing to off-white paper stock. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.


(Item# 1773) \$120.00

Neal In Court
by JACK KEROUAC

All Neal's life has been hard
And harsh
People dont believe him
And he's all alone
Look at his bones
In courthouse scenes
And look at the pictures
Of his railroad track
And judge
And have secret witnesses
Against his misery.
Maxie, Corman,
Nobody cares —
Hate to lose their jobs
Put old Cassady in jail.
But he sits bony Buddha
Hands Catholic crossed
In the witness chair
And the afternoon wears on
In the schoolhouse kiddy court
Of old black velvet angels
With white hair
And tassels in their caps

Exhibit Number Four
Shows the long ladder
And the brake
Platform
Where he fell & cracked his ankle.
He nods and listens patiently.
Papers rustle, people cough
Ivan's not here to turn
all pale
Nor Dmitri but to shout
"You all tried to kill
your fathers
The Immemorial Lout!"
So have another beer
Neal
Your money
big or small'll
Come
And when come
You only have a few more
years
Like Maxie
more or less

For you've done it all before
In Millbrae and in Burlingame
In Samarkand, Chandrapore
Jamie, Cathy, Johnny —
In this million years
Of Strife, the Moose
Of heaven's looking down.
East end of the rail
West End of the Ram
The stars are falling down
On all yr pain and tears
And Allen Ginsberg loves you
And Carolyn too
Let old Maxie lie
We'll hang him in the sea
Fog will kiss him
Make him shiver
Bones'll belie
His coral deficiency
Insincere and sad
The world's a farce
To stand and sneer at
On the corner of
Snark & Phnark



Produced by Arthur & Kit Knight.
Drawing of Kerouac by Carolyn Cassady.
NEAL IN COURT comprises Volume 6
of the *unspeakable visions of the individual*,
P.O. Box 438, California, PA 15419
Partially funded by a grant from
the Coordinating Council of Literary Magazines.
Copyright © 1977 by Arthur & Kit Knight.

Mar. 30, 1954
Frisco City Hall

Lambert-Moore, Janet (Kerouac, Jack). *The Jack Kerouac Commemorative-Lowell, Massachusetts- Eastern Canal Park*. Lowell, MA, Unknown, 1988. 11" x 17" Single Sheet. First Printing. Mint. Signed by Artist Janet Lambert-Moore.

A fine-art print, featuring a beautiful illustration of the commemorative monument to Jack Kerouac in his hometown of Lowell, Massachusetts from the time of its dedication in June, 1988. This copy is signed by the artist, Janet Lambert-Moore, & dated by her "6-25-88" below her printed signature. From the collection of the late James Perrizo, Beat scholar, collector & at one time the assistant to Edie Kerouac Parker, Jack's former wife. Perrizo almost certainly attended & purchased this item at this event. A very rare & important Kerouac item in mint condition. Currently mounted on stiff board in protective shrinkwrap. Will be shipped carefully rolled in a tube.

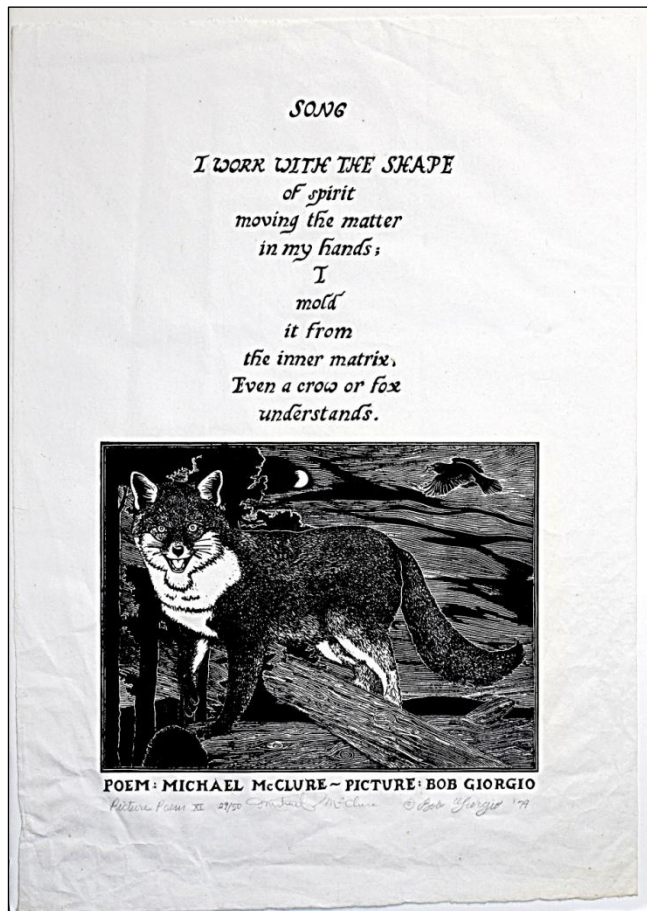
(Item# 1772) \$110.00



McClure, Michael. *Song*. n/p: Unknown, 1979. Approx. 17" x 24" Single Sheet. Limited First Edition. Very Fine. Signed by Michael McClure & illustrator Bob Giorgio.

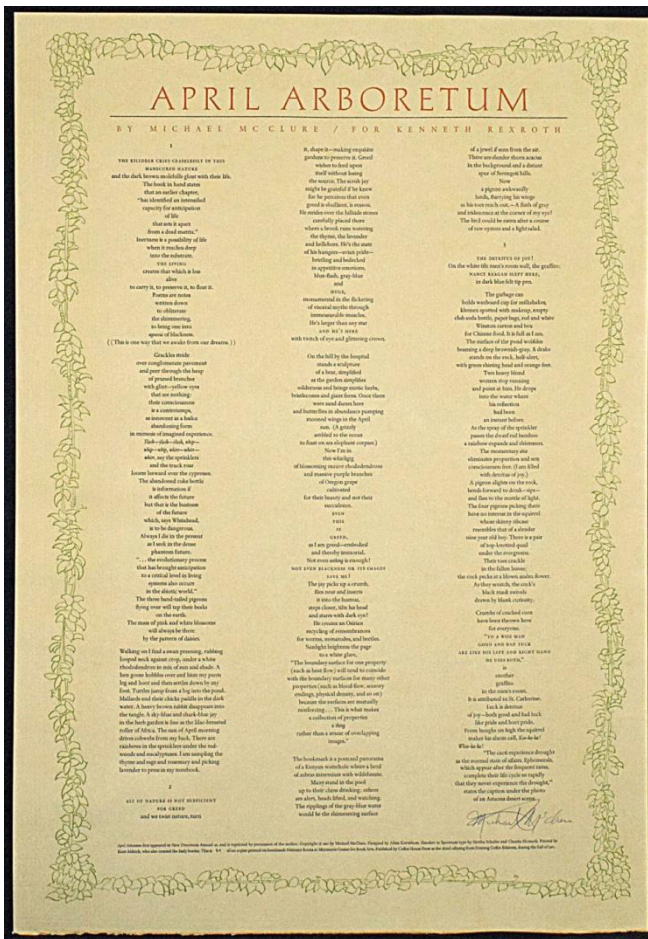
A large broadside with the short title poem by Michael McClure, a primary poet & playwright of the San Francisco Renaissance, the Beat Generation & beyond. With a woodcut illustration of a moon-lit wolf staring at the viewer. One of fifty copies published as "Picture Poem XI", this is No. 29/50. Signed in pencil by McClure & Giorgio, the latter with hand-written copyright sign & date of "'79." A bold, beautiful production, & among the rarest McClure collectibles. In very fine condition with only faint creases throughout surface, most probably as issued on delicate handmade paper; irregular edges esp. upper, lower & left as issued. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2281) \$150.00



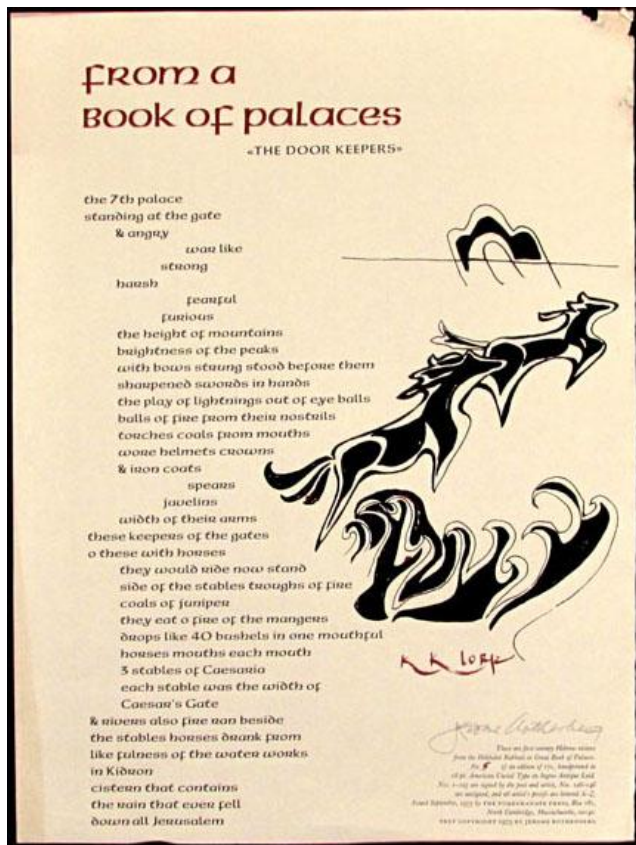
A large broadside with the title poem by Michael McClure, a primary poet & playwright of the San Francisco Renaissance, the Beat Generation & beyond. Dedicated to Kenneth Rexroth, this poem originally appeared in issue No. 49 of the literary compilation *New Directions in Prose & Poetry* (1985). As noted in copyright/limitation information below the poem, this is one of an edition of 100 copies printed on handmade Fabiano Roma paper at the Minnesota Center for Book Arts in Minneapolis, published by Coffee House Press as the third of its Evening Coffee Editions in Fall 1987. This is hand-numbered copy No. 24/100. Designed by Allan Kornblum & printed by Kent Aldrich, who also illustrated the exquisite leafy border. Just below the last line, McClure has boldly hand-signed his name. A magnificent production, & among the scarcest McClure collectibles. In very fine condition, virtually mint with irregular lower edge of handmade paper as issued. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2287) \$150.00



Rothenberg, Jerome. *From a Book of Palaces: The Door Keepers*. Cambridge, MA: The Pomegranate Press, 1975. Approx. 12&1/4" x 16&1/2" Single Sheet. Limited First Edition. Near Fine. Signed by Poet Jerome Rothenberg & Artist Karyl Klopp.

A broadside with the title poem, a translation from the Hebrew by Jerome Rothenberg, the renowned poet & ethnopoeitist associated with the Beat Generation & Black Mountain School. As noted, this is one among "...first century Hebrew visions from the Hekhalot Rabbati or Great Book of Palaces." One of a total edition of 171 copies issued in September 1975, of which Nos. 1-125 are signed by the poet & noted artist Karyl Klopp. This is copy No. 5/125. Rothenberg has hand-signed his name in pencil above the explanatory & limitation information at the lower right corner; Klopp has signed in thick brown ink below illustration, above



Rothenberg's signature. A beautiful production, & a very rare Rothenberg collectible. In near-fine condition with a few small tears & soiling at upper right corner; thin line of soiling & imperfections of handmade paper from same corner down upper right edge; line of browning & soiling at lower half of left edge; very thin line of soiling from upper left corner through about 2" of upper left edge; a few faint creases on surface & at lower right corner. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

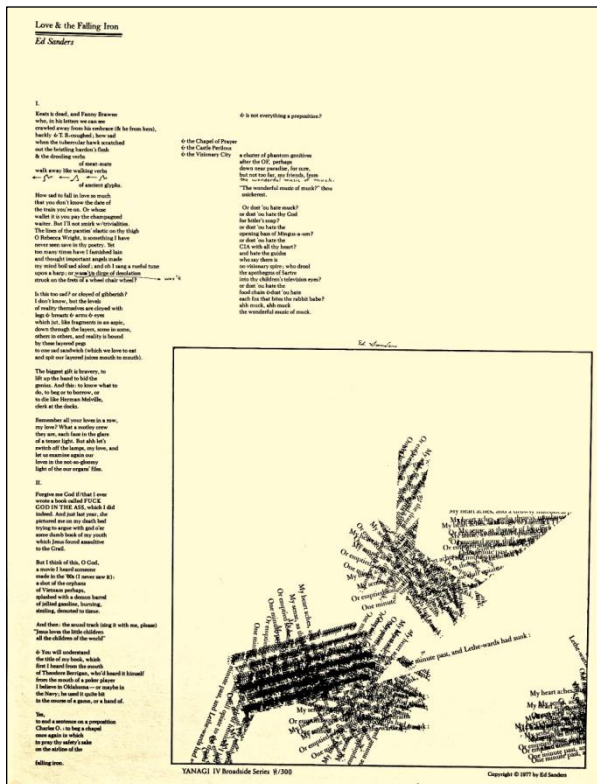
(Item# 2161) \$100.00

Sanders, Edward. *Love & the Falling Iron*. Bolinas, CA: Yanagi, 1977. 17" x 22" Single Sheet. Limited First Edition. Very Fine. One of 26 Lettered copies, Signed by Edward Sanders & with his hand-correction, hand-written line.

A large broadside with the title poem by Ed Sanders, the legendary, still quite active figure in the literary, publishing & musical counterculture of 1960s NYC & beyond. There is a reference to John Keats in the first line ("Keats is dead..."), & an illustration of a mashed-up version of Keats' poem "Ode to a Nightingale" in an outlined square to the right & below Sanders' poem. One of the Yanagi IV Broadside Series, produced in 1977 in an edition of 300.

Apparently there were 26 lettered copies, of which this is copy H(8)/300. Just above the top outline containing the illustration, the poet has hand-signed his name. Also, there is a hand-correction by Sanders in line 12/13 of the second stanza- he marks over the letter "n" in the word "wasn't" & indicates that the word should be "was't." In addition, Sanders has hand-written an entire fifth line of the second-to-last stanza: "the wonderful music of muck." A bold, beautiful production, & an outstandingly rare Sanders collectible. In very fine condition with only a few very tiny smudge marks in blank areas at/near upper left edge, otherwise virtually mint. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2326) \$150.00

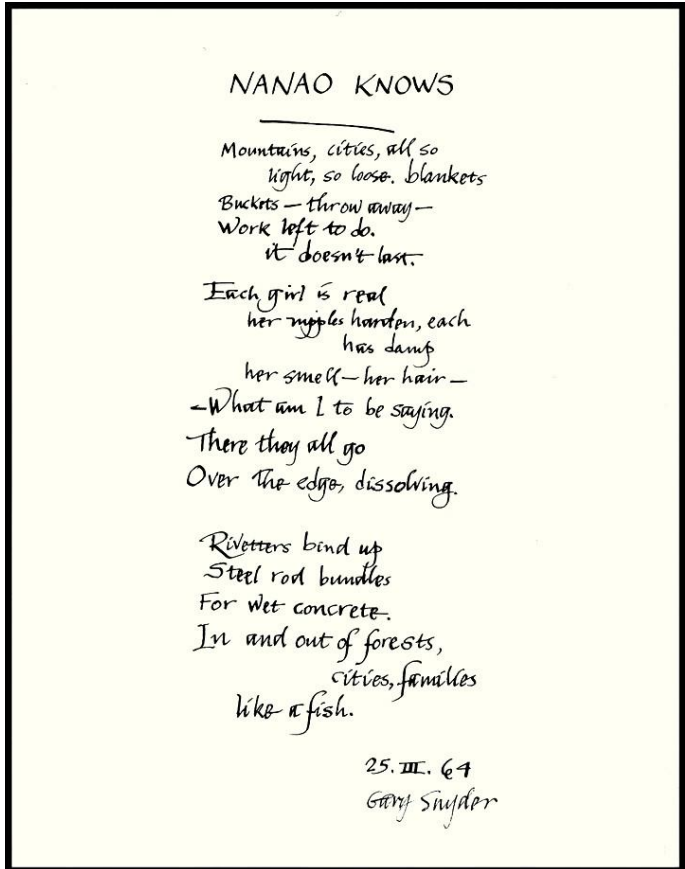


Snyder, Gary. *Nanao Knows*. San Francisco, CA: Four Seasons Foundation, 1964. 9&3/4" x 12&1/2" Single Sheet. Limited First Edition. Very Fine. Signed by Gary Snyder.

A broadside with the title poem by Gary Snyder, among the primary poets of the Beat Generation & beyond. One of 300 copies printed for & sold on the occasion of the "Free Way Reading" at the Longshoreman's Hall in San Francisco on June 12, 1964, per Katherine McNeil's *Gary Snyder: A Bibliography* (NYC: The Phoenix Bookshop, 1983 (A7, pg. 14). "Nanao" in the title refers to Japanese poet Nanao Sakaki. This historic reading also featured Philip Whalen & Lew Welch, with a similarly limited broadside by each to commemorate the event.

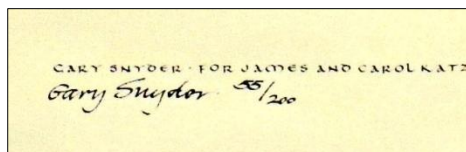
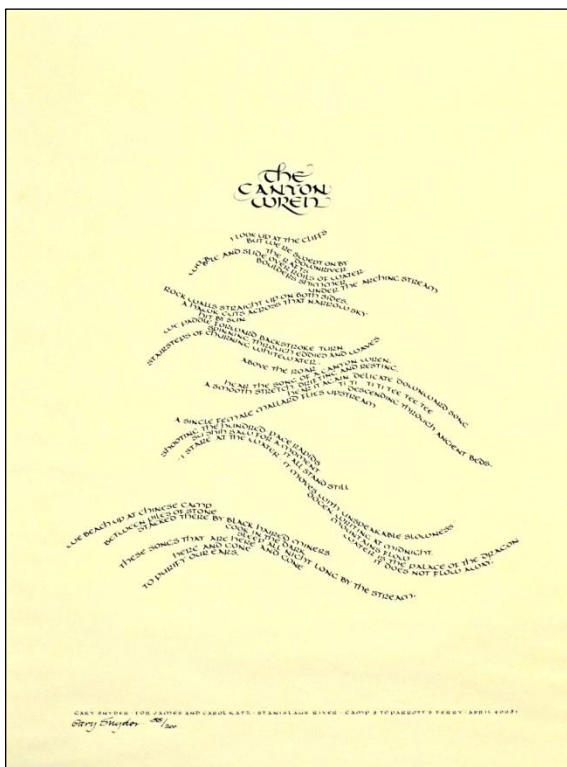
Snyder has hand-signed his name below the poem after the date of "25.III.64." The text of the poem & this date are printed facsimile of the poet's hand-calligraphy. Among the rarest, most significant Snyder collectibles. In very fine condition, virtually mint on coarse-textured handmade paper. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2341) \$250.00



Snyder, Gary. *The Canyon Wren*. n/p: Unknown, 1981. 17&1/2" x 23" Single Sheet. Limited First Edition. Very Fine. Hand-numbered & signed by Gary Snyder.

A large broadside with the title poem by Gary Snyder, among the few surviving (& still flourishing) primary poets of the Beat Generation & beyond. The text of the poem is printed in calligraphic lines that wave & wobble, in a pattern similar to the group flight of its subject(?). Below the poem is this somewhat ambiguous information: "Gary Snyder - For James and Carol Katz - Stanislaus River - Camp 9 to Parrott's Ferry - April 40081" The date at the end of this statement is equivalent to "April 1981" in Snyderese. Below the statement is Snyder's hand-signature & a hand-written (also apparently in his hand) limitation, "55/200." This is therefore copy No. 55 of an edition of 200, likely all hand-signed by the poet. We know of a later edition broadside of this poem published in 1996 by Looking Glass Bookstore in Portland, Oregon. A beautiful, elegant production & a very rare Snyder collectible. In very fine condition with only mild, faint horizontal waving through surface (likely as issued on handmade paper); a few short, faint creases near mid-left & upper edges; tiny bump-crease at lower right corner. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

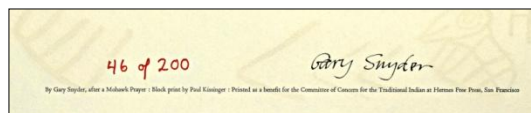
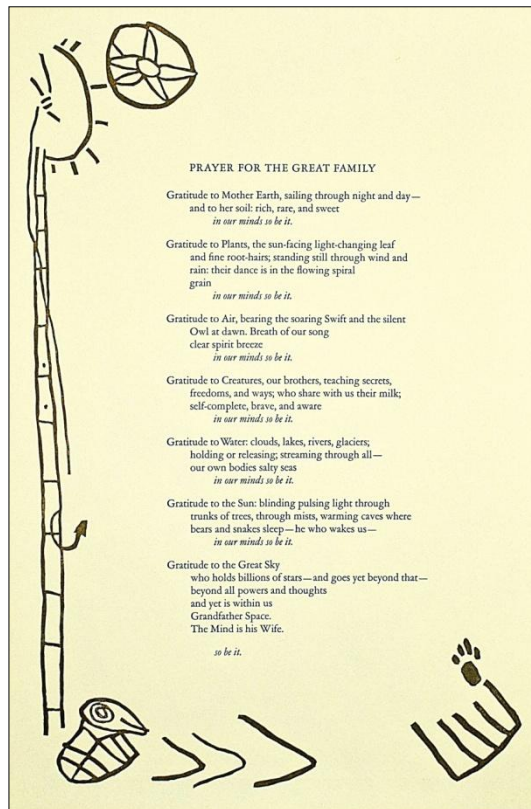


(Item# 2366) \$150.00

Snyder, Gary. *Prayer for the Great Family*. San Francisco, CA: Committee of Concern for the Traditional Indian/Hermes Free Press, 1971. 11&1/2" x 17&1/2" Single Sheet. Limited First Edition. Very Fine. Signed by Gary Snyder.

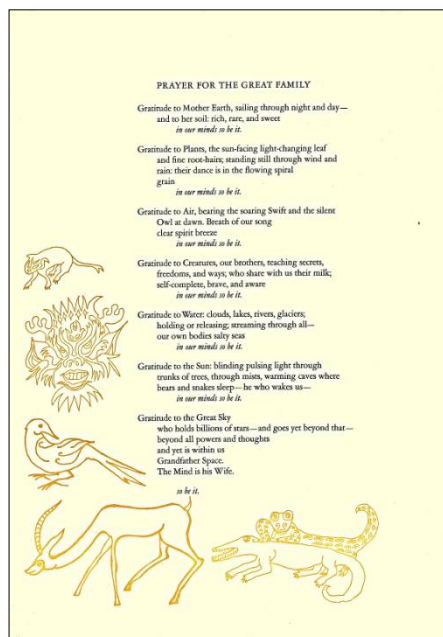
A broadside with the title poem by Gary Snyder, a primary poet of the Beat Generation & beyond; as well as a passionate advocate of Native American traditions as exemplified here. With block print illustrations by Paul Kissing. One of 200 copies hand-numbered & signed by the poet on verso. This is copy No. 46/200. (see McNeil, A32b, pgs. 61-62). A superb production, & a very significant Snyder collectible. In very fine condition, virtually mint with only tiny ink marks near upper right edge, all but certainly as issued. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2398) \$100.00



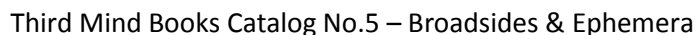
Snyder, Gary. *Prayer for the Great Family "Fugitive Proof State"*. San Francisco, CA: Committee of Concern for the Traditional Indian/Hermes Free Press, 1971. 11&1/2" x 16" Single Sheet. First Printing (rejected). Very Fine.

A broadside with the title poem by Gary Snyder, a primary poet of the Beat Generation & beyond, as well as a passionate advocate of Native American traditions as exemplified here. This copy is from the rarest, pre-first edition- a rejected proof. In Katherine McNeil's *Gary Snyder: A Bibliography* (NYC: The Phoenix Bookshop, 1983), there is a note following descriptions of three official editions (McNeil, A32a-c, pgs. 61-62) which we will excerpt: "A fugitive proof state of the broadside exists...According to Holbrook Teter (of publisher Hermes Free Press) "(This) version came about...because of a desire...to use drawings by an Indian woman which had been used elsewhere and so were already in the form of zincs. They were felt to be appropriate to the text because of their origin as well as what they depicted (five somewhat fantastic animals and a quasi-human head or mask). They were printed along the lower left side and bottom of the poem in grayish-tan." The proof thus described was rejected in favor of the edition with illustrations by Paul Kissinger, but "An unknown number of proof copies printed but not published before (the accepted edition) escaped from the print shop and so can be found in private collections." As also noted by McNeil, this rejected edition has the same colophon on verso as the accepted edition, incorrectly crediting Kissinger with the illustrations. McNeil gives the dimensions of the rejected proof as 8&1/2" x 11", but this is regarded as a mistake. The length dimension of this copy is 1&1/2" shorter than that of the accepted edition (17&1/2"). A beautiful, if officially rejected production, & certainly one of the scarcest Snyder collectibles. In very fine condition with only some faint, short creases esp. at & near right edge; otherwise pristine. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.



(Item# 2399) \$200.00

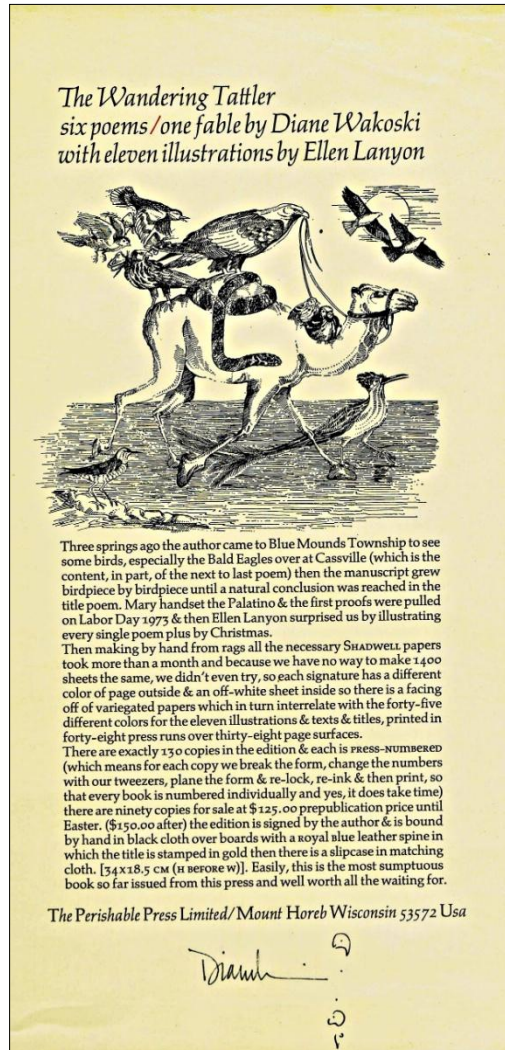
(Item# 2416) \$75.00



Wakoski, Diane. *Broadside/Prospectus for "The Wandering Tattler"* Mt. Horeb, WI: The Perishable Press Limited, 1974. 6&1/2" x 13&1/4" Single Sheet. First Printing. Very Fine. Signed by Diane Wakoski.

A broadside-prospectus announcing the publication of the title volume of "six poems/one fable...with eleven illustrations by Ellen Lanyon" by Diane Wakoski, the venerable, prolific poet who has long resided in Michigan. With illustration of a camel being ridden on & with birds & a snake, presumably by Lanyon. The book promoted here is a limited edition of 130 copies published by Walter Hamady's legendary Perishable Press in 1974- "Easily, this is the most sumptuous book so far issued from this press" according to this prospectus, which explains many details of its painstaking production. The Press also produced this item, sumptuous in itself. In the lower margin, Wakoski has hand-signed her name with her characteristic vertical series of illustrations & dots. A lovely piece of Wakoski ephemera, & a most desirable rarity within a rarity. In very fine condition with only several very faint horizontal creases (not, we believe, from folding) across surface; mild creasing at lower left edge & esp. upper right corner. Mounted on stiff board, in protective shrinkwrap.

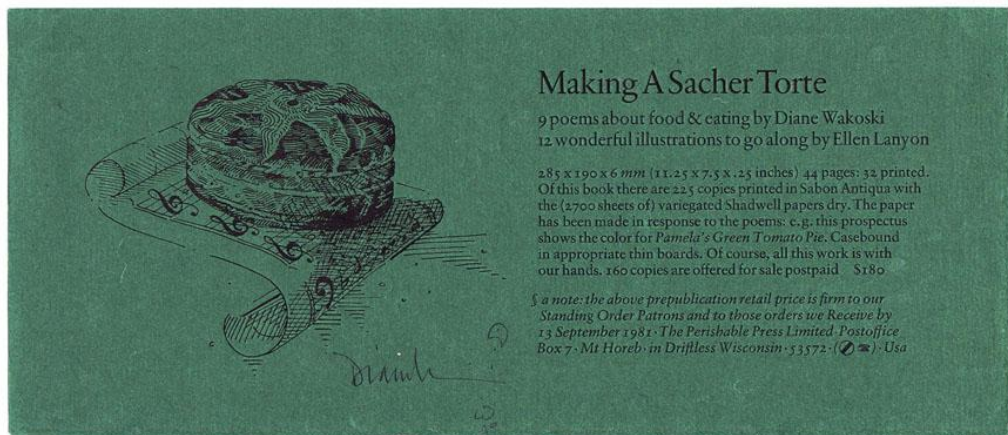
(Item# 2423) \$75.00



**Wakoski, Diane. *Broadside Prospectus for "Making A Sacher Torte"*
Mt. Horeb, WI: The Perishable Press Limited, 1981. Approx. 11&7/8" x
5&1/4" Single Sheet. First Printing. Very Fine. Signed by Diane Wakoski.**

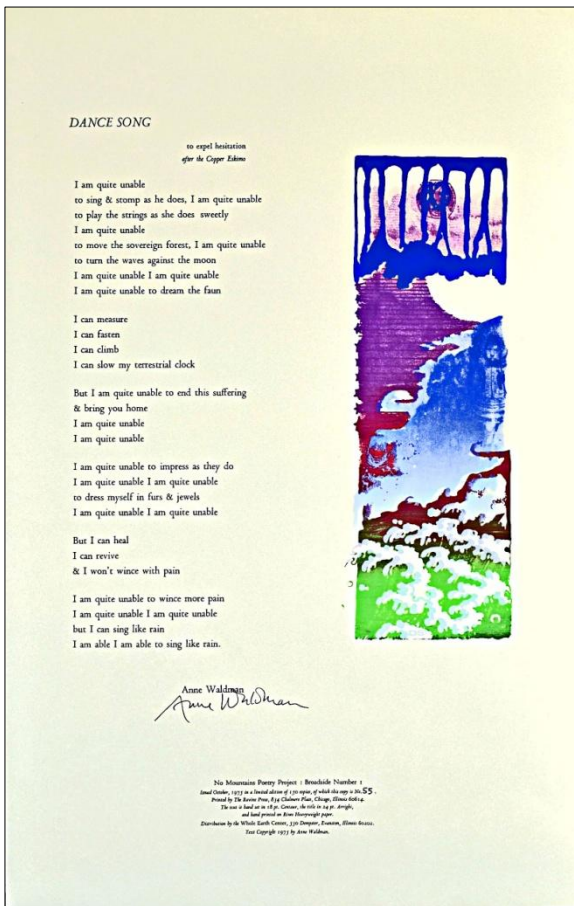
A broadside-prospectus announcing the publication of the title volume of "9 poems about food & eating..." by Diane Wakoski, the venerable, prolific poet who has long resided in Michigan; with "12 wonderful illustrations to go along by Ellen Lanyon." One of Lanyon's beautiful illustrations is reproduced. As noted, "Of this book there are 225 copies printed...the paper has been made in response to the poems: e.g. this prospectus shows the color for Pamela's Green Tomato Pie..." The book promoted here was published by Walter Hamady's legendary Perishable Press in 1981. The Press also produced this item, a beautiful production on handmade paper with irregular right side & bottom edges. Just below the illustration, Wakoski has hand-signed her name with her characteristic vertical series of small drawings & dots. A significant piece of Wakoski ephemera, & a very desirable rarity within a rarity. In very fine, virtually mint condition.

(Item# 2435) \$75.00



Waldman, Anne. *Dance Song*. Chicago, IL: The Ravine Press, 1975. 13" x 20&1/8" Single Sheet. Limited First Edition. Very Fine. Signed by Anne Waldman.

A broadside with the title poem by Anne Waldman, a primary poet of the later Beat Generation, the New York School & beyond; leader of the Poetry Project at St. Marks on-the-Bowery in NYC; co-founder with Allen Ginsberg of the Jack Kerouac School of Disembodied Poetics at Naropa University. One of a limited edition of 150 hand-numbered copies issued in October 1975 by The Ravine Press as Broadside Number 1 of the No Mountain Poetry Project, this is copy No. 55/150. Below her printed name after the poem, Waldman has hand-signed her name. With beautiful, colorful illustration. An exquisite production, & a very rare Waldman collectible. In very fine condition with only a few very faint crease-waves in blank area near upper right corner; otherwise substantially mint. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.



(Item# 2473) \$120.00

Waldman, Anne. Romance. Santa Fe, NM: Casa Sin Nombre, Ltd., 1985. 12&1/4" x 24". Single Sheet. Limited First Edition. Very Fine. Signed by Anne Waldman.

A large broadside-poster with the title poem by Anne Waldman, a primary poet of the later Beat Generation, the New York School & beyond; leader of the Poetry Project at St. Marks-on-the-Bowery; co-founder with Allen Ginsberg of the Jack Kerouac School of Disembodied Poetics at Naropa University where she still administers & teaches. As noted in fine-printed colophons at side margins, this is one of an edition of 1500 copies (un-numbered) designed, typeset & published in May of 1985 by Casa Sin Nombre, Ltd. & signed by the poet. Right below the poem & just above a band with facsimile signature forming the lower margin, Waldman has boldly hand-signed her name in thick black ink. A wonderful production & a particularly scarce Waldman collectible- despite the relatively large limitation, we are not aware of any other copies of this item currently being offered. In very fine condition with only very slight bumps at lower corners; otherwise virtually mint. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(Item# 2480) \$100.00



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