

BEATS AND FRIENDS: A BIBLIOGRAPHY OF BRITISH LIBRARY HOLDINGS

Compiled by James D. Egles

CONTENTS

Introduction

Arrangement

Chapter A. **William Burroughs**

Chapter B. **Allen Ginsberg**

Chapter C. **Jack Kerouac**

Chapter D. **The East Coast scene**

Greenwich Village/ East Village

New York poets and painters in general

The Living Theatre

John Ashbery

Julian Beck

Ted Berrigan

Ray Bremser

Chandler Brossard

Anatole Broyard

Kenward Elmslie

Ted Joans

Leroi Jones (Amiri Baraka)

Robert Kelly

Kenneth Koch

Seymour Krim

Tuli Kupferberg

Gerard Malanga

Edward Marshall

Taylor Mead

Jonas Mekas

Frank O'Hara

Ron Padgett

Larry Rivers

Ed Sanders

James Schuyler

Gilbert Sorrentino

Lewis Warsh

Chapter E. **The West Coast scene**

General works

Art

Robin Blaser

Richard Brautigan

James Broughton

Kirby Doyle

William Everson (Brother Antoninus)

Lawrence Ferlinghetti

Lawrence Lipton

Ron Loewinsohn

Michael McClure

David Meltzer

Stuart Z. Perkoff
Charles Plymell
Kenneth Rexroth
Gary Snyder
Jack Spicer
Charles Upton
Lew Welch
Philip Whalen

Chapter F. **Black Mountain**

General works
Paul Blackburn
Cid Corman
Robert Creeley
Fielding Dawson
Ed Dorn
Robert Duncan
Larry Eigner
Charles Olson
Joel Oppenheimer
Michael Rumaker
John Wieners
Jonathan Williams

Chapter G. **Other Beats**

William Burroughs Jr
Neal Cassady
Gregory Corso
Brion Gysin
John Clellon Holmes
Herbert Huncke
Bob Kaufman
Philip Lamantia
Jay Landesman
Jack Micheline
Harold Norse
Peter Orlovsky
Irving Rosenthal
Carl Solomon
Alexander Trocchi
Alden Van Buskirk

Chapter H. **Women**

General works
Helen Adam
Joan Baez
Carol Bergé
Jane Bowles
Bonnie Bremser (Brenda Frazer)
Carolyn Cassady
Diane di Prima
Mary Fabilli
Madeline Gleason
Barbara Guest
Bobbie Louise Hawkins
Sandra Hochman
Joyce Johnson
Kay Johnson
Hettie Jones
Lenore Kandel

Jan Kerouac
Joan Haverty Kerouac
Sister Mary Norbert Korte
Joanne Kyger
Fran Landesman
Denise Levertov
Joanna McClure
Judith Malina
Josephine Miles
Barbara Moraff
Janine Pommy Vega
Margaret Randall
Laura Ulewicz
Anne Waldman
Ruth Weiss

Chapter I. Influences and connections

Paul Bowles
Stan Brakhage
Lenny Bruce
Charles Bukowski
Paul Carroll
Tom Clark
Bob Dylan
Richard Fariña
Charles Henri Ford
Robert Frank
Ken Kesey
Timothy Leary
Norman Mailer
Kenneth Patchen
John Rechy
Hubert Selby Jr
Alan Watts
William Carlos Williams

Chapter J. Beats in general

Anthologies
Interviews
Historical and sociological
Memoirs/biographical studies
Criticism
Art
Photographs
Exhibition catalogues
Film
Drugs
'Beatnik' fiction
Miscellaneous
Periodicals
Bibliographies

Index of titles

Index of names

Index of selected publishers

INTRODUCTION

In New York in the mid-1940s the word "beat" was introduced to Jack Kerouac, a merchant seaman and dropout from Columbia College, and Allen Ginsberg, who was expelled from Columbia for harbouring Kerouac in his room, by their new friend William Burroughs, a Harvard graduate. Burroughs himself had heard the word from Herbert Huncke, a Times Square hustler, street philosopher and drug addict. In Ginsberg's words "beat" in its original street usage meant "at the bottom of the world, looking up or out, sleepless, wide-eyed, perceptive, rejected by society, on your own, streetwise". It could mean "emptied out, exhausted, and at the same time wide-open and receptive to vision." Later Kerouac would write in "Origins of the Beat Generation" that in 1954 in a church in his hometown Lowell he had a "vision of the word Beat as being to mean beatific" and that was what he really meant by the word.

The term "Beat Generation" arose from a conversation that Kerouac had in late 1948 soon after he had finished his first novel, *The town and the city* (published in 1950). It was with John Clellon Holmes, another aspiring writer who shared Kerouac's love for jazz and was fascinated by Kerouac's anecdotes of the lives of junkies and jazz musicians and of his cross-country trip the previous year to visit a Denver friend called Neal Cassady. Holmes felt that Kerouac's stories during their late-night conversation "seemed to be describing a new sort of stance towards reality, behind which a new sort of consciousness lay". They also discussed the nature of generations, and recalling the Lost Generation of the 1920s, Kerouac said, "Ah, this is nothing but a Beat Generation".

A month after this conversation Holmes met Kerouac's and Ginsberg's friend, Neal Cassady. Cassady so epitomised the "beat" spirit that Holmes used him as a central figure in the novel that he was writing about Kerouac and Ginsberg and their friends. The novel was entitled *Go* (a favourite Cassady expression) when it was published in 1952. Although it had little critical success at the time the novel received a favourable review from Gilbert Millstein in the *New York Times*. Millstein was intrigued by the idea of "beat" and commissioned an article from Holmes that appeared in a Sunday edition of the *New York Times* in November 1952. The article was entitled "This is the Beat Generation" and may be said to have officially launched the term.

Kerouac meanwhile had been writing *On the road*, a novel partly based on his experiences with Cassady, and in 1955 an excerpt from it entitled "Jazz of the Beat Generation" was published under his baptised name "Jean-Louis" in the anthology *New World writing*. It was his first appearance in print since *The town and the city* five years earlier. Also in 1955 he travelled to Mexico where he wrote *Mexico City blues* and began writing *Tristessa*. Later in the year he went on to Berkeley to visit Ginsberg, who had moved to the West Coast the previous year. While Kerouac was in California Ginsberg organised a poetry reading at the Six Gallery in San Francisco. The six participants at the reading were Kenneth Rexroth (as master of ceremonies), Michael McClure, Gary Snyder, Philip Whalen, Philip Lamantia and Ginsberg himself who gave the first public reading of the first part of his poem "Howl". This event, attended by Kerouac, gave birth to what became known as the San Francisco Poetry Renaissance, a term used by Kerouac in *The Dharma bums*, the novel in which he relates his experiences on the West Coast during this period.

In the same year as Ginsberg's poetry reading, Lawrence Ferlinghetti started his City Lights Books publishing house – his City Lights Bookstore had opened in San Francisco in 1953. He had been in the audience at the Six Gallery and soon after sent Ginsberg a telegram offering to publish "Howl". *Howl and other poems* was published as number four in the Pocket Poets series in 1956 but a few months after publication the book was seized by the US Customs in San Francisco and Ferlinghetti was tried for obscenity. The national publicity that the trial received helped the book's sales and it remains one of the best-selling volumes of twentieth century American poetry. Soon after the *Howl* trial, Kerouac finally published *On the road* and his book too was a best seller, bringing fame but also notoriety. In the late fifties the Beat Generation became something of a national phenomenon in America and their influence was beginning to be felt abroad.

The third member of the original Beats, William Burroughs, had travelled in Central and South America, and briefly in Europe, before moving to Tangier in December 1953, where in 1957 Kerouac, Ginsberg and Ginsberg's friend Peter Orlovsky visited him. Burroughs had published his first novel *Junkie* in 1953 and was working on a new novel in Tangier. Kerouac helped to type the manuscript and gave the book its title. The title was *The naked lunch* and it was published in Paris in 1959, but after publication in the United States in 1962, it was like *Howl and other poems* the subject of an obscenity trial. As with *Howl*, the trial helped the sales of Burroughs' novel and it also helped establish his literary reputation. The three friends, two decades after their first meeting, had all achieved literary success. Their works began to be read by young people in America and abroad and became potent factors in the spirit of rebellion against the conformity of their time.

On the road, *Howl and other poems*, and *Naked lunch* are the three major defining works of the Beat Generation and are central to any discussion of the Beats as a literary movement. Kerouac, Ginsberg and Burroughs remain the most important figures among the Beats and in this bibliography each has a separate chapter devoted to works by and about them. But there were other writers involved in the movement during its flourishing years in the 1950s and 1960s, and still more who were allied to the Beats during this vital period of experimental writing in America.

In 1960 editor Donald Allen published a groundbreaking anthology entitled *The new American poetry, 1945-1960*, and he included a section of poetry by Kerouac, Ginsberg (including *Howl*) and their friends Gregory Corso and Peter Orlovsky. He noted in his introduction that three significant publications (*Ark II/Moby I*, the *Black Mountain review*, and the "San Francisco issue" of *Evergreen review*) had aligned the work of the Beat writers with other groups into which he had divided his anthology.

The first of these groups were the writers associated with the magazine edited by Cid Corman, *Origin*, and that edited by Robert Creeley, the *Black mountain review*. Writers published by these two journals included Charles Olson, Creeley himself, and Robert Duncan, who were on the staff of Black Mountain College, an experimental community in the foothills of North Carolina that was founded in 1933 and survived until 1956. Students at the college who published in the magazines included Ed Dorn, Joel Oppenheimer, Paul Carroll, and Jonathan Williams, and others who published there and came to be connected with the group included Paul Blackburn, Larry Eigner, and Denise Levertov. Allen's Black Mountain group is included in the *Black Mountain* chapter of this bibliography, with the exception of Denise Levertov who will be found in the *Women* chapter, and Paul Carroll, best known as the editor of *Big table*, who is included in the *Influences and connections* chapter. The *Black Mountain* chapter also contains Cid Corman, the editor of *Origin*, two prose writers who were students at the college, Fielding Dawson and Michael Rumaker, and John Wieners, a Black Mountain student included by Allen in his fifth group.

It was the final volume of *Black Mountain review* (autumn 1957) that published work by Kerouac, Ginsberg, Burroughs, and San Francisco poets Michael McClure, Philip Whalen and Gary Snyder. It also included a long and remarkable poem that was a source of inspiration to Ginsberg in the writing of "Kaddish". The poem was "Leave the world alone", by Edward Marshall, a poet from New England who would leave the literary world behind in the 1960s.

Allen's second group consisted of poets of the San Francisco Renaissance, among whom he included poets associated with Robert Duncan, who became a leading figure in the Bay Area in the late 1940s. Allen would align Duncan with the Black Mountain College (and so does this bibliography) because he taught and published there. But in his second group he included writers close to Duncan such as Jack Spicer, Robin Blaser, William Everson (who for a time was Brother Antoninus, the "Beat friar"), Madeline Gleason, Helen Adam, and James Broughton. He also includes Ferlinghetti, Kirby Doyle, Philip Lamantia and Lew Welch. Following Allen most of these writers will be found in this bibliography in the *West Coast scene* chapter. However, Lamantia, because of his frequently nomadic life and residence on both coasts has been included in the *Other Beats* chapter, and Adam and Gleason will be found in the chapter devoted to *Women*.

The Beats are Allen's third group, while in the fourth group he places the poets who are usually described as members of The New York School. Here he includes John Ashbery, Frank O'Hara, James Schuyler, Kenneth Koch, and Barbara Guest, poets who are not always regarded as being particularly close to the Beats. However in the 1950s and early 1960s they often appeared in the same magazines, went to the same jazz clubs, bars and parties, and like the Beats had connections in avant-garde circles in film and painting. O'Hara was especially close to Ginsberg and their friendship and mutual respect is documented in poems and letters. In an essay about his (and Kerouac's) friend Larry Rivers in the 1959 book *School of New York* O'Hara wrote "the reasons for loving a poem by Allen Ginsberg are the same reasons for loving a poem by John Ashbery, or by Kenneth Koch, or by Gregory Corso". Allen's New York School poets are included in the *East Coast scene* chapter apart from Barbara Guest who is in the *Women* chapter.

Allen's fifth group has no specific geographical definition but includes several poets usually based on the West Coast including Gary Snyder, Michael McClure, Philip Whalen, Stuart Perkoff, David Meltzer and Ron Loewinsohn. Also in this group are John Wieners, who was from Boston and who studied at Black Mountain, Jersey City poet Ray Bremser, and Gilbert Sorrentino and Leroi Jones from New York. At the suggestion of Charles Olson, Allen also printed in this group the poem by Edward Marshall that had appeared in the *Black Mountain review*. In this bibliography Snyder and the West Coast poets will be found in the *West Coast scene* chapter, while Bremser, Sorrentino, Jones and Marshall are in the chapter devoted to the *East Coast scene*. Wieners has been included with the *Black Mountain* group.

Most of the poets anthologised by Allen will be found in this bibliography and usually in the groups he designated. But as Allen notes the groupings are "occasionally arbitrary and for the most part more historical than actual" and he justifies them "only as a means to give the reader some sense of milieu and to make the anthology a more readable book". It is for the same reason that the authors in this bibliography are grouped in their respective chapters.

There are more authors here however than in Allen's anthology including a number of poets who came to prominence after 1960, the date his anthology was published. Among these are a group of writers sometimes known as the second New York School. Chief among these is poet and editor of *C magazine* Ted Berrigan, who thought of himself as a "late beatnik". Ted Berrigan had many poets and artists among his friends and of these Ron Padgett, Joe Brainard, Kenward Elmslie and Lewis Warsh are included with him in the *East Coast scene* chapter. Gerald Malanga, a poet, actor in the films of Andy Warhol, and photographer, who knew and photographed Berrigan (and many other Beat-allied writers) will also be found here. Other writers in the *East Coast scene* chapter have been taken from the important work edited by Ann Charters in volume 16 of the *Dictionary of literary biography* (DLB) series – *The Beats: literary Bohemians in postwar America*. These are the novelist Chandler Brossard, the black poet, painter and trumpeter Ted Joans, poets/editors/Fugs Tuli Kupferberg and Ed Sanders, prose writer and anthologist Seymour Krim, and actor-writer Taylor Mead.

The *East Coast scene* chapter also includes sections on the Living Theatre and its founder Julian Beck (co-founder Judith Malina is in the *Women* chapter). The Living Theatre has been included because of its many connections with the "Beat spirit". The theatre produced plays by John Ashbery, Kenneth Rexroth and William Carlos Williams, and one of its most famous productions, the "jazz play" *The connection*, has strong affinities to the Beat ethos. The Beats themselves would often be found at plays and parties given by the Theatre. Avant-garde film also has strong connections to the Beats and Jonas Mekas, a major figure in New York's alternative film culture is included in this chapter. Anatole Broyard, a "white-collar Beat", who contributed to Seymour Krim's anthology *The Beats* and to *The Beat Generation and the Angry Young Men* also has a place here, as does Robert Kelly, a New York-based poet close to the Black Mountain writers in the fifties, who published several Beat and Beat-allied writers in his influential magazine *Caterpillar*.

The *West Coast scene* chapter includes four more writers not mentioned so far. Three of these have articles devoted to them in Ann Charters' DLB volume. They are Lawrence Lipton, author of *The holy barbarians*, a sociological study of the Beats and a central figure in the Bohemian community at Venice, California; poet/editor/publisher Charles Plymell, who lived with Ginsberg and Cassady in San Francisco in the early sixties; and Charles Upton, a younger writer influenced by Kerouac and Ginsberg. The fourth writer included is Richard Brautigan, who published and was friendly with the Beats in the fifties and sixties and is a link between them and the Hippies.

Writers chosen for the *Black Mountain* chapter have already been mentioned as have some of the *Other Beats*. Ann Charters' DLB volume includes essays on Cassady, Corso, Holmes, Huncke, Lamantia, and Orlovsky. She also has articles on Burroughs' son William Jr., Burroughs' collaborator Brion Gysin, black poet Bob Kaufman, editor of *Neurotica* Jay Landesman, poets Jack Micheline and Harold Norse, and Carl Solomon, best known as the dedicatee of Ginsberg's "Howl". In addition to these the *Other Beats* chapter includes Irving Rosenthal, author of *Sheeper* and editor with Paul Carroll of the major Beat journal *Big table*, Scottish-born Alexander Trocchi, friend to many Beats and author of *Cain's book*, and the poet and suicide in his early twenties, Alden Van Buskirk.

Until recently the women who participated in the Beat movement had not received the attention they deserved, although some did appear in the 1983 DLB *Beats* volume edited by Ann Charters. That volume contains essays on Anne Waldman, poet, editor and joint founder with Allen Ginsberg of the Jack Kerouac School in Boulder, Bonnie Bremser, wife and memoirist of Ray Bremser, Carolyn Cassady, author, wife of Neal Cassady and good friend of Jack Kerouac, Diane di Prima, poet, editor, and author of *Memoirs of a Beatnik*, and Lenore Kandel, a poet who inspired many in San Francisco in the sixties and who was immortalised by Kerouac in *Big Sur*. Charters also has articles on Fran Landesman, poet, song-writer and wife of Jay, Jan Kerouac, author of two autobiographical novels and daughter of Jack, Joanne Kyger, a poet from the West Coast associated with Duncan and Spicer, who was married to Gary Snyder for four years, Joanna McClure, poet and wife of Michael, and Janine Pommy Vega, poet and friend to many of the Beats. All of these women are included in this bibliography.

The Beat women were the subject of two anthologies published in the mid-nineties, Brenda Knight's *Women of the Beat Generation* and *A different Beat: writings by women of the Beat generation*, edited by Richard Peabody. A wide variety of women are anthologised in these two books including several

already mentioned who also appear in Charters' or Allen's volumes. In addition to these a number of others have been chosen for the *Women* chapter of this bibliography. These include Beat precursors like Jane Bowles, wife of Paul Bowles, occasional friend to Beat expatriates in Tangier and an extraordinary writer in her own right, and Josephine Miles, poet and mentor to the Beats in Berkeley. Among the women closely connected to Jack Kerouac, Joan Haverty Kerouac, his wife at the time he wrote *On the road*, and Joyce Johnson, his lover in 1957 and 1958, author of *Minor characters* about the Beat women, and one of the best writers on Kerouac, have a place in this bibliography. Also meriting inclusion are the poets Mary Fabilli, who was married to William Everson, Hettie Jones, married to Leroi Jones and joint editor with him of the Beat magazine *Yūgen*, Ruth Weiss, North Beach poet and filmmaker, and Mary Norbert Körte, a nun who became an environmental activist. Other poets chosen are Carol Bergé, Sandra Hochman, Barbara Moraff, Laura Ulewicz, Margaret Randall, editor of *El corno emplumado*, and the elusive Kay Johnson. Two women not in the anthologies have also been included. Bobbie Louise Hawkins is a poet, artist, and prose writer who was married to Robert Creeley and who has taught at the Jack Kerouac School at Boulder. Folk-singer Joan Baez has been chosen for her memoirs of the early sixties and for her friendship to Bob Dylan, who was influenced by and a friend of several of the Beats. Dylan himself was included in Ann Charters' DLB volume and appears here in the *Influences and connections* chapter.

The *Influences and connections* chapter contains a number of important writers who have been linked to the Beats at various stages of their careers. William Carlos Williams, as well as being one of America's greatest poets, is also the chief poetic mentor of the Beats, and an influence on such writers as Olson, Creeley, Levertov, Sorrentino, Corman, Eigner and Ginsberg. Williams included letters from Ginsberg in later volumes of his major work, *Paterson*, and wrote glowing prefaces to books by the younger poet, including *Howl and other poems*. There is an article on Williams in the DLB *Beats* volume as there is on Kenneth Patchen, who is described as being "part of the air the Beats breathed". Patchen was a major figure in the avant-garde scene in the San Francisco area as experimental poet and practitioner of poetry-and-jazz. His prose work *The journal of Albion Moonlight* would also greatly inspire the Beats. Other writers to be included in the DLB *Beats* volume and the *Influences and connections* chapter of this bibliography are: Ken Kesey, novelist, Merry Prankster and friend of Neal Cassady; Norman Mailer, novelist and philosopher of the 'Hip'; Timothy Leary, "hero of American consciousness" in the words of Allen Ginsberg; and Alan Watts, spokesman for Zen Buddhism in the West, friend of Gary Snyder and "Arthur Whane" in *The Dharma bums*.

The *Influences and connections* chapter contains a number of other writers not included in the DLB *Beats* volume, but who have a strong relationship with them. The underground writers John Rechy and Hubert Selby, Jr often published and were friendly with the Beats early in their careers, while Rechy's *City of night* and Selby's *Last exit to Brooklyn* have affinities to aspects of the Beat spirit. Most of the life of author and composer Paul Bowles was spent in exile in Tangier where he would entertain the Beats, in particular Burroughs, Ginsberg and Corso, who came to visit or stay in the city. Bowles would also have a collection of his stories published by Ferlinghetti's City Lights Books. Rebel poet and prose writer Charles Bukowski had little personal connection with the Beats but his writings and his life-style have led booksellers and others to classify him with them. Bukowski's early poetry appeared alongside Burroughs, Ginsberg, Corso and other Beats in John Edgar Webb's *The outsider*, and his major publisher, Black Sparrow Press also published many authors with a Beat connection. Tom Clark's closest associations as a poet are with Ted Berrigan, Ron Padgett and other New York poets, and during his stay in England in the sixties he hitchhiked around the country with Allen Ginsberg. As an editor he published many of the Beats and Beat-allied writers and he has also written biographies of Kerouac, Olson, Creeley, and Berrigan. Wavy Gravy, best known as a court jester of the counter culture and a friend of Kesey and Cassady, was originally known as Hugh Romney, and began his career as a comedian in Greenwich Village and as a contributor to Beat magazines. Poet, artist and editor Charles Henri Ford, generally regarded as the first American surrealist poet, was an important influence on poets of the New York School and on Robert Duncan. His only novel, *The young and evil* (written with poet and film critic Parker Tyler) has been described as "the Beat Generation's most obvious forerunner".

This bibliography includes Jonas Mekas in its *East Coast scene* chapter as a representative of the Beat movement in film. The *Influences and connections* chapter includes sections on filmmakers Stan Brakhage and Robert Frank. Brakhage, whose *Desistfilm* of 1954 has been called the "first authentically Beat film" (by Parker Tyler), was a close friend to a number of the Beats, in particular Michael McClure, and several of them have appeared in his films. He has also written prose works on film and has named Olson, Creeley and Duncan among his literary influences. Robert Frank, with Alfred Leslie as director, photographed what is probably the classic Beat film, *Pull my daisy*, which has

narration by Kerouac and a cast that includes Ginsberg, Orlovsky, and Corso. Frank is also an important photographer and much of his work, in particular the collection *The Americans*, with its introduction by Kerouac, strongly exemplifies a Beat aesthetic.

Finally, two performing artists, Lenny Bruce and Richard Fariña, also merit inclusion in the *Influences and connections* chapter. Singer-songwriter Fariña was married to Joan Baez's sister Mimi and together they were major figures in the Greenwich Village folk scene along with Baez and Bob Dylan. Fariña's only novel, *Been down so long it looks like up to me* has many affinities to Beat writing, and his life had much of the Beat spirit about it until he was killed in a motor-cycle accident. Comedian, actor and writer Lenny Bruce exhibited a quintessential Beatness in his life and in his performances with their scathing assaults on sexual, religious, and moral conventions. Bruce's conflicts with the law over drugs and obscenity led to numerous arrests and the continual harassment undoubtedly was a factor in his early death. Like Herbert Huncke in the early Beat years he must often have felt "at the bottom of the world", "rejected by society", "beat".

ARRANGEMENT

Beats and friends is a bibliography of material held by the British Library. The compiler has examined all items apart from some Document Supply Centre titles, dissertations and printed music. The entries are mostly based on the Library's catalogues, although additional information may be noted based on examination. Some books were examined and given an entry before being catalogued by the Library.

Most items are given an entry only once. However, in some cases the complex nature of an item meant that further entries had to be given. These include entries for collaborative works, correspondence between authors who are each a subject of this bibliography, and books about more than one Beat author. Books about three or more Beat authors will usually appear only in the *Beats in general* chapter. Where required "see also" references to other entries for the same item are made in the annotations. Introductions, prefaces and other brief contributions by one subject to books by or about another subject in the bibliography generally have only one entry, with the main subject of the particular book.

Entries are numbered sequentially within each chapter and each chapter begins with a new sequence of numbers. Every item therefore has a unique reference made up of the chapter letter and the number of the book within the chapter, e.g. A123, C90, I700 etc. Some chapters have general sections specific to that chapter and these are arranged at the beginning of the chapter. Author subjects within chapters are arranged alphabetically by name and entries within subsections are arranged chronologically by date of publication. When more than one book has been published in the same year, they are arranged alphabetically by title. The **Periodicals** section of the *Beats in general* chapter is arranged alphabetically by title.

Subsections under each author are generally arranged as follows:

POETRY

PROSE POEMS

PROSE –

 FICTION – subdivided sometimes into: 1) novels and 2) short stories

 DRAMA (and FILM)

 NON-FICTION

POETRY AND PROSE

AUTOBIOGRAPHY

JOURNALS

LETTERS

INTERVIEWS

COLLECTIONS

MISCELLANEOUS PUBLICATIONS BY ***

COLLABORATIONS

ARTWORK

EXHIBITION CATALOGUES

CONTRIBUTIONS TO BOOKS (AND JOURNALS)

EDITED BY ***

TRANSLATIONS BY ***

FESTCHRIFTEN and MEMORIALS
MEMOIRS / BIOGRAPHY
CRITICISM
MISCELLANEOUS
PERIODICALS ABOUT ***
BIBLIOGRAPHIES

The *Beats in general* chapter follows a slightly different order (see **Contents** page).

Two typical entries are set out below:

C5 [ENTRY NUMBER]

Trip trap: haiku along the road from San Francisco to New York, 1959 [TITLE] / Jack Kerouac, Albert Saijo, Lew Welch; with recollections by Albert Saijo and Lew Welch. [AUTHORS] Bolinas: [PLACE OF PUBLICATION] Grey Fox, [PUBLISHER] 1973. [YEAR OF PUBLICATION] 57p [PAGINATION - no illustrations or index]
BL: YA.1998.a.11971 – [BRITISH LIBRARY LOCATION]
Kerouac was in San Francisco in 1959 but wanted to return to his mother's house on Long Island for Thanksgiving. Welch, and Saijo who was living in the same communal house as Welch, offered to drive him and along the way they composed the haiku verses that make up this book that was assembled by Welch and published after his death by Donald Allen. See also **Welch** (E489).
[COMPILER'S ANNOTATION]

This item appears in the **Jack Kerouac** chapter under the subsection **Poetry** and has a "see also" reference to the **Lew Welch** section of the *West coast scene* chapter where the book is also listed. The book will be indexed as C5 and also as E489.

H14 [ENTRY NUMBER]

The bells of Dis. [TITLE] West Branch, Iowa: [PLACE OF PUBLICATION] Coffee House, [PUBLISHER] 1985. [YEAR OF PUBLICATION]
Unnumbered pages [PAGINATION]; illus [ENHANCEMENTS]
(Morning coffee chapbook; 12) [SERIES]
Note: No. 63 of an edition of 500, signed by the author and artist [INFORMATION NOTES]
BL: YA.2001.b.1452 [BRITISH LIBRARY LOCATION]
The drawings for this poetry collection are by Ann Mikolowski. [COMPILER'S ANNOTATION]

This book is by **Helen Adam** and appears in the **Poetry** subsection under her name in the chapter devoted to *Women*. The index entries refer to the book as item H14.

Abbreviations used in the entries:

BL	British Library
DSC	Document Supply Centre
ed.	edition
illus	illustrated
no.	number
N. P.	place of publication unknown
OIOC	Oriental and India Office Collections
p	pages [total number in a book]
pp	pages [page numbers within a book]
rev.	revised
vol.	volume

WILLIAM S. BURROUGHS 1914-1997

Fiction

A1

Junkie: confessions of an unredeemed drug addict / "William Lee". New York: Ace, 1953.

149p, 169p

Note: The first pagination is for *Junkie*, the second is for Maurice Helbrant's *Narcotic agent*, bound with *Junkie* and printed upside down with the back cover of the volume as its front cover.

BL: X.527/91(2)

Com: The first edition of Burroughs' first book, published pseudonymously using his mother's maiden name. The book is Burroughs' most autobiographical. It records the events of his life up to the time he became a morphine addict and his exploration of the subculture of the junk world in New York, Lexington (at the federal drug rehabilitation centre), Texas, New Orleans, and Mexico in the 1940s and early 1950s. Burroughs' introduction to morphine took place in 1944, the year after he first met Ginsberg and Kerouac. The book ends with the narrator heading for South America in search of the drug yage, and "the final fix". *Junkie* was published with the help of Ginsberg. He acted as Burroughs' agent and sent the manuscript to his friend Carl Solomon, the dedicatee of "Howl". Solomon was working as an editor for his uncle, the owner of Ace Books, the paperback division of a small trade house. Solomon had rejected Kerouac's *On the road*, but agreed to publish *Junkie* as an Ace paperback, coupled in the same volume with a reprint of a book first published in 1941 by a former agent of the Federal Bureau of Narcotics, Maurice Helbrant. Another edition of *Junkie* (Olympia, 1966 – Traveller's companion series; 114) is at BL: X.529/6188. The complete and unexpurgated text was not published until 1977 under the title *Junky* – see A17.

A2

The naked lunch. Paris: Olympia, 1959.

225p

(Traveller's companion series; 76)

BL: P.C.21.aa.5

Com: The first edition of Burroughs' second book, which with Kerouac's *On the road* and Ginsberg's "Howl" is one of the three major defining works of the Beat Generation. Burroughs worked on the manuscript between 1956 and 1959 in Tangier, Copenhagen and Paris (at the "Beat Hotel"), selecting and editing from a mass of material. Kerouac typed a large section of the work and gave the book its title, and Ginsberg, Gysin, Sinclair Beiles and Alan Ansen also assisted in preparation of the manuscript. The first publication of an excerpt from the book was in the *Black Mountain review* (#7, autumn 1957, but appearing in fact in spring 1958) in the same issue as Ginsberg's "America" and Kerouac's "October in the railroad earth". Excerpts were also printed in the *Chicago review* (spring and autumn 1958) after Ginsberg had sent them to editor Irving Rosenthal. The Chicago university authorities objected however, leading to the resignation of the review's editors. In protest they started *Big table* printing ten episodes from *Naked lunch* in the first issue (spring 1959), which was seized by the post. Maurice Girodias of Olympia Press had initially rejected publication but changed his mind after seeing the *Chicago review* excerpts. When eventually published in America by Grove Press in 1962 *Naked lunch* had to be defended by the publisher in obscenity trials in Boston and Los Angeles in cases that helped eliminate censorship of the printed word in the United States. After praise by Norman Mailer and Mary McCarthy in reviews and at the 1962 Edinburgh International Writers' Conference, Burroughs was compared to other avant-garde writers in the modernist tradition, although some reviewers were extremely negative and thought the book worthless and offensive. The novel is on one level a record of addiction, experiences in the drug underworld, and a quest without fulfilment for a heightened vision of the here and now. Critics have read a great deal more into the book however and its meaning continues to be debated. More than forty years later it remains something of a cult novel and also one of the most important works of post-war American literature. See below (A6) for the first British edition (Calder, 1964).

A3

The soft machine. Paris: Olympia, 1961.

181p

(Traveller's companion series; 88)

BL: P.C.24.a.33

Com: The first edition of the first volume of the trilogy that Burroughs mostly wrote in Paris at the "Beat Hotel" between 1959 and 1964. The jacket is designed by Brion Gysin, who introduced Burroughs to the cut-up method, a literary version of collage technique, which is used in the trilogy. Much of the material of the trilogy, described by Burroughs as a "mythology of the space age" is similar to that of *Naked lunch*, with the addition of elements from popular culture and science fiction. For the revised edition (Calder, 1968) see below (A9).

A4

The ticket that exploded. Paris: Olympia, 1962.

182p

(Traveller's companion series; 91)

BL: P.C.20.a.41

Com: The first edition of the second volume of the trilogy that began with *The soft machine*. The cut-up method is used in a science fiction style where lower forms of life invade and transform the higher form into "the all purpose blob". The novel contains many collage passages drawn from experiments with tapes, film, painting, and texts and acknowledges collaborations with Michael Portman and Brion Gysin. For the revised edition (Grove, 1967) see below (A8).

A5

Dead fingers talk. London: Calder in association with Olympia Press, 1963.

215p

BL: Cup.802.b.20

Com: A book published for the British market, that is partly a rewrite and re-ordering of *Naked lunch*, but that also includes sections from other novels including *The soft machine* and *The ticket that exploded* together with some previously unpublished material. A later edition (Tandem, 1966) is at BL: Cup.805.a.8.

A6

The naked lunch. London: Calder, 1964.

251p

BL: Cup.1000.b.6

Com: The first British edition, identical to the Grove 1962 edition. In addition to the text of the 1959 Olympia publication, this edition contains as an introduction "Deposition: testimony concerning a sickness" (originally published in the *Evergreen review*, 1960), and an "atrophied preface, wouldn't you" by Burroughs. Burroughs' "Letter from a master addict to dangerous drugs" is reprinted as an appendix. Other versions of this edition in the British Library are Transworld, 1968 (BL: P.C.17a.39) and Corgi, 1974 (BL: Cup.806.de.4). A new edition was published in 1982 – see below (A25).

A7

Nova express. New York: Grove, 1964.

187p

BL: RF.2002.a.108

Com: Written mostly in New York, London and Tangier, *Nova express* is the final volume of the trilogy that began with *The soft machine* (1961) and continued with *The ticket that exploded* (1962). Ian Sommerville assisted with two sections, and another was in fact first written in 1938 in collaboration with Kells Elvins, and later "cut back in with the 'first cut-ups' of Brion Gysin as published in *Minutes to go*" (1960, A62)). In *Nova express* the conflict of the earlier novels becomes a cosmic conspiracy, a battle for control of "the machine" between the gangsters called the Nova Mob and the Nova Police, the latter, in particular Inspector Lee, being mostly alter egos of William S. Burroughs. The Mob may be seen as a metaphor for the human powers leading mankind to destruction, and the Police as the seizure by the people of the technology that can prevent the impending doom. The photograph of Burroughs on the jacket of this first edition is by Martha Rocher. A second printing (Cup.701.h.17) is missing. The first British edition of *Nova express* (Cape, 1966), with identical text to the American edition, is at BL: YK.1993.a.12717. A 1968 Panther edition is at BL: Cup.701.h.23 and later Panther editions are at BL: H.69/555 (1969), BL: Cup.701.f.35 (1972) and at BL: H.78/1454 (1978).

A8

The ticket that exploded. Rev. ed. New York: Grove, 1967.

217p

Note: Signed by Burroughs and inscribed to Allen De Loach

BL: YA.1986.a.8152

Com: An edition that contains revisions and new material, serving as an expansion of and a commentary on the original. Also included is an appendix "The invisible generation", which elaborates on the techniques of tape and film and communications control. The back cover photograph of Burroughs is by Martha Rocher. A British edition (Calder, 1968) is at BL: P.C.25.a.77, with the paperback at BL: Cup.805.a.26. A 1987 Paladin edition is at BL: YC.1987.a.11297.

A9

The soft machine. Rev. ed. London: Calder, 1968.

187p

BL: P.C.26.c.16

Com: A "final, definitive" third version of *The soft machine* (the second version was Grove, 1966) with rearrangement of the text, additions and expansions. The additions to this edition include "Appendix to the soft machine", "A treatment that cancels addiction", "Plan drug addiction", and "Jail may be best RX for addicts MD says". Other versions of this edition include Corgi, 1970 (BL: Cup.805.a.27), Corgi, 1974 (BL: Cup.806.de.3) and Paladin, 1986 (BL: YC.1988.a.1658).

A10

The dead star. San Francisco: Nova Broadcast, 1969.

One leaf folded; illus

(Nova Broadcast; 5)

BL: YA.2001.a.10609

Com: The first US publication of a pamphlet originally published in a different format in the UK in Jeff Nuttall's *My own mag* "Dutch Schulz" issue (1965). It is in Burroughs' familiar scrapbook, photo-collage, and three-column newspaper style.

A11

The last words of Dutch Schultz. London: Cape Goliard, 1970.

81p; illus

BL: Cup.510.dak.33

Com: 'Dutch' Schulz was a gangster shot by rivals in New York in 1935. This text is in the form of a film script, and is "not just a film about Dutch Schulz. It is a film about Dutch Schulz and the sets in which he lived and operated". The cover illustration is by R. B. Kitaj. For the revised illustrated edition (Calder, 1986) see below (A28).

A12

Ali's smile. Brighton: Unicorn, 1971.

Unnumbered pages; illus

Note: No. 57 of an edition of 99 copies, signed by Burroughs

BL: Cup.410.f.743

Com: The first publication of a section from the 'novel' *Exterminator!* (1974), that reflects Burroughs' stay in England in the late sixties, and his investigation of Scientology. The illustrations include a drawing of a kris by John Anderson and an engraving of Constantinople from a nineteenth century travel book.

A13

The wild boys: a book of the dead. New York: Grove, 1971.

184p

BL: RF.2003.a.12

Com: A novel in a simpler style than most of Burroughs' fiction, in which "adolescent guerilla packs of specialised humanoids are routing the forces of civilised nations and ravaging the earth". One of the characters, Audrey Carson, is based on Burroughs as a boy, and the novel juxtaposes images from his past life with the futuristic fantasy of the wild boys' utopia. A 1973 Corgi edition is at BL: Cup.804.p.36.

A14

Port of saints. London: Covent Garden Press; Ollon, Switzerland: Am Here, 1973.

133p; illus

Note: One of an edition of 200 copies

BL: Cup.806.d.14

Com: Published in 1975, despite the title page, due to paper shortage in the UK. Using material left over from *The wild boys* the book contains several familiar Burroughs themes and includes gay sex scenes in Mexico, North Africa and Asia as well as America. The illustrations are drawings and photographs, some by Gysin, and one of a laughing Burroughs by John Brady, a friend of Burroughs and a "Dilly boy". For later editions see below (A20).

A15

Exterminator! London: Calder, 1974.

168p

Note: Originally published: New York: Viking, 1973

BL: Nov.20924

Com: Called a "novel" by Burroughs, but more a collection of stories, "routines" and scenes, some of which were previously published in magazines and journals such as *Evergreen review*, *Esquire*, *Atlantic monthly*, *Mayfair*, *Rolling stone*, *Village Voice*, and even the *Daily Telegraph*. A 1976 Corgi edition is at BL: H.76/1527.

A16

Cobble stone gardens. Cherry Valley: Cherry Valley Editions, 1976.

53p; illus

BL: Cup.408.d.1

Com: The title is taken from the name of the gift shop run by Burroughs' parents, to whose memory the book is dedicated. The text is drawn in part from the first draft of *Naked lunch*. The cover is a photograph of a young William with his father and brother, and the frontispiece is a photograph of his mother. Other illustrations from the author's collection are of period photographs from the early twentieth century. There is also a contemporary photograph of Burroughs by Tina Freeman.

A17

Junky / with an introduction by Allen Ginsberg. Complete and unexpurgated ed. Harmondsworth: Penguin, 1977.

158p

Note: This edition originally published: New York: Penguin, 1977

BL: H.77/1000

Com: The first British unexpurgated edition of Burroughs' first book and the first with the author's preferred spelling for the title. Ginsberg's introduction is dated September 19, 1976 and describes the history of the book's publication. Other editions of *Junky* are Penguin, 1984 (BL: YC.1986.a.6579) and Penguin, 1977 (1999 printing) (BL: H.2000/1358).

A18

Ah Pook is here, and other texts. London: Calder, 1979.

157p; illus

BL: X.989/54250

Com: In addition to the title piece the collection also contains "The book of breeething" with drawings by Bob Gale (originally published, 1974), and "Electronic revolution" (originally published in *The job: interviews with William S. Burroughs* / by Daniel Odier, 1970, A52). "Ah Pook is here" also appears in *Cities of the red night* (1981, A21), and was originally planned as a picture book modelled on surviving Mayan codices with illustrations by Malcolm McNeill. However the published text is in the form of fiction and dramatises themes of power, control, sex and death. The McNeill illustrations can be found in *Cyclops* (see A99).

A19

Blade runner: a movie. Berkeley: Blue Wind, 1979.

Unnumbered pages

BL: YA.1999.a.5590

Com: A science fiction screenplay treatment set in Lower Manhattan in 2014 during an apocalyptic medical care crisis. It is based on characters and incidents in Alan D. Nourse's book *The blade runner*. The film of the same title starring Harrison Ford acknowledged Burroughs' book in the credits, although only the opening scene has some similarity to the book. The cover drawing is by Michael Patrick Cronan and the photograph of Burroughs is by Tim Hildebrand.

A20

Port of saints. Berkeley: Blue Wind, 1980.

174p

BL: X.950/46595

Com: A new edition "extensively rewritten and revised by the author", but without illustrations, of the book published in 1973. A British edition (Calder, 1983) is at BL: Nov.50007.

A21

Cities of the red night. New York: Holt, Rinehart and Winston, 1981.
286p

BL: YA.1987.b.66

Com: The first of a trilogy of novels that continues with *The place of dead roads* (1983), and concludes with *The western lands* (1987). It is written in a comparatively straight narrative style but travels through time and space and characters are cloned and change identity. There are three subplots, a pirate story set in 1702, a contemporary detective story, and science fiction in which the cities of the title are in the grip of an epidemic. A review by British writer J. G. Ballard described Burroughs as "the first mythographer of the mid-twentieth century, and the lineal successor to James Joyce". The first British edition (Calder, 1981) is at BL: X.950/2693. Other editions include Calder paperback, 1981 at BL: X.529/49304, and Pan, 1982 at BL: X.958/12339.

A22

The streets of chance / drawings by Howard Buchwald. New York: Red Ozier, 1981.

20p; illus

Note: No.103 of an edition of 160 copies signed by author and artist

BL: YA.1986.b.108

Com: The text is a complete story from the 1968 edition of *The soft machine* revised by Burroughs, James Grauerholz and Steve Miller.

A23

Early routines. Santa Barbara: Cadmus, 1982.

54p

Note: Originally published in a limited edition in 1981

BL: YA.1999.a.5588

Com: A collection of "routines" (Burroughs' term borrowed from Ginsberg, "a usually humorous, sustained tour de force, never more than three or four pages") that consists of material not used in *Naked lunch* and the following novels as well as reworkings of routines that were used. The cover has an early photograph of Burroughs and the title page photograph of him is by Ian Sommerville.

A24

Mummies / with etchings by Carl Apfelschnitt. Düsseldorf/New York: Edition Kaldeway, 1982.

Unnumbered pages; illus

Note: One of an edition of 70 copies

BL: Awaiting pressmark

Com: A limited edition in collaboration with New York artist Apfelschnitt for fine printer Gunnar Kaldeway. Burroughs' text is related to the *Cities of the red night* trilogy and Apfelschnitt accompanies it with five etched plates.

A25

The naked lunch. New ed. London: Calder, 1982.

309p

BL: X.958/13682- missing

Com: This edition contains a new foreword by John Calder and expanded appendices. Appendix I reprints Burroughs' "Letter from a master addict to dangerous drugs" as in the 1964 edition, and appendix II reprints the review of four of Burroughs' novels from the *Times Literary Supplement* (1963) and the ensuing correspondence (the "Ugh" correspondence), including letters from Burroughs himself. Other printings of *Naked lunch* include BL: YC.1988.a.1659 (Paladin, 1986), BL: H.92/1874, BL: H.93/2639 and BL: H.2001/1870 (Flamingo, 2001).

A26

Sinki's sauna. New York: Pequod, 1982.

7p; illus

Note: No. 148 of an edition of 500 copies

BL: YA.2001.a.11465

Com: A short story about a cat, with illustrations by James Kearns.

A27

The place of dead roads. London: Calder, 1984.

306p; maps

Note: Originally published: Holt, Rinehart and Winston, 1983
BL: H.93/2017

Com: The second part of the trilogy that began with *Cities of the red night* (1981). The novel is set in the American West at the turn of the century and its hero is a gay gunfighter called Kim Carsons who is partly autobiographical and partly modelled on the English writer Denton Welch, and who hates horses and carries a volume of Rimbaud in his pocket. The book is dedicated to Welch and the back cover photograph of Burroughs is by Jerry Bauer. A 1986 Paladin edition is at BL: YC.1987.a.8783.

A28

The last words of Dutch Schultz: a fiction in the form of a film script. London: Calder, 1986.

Unnumbered pages; illus

Note: Originally published: New York: Seaver, 1975

BL: YC.1986.a.4903

Com: A revised and illustrated edition of the book published by Cape Goliard in 1970. The cover is by Thomi Wroblewski Cannibale, and the text is illustrated with photographs of Schulz, other gangsters, actresses, police, and New York locations. Photographs of a "police stenographer", as seen by a hallucinating Schultz, look "remarkably like Big Bill Burroughs".

A29

Queer. London: Picador, 1986.

122p

Note: Originally published: New York: Viking Penguin, 1985

BL: Nov.1992/1436

Com: Written in the early fifties as a sequel to *Junky*, *Queer* is an autobiographical narrative of gay life in an American expatriate community in Mexico during the late 1940s. Burroughs had refused to publish the book for many years and only did so when he was broke and when he had a new agent (who also was the agent for Allen Ginsberg) and a new publishing deal with Viking. There is a long introduction by Burroughs in which among other things he discusses his accidental shooting and killing of his wife Joan in September 1951. He is forced "to the appalling conclusion that I would never have become a writer but for Joan's death, and to a realization of the extent to which this event has motivated and formulated my writing".

A30

The western lands. London: Picador, 1988.

258p

Note: Originally published: New York: Viking, 1987

BL: H.93/278

Com: The conclusion of the trilogy that began with *Cities of the red night* (1981) and continued with *The place of dead roads* (1983). A novel that passes through time from Ancient Egypt to medical riots in the future of 1999, and that is a Book of the Dead using Egyptian mythology for its symbolic structure. The western lands of the title are, according to the ancient Egyptians, the lands beyond death that only a few can reach after a perilous journey, and after crossing the Duad, a river of excrement. The book concludes with the phrase heard in pubs in Britain, "Hurry up please. It's time".

A31

Interzone. London: Picador, 1989.

194p

Note: Originally published: New York: Viking, 1989

BL: YC.1991.a.900

Com: A collection of texts mostly from the period preceding the publication of *Naked lunch* (1959), including "Word", a long section cut from the final manuscript of that novel. It was rediscovered in 1984 among Allen Ginsberg's papers at Columbia University. *Interzone* also contains letters, short stories, routines, and notebook entries, and there is a long informative introduction by James Grauerholz, Burroughs' friend, secretary and editor of this collection.

A32

Tornado alley. Cherry Valley: Cherry Valley Editions, 1989.

53p; illus

BL: YA.1996.a.8275

Com: A collection of short pieces, illustrated by S. Clay Wilson and dedicated to thirties gangster "John Dillinger, in hope he is still alive". The back cover portrait of Burroughs is by Mary Beach.

A33

Ghost of chance. New York: Serpent's Tail, 1995.

58p; illus

Note: Originally published: New York: Library Fellows of the Whitney Museum of American Art, 1991

BL: Nov.1996/738

Com: A short "adventure story" set in the jungle of Madagascar telling of environmental disaster and the threatened extinction of the lemurs of the island in Burroughs' inimitable style. The cover and the seventeen illustrations accompanying the text are by the author, and the back cover photograph of Burroughs is by Kate Simon.

Prose

A34

Roosevelt after inauguration. New York: Fuck You / Press, 1964.

Unnumbered pages

BL: Cup.363.m.41

Com: The "routine" was written in the thirties at Harvard and is a satire on President Franklin D. Roosevelt's appointments made after his inauguration in 1933. It was originally intended for inclusion in *The yage letters* (A47) but was censored by the English printers. It was first printed in Diane di Prima and Leroi Jones' magazine *Floating bear* #9 (1961). This is the first separate edition (by "Willy Lee" in reference to Burroughs' pseudonym for *Junkie*, William Lee), published by Ed Sanders at "a secret location on the lower east side". The cover vignettes are by Allen Ginsberg.

A35

APO-33 bulletin: a metabolic regulator: a report on the synthesis of the apomorphine formula / collection compiled by Mary Beach and Claude Pélieu. San Francisco: Beach Books, Texts & Documents, 1968.

19p; illus

Note: Originally published: New York: Fuck You / Press, 1965

BL: YA.2001.b.1208

Com: This is in fact the third edition, and is identical in contents to the second, published by Beach Books in 1966. The edition published by Ed Sanders at his Fuck You Press consisted of "maybe as many as 10 or 20 copies" after which he abandoned the project. Burroughs then gave the manuscript to Mary Beach who published the second edition and this one, each excluding two items that were in the 1965 edition. The pamphlet is based upon the apomorphine treatment undertaken by Burroughs to cure his heroin addiction.

A36

White subway. London: Aloes, [1973].

73p; illus

BL: YA.1992.a.21009.

Com: A collection of stories, articles, and experimental writing, together with two biographical essays by Alan Ansen and Paul Bowles. All the pieces are reprints that were originally published in little magazines such as *Big table*, *Arcade* and *The transatlantic review* between 1959 and 1965. The book concludes with Ansen's essay on Burroughs entitled "Anyone who can pick up a frying pan owns death" and Bowles' "Burroughs in Tangier".

A37

The book of breeething / illustrations by Robert F. Gale. Berkeley: Blue Wind, 1975.

Unnumbered pages; illus

(An overdrive book)

BL: Cup.820.c.35

Com: A text in which drawings illustrate Burroughs' discussion of Egyptian hieroglyphics and the secrets of Hassan i Sabbah, the Old Man of the Mountains and leader of the Assassins.

A38

Le métro blanc / traduction par Mary Beach et Claude Pélieu-Washburn. Paris: Seuil, 1976.
201p; illus

BL: X.909/35625

Com: A translation of selections from *White subway* (1973) and other texts and cut-ups. The introduction is by Barry Miles. See also **Pélieu** (G138).

A39

Essais I / traduit et présenté par Gérard-Georges Lemaire et Philippe Mikriammos. Paris: Christian Bourgois, 1981.

264p

(Les derniers mots)

BL: F12-1522 [DSC]

Com: French translations of articles and essays that originally appeared in the journal *Crawdaddy* between August 1975 and October 1977 in a regular column called "Time of the assassins".

A40

Die vier Apokalyptischen Reiter / The four horsemen of the apocalypse / illustriert von Christof Kohlhofer. Bonn: Expanded Media, 1984.

36p, 32p; illus

Note: In German and English

BL: YA.1999.a.5586

Com: A speech concerned with "the outer frontiers of biological and chemical warfare at the present time" delivered by Burroughs in 1980 at the Planet Earth Conference in Aix-en-Provence, and illustrated with drawings and photographs.

A41

The adding machine: collected essays. London: Calder, 1985.

201p

BL: X.950/47378

Com: A collection of 42 essays focussing mostly on writing and writers including Kerouac, Scott Fitzgerald, Beckett, Proust, and Graham Greene. A number of the essays are biographical (including "The name is Burroughs") and others cover familiar Burroughs territory, for example "Sexual conditioning", "The four horsemen of the apocalypse", "Women: a biological mistake", "My experiences with Wilhelm Reich's orgone box" and "In the interests of National Security". This British edition does not include "Bugger the Queen", but it will be found in the later American edition (Seaver, 1986) at BL: YA.2002.a.6676.

A42

Routine. [London]: Plashet, 1987.

Unnumbered pages

Note: No. 9 of an edition of 20 copies

BL: Cup.410.e.15

Com: A reprinting of *Roosevelt after inauguration* (1964), with an introduction by Paul J. Cross.

A43

The cat inside. New York: Viking, 1992.

94p

Note: Originally published: New York: Grenfell, 1986

BL: YA.1999.a.5589

Com: Meditations on and memories of cats, a life long love of Burroughs'. The back cover is a photograph by Bobby Neel Adams of Burroughs with his cat Fletch, in Lawrence, Kansas, 1988. Endpaper, cover and title page illustrations are by Brion Gysin.

A44

My education: a book of dreams. New York: Viking, 1995.

193p; illus

BL: YA.1996.a.6527

Com: Texts in the form of dream recollections and journal entries that often explore Burroughs' ideas on writing, painting, creativity and consciousness, and that were originally "hastily jotted notes on scraps of paper and index cards and pages typed with one hand". The book is dedicated to Burroughs'

friend who committed suicide, Michael Emerton (1966-1992). A Picador edition (1995) is at BL: Nov.1996/113.

Journals

A45

The retreat diaries. New York: City Moon, 1976.

Unnumbered pages; illus

(City moon broadcast; 3)

BL: YA.1989.a.8792

Com: In August 1975 Burroughs went on a retreat to a small hut in the Vermont hills. He went at the suggestion of Chogyam Trungpa Rinpoche, Tibetan Buddhist founder of the Naropa Institute at Boulder, Colorado, where Burroughs taught for a while. Burroughs, explains in an introductory essay that he went on the retreat for the sake of his writing, not for "some abstract nirvana". The book consists of "bits of dreams and poetry and associations cut in together" and is illustrated with photographs of Burroughs. Also included is a dream by James Grauerholz, secretary to Burroughs and City Moon publisher, and Ginsberg's 1960 "Dream of Tibet".

A46

Last words: the final journals of William Burroughs / edited and with an introduction by James Grauerholz. London: Flamingo, 2000.

273p

Note: Originally published: New York: Grove, 2000

BL: YC.2001.a.10775

Com: Burroughs' journal entries from November 14, 1996, to July 30, 1997, a few days before his death on August 2, 1997. The first entry is about the death of his cat Calico: "In the empty spaces where the cat was, that hurt *physically*. Cat is part of me". The final entry reads: "Love? What is it? Most natural painkiller what there is. LOVE". As well as an introduction, Burroughs' secretary and companion Grauerholz provides notes on the entries.

Letters

A47

The yage letters / William Burroughs & Allen Ginsberg. San Francisco: City Lights, 1963.

68p; illus

BL: Cup.805.c.7

Com: The first section of this volume consists of letters to Ginsberg from Burroughs in Latin and South America in 1953, in search of the drug yage (ayahuasca) that Amazonian doctors used for finding lost objects, "mainly bodies or souls". (Burroughs had ended his novel *Junkie* with "Yage may be the final fix"). The next section is dated 1960 and contains Ginsberg's letter from Peru to Burroughs in London, giving an account of his experiences with the same drug and seeking Burroughs advice. "Burroughs' mysterious reply is sent". The book concludes with two epilogues from 1963: a short note by Ginsberg from San Francisco, and a final cut-up by Burroughs entitled "I am dying, Meester?" The drawings, "The great being" and "The vomiter", are by Ginsberg. See also **Ginsberg** (B62).

A48

Letters to Allen Ginsberg, 1953-1957 / introduction by Allen Ginsberg. New York: Full Court, 1982.

203p; illus; index

BL: X.950/39096

Com: Letters to Ginsberg from Tangier and Europe that provide some background to *Naked lunch* and the following works. Burroughs supplies a preface entitled "Un homme de lettres. Un poème moderne" and Ginsberg contributes his "Recollections of Burroughs letters" in which among other things he notes that "extravagant passages" and "curse at my ingratitude" have been censored by their author because he "judged himself (and me?) too harshly". Ginsberg also states that the letters, which he was "proud, pleased, and inspired to receive" were shared with Kerouac, Cassady, Whalen, Snyder and Creeley. The illustrations are photographs of Burroughs, Ginsberg, Corso and others in Tangier.

A49

The letters of William S. Burroughs, 1945-1959 / edited and with an introduction by Oliver Harris. London: Picador, 1993.

472p; index

BL: YC.1993.b.7762

Com: A selection of Burroughs' letters from the beginning of his friendship with Kerouac and Ginsberg to the eventual publication in Paris of *Naked lunch*. The majority of the letters were written to Kerouac and Ginsberg; other recipients include Ferlinghetti, Cassady, Gysin, Alan Ansen, Lucien Carr and Paul Bowles.

Interviews

A50

"El hombre invisible" in: *Scan* / Kenneth Allsop. London: Hodder and Stoughton, 1965.

pp 18-24

BL: X.809/1916

Com: An essay by British journalist Kenneth Allsop based on conversations with Burroughs that partly took place in a "run-down hotel at the nether end of the Fulham Road". It is reprinted in *Books and bookmen 11:7* (April 1966, BL: PP.6481.cam). Allsop concludes: "*Naked lunch* is a window on a personal hell which, if we are to understand the conceivable extremes of the human condition, we should look through".

A51

Entretiens avec William Burroughs / Daniel Odier. Paris: Pierre Belfond, 1969.

207p; index

BL: X.908/19395

Com: A book dedicated to Julian Beck and Judith Malina. The interviews took place in London in October 1968 and are a summary of Burroughs' literary and other explorations in the 1960s.

A52

The job: interview with William Burroughs / Daniel Odier. London: Cape, 1970.

192p

Note: Originally published: New York: Grove, 1970

BL: X.989/6341

Com: An English translation of *Entretiens avec William Burroughs* without Odier's preface and with minor alterations including the re-titling of two chapters. The title is from the son of friends of Burroughs, whose diary reads "I get up at 8.30. I eat my breakfast. Then I go to the job". When asked what he meant by "the job" he replied "school of course".

A53

The job: interviews with William Burroughs / Daniel Odier. New York: Grove, 1974.

224p

BL: X.909/31012

Com: A revised and enlarged edition with a new introduction by Burroughs entitled "Playback from Eden to Watergate" and "Electronic revolution 1970-71" added to the final section. A British edition (Calder, 1984) is at BL: X.529/68179.

A54

With William Burroughs: a report from the bunker / Victor Bockris. New York: Seaver, 1981.

250p; illus; index

BL: X.950/46605

Com: Between 1974 and 1980 Burroughs lived at "The Bunker" on New York's Lower East Side. This volume contains transcripts of conversations at the Bunker and elsewhere in New York and also in London and Colorado between Burroughs and Ginsberg, Terry Southern, Andy Warhol, Mick Jagger, Christopher Isherwood, Susan Sontag, Tennessee Williams and other important figures of the era. Burroughs also discusses a "famous meeting" with Samuel Beckett in Berlin in 1976. The illustrations include photographs by Gerard Malanga and others of Burroughs with Ginsberg, Corso, Orlovsky, Southern, Warhol, Jagger, et al. A 1982 UK edition is at BL: X.950/19069 and a revised 1997 edition with the addition of interviews post-1980 at Burroughs' home in Lawrence, Kansas, is at BL: YC.2001.a.12234.

A55

Conversations with American writers / Charles Ruas. London: Quartet, 1986.

pp 131-142; illus
BL: YC.1986.a.2666

Com: Ruas was the arts director of radio station AI in New York and the book contains interviews he conducted between 1975-1979. The conversation with Burroughs was a discussion on censorship and on the publishing history of his works that also included Ginsberg and Maurice Girodias, Olympia Press (and *Naked lunch*) publisher. Norman Mailer is one of the other writers interviewed (pp 57-74). The book is illustrated with photographs of the writers.

A56

Painting & guns. Madras: Hanuman, 1994.

103p; illus

BL; YA.2001.a.7687

Com: A mini-book containing "The creative observer", which originated as an interview with Raymond Foye and Francesco Clemente, and "The war universe", originally an interview with Raymond Foye that appeared in *Grand Street* # 37. The cover photograph of Burroughs (with gun and painting) is by Allen Ginsberg.

A57

Conversations with William S. Burroughs / edited by Allen Hibbard. Jackson: University Press of Mississippi, 1999.

234p; bibliography; index

(Literary conversations series)

BL: YC.2001.a.17942

Com: A collection of interviews arranged chronologically, beginning with an interview in 1961 with Ginsberg and Corso and ending with a 1996 telephone conversation between editors of the *LA weekly* and Burroughs, the self-described "Grandpa from hell". A chronology is included and the frontispiece photograph of Burroughs is by Ira Cohen.

A58

Burroughs live: the collected interviews of William S. Burroughs 1960-1997 / [edited by Sylvère Lotringer]. Los Angeles: Semiotext(e), 2001.

847p; bibliography; index

BL: YC.2002.a.2982

Com: A collection of interviews given over four decades. The introduction is an interview by Charles Ruas with Allen Ginsberg. Among those interviewing Burroughs are Ginsberg (on several occasions), Corso, Eric Mottram, John Tytell, Philippe Mikriammos, Victor Bockris, Tennessee Williams, Edmund White, Malanga, Gysin, and Leary.

Collections

A59

A William Burroughs reader / edited by John Calder. London: Picador, 1982.

376p; bibliography

BL: X.958/12441

Com: An anthology collected and edited by Burroughs' British publisher, who also provides a sixteen-page introduction and comment before each extract. Most of the major works, from *The naked lunch* to *Cities of the red night* are represented by long selections.

A60

The Burroughs file. San Francisco: City Lights, 1984.

227p; illus

BL: YA.1999.a.5591

Com: *The Burroughs file* collects work principally from the 1960s and includes the complete texts of *The white subway* (with the essays by Alan Ansen and Paul Bowles), *The retreat diaries*, and *Cobble stone gardens*. In addition there are photographs of Burroughs, facsimile pages from his cut-up scrapbooks and three pieces published in English for the first time. The cover is a photograph of Burroughs seeking yage in Colombia in 1953.

A61

Word virus: the William Burroughs reader / edited by James Grauerholz and Ira Silverberg with an introduction by Ann Douglas. London: Flamingo, 1999.

BL: YC.2001.a.6573

Com: Selections from Burroughs' most important work including a chapter from his unpublished collaborative novel with Kerouac "And the hippos were boiled in their tanks". This was written in 1944 and was based on the murder of their mutual friend David Kammerer by Lucien Carr. The title was taken from a radio news broadcast about a circus fire. A CD of Burroughs reading is included.

Collaborations

A62

Minutes to go / Sinclair Beiles, William Burroughs, Gregory Corso and Brion Gysin. Paris: Two Cities, 1960.

63p

BL: X.909/6494.

Com: The first cut-up text, using the technique developed by Gysin selecting material from virtually any source - newspapers, letters, the Bible, Burroughs own *Naked lunch*, poems by Ginsberg and Corso - and following procedures used by painters in collage and montage. The fourth collaborator is South African poet Sinclair Beiles who was also living at the "Beat Hotel" in Paris where Burroughs and Gysin experimented with the cut-up technique. Published the year after *Naked lunch*, the manuscript of which had received help and encouragement from Beiles and Gysin, as well as Kerouac, Ginsberg, and Alan Ansen. See also **Corso** (G42) and **Gysin** (G57).

A63

The exterminator / William Burroughs and Brion Gysin. San Francisco: Auerhahn, 1960.

51p

BL: X.900/2039

Com: Another early cut-up text that contains poems and calligraphy by Gysin and prose by Burroughs, using material from his own works and from other writers, magazines, and newspapers. One of Burroughs' early jobs was as an exterminator in Chicago, when he would rid tenements of bedbugs and cockroaches with kerosene and a fumigation machine. See also **Gysin** (G58).

A64

So who owns death TV? / William S. Burroughs, Claude Pélieu, Carl Weissner. San Francisco: Beach Books, Texts & Documents, 1967.

Unnumbered pages; illus

(Black bag pamphlet)

BL: X.909/35985

Com: A second expanded edition of cut-up texts (the first was also 1967), with illustrations including a photograph of Pélieu and various photo-collages by Jean-Jacques Lebel, Pélieu and others. See also **Pélieu** (G136).

A65

Time / with 4 drawings by Brion Gysin. Brighton: Urgency Press Rip-Off, 1972.

Unnumbered pages; illus

BL: YA.2000.b.1349

Com: A piracy of the original 'C' Press New York 1965 edition that was edited by Ted Berrigan and Ron Padgett. *Time* uses the format of *Time magazine* for a cut-up experiment with material from *Naked lunch*, *Nova express*, and other writings by Burroughs, together with magazines and newspapers. See also **Gysin** (G59).

A66

Brion Gysin let the mice in / edited by Jan Herman; with texts by William Burroughs & Ian Sommerville. [West Glover, Vt.]: Something Else, 1973.

64p; illus

BL: YA.1986.b.1370

Com: Burroughs' contributions include "The invisible generation", "Word authority more habit forming than heroin" and "Parenthetically 7 Hertz". See also **Gysin** (G60).

A67

"Un poème moderne" in: *Ruby Editions portfolio one* / works by William Burroughs, Cozette de Charnoy, Henri Chopin; designed by Henri Chopin. London: Wallrich, 1974.

Single sheet; illus

Note: No. 19 of 30 hors commerce copies - signed by Burroughs and the other contributors

BL: HS.74/1593

Com: A printed folder containing three illustrated prints, one each by Burroughs, poet, painter and collagist de Charnoy, and concrete sound poet Chopin. The Burroughs print features "Un poème moderne" with silver text in a curved design, using two photographs of Burroughs as the background.

A68

Sidetripping / Charles Gatewood, William S. Burroughs. New York: Strawberry Hill, 1975.

Unnumbered pages; illus

BL: Cup.410.g.6

Com: Excerpts from *The wild boys*, *The ticket that exploded* and *The exterminator* are included in Burroughs' text accompanying Gatewood's sometimes erotic and sometimes bizarre black-and-white photographs.

A69

The third mind / William S. Burroughs and Brion Gysin. London: Calder, 1979.

194; illus

Note: Originally published: New York: Viking, 1978

BL: X.958/7759

Com: Originally conceived in the Chelsea Hotel in New York in 1964–1965 and published in French under the title *Oeuvre croisée* in 1976, this book demonstrates and discusses the cut-up method that Gysin and Burroughs collaborated on from 1960-1973. See also **Gysin** (G61).

A70

Here to go: planet R-101 / Brion Gysin interviewed by Terry Wilson; with introduction and texts by William S. Burroughs & Brion Gysin. London: Quartet, 1985.

280p; illus; index

Note: Originally published: San Francisco: Re/Search, 1982

BL: X.950/47149

Com: See **Gysin** (G62).

A71

Apocalypse / Keith Haring, William Burroughs. New York: George Mulder Fine Arts, [1988].

Unnumbered pages; illus

BL: LB.31.b.18761

Com: Text by Burroughs with images by Haring; inscribed by Burroughs to Nelson Lyon, the producer of Burroughs' *Dead city radio* CD.

A72

Photos and remembering Jack Kerouac. Louisville: White Fields, 1994.

Unnumbered pages; illus

(Published in heaven chapbook series; 46)

Note: Signed by Burroughs, May 18, 1997; one of an edition of 250 copies.

BL: YA.2000.a.29400

Com: Photographs of Burroughs by Ginsberg with Burroughs' memories of Kerouac. See also **Kerouac** (C80).

Artwork and exhibition catalogues

A73

William S. Burroughs. New York: Tony Shafrazi Gallery, 1987.

Folded single sheet

Note: Catalogue of an exhibition December 19th, 1987 - January 24th, 1988

BL: YA.2001.a.10615

Com: The catalogue of the first exhibition of Burroughs' paintings. There is a photograph by Kate Simon dated 1987 of Burroughs with shotgun on his front porch, reproductions of works in the exhibition, and a text by Burroughs entitled "Entrance to the museum of lost species".

A74

William Burroughs - painting. Amsterdam: Suzanne Biederberg Gallery, 1988.

Unnumbered pages; illus

BL: YA.2001.a.14600

Com: An exhibition catalogue jointly held with the October gallery in London, reproducing 16 paintings in colour, with an essay by James Grauerholz entitled "On Burroughs art". In addition there is a pamphlet issued to coincide with the October Gallery exhibition that reproduces three other Burroughs paintings (BL: YA.2001.a.15621).

A75

Paper cloud, thick pages. Kyoto: Kyoto Shoin, 1992.

Unnumbered pages; illus

(Art random; 102)

Note: Signed by Burroughs

BL: LB.31.b.21198

Com: Colour reproductions of two series of artworks both created in 1990. "Paper cloud" consists of fifteen painted file folders and was first exhibited in Tokyo in 1990. "Thick pages" consists of a ten 'shotgunned' paper works that include collages from Burroughs own novels and was first exhibited in the Gallery Casa Sin Nombre, Santa Fe in 1990. There are introductions by Burroughs and by Steven Lowe, owner of the Santa Fe Gallery.

A76

The seven deadly sins. New York: Lococo/Mulder, 1992.

Unnumbered pages; illus

BL: YA.2000.b.3110

Com: Reproductions of paintings by Burroughs with text by him and a frontispiece photograph of him by Robert Mapplethorpe.

A77

Ports of entry: William S. Burroughs and the arts / edited by Robert A. Sobieszek. Los Angeles: Los Angeles County Museum of Art, 1996.

192p; illus

BL: YC.1996.b.8321

Com: Illustrated catalogue issued to coincide with the exhibition held in LA in 1996. Burroughs' extensive visual art works are documented: collages, photomontages, sculptural assemblages, shotgunned paintings, and text-image works, as well as collaborations with Brion Gysin.

A78

An American avant garde: first wave: an exhibit featuring the William S. Burroughs Collection and work by other avant garde artists / John M. Bennett and Geoffrey D. Smith, curators; with an introduction by James Grauerholz. Columbus: Ohio State University, 2001.

48p; illus

BL: YA.2002.b.1654

Com: A catalogue for an exhibit at the Rare Books and Manuscript Library of Ohio State University Library, May-August, 2001 taken from the Library's important collection of the papers of Burroughs and his circle. The catalogue is illustrated with photographic reproductions of selected exhibits. These also include works by Gysin, Bowles, Leary, and Charles Henri Ford.

Contributions to books and journals

A79

"Letter from a master addict to dangerous drugs" in: *The British journal of addiction (to alcohol and other drugs)* 53: 2 (January, 1957). Shrewsbury, 1957.

pp 119-131

BL: Ac.3820.d/2

Com: In 1956 Burroughs went from Tangier to London with the help of \$500 from his parents to try and cure his heroin addiction with Dr John Yerbury Dent, who treated addicts with apomorphine. This article, Burroughs' first periodical contribution, describes his addiction and the treatment he underwent. The apomorphine treatment was a success and Burroughs returned to Tangier cured. He was later to

write that *Naked lunch* would never have been written without the cure, and that apomorphine was "the turning point between life and death". The article was reprinted as an appendix to editions of *The naked lunch*.

A80

"Thing police keep all board room reports" in: *International literary annual 3* / edited by Arthur Boyars and Pamela Lyon. London: Calder, 1961.

pp 65-72

BL: P.P.2495.abe

Com: An early version of the "Trak trak trak" section of *The Soft Machine*. Gysin's "The poem of poems" is also included with a photograph of Burroughs by Gysin facing page 116. See also **Gysin** (G63).

A81

"Censorship" in: *Transatlantic review 11*. London, 1962.

pp 5-10

BL: PP.7617.br

Com: A discussion on censorship that is followed by a section entitled "The future of the novel". Both sections were read by Burroughs at 1962 Edinburgh International Writers Conference. Further subsections are called "Notes on these pages" and "Nova Police besieged McEwan Hall". The latter demonstrate the fold-in technique in operation, using the Edinburgh texts together with newspaper articles on the Conference and excerpts from various writers "to form a composite of many writers living and dead". This issue also contains "The hyena", a fable by Paul Bowles.

A82

"The beginning is also the end" in: *Transatlantic review 14*. London, 1963.

pp 5-8

BL: PP.7617.br

Com: A story printed as "Who him? Don't let him out there" in *The Harvard advocate* (1963, see below 83). It is described by Burroughs as "an interview with Mr Martin, sole survivor of the first attempt to send up a space capsule from planet earth." #15 of the *Transatlantic review* also contains a piece by Burroughs - "Distant hand lifted" (pp 54-60), reprinted in *White subway* (1973).

A83

"Who him? Don't let him out there" in: *The Harvard advocate 97:3*. Cambridge, Mass., 1963.

pp 72-75

BL: P.P.6153.ibb

Com: The story (entitled "The beginning is also the end" in *Transatlantic review 14*) begins "I am not an addict. I am *the* addict". This issue also contains a "Poem" by Norman Mailer and an interview with Brother Antoninus.

A84

Arcade 1. London, 1964.

Unnumbered pages; illus

Note: Signed by Burroughs, and inscribed to "Nelson" (Lyon), "10/20/92"

BL: Cup.802.ff.1

Com: A "William Burroughs special" consisting of: "The border city", "The cut", and "The Danish operation".

A85

"Naked lunch" in: *Alienation: the cultural climate of our time* / edited with an introduction by Gerald Sykes. 2 v. New York: Braziller, 1964.

pp 190-199

BL: X.900/2294

Com: A printing of an excerpt from the opening of the novel beginning "I can feel the heat closing in". In addition to contributions from such writers as Dostoevsky, Stendhal, Proust, Sartre, Beckett, Baudelaire and Kafka, *Alienation* also prints Mailer's seminal essay "The white negro" (pp 171-189) and Kenneth Rexroth's "Disengagement: the art of the Beat generation" (pp 219-231).

A86

"Proclaim present time over" in: *The Award avant-garde reader* / edited by Gil Orlovitz. New York: Award, 1965.

pp 11-23

BL: YA.1999.a.6059

Com: The title of this cut-up story in its first publication is from a Brion Gysin poem that appeared in *The exterminator* (1960, A63).

A87

"St Louis return" in: *Paris review* 9 (Fall 1965). Paris, 1965.

pp 51-62

BL: PP.4331.ehi

Com: In December 1964 Burroughs returned to his birthplace St Louis. In this story he wrote his impressions of the city, using the cut-up method and "items to pictures that intersect or amplify any of my writings 'past, present or future'". The piece was originally written for *Playboy* but did not appear there. It is reprinted in *The white subway* (1973).

A88

"A short piece" in: *Icarus* 46. Dublin, 1965.

pp 87-90

BL: PP.4970.eca

Com: A short cut-up piece with cartoon-strip illustration in the Trinity College magazine *Icarus*. It was originally meant for the pilot issue of *Albatross* (Dublin, December 1963).

A89

"Anti-junk" in: *Books and bookmen* 12:2 (November 1966). London: Hansom, 1966.

pp 19-21, 101

BL: PP.6481.cam

Com: An essay on addiction, "a metabolic illness and no more a police problem than tuberculosis and radium poisoning". In addition to the discussion of the creation of a drug problem in the US by American Narcotics Department, Burroughs also writes about his own experiences as an addict, his time at the Lexington Treatment Centre and his apomorphine cure with Dr Dent in London. This essay is part of a section entitled "Writers and drugs", which also includes Trocchi's "Drugs are relative" (pp 11-12).

A90

"Speaking clock speaking in present time" in: *Transatlantic review* 21. London, 1966.

pp 99-102

BL: PP.7617.br

Com: A cut-up experiment using selections from Burroughs' 1964 diary, and extracts from *Time*, *The New York Times* and Richard Hughes' *In hazard*.

A91

"Martin's mag" in: *Ambit* 20. London, 1967.

pp 28-29

BL: PP.7612.aaz

Com: A three column cut-up experiment using material from newspapers such as *The Tangier Gazette* (14 February 1947) and *The New York Times* (17 September 1899). Burroughs provides an author's note.

A92

Mayfair 2:10-12; 3:1-10 & 12; 4: 1,2,4,5,6,8,9; 5: 1-3, 6,7,12. London, 1967-1970.

BL: Cup.805.ff.6

Com: Burroughs published in these issues of *Mayfair* his "Academy bulletin". Some of the material, originally intended for a planned book "Academy 23", later appeared in *The wild boys* and *The job*. A number of critical articles on subjects such as scientology and an interview are also published here.

A93

"23 skidoo" in: *Transatlantic review* 25 (summer 1967). London, 1967.

pp 93-96

BL: PP.7617.br

Com: A story about transforming "nut cases" into assassins that was reprinted in *The job* (1970).

A94

"The perfect servant" in: *London magazine stories 3* / edited by Alan Ross. London, 1968.

pp 72-76

BL: X.0909/321

Com: An amusing story about Bently, the perfect Pentagon servant who is really Doctor Fu Manchu. It first appeared in the *London magazine 7: 9* (December 1967), BL: PP.5939.cbg.

A95

Pig / Jeff Nuttall. London: Fulcrum, 1969.

96p

BL: Nov.14402

Com: Burroughs-inspired fiction by Jeff Nuttall, British writer and editor of *My own mag*, with a preface by Burroughs.

A96

Some of IT / edited by David Mairowitz; with a special introduction by William S. Burroughs. London: Knullar, 1969.

174p; illus

BL: Cup.701.ff.34

Com: In addition to the introduction entitled "The function of the underground press" the volume also prints four pieces by Burroughs - "The invisible generation I", "The invisible generation II", "Towers open fire!" and "23 skidoo eristic elite". See **Anthologies** for other contributors.

A97

The braille film / Carl Weissner; with a counterscript by William S. Burroughs. [San Francisco]: Nova Broadcast, 1970.

103p; illus

BL: YA.2001.a.8233

Com: Texts by Weissner using the cut-up method applied to magazines, newspapers, books, recordings, radio and TV programmes, etc. Burroughs' texts (and those of Pélieu and others) are used as "fade-ins", and Burroughs also provides as introduction a letter to Weissner dated April 21, 1966.

A98

"La génération invisible" in: *L' internationale hallucinex*. Paris: Le soleil noir, 1970.

8 booklets; illus

(Les cahiers noirs du soleil; 3)

BL: YA.1992.a.20136

Com: Burroughs' contribution is a French translation of "The invisible generation" and it appears in "Manifestes de la generation grise et invisible", one of this collection of eight manifestos. Texts by Ed Sanders, Jeff Nuttall, Carl Weissner and Claude Pélieu are also included.

A99

"The unspeakable Mr. Hart" in: *Cyclops 1-4*. London, 1970.

BL: Cup.805.t.3

Com: Each issue of this English magazine of 'adult' comic art features the first appearance of Burroughs' contribution, illustrated by Malcolm McNeill. The material was published nine years later but without illustrations in *Ah Pook is here*.

A100

"The function of the underground press" in: *BAMN - by any means necessary: outlaw manifestos and ephemera, 1965-70* / edited by Peter Stansill and David Zane Mairowitz. Harmondsworth: Penguin, 1971.

pp 44-45

BL: X.709/12486

Com: The book is a collection containing contributions by White Panthers, Provos, Diggers, Situationists and others, as well as this piece by Burroughs.

A101

"Word authority more habit forming than heroin" in: *Breakthrough fictioneers: an anthology* / edited and with an introduction by Richard Kostelanetz. Barton: Something Else, 1973.
pp 198-202

BL: YA.1998.b.6427

Com: An example of "blind prose" in which articles on drugs "from the American Narcotics Department are arranged in such a way as to reveal their meaninglessness".

A102

"To talk for Joe" in: *Transatlantic review* 60. London, 1977.

pp 5-8

BL: PP.7617.br

Com: A story that is Burroughs' final appearance in the final issue of this journal. The issue also contains a story by Paul Bowles, "Reminders of Bouselham".

A103

"The Valley" in: *Paris review* 18 (Spring 1977). Paris, 1977.

pp 43-49

BL: PP.4331.ehi

Com: A section from *Junky* describing life in the Rio Grande Valley. It was excluded from the original publication (*Junkie*, 1953), but included in the unexpurgated Penguin edition (*Junky*, 1977).

A104

"The cobble stone gardens" in: *New writers and writing* 16. London: Calder, 1979.

pp 10-43; illus

BL: 12521d1/16

Com: A reprinting of *Cobble stone gardens* (1976) and its first British publication.

A105

A two-fisted banana: electric & gothic / Mary Beach; introduction by William S. Burroughs. Cherry Valley: Cherry Valley Editions, 1980.

110p

BL: YA.1999.a.6664

Com: Mary Beach, author and publisher of Beach Books, has translated Burroughs into French, usually with Claude Pélieu. This novel dedicated to Pélieu and to Carl Weissner is influenced by Burroughs and is introduced by him.

A106

Flowers in the blood: the story of opium / Dean Latimer and Jeff Goldberg; introduction by William S. Burroughs. New York: Franklin Watts, 1981.

307p; illus

BL: 84/26653 [DSC]

Com: An account of the long history of opium written by two *High times* journalists.

A107

Re/search #4/5: a special book issue: William S. Burroughs, Brion Gysin and Throbbing Gristle. San Francisco: V/Search, 1982.

94p; illus

BL: YA.1997.b.3802

Com: A special book issue of this journal. The Burroughs section includes his essay "The cut-up method of Brion Gysin", excerpts from *The revised boy scout manual* (a novel in cassette form), *Early routines*, *The place of dead roads*, a chapter not included in *Cities of the red night*, and an interview. There are numerous photographs of Gysin and Burroughs. The third section of the volume is devoted to British deviant band Throbbing Gristle who were influenced by Burroughs and Gysin. See also **Gysin** (G64).

A108

New York inside out / Robert Walker. New York: Skyline, 1984.

88p; illus

BL: L.49/3458

Com: Burroughs provides an introduction to this book of photographs of New York street life.

A109

The review of contemporary fiction 4: 1 Elmwood Park, 1984.

BL: P.901/2087

Com: This issue is a "William S. Burroughs number" and includes his "Creative reading" (especially of Hemingway and Greene), the macabre story "Revenge of the ice box", and "Ruski" (about one of his cats). For the interviews and articles in this volume see A130 below.

A110

Savoy dreams / edited by David Britton and Michael Butterworth. Manchester: Savoy, 1984.

260p; illus

BL: YK.2000.a.10912

Com: Contains "The place of the dead roads", and a review of *Cities of the red night* by Michael Moorcock.

A111

"Ten years and a billion dollars" in: *Frank 4*. Paris, 1985.

pp 58-61

BL: ZA.9.a.2265

Com: A discussion, among other things, of Burroughs' idea of the word as virus, of writing as "a magical operation", and of various writing techniques. This issue also contains drawings by Ferlinghetti and Bukowski, "Wreckage", a story by Paul Bowles, letters (to poet and translator Edouard Roditi) from Rexroth and Ginsberg, and a haiku by Charles Henri Ford.

A112

"Beckett and Proust" in: *The review of contemporary fiction 7:2* Elmwood Park, 1987.

pp 28-31

BL: P.901/2087

Com: A short critical essay on the two writers and their works, in which among other things Burroughs writes of his visit to Beckett in Berlin in 1976. The essay appears in the "Samuel Beckett number" of *The review of contemporary fiction*.

A113

"Led Zeppelin meets Naked lunch" in: *Very seventies: a cultural history of the 1970s from the pages of Crawdaddy* / edited by Peter Knobler and Greg Mitchell. New York: Simon & Schuster, 1995.

pp 120-129

BL: YC.1996.b.5966

Com: An article by Burroughs for the magazine *Crawdaddy* (originally June 1975) based on a discussion in his New York loft with Jimmy Page, guitarist of rock group Led Zeppelin. The anthology also reprints one of Burroughs' regular "Time of the assassins" columns for the magazine (April 1975, pp 186-190).

A114

"My most unforgettable character" in: *William S. Burroughs' unforgettable characters: Lola 'La Chata' and Bernabé Jurado*. Brisbane: Xochi, 2001.

58p; illus; bibliography

Note: One of an edition of 123 copies

BL: YA.2002.a.17117

Com: The first appearance of a short portrait by Burroughs that was written in March 1995 about the lawyer Bernabé Jurado, who assisted Burroughs after the fatal shooting of his wife Joan in Mexico in September 1951. Also included are an introduction by Jack Sargeant and an essay by Michael Spann about Burroughs' years in Mexico. The illustrations include a photograph of Burroughs in Lecumberri Prison.

Festschrift and memorials

A115

A William Burroughs birthday book / edited by Paul Cecil. Brighton: Temple, 1994.

44p; illus

BL: YK.1996.a.4260

Com: A collection of contributions by British writers prepared for the "Burroughsday" celebrations that took place at the Phoenix Gallery, Brighton, on Burroughs' 80th birthday on 5th February, 1994.

A116

A Burroughs compendium: calling the toads / edited by Denis Mahoney, Richard L. Martin and Ron Whitehead. Watch Hill, RI: Ring Tarigh, 1998.

107p; illus

BL: YA.1999.a.5771

Com: A collection of interviews, memories and transmissions from Allen Ginsberg, John Tytell and others, and photographs by Ginsberg, Chris Felver et al. Among those photographed with Burroughs are Ginsberg, Whalen, Corso, and Robert Frank.

A117

My kind of angel / edited by Rupert Loydell. Exeter: Stride, 1998.

164p

BL: YA.2001.a.15669

Com: A memorial volume containing five interviews with Burroughs from 1975-1991, an unpublished foreword by him, five essays on his work, and prose and poetry in tribute to him.

Conference papers

A118

Le colloque de Tanger / textes provoqués ou suscités par Gérard-Georges Lemaire à l'occasion de la venue de William S. Burroughs et de Brion Gysin à Genève entre le 24 et 28 septembre 1975. Paris: Bourgois, 1976.

378p; illus

BL: Cup.805.i.33

Com: The papers (mainly in French) of a symposium held in Geneva organised by French writer Lemaire to celebrate the work of Burroughs and Gysin. Several Burroughs fiction and non-fiction texts are included in translation, and there are essays by French writers and critics on his work and poems and prose inspired by his writing. Also included are photographs of Burroughs and of Gysin in Geneva. See also **Gysin** (G66).

A119

Le colloque de Tanger II / William S. Burroughs, Brion Gysin inventé et présenté par Gérard-Georges Lemaire. Paris: Bourgois, 1979.

310p; illus

BL: X.529/35065

Com: This second volume of the symposium papers contains several translations of works by Burroughs and Gysin and a translation of Ginsberg's testimony at the Boston obscenity trial of Burroughs' *Naked lunch*. Also included is an interview with Burroughs, a Burroughs letter, essays on the two writers, and pieces by European writers inspired by their work. The cover photograph of Burroughs and Gysin is by François Lagarde. See also **Gysin** (G67).

Biography

A120

Literary outlaw: the life and times of William S. Burroughs / Ted Morgan. New York: Holt, 1988.

659p; illus; index

BL: YA.1990.b.5914

Com: The first major biography and useful for any study of Burroughs' life and work. Burroughs himself, however, has written (in *My education*) that Morgan starts with a "basic misconception: *Literary outlaw*. To be an outlaw you must first have a base in law to reject and get out of. I never had such a base. I never had a place I could call home that meant any more than a key to a house, apartment, or hotel room". The biography is illustrated with photographs of Burroughs throughout his career. There are also photographs of his family, Joan Vollmer Burroughs, Edie Parker Kerouac, Ginsberg, Lucien Carr, Huncke, Gysin, Corso, Bowles, William Burroughs Jr, Kerouac, Leary, Ferlinghetti, Waldman, Orlovsky and others. British editions include Bodley Head, 1991 at BL: YK.1991.b.1412, and Pimlico, 1991 at BL: YK.1992.b.426.

A121

William Burroughs: el hombre invisible / Barry Miles. London: Virgin, 1992.

238p; illus, bibliography; index

BL: YK.1993.b.7549

Com: A biography by Burroughs' bibliographer and author of biographies of Kerouac and Ginsberg. Burroughs and Miles first corresponded in 1964, and met the following year through Ian Sommerville. In 1972 Miles catalogued the Burroughs archive at the latter's London flat and took notes of their conversations which are used in this book. Later interviews with Burroughs and conversations with Ginsberg, Gysin and Burroughs' secretary James Grauerholz are also acknowledged by Miles. The book is illustrated with photographs of Burroughs and friends including Kerouac, Ginsberg, Gysin and Solomon. A 1993 printing is at BL: YK.1994.a.5029

A122

William Burroughs: le génie empoisonné / Christian Vilà. Monaco: Du Rocher, 1992.

187p; bibliography; discography

(Collection les infréquentables)

BL: YA.1999.a.6371

Com: A French biographical and critical study.

A123

Burroughs: eine Bild-Biographie / herausgegeben von Michael Köhler; text von Carl Weissner; mit Beiträgen von Glen Burns, Timothy Leary und Jürgen Ploog. Berlin: Nishen, 1994.

143p; illus; bibliography; index

BL: LB.31.b.18697

Com: An illustrated biography by Burroughs' German translator and sometime collaborator Weissner, with contributions by Ploog, Burns and Leary. Many of the photographs are unpublished elsewhere and the biography has not been translated into English. Photographs of Kerouac, Ginsberg, Corso, Huncke, Orlovsky, Bowles, Cassady, Lucien Carr, Hal Chase, Joan Burroughs, Gysin, Ian Sommerville, Whalen, Leary, Warhol, and participants at the 1982 Kerouac Conference are included with many of Burroughs throughout his life time.

A124

La bala perdida: William S. Burroughs en México, 1949-1952 / Jorge García-Robles, con la colaboración de James Grauerholz. México: Ediciones del Milenio, 1995.

112p; illus; bibliography

BL: YA.2000.a.4328

Com: The title means "The stray bullet". The book covers Burroughs' years in Mexico where he went as a fugitive from United States justice after drug charges. He began work on *Junkie* while in Mexico and in 1951 he accidentally shot and killed his wife Joan in a William Tell scene. In 1952 he was visited by Kerouac and began work on *Queer*. The illustrations include photographs of Burroughs, Joan Vollmer Burroughs after the shooting, and others involved with Burroughs at this period.

A125

The "priest" they called him: the life and legacy of William S. Burroughs / Graham Caveney. London: Bloomsbury, 1997.

223p; illus; bibliography; index

Note: Published in the US as *Gentleman junkie*: Boston: Little, Brown, 1998

BL: YK.1998.a.8007

Com: An illustrated biography that seeks "not to uncover Burroughs' 'authentic personality', but rather to ask why it is that he invites us to wonder whether or not he actually has one". It attempts to be "a chronology of the Burroughs phenomenon, an unpacking of a performance in which the subject is both the spectacle and the spectator". Caveney concludes with: "Far from being the end of an era, Burroughs has been instrumental in creating the one in which we now live. The man may be dead, his legacy has never been more alive".

Criticism

A126

William Burroughs: the algebra of need / Eric Mottram. New York: Intrepid, 1971.

108p

(Beau fleuve series; 2)

BL: X.909/22823

Com: The first critical study of Burroughs by British poet and critic Mottram. The author concludes that Burroughs is a "humanist of deconditioning whose writing has steadily explored the nature of obedience, and has therefore investigated and dramatized fully the central concern of our time: the nature of power". The cover by Bart Schoales incorporates a portrait of Burroughs. Another copy is at BL: X.989/82782 and a substantially enlarged British edition (Boyars, 1977) is at BL: X.989/51654

A127

Ezra Pound, William S. Burroughs, Lou Reed: 3 medie-montager / Dan Turèll. [Copenhagen]: Swing, 1975.

80p; illus

BL: X.909/36280

Com: A Danish study of Pound, Burroughs and rock singer/composer Lou Reed of the Velvet Underground. The section on Burroughs concentrates on his experimental writings, especially his cut-up technique of collage and montage.

A128

Centres and boundaries: the presentation of self in the work of William Burroughs, Thomas Pynchon, Charles Olson, and Robert Duncan / M. J. Cooper. Nottingham: University of Nottingham, 1977.

BL: D49490/84 [DSC] – thesis

Com: See also **Duncan** (F311) and **Olson** (F400).

A129

A la recherche d'un corps: langage et silence dans l'oeuvre de William S. Burroughs / Serge Grunberg. Paris: Seuil, 1979.

189p

(Fiction & Cie; 25)

BL: X.909/84390

Com: A French scholarly (and psychoanalytic) study of Burroughs. The cover photographs of Burroughs are by Carlos Freire.

A130

The review of contemporary fiction 4: 1 Elmwood Park, 1984.

186p

BL: P.901/2087

Com: In addition to works by Burroughs (see A109) there is an interview conducted in 1974 in London with Philippe Mikriammos, an interview with Burroughs' secretary/companion James Grauerholz from 1982 also in London, critical essays by Alan Ansen, Gregory Stephenson and others, and Anne Waldman's Burroughs inspired "June dream". This issue also contains an essay on William Carlos Williams' *White mule* and *The great American novel*.

A131

William S. Burroughs / Jennie Skerl. Boston: Twayne, 1985.

127p; bibliography; index

(Twayne's United States author series; TUSAS 438)

BL: YA.1987.a.17288

Com: The standard critical introduction to Burroughs' work. The book has five chapters entitled: "The hipster as artist", "The artist's quest", "A mythology for the Space Age", "Utopian dreams" and "Conclusion: a mutation in consciousness". A chronology is included and the frontispiece photograph of Burroughs is by Gerard Malanga. There is a useful annotated bibliography.

A132

Burroughs / Gérard-Georges Lemaire. [Paris]: Artefact, 1986.

201p; illus; bibliography; discography

(Les plumes du temps; 22)

BL: YA.1988.b.5211

Com: An illustrated study of Burroughs by a French translator of his works. Aspects of his life and work are covered alphabetically, from "Academie" (Academy – the series published in *Mayfair*), "And the hippos were boiled in the tanks" (the Kerouac collaboration) and "Apomorphine" to "Virus" and

"Phil White" (junky and thief, and a friend of Burroughs in the 1940s). The photographs accompanying the text are of Burroughs, reproductions from his books, and his family and friends, including Kerouac, Cassady, Ginsberg, Lucien Carr, Gysin, and Huncke.

A133

William Burroughs: an essay / Alan Ansen. Sudbury, Mass.: Water Row, 1986.

45p

Note: No. 4 of an edition of 50 numbered copies signed by the author and Burroughs

BL: Cup.512.a.122

Com: An insightful essay on Burroughs' work by Ansen, an old friend who helped type *Naked lunch* in Tangier.

A134

Word cultures: radical theory and practice in William S. Burroughs' fiction / Robin Lydenberg.

Urbana: University of Illinois Press, 1987.

205p; bibliography; index

BL: YC.1991.b.6379

Com: A study that uses contemporary critical theory to discuss Burroughs' fiction, in particular *Naked lunch* and the cut-up trilogy. The author argues that Burroughs' "radical notions about language and literary production have constituted a much more substantial attack on the humanistic literary establishment than the unconventional life or the allegedly pornographic fiction for which he is often vilified".

A135

The last words of William Burroughs / O. C. G. Harris. Oxford: University of Oxford, 1988.

BL: D85448 [DSC – thesis]

A136

William S. Burroughs at the front: critical reception, 1959-1989 / edited by Jennie Skerl and Robin Lydenberg. Carbondale: Southern Illinois University Press, 1991.

274p; illus; bibliography

BL: YA.1994.b.6292

Com: A collection of 25 essays representing both positive and negative responses to Burroughs' work together with Burroughs' own essay "My purpose is to write for the Space Age".

A137

Wising up the marks: the amodern William Burroughs / Timothy S. Murphy. Berkeley: University of California Press, 1997.

276p; bibliography; index

BL: YC.2000.a.9689

Com: A study that attempts to "take seriously the radical philosophical and political claims Burroughs' writing makes". It also attempts to "articulate an alternative to the dialectic of modernism and postmodernism, or (post)modernism for short, that dominates many discussions of American literature in the contemporary period".

A138

Apocalypticism in the fiction of William S. Burroughs, J.G. Ballard, and Thomas Pynchon / Philip Best. Durham: University of Durham, 1998.

BL: DXN018608 [DSC – thesis]

A139

Embodied politics and extreme disgust: an investigation into the meanings of bodily order and bodily disorder, with particular reference to the work of William Burroughs and David Cronenberg / Jo Eadie. Nottingham: University of Nottingham, 1998.

BL: DXN026159 [DSC- thesis]

A140

The magical universe of William S. Burroughs / John G. Watters. Keele: University of Keele, 1999.

BL: DXN032757 [DSC - thesis]

A141

Bodies of light: homosexuality, masculinity and ascesis in the novels of William S. Burroughs / Jamie Russell. London: University of London, 2000.

BL: DXN034559 [DSC - thesis]

A142

Queer Burroughs / Jamie Russell. New York: Palgrave, 2001.

256p; bibliography; index

BL: YC.2001.a.17482

Com: A study that is based on the above thesis, and that focuses attention on the sexual politics of Burroughs' texts. The author's aim is "to chart the progression of the novels' gay thematics, in particular the ways in which they respond to the gay movements that intersect their forty years". He also seeks to describe the means by which the homosexual elements of the novels "attempt to imagine a radical gay identity that builds upon the social gains made by the gay civil liberties movement".

Miscellaneous

A143

You can't win / Jack Black. London: Macmillan, 1927.

394p

Note: Originally published: New York: Burt, 1927

BL: 010880.e.27

Com: The autobiography of a criminal and a major influence on Burroughs, who used some of Black's characters in his own novels and would even quote extracts from the book word for word. Burroughs was thirteen when he first discovered *You can't win* with its story of the life of a petty thief, hobo, and drug addict, and the book was to open his eyes to very different society from that of the rigid upper-middle-class of St Louis into which he was born.

A144

Anxiety and its treatment / John Yerbury Dent. Third edition, further revised, enlarged and corrected. London: Skeffington, 1955.

157p

BL: 7643.de.6

Com: The author is the doctor who treated Burroughs for his heroin addiction, and this volume contains an account of the apomorphine treatment that he pioneered.

A145

Mr Watkins got drunk and had to be carried home / Jeff Nuttall. London: [Writers Forum], 1968.

46p

(Writers forum poets; 24)

BL: Cup.804.k.17

Com: A party piece cut-up by Jeff Nuttall from an idea by William Burroughs.

A146

Buffalo Cold Spring Precinct 23 bulletin / Allen De Loach. Buffalo: Intrepid, 1971.

Unnumbered pages; illus

(The 23 club series #1)

BL: YA.2000.b.4085

Com: Burroughs-inspired material from letters De Loach wrote to Burroughs, Gysin and others. "William Lee" (Burroughs' pseudonym for *Junkie*) is credited as "editor-in-chief".

A147

Snack: two tape transcripts / William Burroughs, Eric Mottram. London: Aloes, 1975.

34p; illus

BL: X909/40709

Com: Tape one is a radio broadcast made by Eric Mottram for the BBC at the time of the *Times Literary Supplement* correspondence on the banning of Burroughs' books in 1964. The tape also includes passages from the BBC archives of Burroughs reading from work in progress and commenting on his writing. The second tape was made of a conversation between Mottram and Burroughs at the latter's London flat in summer 1973. The cover photograph of Burroughs is by Roy Pennington.

A148

A humument: a treated Victorian novel / Tom Phillips. London: Thames and Hudson, 1980.

387p; illus

BL: X.429/11710

Com: A work by British artist Phillips that was inspired by reading about Burroughs' cut-up techniques.

A149

Contemporary literary censorship: the case history of Burroughs' Naked lunch / Michael Barry Goodman. Metuchen: Scarecrow, 1981.

330p; bibliography; index

BL: X.950/4969

Com: A narrative of the writing, publishing and banning in the United States of *Naked lunch* for obscenity. The cases against the novel in Boston and Los Angeles were a important landmarks in the history of the struggle for free expression against censorship. This volume includes unpublished letters by Burroughs, and extracts from publisher's files, trial transcripts, court records and government papers.

A150

Creative camera 215 (November 1982)

BL: PP.8004.iu

Com: Contains "Burroughs at B2", reproducing photographs of Burroughs, collages, and extracts from his writings, published on the occasion of an exhibition at the B2 Gallery in Wapping East, London. The front cover photograph of Burroughs is by Gysin and that of him on the back is by Gerard Malanga.

A151

"Deconstruction of the countdown: a space age mythology" / Theater of All Possibilities and William Burroughs, in: *Poetry London/Apple magazine 2*. London, 1982.

pp 86-93

BL: P.901/3258

Com: A play based on Burroughs' writings with songs by Brion Gysin. It is preceded by a brief extract from Burroughs' paper at the 1980 Planet Earth Conference in Aix-en-Provence. The Theater of All Possibilities was an actor's theatre founded in 1967.

A152

The final academy / [presented by David Dawson, Roger Ely and Genesis P. Orridge]. [London]: [The Final Academy], [1982].

57p; illus

Note: Signed by Burroughs

BL: YA.2001.a.2064

Com: A programme of events celebrating Burroughs and held in London in 1982, with contributions from Burroughs, Gysin, Jeff Nuttall, Eric Mottram, Miles (including a Burroughs checklist) and others. Illustrated with rare photographs of Burroughs and Gysin.

A153

Naked lunch: a screenplay / David Cronenberg; based on the novel by William S. Burroughs. Second draft. London: David Cronenberg Productions, 1989.

97 leaves

BL: YA.2001.1203

Com: Canadian director Cronenberg's film was released in 1991 and starred Peter Weller as Bill Lee, Judy Davis as his wife, Roy Scheider and Ian Holm. Burroughs was a long-time influence on Cronenberg and also believed that no one else could make a film of *Naked lunch*. The script was all Cronenberg's work but had Burroughs' blessing, despite a number of differences from the novel. The film was critically successful and won several prizes. There is discussion of the film and a photograph of Burroughs with Cronenberg in *Cronenberg on Cronenberg* (1997) (BL: YC.1997.a.363).

A154

Photographs of Francis Bacon, Samuel Beckett, William S. Burroughs / John Minihan. London: October Gallery, 1990.

31p; illus

BL: YA.2000.a.29122

Com: An exhibition catalogue by Irish photographer John Minihan. Burroughs knew both Francis Bacon and Samuel Beckett and photographs of him with Bacon in London 1988 are included.

Bibliography

A155

A descriptive catalogue of the William S. Burroughs Archive / compiled by Miles Associates. London: Covent Garden Press, 1973.

347p; illus; index

Note: One of an edition of 226 copies, signed by Burroughs, Gysin and Miles

BL: X.981/4678

Com: A description of a collection of manuscript pages, proof pages, letters, books, magazines, photographs and diaries, mostly from 1958-1971. Included is a printing of Burroughs' "Literary autobiography". At the time this catalogue was published the Archive was held at the International Center of Art and Communication in Vaduz, Liechtenstein, but it has since been bought by an American collector and moved to the United States. The cover reproduces calligraphy by Brion Gysin and the illustrations are photographs of Burroughs by Gysin and of Burroughs and Gysin together by Ian Sommerville.

A156

William S. Burroughs: an annotated bibliography of his works and criticism / Michael B. Goodman. New York: Garland, 1975.

96p; index

(Garland reference library of the humanities; 24)

BL: X.989/51189

Com: An alphabetically arranged critical bibliography of works by Burroughs, biographical articles, and criticism. Also included are a chronological list of letters at Columbia University, a listing of Burroughs material in Syracuse University's Grove Press collection, and a chronology.

A157

William S. Burroughs: a bibliography, 1953-73: unlocking Inspector Lee's word hoard / compiled by Joe Maynard and Barry Miles. Charlottesville: University Press of Virginia for the Bibliographical Society of the University of Virginia, 1978.

242p; illus; index

(A Linton R Massey descriptive bibliography)

BL: X.421/10972

Com: The standard bibliography of Burroughs' work in chronological order to 1973. There is a foreword by Burroughs and an introduction by Ginsberg. The illustrations are reproductions of covers and pages of Burroughs' books, and the frontispiece photograph of him is by Richard Avedon.

A158

William S. Burroughs: a reference guide / Michael B. Goodman with Lemuel B. Coley. New York: Garland, 1990.

270p; index

BL: 2725.e.630

Com: A guide divided into nine sections: books by Burroughs; articles, essays, and stories by Burroughs; critical articles; interviews and biographical material; letter and manuscript collections; Grove Press collection; censorship of Burroughs' work; other material; and, bibliographic material. The arrangement is alphabetical.

A159

Collecting William S. Burroughs in print: a checklist / Eric C. Shoaf. Rumford, RI: Ratishna, 2000.

69p

Note: Printed in an edition of 174 numbered copies and an additional 26 lettered copies. This is copy G.

BL: YA.2000.b.3705

Com: This bibliography provides "a gathering of Burroughs material which is available in the printed world as a guide for other collectors". Our copy is signed by the author and contains a woodcutting of

Burroughs by artist Billy Childish, a postcard of Burroughs from a photo by Allen Ginsberg, and assorted pages from the original Grove Press printing of *Naked lunch*.

ALLEN GINSBERG 1926-1997

Poetry

B1

Howl, and other poems / introduction by William Carlos Williams. Eighth printing. San Francisco: City Lights, 1959.

44p

(Pocket poets series; 4)

Note: Originally published: San Francisco: City Lights, 1956

BL: 011313.t.3/4

Com: Ginsberg's first collection, dedicated to Kerouac, Burroughs, and Cassady, one of the major works of the Beat Generation, and one of the best-selling volumes of American poetry since its publication in 1956. Ginsberg wrote the title poem (addressed to his friend Carl Solomon "intuitive Bronx Dadaist and prose-poet") in New York and San Francisco in 1955 and sent it to Kerouac in Mexico City. Soon after in October 1955 Ginsberg read the poem (his first public reading) at the Six Gallery in San Francisco and literary history was made. Kenneth Rexroth had presided over the reading (other poets to recite their works were McClure, Snyder, Whalen and Lamantia) and his wife Martha published a limited mimeographed edition of *Howl* and other poems to give to friends. This edition led to the larger selection of poems that were published in October 1956 by Ferlinghetti as number 4 in his Pocket Poets series to immediate and controversial success. Customs and police seized the edition in 1957 for obscenity and banned further sale until a long court case, with Ferlinghetti as defendant, finally decided that material with "the slightest redeeming social importance" is protected by the first and fourteenth amendments. This precedent was to allow later publication in the US of such works as *Lady Chatterley's lover* and Henry Miller's *Tropic of Cancer*. See B16 and B35 for later editions.

B2

To Lindsay. [Larkspur]: [Wallace Berman], [1959].

Single sheet

BL: RB.31.b.151/59

Com: A broadside poem to Vachel Lindsay (1879-1931), composed in Paris in 1958, issued as #4 of Berman's *Semina*, and collected in *Kaddish and other poems*.

B3

Empty mirror: early poems / introduction by William Carlos Williams. New York: Totem/Corinth, 1961.

47p

BL: X.908/637

Com: A collection dedicated to Herbert Huncke. The introduction by Williams was written in 1952 and originally published in *Black Mountain review* #7 (1957), before *Empty mirrors* was published. The poems in the collection were mostly written between 1947 and 1952 and show Ginsberg's writing in transition from the early influence of William Carlos Williams to the impassioned voice and uninhibited style exemplified in *Howl*. The cover drawing is by Jesse Sorrentino.

B4

Kaddish, and other poems 1958-1960. San Francisco: City Lights, 1961.

100p

(Pocket poets series; 14)

BL: 011313.t.3/14

Com: The title poem (Robert Lowell: "A terrible masterpiece") is a long complex elegy for Ginsberg's mother Naomi, who died in 1956. It was composed in San Francisco, Paris and New York between 1957 and 1959, most of it in one forty-hour session. There are other elegies in the collection ("To Lindsay", "At Apollinaire's grave" and "Death to Van Gogh's ear"), while the final six poems record visions after drug experiments. The volume is dedicated "to Peter Orlovsky in Paradise" – Ginsberg had met Orlovsky in 1954, and they were to remain close until Ginsberg's death. Another copy is at BL: 011313.t.3/14c and a second printing (1964) is at BL: 011313.t.3/14a.

B5

The change. [London]: Writers' Forum, 1963.

Unnumbered pages

BL: RF.2000.a.3

Com: The first state of this very scarce item had Ginsberg's name incorrectly spelt as Ginsburg. The poem was written on a train from Kyoto to Tokyo and was collected in *Planet news* (1968). It may be seen as a renunciation of the "visionary game" that he had "stupefied" himself with "from 1948 to 1963", and an acceptance of the wisdom of the Indian gurus. Ginsberg's 1948 vision took place in East Harlem, and consisted of the voice of William Blake reciting "Ah, sunflower" and "The sick rose". The vision, which came at a lonely and anxious time, seemed to suggest that he was not alone in his unhappiness, and that he could be part of the same visionary tradition as Blake.

B6

Reality sandwiches: 1953-60. San Francisco: City Lights, 1963.

98p

(Pocket poets series; 18)

BL: 011313.t.3/18

Com: "Scribbled secret notebooks, and wild typewritten pages, for yr own joy." A verse journal describing the early years in New York, in San Francisco (1955-1956), travel to the Arctic, a tour of Africa and Europe, return to New York, and ending with a trip to Peru in 1960. The collection includes "The green automobile", a long poem about Ginsberg's love for Neal Cassady.

B7

[Selected poems] in: *Penguin modern poets 5*. Harmondsworth: Penguin, 1963.

pp 77-101

BL: 011769.aa.2/5

Com: With poems by Ferlinghetti and Corso. Ginsberg's contribution includes poems from *Howl and other poems* (1956) and from *Kaddish* (1961). See also **Ferlinghetti** (E168) and **Corso** G28).

B8

Kral majales. Berkeley: Oyez, 1965.

Single sheet; illus

BL: Cup.648.k.11

Com: With an illustration of a nude Ginsberg by Robert LaVigne. The title means "King of the May" in Czech - Ginsberg was so crowned by Czech students in Prague in 1965. The poem is collected in *Planet news* (1968).

B9

Wichita vortex sutra. London: Housmans, 1966.

12p

(Peace News poetry)

BL: X.908/8570

Com: The first separate publication, by the radical London bookseller. The poem was first published in the *Village Voice* in America (May 1966), and in *Peace News* in Britain (May 27, 1966). It was later collected in *Planet news* (1968) and is a long meditation on Middle America, the wars in Asia, and a chronicle of the poet's role as bard on the college reading circuit.

B10

T.V. baby poems. London: Cape Goliard, 1967.

Unnumbered pages; illus

BL: Cup.804.g.23

Com: With illustrations by Victorien Sardou, Ginsberg and The Great Crystal. Includes the poems "First party at Ken Kesey's with Hell's Angels" and "City midnight junk strains for Frank O'Hara"

B11

Ankor Wat / photographs by Alexandra Lawrence. London: Fulcrum, 1968

Unnumbered pages; illus

BL: X.900/3884

Com: A poem based on journal notes made in Cambodia in June 1963, when Ginsberg visited the huge twelfth century ruins of the Buddhist (with Hindu influences) temple of Angkor (or more correctly Angkor) Wat. The poem, of which an earlier version first appeared in *Long hair*, is strictly personal and unhistorical, and tells more of Ginsberg's own impressions, insecurities and anxieties than it does of Cambodia and its history.

B12

Planet news: 1961-1967. San Francisco: City Lights, 1968.

144p

(Pocket poets series; 23)

BL: X.900/9810

Com: "Collecting seven years poesy scribed to 1967". The book, dedicated to Neal Cassady ("secret hero of these poems") who died in 1968, is a verse journal of travel through America, Asia, the Indian subcontinent, Britain and Europe.

B13

Scrap leaves. Millbrook: Poets Press, 1968.

Unnumbered pages; illus

Note: No. 10 of an edition of 150 copies signed and illustrated by the author. The entire publication is a facsimile of an autograph manuscript.

BL: YA.2000.a.29431

Com: "Inspired by Diane Di Prima Marlowe & Alan Marlowe, editors and publishers [of the Poets Press]. Dedicated to the soul of Leroi Jones".

B14

Wales: a visitation July 29, 1967. London: Cape Goliard, 1968.

Unnumbered pages

BL: X.958/20065

Com: A poem describing an LSD trip in Wales. A 1979 edition (Hereford: Five Seasons) is at BL: YA.1999.b.1917. It is also collected in *Planet news* (1968).

B15

The moments return / with three drawings by Robert LaVigne. San Francisco: Grabhorn-Hoyem, 1970.

Unnumbered pages; illus

Note: One of an edition of 200 copies

BL: Cup.510.pdm.1

Com: A poem written in Warsaw, Easter Sunday, 1965, and collected in *Planet news*.

B16

Howl for Carl Solomon. San Francisco: Grabhorn-Hoyem, 1971.

43p

Note: One of an edition of 275 copies, with Ginsberg's signature on the title page

BL: Cup.1256.i.12

Com: The text is of "Howl" as it was published in 1956, with "minute revisions" by the author, and a first publication in book form of a related poetic fragment, "The names". "The names" was written in Paris in 1957 and first published in the *Paris review* (spring 1966). Its concluding section evokes Neal Cassady, and Herbert Huncke is among the other friends addressed or eulogised. There is an introductory note by Ginsberg and the cover drawing is by Robert LaVigne.

B17

Bixby Canyon ocean path word breeze. New York: Gotham Book Mart, 1972.

Unnumbered pages; illus

Note: No. 84 of an edition of 100 copies, signed by author

BL: Cup.512.b.181

Com: A poem that first appeared in *The world* (winter 1972), here with photographs by William Webb, and with a cover painting of Bixby Canyon by Emil White. It is collected in *The fall of America: poems of these states, 1965-1971*.

B18

The fall of America: poems of these states, 1965-1971. San Francisco: City Lights, 1972.

188p

(Pocket poets series; 30)

BL: YA.1998.a.12186

Com: Winner of the 1974 National Book Award in Poetry and praised by many critics as a masterwork. The poems are a portrayal of his vision of the state of America and a record of his observations in his travels across the continent. The book is dedicated to Walt Whitman, and reviewers were to describe Ginsberg as "the true successor of Whitman". One section of the volume consists of "Elegies for Neal Cassady" who died in February 1968.

B19

The gates of wrath: rhymed poems 1948-1952. Bolinas: Grey Fox, 1972.

56p

Note: A signed presentation copy to Ginsberg's friend and fellow poet Charles Plymell.

BL: YA.2000.a.29435

Com: One of the poems included is "Pull my daisy" by Ginsberg, Cassady and Kerouac, after which the Beat film by Robert Frank and Alfred Leslie was named. There are also four "earlier poems" of 1947 dedicated to Cassady. The manuscript of these poems had been lost in London by a "lady friend" in the fifties, but eventually found its way to Bob Dylan who returned it in 1968.

B20

Iron horse. Toronto: Coach House, 1972.

52p; illus

BL: X.907/12111

Com: A long poem written in July 1966 on the train from California to New York and first published in this edition in Canada.

B21

New year blues. New York: Phoenix Bookshop, 1972.

Unnumbered pages

(Phoenix Book Shop oblong octavo series; 35)

Note: No. 35 of an edition of 100 numbered copies, signed by Ginsberg

BL: RF.2001.a.103

Com: Two experimental blues lyrics. "Christmas blues" was written "waiting turn in St Marks Church Xmas open poetry reading" and "MacDougal Street blues" at midnight January 1972 "in Feenjon's basement coffeeshop waiting to do hour's set backroom 1AM".

B22

Open head/Open eye. Melbourne: Sun, 1972.

17, 27p

(Sun poetry series.)

BL: X.909/27463

Com: *Open head* is by Ginsberg and *Open eye* by Ferlinghetti, bound together back-to-back. Ginsberg's poems in this book include two for the late Neal Cassady. See also **Ferlinghetti** (E179).

B23

Mantra del re di maggio / a cura di Fernanda Pivano. [Milan]: Arnoldo Mondadori, 1973.

418p

BL: X.989/70246

Com: English text with Italian translation of poems from *Reality sandwiches* (1963) and *Planet news* (1968), preceded by a conversation between Ginsberg and Pivano.

B24

First blues: rags, ballads & harmonium songs 1971-74. New York: Full Court, 1975.

74p; bibliography; discography; music

BL: Cup.408.d.56

Com: A collection of blues lyrics dedicated to Bob Dylan, with a frontispiece photograph of Ginsberg and Dylan singing at Kerouac's grave. Ginsberg supplies an introductory "Explanation of first blues".

B25

Sad dust glories: poems during work summer in woods. Berkeley: Workingmans Press, 1975.

27p

BL: YA.1989.a.20392

Com: Poems composed by Ginsberg in 1974 while he was building a cabin in the Sierras. The cover photograph of Ginsberg is by Paula Farley.

B26

Careless love. Madison: Red Ozier, 1978.

Unnumbered pages

BL: Cup.510.dkc.5

Com: Two poems that originally appeared in *Gay sunshine*, and that are here printed for the "benefit of the Jack Kerouac School of Disembodied Poetics at Boulder".

B27

Mind breaths: poems, 1972-1977. San Francisco: City Lights, 1978.

123p

(Pocket poets series; 35)

BL: YA.1999.a.1418

Com: Published on January 1, 1978, although the copyright page gives 1977 as the publication date. The book is dedicated to Chögyam Trungpa, Rinpoche, Tibetan Lama and founder of the Naropa Institute at Boulder, a learning facility to unite Eastern and Western thought. The collection signifies Ginsberg's growing involvement in Buddhism and meditation, although there are political, confessional, work, and love poems as well as songs and poems describing Ginsberg's travels. Also included is the sequence "Don't grow old", about the death of Ginsberg's father Louis and Allen's reaction to it.

B28

Poems all over the place, mostly 'seventies. Cherry Valley: Cherry Valley Editions, 1978.

61p

BL: X.909/87579

Com: Poems dedicated to Ferlinghetti and selected from journal entries from the seventies with the addition of the "The names", the spin off from "Howl" that first appeared in *Howl for Carl Solomon* (1971), and "Nov 23, 1963: alone". An autobiographical piece "About the author" is included at the end of the volume. The back cover photograph of Ginsberg is by Gerard Malanga.

B29

What's dead. [West Branch, Iowa]: Toothpaste Press for Bookslinger, 1980.

Single sheet

Note: No. 104 of 125 numbered copies signed by the author

BL: HS.74/1408/62

Com: A broadside poem dated October 16, 1977, printed on the occasion of the author's reading at the Coffman Union April 8, 1980. The poem is collected in *Plutonian ode: poems 1977-1980* (1982).

B30

Plutonian ode: poems, 1977-1980. San Francisco: City Lights, 1982.

111p; illus; music

(Pocket poets series; 40)

BL: YA.1998.a.12187

Com: A volume dedicated to Lucien Carr, a friend of both Ginsberg and Kerouac since the forties. The day the title poem was completed Ginsberg, Orlovsky and friends were meditating on railroad tracks outside the Rockwell Corporation Nuclear Facility's Plutonium bomb trigger factory in Colorado halting a trainload of nuclear waste materials. A photograph of them accompanies the poem. Soon after Ginsberg, Orlovsky and the four young women with them were arrested and charged with criminal trespass and obstruction. In court Ginsberg pleaded not guilty and read his poem. The book was the last of Ginsberg's to be published by Ferlinghetti's City Lights Books.

B31

Collected poems 1947-1980. New York: Harper & Row, 1984.

837p; illus; index

BL: YA.1986.b.259

Com: A collection of poems from Ginsberg's poetry books published to date arranged by the poet in chronological order "to compose an autobiography". The poem "Many loves" (separately published also in 1984) "not printed till now for reasons of prudence and modesty" is also included. In addition to an index of poems and first lines, there is an index of proper names as well as extensive notes with accompanying photographs of Kerouac, Cassady, Burroughs, Huncke and others. A British edition (Viking, 1985) is at BL: YC.1987.b.434, and a British paperback edition (Penguin, 1987) is at BL: YC.1988.b.3021

B32

Many loves / drawings by Roberta L. Collier. New York: Pequod, 1984.

9p; illus

Note: No. 159 of an edition of 500 copies

BL: YA.1999.a.1421

Com: The first publication of Ginsberg's poem from his 1956 journals recalling in detail an evening in January 1947 at an early stage of his relationship with Neal Cassady.

B33

"Birdbrain" in: *Since man began to eat himself: four poems, two stories*. [Mt. Horeb]: Perishable, 1986.

Unnumbered pages; illus

Note: One of an edition of 113 copies signed by the authors, artist, publisher and printer.

BL: Cup.510.nia.45

Com: A poem written in the Hotel Subrovka Dubrovnik, October 14, 1980, 4:30 a.m., and collected in *Plutonian ode: poems 1977-1980* (1982). Also included are poems by Ferlinghetti, Jerome Rothenberg and Joel Oppenheimer, stories by Toby Olson and Kenneth Bernard, and illustrations by Warrington Colescott. See also **Ferlinghetti** (E195) and **Oppenheimer** (F437).

B34

Poetry/Poezija / Alen Ginzberg; izbor, prepev i predgovor Save Cvetanovski. Skopje: Makedonska knjiga, 1986.

246p; illus

(Struški večeri na poezijata)

BL: YA.2001.a.16425

Com: The English text of a selection of Ginsberg's poems, with a parallel Macedonian translation and an introduction (in English and Macedonian) entitled "Allen Ginsberg – alive among the living dead".

B35

Howl: original draft facsimile, transcript & variant versions, fully annotated by author, with contemporaneous correspondence, account of first public reading, legal skirmishes, precursor texts & bibliography / edited by Barry Miles. [Harmondsworth]: Viking, 1987.

194p; illus; bibliography; index

Note: Originally published: New York: Harper & Row, 1986

BL: LB.31.b.2381

Com: An extensive annotated edition of "Howl" dedicated to Ferlinghetti "editor, publisher and defender of *Howl [and other poems]*", that also includes previously published biographical information about Carl Solomon, and material by Kerouac, William Carlos Williams, Snyder, Ferlinghetti, Solomon, Corso and others. Among the illustrations are photographs of Kerouac in 1953, Solomon, Ginsberg in 1956, Cassady ("secret hero of these poems"), Huncke, Orlovsky, Ferlinghetti, Robert LaVigne, and locations in New York and Berkeley where "Howl" was composed.

B36

White shroud: poems 1980-1985. London: Viking, 1987.

89p; music; index

Note: Originally published: New York: Harper & Row, 1986

BL: YC.1987.b.3847

Com: The title poem of this collection ("A mellow sampler of Ginsberg in his prime" – Ann Charters) is an epilogue to "Kaddish", a dream apparition of Ginsberg's mother Naomi. The poem, with "Howl" and "Kaddish" is one of the most important of his career.

B37

Cherry blues. London: Turret Bookshop, 1992.

Single sheet

Note: One of an edition of 200 copies

BL: Awaiting pressmark

Com: A broadside poem distributed for free. There is an earlier issue of less than 100 copies that misspelled the poet's name 'Allen Ginsburg'.

B38

Thieves stole this poem. Hull: Carnivorous Arpeggio, 1993.

Unnumbered pages

Note: No. 23 of an edition of 50 copies

BL: YK.1994.a.15098

Com: Two poems – "Research" and the title poem – in their first publication by a British small press. They are collected in *Cosmopolitan greetings: poems, 1986-1992*.

B39

Cosmopolitan greetings: poems, 1986-1992. New York: HarperCollins, 1994.

118p; illus; music; index

BL: YA.1995.b.10122

Com: Poems that range in form from haikus to narratives and calypso, with settings from Beijing to New York, and Warsaw to Nicaragua. The illustrations are drawings and photographs by Ginsberg. Also published in the UK (Penguin, 1994) at BL: YK.1995.a.7271.

B40

Making it up: poetry composed at St Mark's Church on May 9, 1979 / Allen Ginsberg & Kenneth Koch; Ron Padgett, moderator. New York: Catchword, 1994.

33p

BL: YA.2001.a.31676

Com: A transcription of an evening of spontaneous poetry collaborations by Ginsberg and Koch at the St Mark's Poetry Project in New York. Padgett devised the structure of the event and the poets performed to an audience of more than 200 and "their generous inventiveness burst forth in brilliant, entertaining, and friendly poetic combat" (Padgett in his introduction). The cover portrait of the three poets is by Larry Rivers. See also **Koch** (D325).

B41

Collected poems 1947-1985. London: Penguin, 1995.

928p; index

(Penguin twentieth-century classics)

BL: YC.1996.b.7228

Com: An updated edition of *Collected poems 1947-1980* (1984) with the addition of poems from *White shroud 1980-1985* (1987). The cover photograph of Ginsberg at an anti-war demonstration, March 26, 1966, is by Fred McDarrah.

B42

Like other guys. [United States]: [s.n.], [1995].

Single sheet

Note: Signed by Ginsberg

BL: Cup.512.b.176

Com: A broadside poem dated 1/7/95 and collected in *Death and fame: last poems* (1999). "I should get a tattoo on my ass and raise two kids. / I should move. Shouldn't grow old, shouldn't climb stairs. / Make a million dollars & give it all away."

B43

Illuminated poems / with paintings and drawings by Eric Drooker. New York: Four Walls Eight Windows, 1996.

141p; illus

BL: YA.1997.b.3509 - missing

B44

Selected poems 1948-1995. London: Penguin, 1997.

444p; illus; music; index

(Penguin twentieth-century classics)

Note: Originally published: New York: HarperCollins, 1996

BL: YK.1997.a.6249

Com: A selection chosen by Ginsberg himself ranging from the early poems of the late forties and early fifties collected in *Empty mirror* (1961) and *Gates of wrath* (1973) to new poems composed after 1992. Ginsberg in his "Apologia of selection" writes "This volume summarizes what I deem most honest, most penetrant of my writing". There are drawings by Robert LaVigne and notes to the poems with photographs of family and friends including Kerouac, Cassady and Burroughs. The book is dedicated to Gregory Corso, and the cover photograph of Ginsberg is by Robert Frank.

B45

Death and fame: last poems / edited by Bob Rosenthal, Peter Hale, and Bill Morgan; foreword by Robert Creeley; afterword by Bob Rosenthal. London: Penguin, 1999.

116p; index

Note: Originally published: New York: HarperCollins, 1999

BL: YK.2001.a.1313

Com: Poems from the last four years of Ginsberg's life, the final one, ("Things I'll not do [nostalgias]"), written six days before his death from liver cancer on May 5, 1997. "Allen leaves nothing out and takes the readers down a final walk of sickness and decline, but still the illumination of life shines through these strophes and rhythms" (Bob Rosenthal in his afterword). The cover photograph of Ginsberg is by Wyatt Counts.

Prose

B46

Prose contribution to Cuban revolution. Detroit: Artists Workshop, 1966.

Unnumbered pages

(Guerrilla reprint)

BL: X.709/13241

Com: A letter written in Athens in October 1961 to Howard Schulman and first printed in 1962 in the only issue of *Pa'lante*, the journal edited by Schulman. Ginsberg has much to say on his relationships with Kerouac, Cassady, Orlovsky and Burroughs, and on his own visionary experiences, with and without drugs, in this essay which is more "what I feel about life" than about Cuba. Ginsberg was unhappy that the Cuban revolution was too concerned with practical matters and "totally unoccupied as yet with psychic exploration". The cover photograph of Ginsberg is by Magdalene Sinclair.

B47

Notes after an evening with William Carlos Williams. [New York]: [Portents], [1970].

Unnumbered pages

(Portents 17)

Note: One of 300 copies

BL: YA.2000.a.29110

Com: Published by Samuel Charters. The front cover has manuscript holograph "Allen Ginsberg, wishing him the best, William Carlos Williams, 3/12/52".

B48

Allen verbatim: lectures on poetry, politics, consciousness / edited by Gordon Ball. New York: McGraw-Hill, 1974.

269p; index

BL: YA.1986.a.325

Com: Includes the prose piece "Kerouac" and contributions by Robert Duncan with Ginsberg in transcriptions of tapes made at the Creative Arts Festival at Kent State University, 1971, in addition to miscellaneous prose and poetry.

B49

The visions of the great rememberer / with letters by Neal Cassady & drawings by Basil King. Amherst: Mulch, 1974.

71p; illus

Note: No. 54 of 75 copies signed by the author

BL: RF.1999.a.2

Com: Ginsberg's tribute to Kerouac with his memories of him and Cassady. There are previously unpublished letters from Cassady, a 1947 Ginsberg manuscript, and previously unpublished photographs of Ginsberg, Kerouac, Cassady and Peter Orlovsky. See also **Kerouac** (C70) and **Cassady** (G5).

B50

Chicago trial testimony. San Francisco: City Lights, 1975.

74p

BL: X.102/2258

Com: The complete verbatim text of Ginsberg's testimony as witness for the defence in the 1969 Chicago Conspiracy Trial. On trial were anti-war activists and Yippies Abbie Hoffman, David Dellinger, Jerry Rubin, Rennie Davis, Bobby Seale, Tom Hayden and two academics. They were accused of conspiracy to incite a riot at the 1968 Democratic Party Convention. Judge Julius Hoffman presided and failed to understand much of Ginsberg's testimony, especially when he chanted the mantra "Hare Krishna" in attempt to show that the Yippie Festival of Life was meant to be peaceful. He spent more than a day on the stand and concluded with a recitation of parts of "Howl". Five of the defendants were convicted of crossing state lines to incite a riot and 175 contempt-of-court citations (and a total of nineteen years in prison) were given to the defendants and their attorneys. The Court of Appeals would overturn the verdicts and the contempt citations two years later. The cover is a cartoon by Pat Ryan with Ginsberg chanting "Om" and the judge saying, "The language of this court is English!"

B51

Composed on the tongue / edited by Donald Allen. Bolinas: Grey Fox, 1980.

153p

BL: X.950/25490

Com: A collection of interviews, lectures, and journal entries on Ginsberg's 1967 "Encounters with Ezra Pound". The lectures on poetics were given at the Naropa Institute in 1974-5.

B52

Your reason & Blake's system. Madras & New York: Hanuman, 1988.

43p; illus

Note: Signed and inscribed by Ginsberg

BL: YA.2002.a.18464

Note: The printing in a miniature book of a discourse given by Ginsberg on Blake's *Urizen* at the Naropa Institute, Colorado in April 1978. It has been transcribed and edited by Terry Pollock and revised by Ginsberg in 1988. The illustrations are colour reproductions of works by Blake, and the cover photograph of Ginsberg is by George Holmes.

B53

Luminous dreams. Gran Canaria: Zasterle, 1997.

52p; illus; bibliography

BL: YA.1999.a.10733

Com: Six prose dream pieces written between 1961 and 1995, including "Two dreams of Jack Kerouac" from 1995. The cover is by Robert LaVigne.

B54

Deliberate prose: selected essays, 1952-1995 / edited by Bill Morgan. London: Penguin, 2000.

536p; bibliography; index

(Penguin classics)

Note: Originally published: New York: HarperCollins, 2000

BL: YC.2001.a.9707

Com: A thematically arranged collection of 124 essays, many previously unpublished, on literature, politics, spirituality, drugs, censorship and sex laws, together with reminiscences on self and others from Whitman to Robert Frank.

Poetry and prose

B55

Airplane dreams: compositions from journals. Toronto: Anansi, 1968.

38p

BL: X.909/17688.

Com: A book dedicated to Philip Whalen and first published in Canada, that contains the prose dream piece "History of the Jewish Socialist Party in America" as well as three poems including "Consulting I Ching smoking pot listening to the Fugs sing Blake". The compositions date from 1961-1966 and are printed in Canada "by long hair youthful exiles from these States by the war of sighs and spears". The cover photograph of Ginsberg is by Terry Walker, and the back cover drawing is by the author.

B56

Straight hearts' delight: love poems and selected letters, 1947-1980 / Allen Ginsberg, Peter Orlovsky; edited by Winston Leyland. San Francisco: Gay Sunshine, 1980.

239p; illus

BL: X.950/27320

Com: Poems about Ginsberg's relationship with Orlovsky and letters between them from 1956 to 1965. The photograph of Ginsberg and Orlovsky is by Richard Avedon, and that of Kerouac in Tangier is by Ginsberg. See also **Orlovsky** (G129).

B57

Beat legacy, connections, influences. Louisville: White Fields, 1994.

Unnumbered pages

(Published in heaven chapbook series; 40)

Note: No. 28 of 100 numbered copies signed by the author in an edition of 250.

BL: YA.2000.a.29432

Com: Poems and letters by Ginsberg, and an essay by Gordon Ball.

B58

Poem, interview, photographs. Louisville: White Fields, 1994.

Unnumbered pages

(Published in heaven chapbook series; 28)

Note: Note: No. 79 of an edition of 250 copies, signed by the author

BL: RF.2002.a.51

Com: The poem is "Visiting father and friends", the interview is with Danny O'Bryan and took place in Kentucky in 1992, the photographs are of Ginsberg in Kentucky in 1992 apart from the cover which is a self-portrait from 1947.

Journals

B59

Indian journals March 1962-May 1963, notebooks, diary, blank pages, writings. San Francisco: Dave Haselwood, 1970.

210p; illus

BL: T 40737 [OIOC]

Com: Extensive notes kept by Ginsberg on his travels in India 1962-63, illustrated with his photographs and drawings. A 1990 reprint (Penguin) is at BL: YK.1993.a.16277.

B60

Journals: early fifties, early sixties / edited by Gordon Ball. New York: Grove, 1978.

302p; illus; index

BL: X.981/12850

Com: Ginsberg began keeping journal notebooks in the late forties. This volume includes entries from 1952 in New York, Mexico in 1954, Berkeley 1955-1956, New York 1959-1961, and in the Mediterranean and Africa 1961-1962. There is a 30-page introduction by the editor, and the illustrations are drawings by Ginsberg and photographs of him, Orlovsky, Kerouac, Corso, Burroughs, Paul Bowles, and of places visited.

B61

Journals: mid-fifties, 1954-1958 / edited by Gordon Ball. London: Viking, 1995.

489p; illus; index

Note: Originally published: New York: HarperCollins, 1995

BL: YC.1995.b.5201

Com: Journal entries from June 1954 – September 1955 in San Jose and San Francisco, from September 1955 – March 1957 in California, the Northwest, the Arctic, Mexico and New York, and from March 1957 – July 1958 in North Africa and Europe. Illustrations include drawings by Ginsberg and photographs of Ginsberg, Orlovsky, Corso, Cassady, LaVigne, Whalen, Helen Adam, Snyder, Burroughs and Kerouac with Burroughs' cat.

Letters

B62

The yage letters / William Burroughs & Allen Ginsberg. San Francisco: City Lights, 1963.

68p; illus

BL: Cup.805.c.7

Com: See **Burroughs** (A47).

B63

To Eberhart from Ginsberg: a letter about Howl 1956 / an explanation by Allen Ginsberg of his publication *Howl* and Richard Eberhart's *New York Times* article "West coast rhythms" together with comments by both poets and relief etchings by Jerome Kaplan. Lincoln, Mass.: Penmaen, 1976.

45p; illus

BL: X.981/22173

Com: Poet and critic Eberhart favourably reviewed *Howl* (and poetry of the San Francisco Renaissance) in the *New York Times Book Review* on September 2, 1956, and was the best publicity Ginsberg could have hoped for. Ginsberg heard that Eberhart was to review his book from Kenneth Rexroth and wrote his letter about the poem on May 18, 1956. That letter is reprinted here with Eberhart's review and introductory explanations (in which Ginsberg states: "*Howl* is really about my mother") from both writers written in 1975 for this book.

B64

As ever: the collected correspondence of Allen Ginsberg & Neal Cassady / foreword by Carolyn Cassady; edited with an introduction by Barry Gifford; afterword by Allen Ginsberg. Berkeley: Creative Arts, 1977.

227p; index

BL: YA.1989.a.3996

Com: Correspondence that spans almost a quarter of a century of friendship, from the mid-forties to Cassady's death in Mexico in 1968. Burroughs, Kerouac and other Beats associated with the authors are intimately described and there are also many original, unpublished poems. Ginsberg provides an epilogue - his afterword - a 1970 letter from him to Carolyn Cassady and his 1967 poem "Los Gatos". The back cover photograph of Ginsberg and Cassady is by Charles Plymell. See also **Neal Cassady** (G6).

B65

Take care of my ghost, ghost / Allen Ginsberg & Jack Kerouac. [New York?]: Ghost, 1977.

151 leaves

BL: Cup.510.rk.1

Com: Extracts from letters from Ginsberg to Kerouac, 1945-1959, and from "The journal of John Kerouac, 1948-49". Apparently "pirated from the Humanities Research Center at the University of Texas" according to a rare book catalogue. See also **Kerouac** (C48).

B66

Family business: selected letters between a father and son / Allen and Louis Ginsberg; edited by Michael Schumacher. London: Bloomsbury, 2001.

412p; illus; index

BL: YC.2001.a.16136

Com: Ginsberg's correspondence with his poet father Louis, "an absorbing and often moving record of an intense relationship" (*New York Times Book Review*). In addition to the letters between father and son there are letters from both of them to other family members, letters from Louis to critic Lionel Trilling, and the last letter from Ginsberg's mother Naomi to him. Also included are two essays from 1969, Louis' "My son the poet" and Allen's "Confrontation with Louis Ginsberg's poems".

Interviews

B67

Mystery in the universe: notes on an interview with Allen Ginsberg / Edward Lucie-Smith. London: Turret, 1965.

9p

Note: No. 42 of an edition of 200, signed by Lucie-Smith

BL: X.900/8291

Com: An interview conducted in London on July 2, 1965, originally commissioned by *The Sunday Times* and different from the piece appearing there. Ginsberg speaks of his travels in Cuba, Eastern Europe and the Far East and of his vision at twenty-two, when he heard Blake's voice and for the first time "experienced such complete bliss and feeling of mystery in the universe". He also describes the writing in Kyoto of the poem "The change" as a renunciation of this vision, and the influence of Kerouac in letting the "mind supply the language".

B68

"Craft interview with Allen Ginsberg" in: *The New York quarterly* 6 (spring 1971). New York, 1971. pp 12-40; illus

BL: P.901/617

Com: An interview on the "general subject of style and parody and technique in writing", accompanied by photographs of Ginsberg.

B69

The Kodak Mantra diaries, October 1966 to June 1971 / Iain Sinclair. London: Albion Village, 1971. Unnumbered pages; illus

BL: HS.74/835

Com: Includes interviews with Ginsberg in London.

B70

Psychedelic baby reaches puberty: an assemblage / Peter Stafford; illustrated by Robin Barnitz. New York: Praeger, 1971.

272p; illus

BL: YA.2000.a.25720

Com: Editor of *Crawdaddy* Stafford interviews Ginsberg and Alan Watts among others about their experiences with LSD and other psychedelic drugs. See also **Watts** (I660).

B71

Improvised poetics / edited, with an introduction, by Mark Robison. San Francisco: Anonym, 1972.

51p

BL: YA.1999.a.1416

Com: The second state of the first edition (1971), with many corrections. A discussion of modern poetics between Ginsberg, Michael Aldrich, Edward Kissam and Nancy Blecker at Ginsberg's Cherry Valley farm in November 1968. The book is dedicated to Charles Olson.

B72

Gay sunshine interview / Allen Ginsberg with Allen Young. Bolinas: Grey Fox, 1974.

42p

BL: YA.1997.a.5765

Com: An interview conducted in September 1972 at Ginsberg's Cherry Valley farm, originally published in *Gay sunshine*, a San Francisco gay liberation periodical. The interview concentrates on Ginsberg's homosexuality, his relationships with Kerouac, Cassady and Peter Orlovsky, and on the acceptance and existence of gay life in the Beat movement.

B73

Tongues of fallen angels / Selden Rodman. New York: New Directions, 1974.

271p

BL: X.989/70887

Com: Conversations with twelve writers including Ginsberg and Mailer. According to Ginsberg, the conversation with him (pages 183-199) consisted of "paraphrasing" and "counterfeit quotes". See also **Mailer** (I494).

B74

Riverside interviews 1. London: Binnacle, 1980.

52 leaves; illus; bibliography

BL: P.903/704

Com: An in-depth interview conducted in November 1979 by Gavin Selerie during Ginsberg's visit to England, with introduction, bibliography and photographs of Ginsberg from 1965 to 1979.

B75

One of them: Allen Ginsberg e la sua America / frammenti a cura di Maria Lima. Napoli: CUEN, 1998.

109p; illus; bibliography; index

(Pubblicazioni dell'Istituto Suor Orsola Benincasa)

BL: YA.2001.a.14775

Com: Interviews with Maria Lima and Fernanda Pivano, 1996-1997.

B76

Spontaneous mind: selected interviews, 1958-1996 / with a preface by Vaclav Havel and an introduction by Edmund White; edited by David Carter. London: Penguin, 2001.

603p; index

(Penguin classics)

BL: YC.2001.a.13506

Com: Interviews covering four decades of Ginsberg's career, from 1958 with the *Village Voice* through the 1968 interview with Paul Carroll for *Playboy* to an online interview in 1996 with www.HotWired.com. They reflect Ginsberg's belief in the interview as a creative act and as a platform for his radical, free-flowing and engaging ideas.

Miscellaneous publications by Ginsberg

B77

Documents on police bureaucracy's conspiracy against human rights of opiate addicts & constitutional rights of medical profession causing mass breakdown of urban law & order. Privately published by the author, ca. 1970.

18 leaves

Note: An edition of 300 copies signed by Ginsberg in 1981.

BL: YA.2000.b.3113

Com: A bibliography compiled by Ginsberg on: "Addiction politics, 1922-1970", "'Crime in streets' caused by addiction politics", "Narcotics agents peddling drugs" and "CIA involvement with opium traffic at source".

B78

Living poetics: an anthology from Olson (1910) to Katz (1957), for special topics course (0.59) [prepared by] Allen Ginsberg. New York: Brooklyn College, 1988.

181 leaves

BL: Cup.512.b.162

Com: An anthology collected by Ginsberg for a course he taught at Brooklyn College in spring 1988. Among the poets included are Ashbery, Baraka, Berrigan, Clausen, Corso, Creeley, Di Prima, Duncan, Ferlinghetti, Kerouac, Koch, Kupferberg, McClure, O'Hara, Olson, Orlovsky, Padgett, Sanders, Schuyler, Snyder, Waldman, Whalen and Wieners.

B79

Allen Ginsberg: photographs. Altadena: Twelvetrees, 1990.

Unnumbered pages; illus; index

BL: LB.31.c.11760

Com: A selection of Ginsberg's photographs of himself, friends and associates from 1947 to 1987, with captions by him in holograph facsimile. Among those photographed are Beck, Bowles, Bremser, Burroughs, Lucien Carr, Cassady, Corso, Ferlinghetti, Robert Frank, Wavy Gravy, Huncke, Kerouac, Kesey, Robert LaVigne, Leary, the Orlovsky brothers, Larry Rivers, Snyder, Anne Waldman, Whalen and Wieners. There is an introduction by Gregory Corso and Ginsberg provides a "commentary on sacramental companions" and biographies of the subjects of his photographs.

B80

Snapshot poetics: Allen Ginsberg's photographic memoir of the Beat era / introduction by Michael Köhler. San Francisco: Chronicle, 1993.

95p; illus

BL: YA.1995.b.1003

Com: A collection of photographs taken by Ginsberg between 1953 and 1991 accompanied by his hand-written captions. Among those photographed are Burroughs, Kerouac, Frank, Ginsberg (photographed by Burroughs and Orlovsky), Cassady, Ferlinghetti, Orlovsky, Corso, Paul Bowles, Snyder, Bobbie Louise Hawkins, Creeley, Olson, Whalen, Don Allen, Leary, Huncke, Micheline, Sanders, Baraka, Waldman, and Mailer.

B81

Mind writing slogans / [compiled by] Allen Ginsberg. Boise, Idaho: Limberlost, 1994.

Unnumbered pages; illus

Note: No. 87 of an edition of 100 numbered copies signed by author

BL: YA.1999.a.11470

Com: A collection of quotations ("useful to guide myself and others in the experience of 'writing the mind'") collected by Ginsberg, and published in conjunction with the "Beats and other Rebel Angels Conference", honouring Allen Ginsberg, at the Naropa Institute. Among those quoted are Creeley, Whalen, William Carlos Williams, Kerouac, Corso, Dylan, Ginsberg and Chögyam Trampa, founder of the Naropa Institute.

Contributions to books and journals

B82

Howl of the censor / edited with introduction by J. W. Ehrlich. San Carlos: Nourse, 1961.

144p

BL: X.909/3053

Com: Proceedings of the obscenity trial in which Ferlinghetti was the defendant as publisher of *Howl and other poems* (1956) by Ginsberg. Ehrlich was chief attorney for the defence. The text of "Howl" is included.

B83

May Day speech / Jean Genet; description by Allen Ginsberg. San Francisco: City Lights, 1970.

25p

BL: YA.1987.a.7289

Com: A speech described by Ginsberg and delivered by Genet at Yale University in 1970 on the subject of racism in the United States and in support of the Black Panther Party. An appendix is included that was not read at Yale, but that was written for that purpose. The cover photographs of Genet are by Les Payne.

B84

Stories & illustrations / Harley; introduced by Allen Ginsburg [i.e. Ginsberg]. [Tisvilde]: Charlatan, 1976.

Unnumbered pages; illus

BL: YA.1999.a.1766

Com: The stories were written and illustrated by Harley Flanagan, the 9-year-old son of "Rosebud", a Lower East Side hippie and friend of Ginsberg's, who went to live in Denmark where this book was published.

B85

["Poems"] in *Poetry London/Apple magazine 1: 1* (Autumn 1979). London, 1979.

pp 75-78

BL: P.901/3258

Com: Five poems that are collected in *Plutonian ode: poems 1977-1980* (1982). The accompanying gramophone record, which is a reading by Ginsberg of "Plutonian ode", is at BL: Cup.575.ff.29.

B86

The campaign against the underground press / Geoffrey Rips; with reports by Aryeh Neier, Todd Gitlin, Angus Mackenzie; foreword by Allen Ginsberg; edited by Anne Janowitz and Nancy J. Peters. San Francisco: City Lights, 1981.

176p; illus

Note: Cover title: *Unamerican activities*

BL: X.955/1769

Com: A report on the surveillance and harassment of the independent press movement of the 1960s and 1970s. As well as writing the foreword (entitled "Smoking typewriters"), Ginsberg furnished the compiler (Coordinator of the PEN American Center Freedom to Write Committee) with files he had gathered concerning illegal government sabotage of the written word.

B87

Scenes along the road: photographs of the desolation angels, 1944-1960 / compiled by Ann Charters with three poems and comments by Allen Ginsberg. San Francisco: City Lights, 1984.

56p; illus

Note: Signed by Charters and Ginsberg. Originally published: New York: Portents/Gotham Book Mart, 1970

BL: YA.1999.b.491

Com: See **Beats in general – photographs** (J201). The poems by Ginsberg are "Neal's ashes", "Memory gardens" and "In a car". Also included is a journal entry, an excerpt from "A strange new cottage in Berkeley" and a letter to Ginsberg's father, Louis Ginsberg.

B88

Karel Appel / texts by Pierre Restany and Allen Ginsberg; interview Frédéric de Towanicki.

Amsterdam: Becht, 1985.

256p; illus

BL: HS.74/224

Com: A monograph (in English) on painter Appel, who was born in Amsterdam in 1921. From 1972 he had been living in New York. In 1982 he collaborated with Ginsberg and artist José Arguelles in a series of paintings and visual poems exhibited in "On the road: the Jack Kerouac exhibit" at the Boulder Center for the Visual Arts. This profusely illustrated (in colour) volume includes Ginsberg's essay "Playing with Appel" together with reproductions of some of their collaborations and a photograph the poet and the artist with the painting "All yr graves are open", a quotation from Kerouac that incorporates a portrait of him.

B89

Selected poems / Harry Fainlight; introduction by Ruth Fainlight; a memoir by Allen Ginsberg; and a poem by Ted Hughes. London: Turret, 1986.

78p

BL: YC.1989.b.2768

Com: Fainlight (1935-1982) was born in America but grew up in England. He spent some time in New York in the fifties and sixties where he associated with the Beats who were to be an influence on his own work. He read with Ginsberg and others at the Albert Hall in 1965 in the poetry reading recorded in the film *Wholly communion*. He died of pneumonia in a remote Welsh cottage in 1982. Ginsberg in his memoir states that he thought Fainlight "the most gifted English poet of his generation".

B90

Collected poems / Louis Ginsberg; with an introduction by Eugene Brooks and an afterword by Allen Ginsberg; edited by Michael Fournier. Orono: Northern Lights, 1992.

439p; index

BL: YA.1993.b.6826

Com: Poems by Ginsberg's father Louis (1885-1976) from three published volumes together with unpublished poems and poems from a volume collected shortly before his death. The epigraph is Allen Ginsberg's poem "Father death blues" and the afterword reprints his essay "Confrontation with Louis Ginsberg's poems". The frontispiece photograph of Louis Ginsberg is by Elsa Dorfman.

Edited by Ginsberg

B91

Poems for the nation: a collection of contemporary political poems / edited by Allen Ginsberg; with Andy Clausen and Eliot Katz. New York: Seven Stories, 2000.

72p

(Open media pamphlet series; 15)

BL: YA.2000.a.33906

Com: A posthumously published anthology that includes poems by Baraka, Burroughs, Clausen, di Prima, Ferlinghetti, Ginsberg, Kupferberg, Sanders, Pommy Vega and Waldman. In addition a section entitled "Allen Ginsberg as poet activist" prints his previously unpublished "Television address - 1972 Republican National Convention" and poems and prose celebrating him by Sanders, Baraka, and others.

Festschrift and memorials

B92

Best minds: a tribute to Allen Ginsberg / edited by Bill Morgan & Bob Rosenthal. New York: Lospecchio, 1986.

311p; illus

Note: Copy no. 196 of a limited edition of 200 signed by the editors

BL: YA.1997.b.6581

Com: A celebration of Ginsberg's sixtieth birthday "presented by his friends who wish to honor him for giving himself with kindness and generosity to the art of poetry". Adam, Ashbery, Beck, Berrigan, Blaser, Brakhage, Broughton, Burroughs, Lucien Carr, Cage, Carolyn and Neal Cassady, Corman, Corso, Creeley, Dawson, Dylan, Eigner, Elmslie, Everson, Ferlinghetti, Ford, Guest, Gysin, Herms, Holmes, Huncke, Joans, Kaufman, Kerouac, Koch, Kupferberg, Kyger, Laughlin, LaVigne, Leary, McClure, McDarrah, Mailer, Malina, Mead, Mekas, Micheline, Oppenheimer, Orlovsky, Padgett, Pommy Vega, Randall, Rexroth, Rosenthal, Rumaker, Schuyler, Snyder, Solomon, Waldman, Whalen, Wieners and Jonathan Williams are among the contributors.

B93

Homage to Allen G. / George Schneeman & Anne Waldman. New York: Granary, 1997.

1 portfolio in a box; illus

Note: No. 31 of an edition of 45 copies on dieu donné, signed by Schneeman and Waldman

BL: Cup.512.d.14

Com: A portfolio based on a series of traced sketches by Schneeman of Ginsberg's photographs that were to have been used by them as a collaborative project. The project did not materialise, but was converted into this homage after Ginsberg's death by Schneeman and Anne Waldman.

B94

"In memoriam Allen Ginsberg 1926-1997" in *Nexus* 32. Dayton: Wright State University, 1997.

pp 1-63; illus

BL: YA.2001.b.4515

Com: Poems, prose and essays for Ginsberg at the time of his death. Contributors include Janine Pommy Vega, John Tytell and Judith Malina. Illustrated with photographs of Ginsberg and also of Diane di Prima, Burroughs, Corso, Everson and Meltzer.

Memoirs

B95

Cometh with clouds: (memory, Allen Ginsberg) / Dick McBride. Cherry Valley: Cherry Valley Editions, 1982.

61p; illus

BL: 89/07205 [DSC]

Com: McBride was a manager at City Lights Books and knew Ginsberg in the years after the publication of *Howl*. This memoir has an introduction by Ferlinghetti and is illustrated with photographs of McBride, Ginsberg, Ferlinghetti, Patchen, Orlovsky and others.

B96

Ex-friends: falling out with Allen Ginsberg, Lionel & Diana Trilling, Lillian Hellman, Hannah Arendt, and Norman Mailer / Norman Podhoretz. New York: Free Press, 1999.

244p; bibliography; index

BL: YC.1999.b.6493

Com: Podhoretz was the author of the classic 'anti-Beat' essay "The know-nothing Bohemians". His chapter in this book "At war with Allen Ginsberg" relates his early friendship with Ginsberg when both were students at Columbia in the forties, and their later "falling out". See also **Mailer** (I515).

B97

Giving up poetry: with Allen Ginsberg at Hollyhock / Trevor Carolan. Banff, Alberta: Banff Centre, 2001.

102p; illus

BL: YA.2002.a.10632

Con: Canadian writer Carolan attended a workshop given by Ginsberg in May 1985 at Hollyhock Farm, Cortes Island, British Columbia. This account portrays Ginsberg as "an icon and inspiring leader, as well as a man of appetites, disappointments, wisdom and lusts". The photographs are of Ginsberg and the author.

B98

Privileged moments: encounters with writers / Jeffrey Meyers. Madison: University of Wisconsin Press, 2000.

149p; index

BL: YC.2001.a.13460

Com: Biographer Meyers' personal memoir of Ginsberg and seven other authors including Ed Dorn.

Biography

B99

Paterfamilias: Allen Ginsberg in America / Jane Kramer. London: Victor Gollancz, 1970.

202p

Note: Originally published: New York: Random House, 1970

BL: X.909/19231

Com: A well received biography, although Ginsberg was to tell *Publishers Weekly*: "I wish Miss Kramer had been more realistic about homosexual situations". The book is based on a two-part *New Yorker* profile of Ginsberg that concentrates on his life in the late sixties, but that also refers to the earlier Beat days. A long letter (and Ginsberg's favourite among his letters) of 1958 to poet John Hollander is reprinted, in which Ginsberg writes about his own poetry and about those he was associated with who were to be published in Donald Allen's seminal anthology, *The new American poetry 1945-1960*.

.

B100

Ginsberg: a biography / Barry Miles. New York: Simon and Schuster, 1989.

588p; illus; bibliography; index

BL: YC.1992.b.3398

Com: Author Miles ran Better Books in Charing Cross Road in the sixties, and it was here that he first met Ginsberg in 1965. Ginsberg gave him access to his archives and papers and was interviewed at length for this biography in which Miles attempts to "give as objective a view as possible" of Ginsberg's life. The illustrations include photographs of Ginsberg, his family, and friends, including Kerouac, Lucien Carr, Solomon, Corso, Burroughs, Orlovsky, Cassady, Ferlinghetti, Paul Bowles, Snyder, McClure, Leary Bonnie and Ray Bremser, Dylan and Anne Waldman. A British 1989 edition (Viking) is at BL: YC.1990.b.6614 and a British 2000 edition (Virgin) is at BL: YC.2001.a.16387.

B101

Dharma lion: a critical biography of Allen Ginsberg / Michael Schumacher. New York: St. Martin's, 1992.

769p; illus; bibliography; index

BL: YA.1995.b.9883

Com: A major biography and the result of eight years research. It covers Ginsberg's early life and his public career in detail until 1981, twenty-five years after the publication of *Howl*. A postscript deals more briefly with his life after that date. Accompanying the text are many photographs of Ginsberg, and of his family and friends, including Kerouac, Burroughs, Cassady, Huncke, Solomon, Orlovsky, Corso, McClure, Dylan, Meltzer, Brautigan, Ferlinghetti, Snyder and Holmes.

B102

Allen Ginsberg: l'autre Amérique / Jean Portante: préface de Anne Waldman. Bordeaux: Castor Astral, 1999.

251p; illus; bibliography

BL: YA.2001.a.19634

Com: A biographical and critical study by French poet and novelist Portante of Ginsberg that sees him as a leader of the "other America", and a "subversive and charismatic apostle of liberty". A chronology is included and the illustrations are photographs of Ginsberg, Waldman, Corso, Duncan, Whalen, Mailer, Holmes, Burroughs, Huncke, Kesey, Orlovsky and others.

B103

Screaming with joy: the life of Allen Ginsberg / Graham Caveney. London: Bloomsbury, 1999.

216p; illus; bibliography; index

BL: YC.1999.a.4534

Com: A fully illustrated biography that concludes "Among his chantings and his candor, his naivety and ambition, can be heard the sound of an America that still yearns to fulfil its own promise – an America whose songs of innocence can be sung by the voice of experience". Many photographs of Ginsberg accompany the text. Among his friends pictured are Orlovsky, Neal and Carolyn Cassady, Snyder, Burroughs, Lucien Carr, Edie Parker, Kerouac, Huncke, Solomon, Corso, McClure, Rexroth, Duncan, LaVigne, Lamantia, Whalen, Ferlinghetti, Creeley, Irving Rosenthal, Paul Carroll, Leary, Paul Bowles, Bobbie Louise Hawkins (Creeley), Olson, Dylan, Bonnie and Ray Bremser, Waldman, Gysin and Kesey.

B104

The poetry and life of Allen Ginsberg / Ed Sanders. New York: Overlook, 2001.

252p; illus

BL: YC.2002.a.11014

Com: A narrative poem on Ginsberg's life and work. See also **Sanders** (D495).

Criticism

B105

Allen Ginsberg / Thomas F. Merrill. New York: Twayne, 1969.

183p; bibliography; index

(Twayne's United States author series; TUSAS 161)

BL: X.989/19370

Com: A study of Ginsberg that attempts to "avoid the carnival aspects of Ginsberg's career as much as possible and to focus upon the question of his worth as a poet". The opening chapter is entitled "Ginsberg and the Beat attitude", and the second, "The Beat muse". The remaining chapters discuss the major poetry collections, and an "Envoi" attempts to sum up Ginsberg's achievement and poses the question: "is he a real poet?" A brief chronology is included and a revised and updated edition (1988) is at BL: 9076.754 161 [DSC].

B106

Huuto ja meteli / Pekka Lounela and Jyrki Mäntylä. Hämeenlinna: Arvi A. Karisto Oy, 1970.

122p; illus

(Näkökulma)

BL: X.900/12132

Com: A book on the reactions of the Finnish public to the radio broadcasting of Ginsberg's poem "Howl". The illustrations are of extracts from the Finnish newspapers and the front cover includes a photograph of a naked Ginsberg.

B107

Allen Ginsberg in the sixties / Eric Mottram. Brighton/Seattle: Unicorn, 1972.

26p

BL: X.909/29089

Com: According to Ginsberg in a letter to the author, British poet and critic Mottram: "One of the few serious textual exams of what I've written". The cover photograph of Ginsberg reading at the London Architectural Association is by Graham Keen.

B108

Allen Ginsberg / Christine Tysh. Paris: Seghers, 1974.

182p; illus; bibliography

(Poètes d'aujourd'hui; 221)

BL: W.P.1567/221

Com: Essays on Ginsberg by Tysh, together with an interview with Ginsberg by Thomas Clark (from the *Paris review* 37, 1966), and a selection of Ginsberg's poems. The cover photograph of Ginsberg at a peace protest meeting in 1966 is by Fred McDarrah. Other photographs are of Ginsberg from 1942 to 1967, of which some are with friends including Orlovsky, Corso, Snyder, Burroughs and Dylan.

B109

The visionary poetics of Allen Ginsberg / Paul Portugés. Santa Barbara: Ross-Erikson, 1978.

181p; bibliography; index

BL: X.950/10087

Com: The book is in two parts: "Allen Ginsberg's William Blake and the poetics of vision, 1948-1963" and "The visionary poetics, 1945-1976: conversations with Ginsberg on drugs, mantras, and Tibetan Buddhism".

B110

Great poets howl: a study of Allen Ginsberg's poetry 1943-1955 / Glen Burns. Frankfurt am Main: Lang, 1983.

528p; bibliography

(European university studies: series 14, Anglo-Saxon language and literature; 114)

BL: X.950/44619

Com: A discussion of Ginsberg's poetic development from 1943 to the publication of *Howl* in 1955, with a concluding chapter sketching subsequent development to *Plutonian ode* (1978). A reading of individual poems is set within the context of biography and cultural politics showing the growth of Ginsberg's poetics and the influences of Whitman, Blake, and William Carlos Williams.

B111

On the poetry of Allen Ginsberg / edited by Lewis Hyde. Ann Arbor: University of Michigan Press, 1984.

461p; illus; bibliography

(Under discussion)

BL: YH.1988.a.772

Com: A collection of responses to Ginsberg's work. The first section "Early work" includes letters and introductions by William Carlos Williams and poets Marianne Moore and Louis Simpson, essays and reviews of *Howl* by Rexroth, Richard Eberhart, Rumaker, Ferlinghetti and others, a poem by Ginsberg's father Louis, and reviews of *Kaddish* by Paul Carroll and others. Also included is an extract from an interview with Ginsberg about his "Blake experience". The second section on the 1960s consists of reviews, documents and reflections, and includes Leary's "In the beginning, Leary turned on Ginsberg", and reproductions of documents from Ginsberg's FBI file. The two concluding sections, "Recent work" and "Thinking back", include remarks by Ginsberg and extracts from interviews in addition to critical reviews of his poetry.

B112

Allen Ginsberg: the man/the poet on entering earth decade his seventh / Kaviraj George Dowden. Montreal: Alpha Beat, 1990.

18p

(Supplement to Alpha Beat Soup; 7)

BL: YK.1991.a.12634

Com: An essay in the form of a review of *White shroud: poems 1980-1985* (1986). Author Dowden had included works by Ginsberg (and Burroughs and Kerouac) as early as 1960-63 in his classes at Brooklyn College.

B113

Two lectures on the work of Allen Ginsberg / Barry Miles. London: Turret, 1992.

Unnumbered pages

(Turret papers; 1)

Note: Limited edition of 500 copies

BL: YA.2001.a.1250

Com: Both lectures were given at special sessions of annual conventions of the Modern Language Association of America. "Howl, the original manuscript" was given in New York in 1986, and "How Kaddish happened" was given in San Francisco in 1991.

B114

Allen Ginsberg: Zeitkritik und politische Aktivitäten / Klaus Hegemann. Baden-Baden: Nomos, 2000. 222p; bibliography

BL: YA.2001.a.23134

Com: A biographical and critical study of Ginsberg from his Beat days with Kerouac, Burroughs, Cassady and others to his later rôle as a political activist. An appendix contains interviews in English with Ginsberg and with Ferlinghetti.

Miscellaneous

B115

Ginsberg in London / ten original photographs by John Hopkins; foreword by Barry Miles; portfolio made by Cathy Robert. London: Andrew Sclanders, 2000.

Unnumbered pages; illus

Note: Letter B of 26 lettered examples, signed by the author and photographer.

BL: C.193.b.64

Com: The photographs were taken during Ginsberg's 1965 visit to London, some at the Albert Memorial, some while reading at the Albert Hall, and others at his 39th birthday party in Chelsea, with one in "birthday suit" (apart from a 'Do not disturb' sign.) The latter episode provoked an on-looker John Lennon to say "you can't do that in front of the birds." Ferlinghetti, Trocchi, Anselm Hollo, Adrian Mitchell, Michael Horovitz and Feliks Topolski are among those to be photographed with Ginsberg.

Bibliographies

B116

Allen Ginsberg: an annotated bibliography, 1969-1977 / Michelle P. Kraus. Metuchen: Scarecrow, 1980.

326p; illus; index

(Scarecrow author bibliographies; 46)

BL: X.989/90000

Com: An annotated bibliography of works by and about Ginsberg from 1969 to 1977. There are photographs of Ginsberg and of "The Ginsberg Collection and 'faded yellowed press clippings'" at Ginsberg's Lower East Side apartment.

B117

The works of Allen Ginsberg, 1941-1994: a descriptive bibliography / Bill Morgan; with a foreword by Allen Ginsberg. Westport: Greenwood, 1995.

456p; index

(Bibliographies and indexes in American literature; 19)

BL: 2725.g.2056

Com: The standard bibliography, a comprehensive guide to Ginsberg's prolific output. The frontispiece is a self-portrait photograph by Ginsberg at Boulder, 1985.

B118

The response to Allen Ginsberg, 1926-1994: a bibliography of secondary sources / Bill Morgan; with a foreword by Allen Ginsberg. Westport: Greenwood, 1996.

505p; index

(Bibliographies and indexes in American literature; 23)

BL: 2725.g.2526

Com: A companion and an extension to Morgan's *The works of Allen Ginsberg, 1941-1994: a descriptive bibliography*, consisting of a complete, comprehensive guide to foreign language translations of Ginsberg's works, and a comprehensive listing of writings about him. The frontispiece is a self-portrait photograph by Ginsberg at the Southern Folklore Center, Mississippi, 1987.

JACK KEROUAC 1922-1969

Poetry

C1

Mexico City blues. Second printing. New York: Grove, 1959.

244p

BL: 12229.b.46

Com: Kerouac's first book of verse, 242 "choruses" composed in a month in 1955, many of them in letters that were sent to Ginsberg. "I want to be considered a jazz poet blowing a long blues in an afternoon jam session on Sunday". Kerouac identified more with jazz musicians such as Charlie Parker, Miles Davis and Thelonious Monk than with established writers and of all his books this is the most directly related to jazz. Another copy is at BL: 11634.e.16.

C2

Rimbaud. San Francisco: City Lights, 1960.

Single folded sheet

BL: Cup.410.f.1261

Com: A poem on 'poète maudit' Rimbaud that was first published in Leroi Jones' *Yugen #6* and later collected in *Scattered poems* (1971). John Clellon Holmes has stated (in an interview with John Tytell) that this poem "is probably the best place to begin when looking for what motivated the Beat experience".

C3

[*An imaginary portrait of Ulysses S. Grant/Edgar Allan Poe*] / Jack Kerouac/Hugo Weber. New York: Portents, 1967.

Unnumbered pages; illus

Note: One of an edition of 200 copies

(A Portents broadside)

BL: Cup.1262.m.1.

Com: Weber was an artist from Switzerland and a favourite drinking partner of Kerouac's in New York. Kerouac's text describes the portrait by Weber that began as one of Ulysses S. Grant but "ended up as Edgar Allan Poe the drunkard of Baltimore and the Bronx". The photograph of the portrait is by Ann Charters.

C4

Scattered poems. San Francisco: City Lights, 1971.

76p

(Pocket poets series; 28)

BL: YA.1999.a.5718

Com: A selection by Ann Charters of poems from various sources, both published (in little magazines) and in unpublished manuscript. The first poem in the collection originally appeared in the university magazine *Jester of Columbia* (though Kerouac was banned from campus at the time) in 1945 where it was attributed to Ginsberg as a translation from the French of "Jean-Louis Incogniteau". Kerouac first met Ginsberg in 1944. Sources for the poems are included and the cover photograph of Kerouac in Tangier in 1957 is by Burroughs.

C5

Trip trap: haiku along the road from San Francisco to New York, 1959 / Jack Kerouac, Albert Saijo, Lew Welch; with recollections by Albert Saijo and Lew Welch. Bolinas: Grey Fox, 1973.

57p

BL: YA.1998.a.11971

Com: Kerouac was in San Francisco in 1959 but wanted to return to his mother's house on Long Island for Thanksgiving. Welch, and Saijo who was living in the same communal house as Welch, offered to drive him and along the way they composed the haiku verses that make up this book that was assembled by Welch and published after his death by Donald Allen. See also **Welch** (E489).

C6

Neal in court. California, PA: Arthur and Kit Knight, 1977.

Broadside; illus

(Unspeakable visions of the individual; 6)

BL: Cup.653.a.16

Com: A poem dated March 30, 1954, Frisco City Hall, written about Neal Cassady in a letter to Allen Ginsberg, and later published in *Pomes all sizes* (1992). The drawing of Neal Cassady is by Carolyn Cassady.

C7

Three by Jack Kerouac. California, PA: Unspeakable Visions of the Individual, 1978.

Postcard; illus

BL: RB.31.b.151/58

Com: A large photo-illustrated postcard printing three haikus by Kerouac and a picture of buffalo grazing. The poems are from a letter from Kerouac to Ginsberg, dated December 28, 1961.

C8

Heaven & other poems. Bolinas: Grey Fox, 1979.

59p

Note: Originally published: Bolinas: Grey Fox, 1977

BL: X.958/21908

Com: A collection of poems originally sent by Kerouac to editor Donald Allen for possible inclusion in the *Evergreen review* or in Allen's anthology *The new American poetry 1945-1960* (1960) or for a projected volume that was never published. "This book belatedly collects the poems Jack sent me and his letters and statements regarding his verse". The back cover photograph of Kerouac in 1952 is by Carolyn Cassady and the frontispiece is a drawing by Kerouac for the Cassady's children.

C9

American haikus. New Jersey: Caliban, 1986.

Unnumbered pages

Note: No. 44 of an edition of 125 copies

BL: Cup.512.a.166

Com: The first printing of poems that were originally part of an album Kerouac recorded in 1958 with saxophonists Zoot Sims and Al Cohn for Hanover records. Kerouac introduces the collection with a statement on "American haiku".

C10

Pomes all sizes / introduction by Allen Ginsberg. San Francisco: City Lights, 1992.

175p

(Pocket Poets series; 48)

BL: YA.1993.a.317

Com: Poems that were written between 1954 and 1965, the first in April 1954 on a bus from San Francisco to New York, the last in Florida in August 1965. The original manuscript "has been in the safekeeping of City Lights all the years since Kerouac's death in 1969". Ginsberg's introduction is in two parts, the first on Kerouac as poet, and the second "A retrospect on Beat Generation" in particular its Buddhist elements. The cover is a 1990 painting, "Kerouac" by City Lights editor Ferlinghetti.

C11

Book of blues / introduction by Robert Creeley. New York: Penguin, 1995.

274p

BL: YA.2001.a.23029

Com: Eight extended poems in similar form to *Mexico City blues* in a book dedicated to Philip Whalen and Lew Welch. The poems were written between 1953 and 1961 and comprise an unpublished manuscript in Kerouac's archive. The original typescript is in the New York Public Library, Astor, Lenox and Tilden Foundations. Part of the cover is from a "Self-portrait done at sea" by Kerouac. Also included is a poem by Alice Notley (Ted Berrigan's wife), "Jack would speak through the imperfect medium of Alice".

C12

San Francisco blues. Harmondsworth: Penguin, 1995.

79p

(Penguin 60s)

BL: YA.2002.a.24722

Com: Eighty 'blues choruses' comprising early poems by Kerouac, written in 1954 in San Francisco, whose form is limited by "the small page of breastpocket notebook in which they are written" (from Kerouac's introduction). The poems are also included in *Book of blues* (1995).

Fiction

C13

The town and the city. New York: Harcourt Brace, 1950.

499p

BL: X.909/425

Com: Kerouac's first book, a novel about growing up in America, was written between 1946 and 1949. The book's style is modelled on that of Thomas Wolfe, and was later dismissed by Kerouac, although it contains several of the major themes of his later novels. Like his later work it is based on events in his life, although, like them too, it is not directly autobiographical. Characters based on Ginsberg, Burroughs and Herbert Huncke appear in the novel. The book was not a commercial success and after 1950 Kerouac would spend seven impoverished years until the eventual publication in 1957 of *On the road*. A British edition of *The town and the city* (Eyre & Spottiswoode, 1951) is at BL: 12730.pp.18 and the first paperback edition (Grosset & Dunlap, 1960) is at BL: X.909/15745. The first British paperback edition (Quartet, 1973) is at BL: X.989/22045.

C14

On the road. London: Deutsch, 1958.

310p

Note: Originally published: New York: Viking, 1957

BL: NNN.11617

Com: The first attempts at writing *On the road* were begun in New York in November 1948, but the version eventually to be published in 1957 was chiefly composed in three weeks in 1951 in the New York loft where Kerouac was living with Joan Haverty, his second wife. Two important influences on the book were Neal Cassady's letters (Kerouac had just received a 13,000 word letter from him – the "Joan Anderson letter"), and Burroughs (Kerouac had recently read the manuscript of *Junkie*). The novel in its descriptions of the lives of "Dean Moriarty" (Cassady) and "Sal Paradise" (Kerouac) is, among other things, a celebration of America's open spaces and of the spontaneous American personality expressing itself in jazz, marijuana, cross country travel, sex and confessional conversations. Although most critics disliked and misunderstood the book, it inspired (and continues to inspire) many young people to follow in Dean's footsteps and go "on the road". The book was to bring literary fame to Kerouac and led to him acquiring the label of "King of the Beats". This he disliked and the media attention combined with attacks from the critics (on this and other books written in the fifties that were now being published) was to disrupt his life and leave him insecure and increasingly alcoholic. Apart from *The Dharma bums*, written soon after publication of *On the road*, he would be unable to conceive and write another full-length book until *Big Sur* in 1961. In 2001, fifty years after its composition, the original typescript of *On the road* on a single roll of teletype paper was sold (by his third wife's family) at auction to the owner of an American football club for \$2.4 million. The first British paperback edition (Pan, 1961) is at BL: 11540.bb.41. Other editions include Penguin, 1972 (with an introduction by Ann Charters, BL: H.93/3918), Penguin New York, 1976 (BL: X.908/40597), Penguin, 1980 (BL: H.81/241) and an undated facsimile first edition in slipcase (First Editions Library, BL: YA.2002.a.1536).

C15

The subterraneans. New York: Grove, 1958.

111p

BL: 12654.ppp.18

Com: Kerouac's chronicle of the "subterraneans" of "San Francisco", a book that *Newsweek* called "a tasteless account of a love affair between a white man and a Negro girl". The novel is based on Kerouac's love for a half-black, half-Indian girl (in New York in 1953 in actuality) called Alene Lee (Mardou Fox in the novel), and was written in three days directly the affair ended. Other characters in the novel are based on Ginsberg ("Adam Moorad"), Corso ("Yuri Gligoric"), Holmes ("Balliol McJones"), Burroughs ("Frank Carmody") and Ferlinghetti ("Larry O'Hara"). Kerouac's own alter ego is "Leo Percipied", a name he used only in this book. A film loosely based on the novel and starring Leslie Caron and George Peppard was premiered in June 1960. A British edition (Deutsch, 1960) is at

BL: NNN.16132 and the first British paperback edition (Panther, 1962) is at BL: W.P.B.29/1320. For other editions (with *Pic*), see *Pic/The subterraneans* (1973).

C16

The Dharma bums. London: Deutsch, 1959.

244p

Note: Originally published: New York: Viking, 1958

BL: NNN.14080

Com: A novel written in his sister's kitchen in Orlando, Florida in November 1957, soon after the publication of *On the road*. As *On the road* was inspired by Kerouac's friendship with Neal Cassady, so *Dharma bums* was about another, very different, friend who impressed him, Gary Snyder ("Japhy Ryder"). Snyder was strongly influenced by Zen Buddhism and Kerouac too studied Buddhist literature for several years in the fifties. The novel (dedicated to Chinese T'ang Dynasty poet Han Shan) is based on a year in Kerouac's life from September 1955 when he joined Ginsberg ("Alvah Goldbook") in San Francisco. The third chapter contains Kerouac's description of the historic poetry reading at the Six Gallery in San Francisco, where Ginsberg first read "Howl". In San Francisco Kerouac met Snyder (who also read at the Six Gallery), spent time hiking with him (and John Montgomery – "Henry Morley") at Yosemite Park and in the following year stayed at Snyder's cabin at Mill Valley, California. The novel ends with the narrator ("Ray Smith") returning to "this world" after working alone as a fire lookout on a mountain in Washington State – Snyder / Ryder having left for Japan. The first British paperback edition (Pan, 1962) is at BL: X.907/2982. Other editions include Penguin New York, 1976 (BL: Nov. 32696), Granada, 1980 (BL: H.81/169) and Paladin, 1992 (BL: H.93/584).

C17

Doctor Sax: Faust part three. New York: Grove, 1959.

245p

BL: NNN.14854

Com: Written in 1952 in William Burroughs' Mexico City apartment, mostly in the toilet and high on marijuana, *Doctor Sax* is a tribute to the gothic radio serials and pulp horror fiction of Kerouac's youth. It is a transformation of nostalgic memories of his boyhood in Lowell, with the character of Doctor Sax based on the *Shadow*, a magazine and radio programme of the thirties. The reality of Burroughs' personality also intrudes into the novel and he became the physical model for the character of Sax. UK editions include Deutsch, 1977 (BL: Nov.38126), Panther, 1980 (BL: H.80/805), and Paladin, 1992 (BL: H.92/2694).

C18

Excerpts from Visions of Cody. New York: New Directions, 1959.

128p

Note: No. 436 of an edition of 750 copies, signed by Kerouac

BL: 11303.a.13

Com: An excerpt from a novel that was not published in its entirety until 1972, three years after Kerouac's death. It was written between October 1951 and May 1952, first at Long Island and then at Neal and Carolyn Cassady's attic in San Francisco ("the best place I ever wrote in"). Publisher James Laughlin helped Kerouac make the selection from the complete novel. There is a preface by Kerouac about the book's place in his *Duluoz legend*, the one long work containing his novels that he compares to Proust's *Remembrance of things past*. The decorations for the cover, title page and text of this volume are by Kerouac. See *Visions of Cody* (1973) below (C27) for more on this work.

C19

Maggie Cassidy. New York: Avon, 1959.

189p

BL: YA.1987.a.19147

Com: Written in 1953 and described by Ginsberg as being about Kerouac's "rich adolescence and woetime", *Maggie Cassidy* is based on Kerouac's doomed love affair with Mary Carney, a beautiful Irish Catholic redhead, during his final year at Lowell High (1939). Mary was to haunt Kerouac for many years even after he had married three times and she twice. At times he would imagine himself married to her after graduation and living in a Lowell cottage, instead of leaving for New York. This issue of the first edition is one of the few to contain the word 'fuck' (five at the end of chapter 38) - which the publishers were to delete from most copies printed for fear of the obscenity laws. The first British edition (Panther, 1960) is at BL: W.P.B.29/1092. Other editions include Deutsch, 1974 (BL:

Nov.21799), Quartet, 1975 (BL: H.76/1180), Quartet, 1977 (BL: H.77/772), Granada, 1982 (BL: H.82/1248), and Paladin, 1991 (BL: H.91/3487).

C20

Tristessa. New York: Avon, 1960.

126p

BL: RF.2001.a.26

Com: The first edition (a paperback original) of this "hauntingly different novel about a morphine-racked prostitute". The cover art has a brunette in an unbuttoned shirt sitting on a bed, and the back cover, with a photograph of Kerouac by Keith Jennison, states "Jack Kerouac, the Beat One, likes to spend his time 'in skid row or jazz joints or with personal poet madmen'". The novel was written in 1955 and 1956 in pencil by candlelight in Mexico City and is a meditation on a beautiful Mexican girl who was both drug pusher and a Mary Magdalen figure.

C21

Big Sur. London: Deutsch, 1963.

241p

Note: Originally published: Farrar, Straus and Cudahy, 1962

BL: Nov.1706

Com: A novel written in Florida in October 1961 that recounts Kerouac's experiences in San Francisco and while staying at Ferlinghetti's cabin in Bixby Canyon, Big Sur, California during the previous summer. At the end of this stay Kerouac had suffered a nervous breakdown, partly caused by his inability to deal with the fame after the publication of *On the road*, and also by his increasing alcoholism. The book closes in a vision of redemption with the poem "Sea", which was composed at the time of his refuge at Big Sur on the Pacific Ocean. Characters based on Michael McClure, Lenore Kandel, Philip Whalen and Lew Welch as well as Cassady, Ginsberg, Ferlinghetti and Snyder appear in the novel. The first British paperback edition (Four Square, 1965) is at BL: 012212.a.1/1241. Other editions include Panther, 1980 (BL: H.80/481), Granada, 1982 (BL: H.82/902) and Paladin, 1992 (BL: H.92/1300).

C22

Visions of Gerard, and Tristessa. London: Deutsch, 1964.

192p

Note: *Visions of Gerard* originally published: New York: Farrar, Straus, 1963

BL: Nov.5491

Com: The first British edition of *Visions of Gerard*, published with *Tristessa* (for which see above). Kerouac wrote *Visions of Gerard* in January 1956 in his sister Nin's kitchen in North Carolina. It tells of the last years and death of his saintly brother Gerard, who was born with a rheumatic heart and who died at the age of nine in 1926 when Kerouac was four. The narrative, which became the opening section of the *Duluoz legend*, is based on stories about Gerard told to Jack by his mother Gabrielle, which are combined with past dreams and present visions into a book that seems to express the view that life was really a "dream already ended". The first British paperback edition of *Visions of Gerard* (Mayflower, 1966) is at BL: X.907/5911.

C23

Desolation angels / introduction by Seymour Krim. New York: Coward-McCann, 1965.

366p.

BL: Nov.9763

Com: A book whose opening chapter was begun in 1956 as a journal entitled "Desolation in solitude" when Kerouac was working as a fire lookout on Desolation Peak, Washington State, the location where *The dharma bums* ends. The next section, written in Mexico in October 1956 and entitled "Desolation in the world", tells of his reunion in California with the "Desolation Angels" – Cassady ("Cody Pomeray"), Ginsberg ("Irwin Garden"), Corso ("Raphael Urso"), and Peter Orlovsky ("Simon Darlovsky"). The remainder of the book, entitled "Passing through" was written in Mexico in 1961 and is an account of the restless period in his life on the West Coast, Mexico, New York, Tangier (visiting Burroughs – "Bull Hubbard") and Europe, before the publication of *On the road* in 1957. At the end of the novel he ("Jack Duluoz") is "sitting around" with his friends in New York and they have become "famous writers more or less". But Jack concludes "A peaceful sorrow at home is the best I'll be able to offer the world, in the end, and so I told my Desolation Angels goodbye. A new life for me". The first

British edition (Deutsch, 1966) is at BL: Nov.8108. Other editions include Panther, 1972 (BL: H.72/826) and Grafton, 1990 (BL: H.90/1007).

C24

Vanity of Duluoz: an adventurous education, 1935-46. London: Deutsch, 1969.

280p

Note: Originally published: New York: Coward-McCann, 1968

BL: Nov.13234

Com: The title is that of the first extended work of fiction that he began in 1942 while waiting to join the merchant marine. That novel was never completed but the title was used for this his last major work. It is an account and an explanation to the author's wife (Kerouac was now married to Stella Sampas, his third wife and sister of a boyhood friend) of an important part of his past. Written in Lowell in 1967, it tells of the narrator's ("Jack Duluoz") college years, his ambitions to be a football star, his first meetings with Ginsberg ("Irwin Garden") and Burroughs ("Will Hubbard"), and ends with the death of his father and his decision to become a writer. Other editions include Quartet, 1973 (BL: H.73/395), Quartet, 1977 (BL: H.77/773), Granada, 1982 (BL: H.83/87) and Paladin, 1990 (BL: H.91/914).

C25

Pic/The subterraneans. London: Deutsch, 1973.

242p

Note: *Pic* originally published: New York: Grove, 1971

BL: YA.2002.a.6557

Com: The first British edition of *Pic*, published in a uniform edition with *The subterraneans*. *Pic* was begun in Rocky Mount, North Carolina in 1951 but not finally completed until 1969, the last year of Kerouac's life. It is set in 1948, and relates, in the black dialect of North Carolina, the adventures of the narrator, an eleven-year-old black boy "Pictorial Review Jackson". The first separate British edition (Quartet, 1977) is at BL: H.77/825. Also published with *The subterraneans* (Granada, 1981) BL: H.82/56, (Flamingo, 1992) BL: H.93/549, and (Penguin, 2001), BL: H.2001/1150.

C26

Two early stories. [New York]: Aloe, 1973.

Unnumbered pages

Note: No. 133 of an edition of 175 copies

BL: RF.2001.b.24

Com: The two stories "The brothers" and "Une veille de Noel" were originally published in 1939 and 1940 in the *Horace Mann quarterly*, the magazine of the college Kerouac attended after Lowell High and before Columbia University. An unsuccessful attempt was made to obtain official permission to publish this book.

C27

Visions of Cody / with an introduction by Allen Ginsberg. London: Deutsch, 1973.

398p

Note: Originally published: New York: McGraw-Hill, 1972

BL: Nov.20509

Com: *Visions of Cody*, composed in 1951-2, was partly typed on Carolyn Cassady's typewriter in the Cassady's San Francisco apartment, but mostly written in pencil while listening to Pat Henry's bop radio programme in the early hours of the morning. It is a refashioning of the novel, typed on a single roll of paper in 1951, that was the basic text of what was eventually published as *On the road* in 1957. Cody ("Cody Pomeray") is based on Neal Cassady as "Dean Moriarty" is in *On the road*. *Visions of Cody* is an in-depth treatment of Cassady and uses much the same material as *On the road*, but it is very different in style, and is Kerouac's most experimental piece of writing, written in what he was to call "spontaneous prose" – "sketching" like a painter, only with words. Kerouac was to write (in his preface to the 1959 selection from the work) that he "wanted a vertical, metaphysical study of Cody and its relationship to the general 'America'". Although excerpts were to be published in a limited edition in 1959, the book was felt to be unpublishable even by Kerouac's friends Ginsberg and Carl Solomon. Kerouac was to write to John Clellon Holmes that the only way he could get such a book published would be to die, so that the book jackets could read "published posthumously", thus guaranteeing a good sale. *Visions of Cody* would indeed only be published three years after Kerouac's

death. Ginsberg's introduction is entitled "The great rememberer". Other editions include Panther, 1980 (H.80/614), and Flamingo, 1992 (BL: H.93/597).

C28

Two stories from Jack Kerouac. [N.P.]: Pacific Red Car, 1984.

14p; illus

Note: One of an edition of 100 copies

BL: YA.2002.a.20026

Com: A pirated edition with an introductory note by James Tyler. The stories are "The rumbling, rambling blues" (originally printed in *Playboy* in January 1958) and "In the ring" (originally printed in *The Atlantic* in March 1968). The illustrations are pictures of Kerouac including a drawing by Neal Cassady.

C29

Avant la route / traduit de l'anglais par Daniel Poliquin. Montréal: Éditions Québec/Amérique, 1990.

512p

BL: YL.1990.a.1152

Com: A French translation of *The town and the city*.

C30

Orpheus emerged / introduction by Robert Creeley. New York: ibooks, 2000.

176p; bibliography

Note: CD-ROM in pocket

BL: CDM.2002.a.223

Com: The first full-length work to be published since Kerouac's death. It is an allegorical novella and was completed in 1945 soon after Kerouac first met Ginsberg, Burroughs and Lucien Carr in New York, a group of friends that was the nucleus of the Beat movement. The book is described in the foreword as "a *petit roman à clef*, a portrait of an artist as a young man torn between art and life – formulating his ideas about love, work, art, suffering, and ecstasy". The work was originally published as an ebook and the accompanying CD-ROM includes an interactive treatment of the ebook, together with a timeline, audio and video excerpts, footnotes, bibliographies, rare photographs, and journal entries by Kerouac.

Prose

C31

Book of dreams. San Francisco: City Lights, 1960.

184p

BL: Cup.804.k.2

Com: The author's dreams, written 1952-1960 after waking up, "spontaneously, non-stop, just like dreams happen". Characters from the novels reappear in the dreams and Kerouac provides a "table of characters". Kerouac made one change from the original manuscript for publisher Ferlinghetti – "boffing" was replaced on the final page for a word that in 1960 might have got the book banned. Even so the British Museum Library decided that the copy it acquired should be treated as "special material" and so it remains. The cover photo of Kerouac asleep is by Robert Frank.

C32

Lonesome traveler / drawings by Larry Rivers. New York: McGraw-Hill, 1960.

183p; illus

BL: 10713.h.14

Com: The first edition of Kerouac's collection of eight prose sketches on his travels in the US, Mexico, Morocco, Paris and London. Most of the pieces were previously published in *Holiday* magazine, although "The railroad earth" first appeared in two parts in the *Evergreen review* in 1957 ("October in the railroad earth") and 1960 ("Conclusion of the railroad earth"). It was written in 1952 when Kerouac was living in a San Francisco skid-row hotel and working as a brakeman for the Southern Pacific Railroad. *Lonesome traveler* has six illustrations by Larry Rivers, a New York friend of Kerouac's and actor in the film narrated by Kerouac, *Pull my daisy*. A 1970 Grove edition is at BL: YA.1989.a.20465. The first British edition (*Lonesome traveller*, Deutsch, 1962 – without Rivers' illustrations) is at BL: 10608.g.12. The first British paperback edition (Pan, 1964) is at BL: 10764.p.18. Other UK editions

include *Mayflower*, 1968 (BL: X.907/8946), *Panther*, 1972 (BL: H.72/951) and *Paladin*, 1990 (BL: H.90/1008).

C33

The scripture of the golden eternity. New York: Totem/Corinth, 1960.

Unnumbered pages

BL: 12233.t.23

Com: Kerouac's own version of the Buddhist Diamond Sutra, composed in 1956 at the suggestion of Gary Snyder while Kerouac was living at Snyder's cabin in Marin County, California. The text is in 66 sections. After he wrote it Kerouac showed it to a Buddhist friend saying, "While I was writing this, I thought I knew what it meant, but now I don't know anymore". The cover drawing is by Jesse Sorrentino. A second printing (1961) is at BL: X.908/6979 and a British edition (Centaur, 1960) is at BL: 11456.c.16.

C34

Satori in Paris. London: Deutsch, 1967.

118p

Note: Originally published: New York: Grove, 1966

BL: X.909/11696

Com: Kerouac's account of a ten-day trip made alone in summer 1965 to Paris and Brittany to study the origins of his family. During this trip Kerouac writes that "I had an illumination of some kind that seems to have changed me again, towards what I suppose'll be my pattern for another several years or more: in effect, a *satori*". As he explains *satori* is "the Japanese word for 'sudden illumination', 'sudden awakening' or, simply 'kick in the eye'". Gary Snyder also told Kerouac that the word meant "seeing your true nature". Although not usually regarded as a novel, *Satori in Paris* can be seen as part of the "Duluo legend", and chronologically the last part. Other editions include *Quartet*, 1973 (H.73/609), *Quartet*, 1977 (BL: X.907/25261), *Granada*, 1982 (BL: H.83/303), *Paladin*, 1991 (BL: YK.1992.a.6148).

C35

Old angel midnight. Pirated edition. [Brighton]: Booklegger/Albion, [1973].

38p

BL: YA.2002.a.24723

Com: The first 49 of the 67 sections of *Old angel midnight*, photo-offset from *Big table #1* (1959) where it first appeared. "*Old angel midnight* is spontaneously multilingual and intended to represent the babble of world tongues at midnight in the window" (Kerouac). It was originally called "Lucien midnight" in tribute to Kerouac's friend Lucien Carr, but the self-effacing Carr requested that Kerouac change the title. Another British edition, which appears to have been a legitimate reprint, from the second Unicorn bookshop in Carmarthen in 1976 is at BL: YA.1989.a.13545. See below (C39) for a printing of the complete text of *Old angel midnight*.

C36

The great western bus ride. [N. P.]: Pacific Red Car, 1984.

11p

Note: One of an edition of 100 copies

BL: YA.2002.a.17936

Com: A short travel piece originally published in *Esquire* in March 1970. The bus journey described by Kerouac took place in February 1949 one month after the trip with Neal Cassady from New York to San Francisco that is related in *On the road*. There is an introduction by James Tyler and a photograph of Kerouac at his typewriter is included.

C37

Home at Christmas. [N. P.]: [Pacific Red Car], [1984].

Unnumbered pages; illus

BL: YA.2002.a.1456

Com: A pirated edition of a text first published in *Glamour* in December 1961. There was an earlier unauthorised edition published in 1973 by Oliphant Press. In addition to the text describing Christmas in Kerouac's hometown, Lowell, Massachusetts, there are photographs of Lowell and of Kerouac, a brief section of notes, and a listing of Kerouac family homes in Lowell.

C38

Last words & other writings: the collected essays. [N. P.]: Zeta, 1985.

55p

Note: One of an edition of 500 copies

BL: YA.2001.a.24948

Com: Essays from 1957 ("Essentials of spontaneous prose") and 1958 ("Aftermath: the philosophy of the Beat Generation") to 1969 ("After me the deluge") together with brief autobiographical notes. Also printed is the essay originally published in *Playboy* in 1959 "The origins of the Beat Generation". A photograph of Neal and Carolyn Cassady is included in the text as well as one of Kerouac on the cover. This is a pirated edition of essays originally published in magazines, and was produced in the UK.

C39

Old angel midnight. Pirated edition. Second printing. [London?]: Midnight, 1987.

Unnumbered pages

Note: First printing, 1985

BL: YA.2002.a.17284

Com: An important bootleg that contains both sections of *Old angel midnight* printed together for the first time. The first 49 sections originally appeared in *Big table 1* (1959) and pirated and other editions were printed in 1973 and 1976 (see C35 above), while parts 50-67 first appeared in the *Evergreen review* 33 (August/September 1964).

C40

Visions of America. Sudbury: Water Row, [1991].

Single sheet

Note: No. 93 of an edition of 250 copies

BL: Cup.512.c.61

Com: A broadside in a clothbound portfolio printing an excerpt from Kerouac's travel notebooks of April 1952 describing his journey across Arizona with Neal and Carolyn Cassady. The background to the text is a previously unpublished drawing by Kerouac with the signature Jean-Louis Kerouac.

C41

Good blonde & others / edited by Donald Allen; preface by Robert Creeley. San Francisco: Grey Fox, 1993.

198p

Note: No. 49 of 50 numbered copies, signed by Robert Creeley

BL: YA.1998.a.9560

Com: A miscellaneous collection of prose, divided into the following sections: "On the road", "On the Beats", "On writing", "Observations", "On sports", and "Last words". Most of the pieces originally appeared in magazines such as *Escapade*, *Esquire* and *Playboy*, while others were first published in literary magazines like *Black Mountain review* and *Evergreen review* or in anthologies, newspapers and as introductions to the works of other writers and friends. The title piece is a story (first published in *Playboy* in 1965) about a ride with a blonde who gave him a lift to San Francisco and who got high on Jack's Mexican benzedrine. Creeley's preface is called "Thinking of Jack" and it tells, among other things, of their first meeting in 1956, of times spent with him in San Francisco, and of his connection as a Black Mountain writer with Kerouac and other Beats. The frontispiece portrait of Kerouac in 1956 is by Robert LaVigne.

C42

A history of bop. Montclair: Caliban, 1993.

Unnumbered pages; illus

Note: One of an edition of 200 copies

BL: YA.1996.b.3352

Com: A piece written in February 20 1953, on pencil in a notebook used as first draft for *Maggie Cassidy*. This is its original title although it was published as "The beginning of bop" in *Escapade*, April 1959. Jazz and in particular bebop was always of great importance to Kerouac and is central to an understanding of his prose style. The illustrations are photographs of the legendary alto saxophonist Charlie Parker.

C43

Jack Kerouac on his cat. Haven, Kansas: Jet, 1922 [i.e. 1993].

6p

Note: No. 5 of an edition of 35 copies

BL: YA.2002.a.18175

Com: Kerouac originally wrote this piece about his cat Tyke in November 1959 for his *Escapade* magazine column, "The last word". The column was rejected and never subsequently published.

C44

Old angel midnight / edited by Donald Allen; prefaces by Ann Charters & Michael McClure. San Francisco: Grey Fox, 1993.

67p

Note: No. 16 of an edition of 50 copies signed by Charters and McClure

BL: YA.2002.a.16687

Com: An edition of the complete text of *Old angel midnight* (including "A piece of *Old angel midnight*" found in Kerouac's papers in 1992) with important prefaces by Charters and McClure. This edition is dedicated to Kerouac's friend Lucien Carr, the initial inspiration for the piece, and has a drawing of Kerouac by Robert LaVigne.

Film script

C45

Pull my daisy / text ad-libbed by Jack Kerouac for the film by Robert Frank and Alfred Leslie; introduction by Jerry Talmer. New York: Grove, 1961.

38p; illus

BL: RF.2001.a.104; W.P.14947/294 – missing

Com: The complete Kerouac text, with photographs selected by Frank of stills from this classic Beat film, shot in the Manhattan loft of painter Alfred Leslie between January and April 1959. The story and idea was by Kerouac from an unpublished play he wrote in 1957 called "The Beat Generation". The title is from the first line of a roundelay written by Kerouac and Ginsberg in 1950 and that was published in Jay Landesman's *Neurotica*. The cast included Ginsberg, Orlovsky, Corso, (as themselves), David Amram (who also composed the music) Larry Rivers as Neal Cassady ("Milo"), and "Beltiane" i.e. Delphine Seyrig (star of *Last Year in Marienbad*) as "Carolyn" (Cassady). See also **Frank** (I372).

Poetry and prose

C46

Some of the Dharma. New York: Viking, 1995.

419p

BL: YA.2000.b.1243

Com: The first publication of a manuscript completed in 1956 that evolved from reading notes on Buddhism intended for Allen Ginsberg. The book comprises previously unpublished poems, stories, haiku, prayers, journal entries, meditations, letter fragments, sketches, blues and ideas about writing.

C47

Atop an Underwood: early stories and other writings / edited with an introduction and commentary by Paul Marion. New York: Viking, 1999.

249p

BL: YA.2000.a.29002

Com: More than sixty previously unpublished works written between the ages of thirteen and twenty-one. The collection includes stories, poems, plays and parts of novels, including an excerpt from his 1943 merchant marine novel entitled *The sea is my brother*.

Journals

C48

Take care of my ghost, ghost / Allen Ginsberg & Jack Kerouac. [New York?] Ghost, 1977.

151 leaves

BL: Cup.510.rk.1

Com: Extracts from letters from Ginsberg to Kerouac, 1945-1959, and from "The journal of John Kerouac, 1948-49". Apparently "pirated from the Humanities Research Center at the University of Texas" according to a rare book catalogue. See also **Ginsberg** (B65).

Letters

C49

Dear Carolyn: letters to Carolyn Cassady / introduced and edited by Arthur and Kit Knight. California, PA, 1983.

31p

(Unspeakable visions of the individual; 13)

BL: YA.2000.a.11916

Com: A selection of letters written by Kerouac to Neal and Carolyn Cassady, 1952-62. See also **Carolyn Cassady** (H46).

C50

Jack Kerouac: selected letters, 1940-1956 / edited with an introduction and commentary by Ann Charters. New York: Viking, 1995.

629p; index

BL: YC.1995.b.5428

Com: This selection of Kerouac's correspondence begins in October 1940, when he was a student at Columbia University, with letters to his boyhood friend in Lowell, Sebastian Sampas (to whose memory the book is dedicated – he was killed in action in World War II). Sampas' sister Stella became Kerouac's third wife in 1966. He first met Allen Ginsberg and William Burroughs in June 1944, and his letters to them date from 1944 and 1945 respectively. Other correspondents include his mother Gabrielle, his sister Caroline, his first wife Edie Parker and Stella Sampas. Letters to Neal Cassady date from August 1947, and there are also letters to his friend Hal Chase, (who introduced Cassady to Kerouac), Lucien Carr (a friend since 1944), John Clellon Holmes, Carl Solomon, Carolyn Cassady, Whalen, Snyder and Orlovsky. There are letters also to editors, publishers, critics, and agents – James Laughlin, Malcolm Cowley, Alfred Kazin, Robert Giroux and Sterling Lord.

C51

Selected letters, 1957-1969 / edited with an introduction and commentary by Ann Charters. New York: Viking, 1999.

514p; index

BL: YC.2000.a.1332

Com: This selection is dedicated to the memory of Stella Sampas Kerouac. As well as correspondents included in the previous volume, this book contains letters to, among others, girlfriends Joyce Glassman, (Johnson) and Helen Weaver, editor Donald Allen and publisher Barney Rosset, Corso, Creeley, Ferlinghetti and Olson.

C52

Door wide open: a Beat love affair in letters, 1957-1958 / Jack Kerouac and Joyce Johnson; with introduction and commentary by Joyce Johnson. New York: Viking, 2000.

182p; bibliography; index

BL: m00/45821 [DSC]

Com: Kerouac and Johnson, then Joyce Glassman, met on a blind date arranged by Allen Ginsberg. It was early 1957 and the meeting was at Howard Johnson's in Greenwich Village. Kerouac was broke at the time – he didn't even have enough money to buy Joyce a cup of coffee – and had recently finished a difficult relationship with Helen Weaver. The affair between Kerouac and Johnson began quickly and is documented in these letters and also in Johnson's book, *Minor characters*. In *Desolation angels* Kerouac wrote, "it was perhaps the best love affair I ever had". Joyce Johnson's writing in her introduction and commentary on these letters is among the best to be found on Kerouac. See also **Joyce Johnson** (H104).

C53

This isn't folly, this is me: the letters of Jack Kerouac / catalogue by John McWhinnie. New York: Glenn Horovitz Bookseller, 2001.

93p; bibliography

BL: YA.2001.a.28997

Com: An annotated bookseller's catalogue consisting of letters (for sale) to Neal Cassady, letters to family and friends including Ginsberg, Burroughs, Snyder, Holmes, Solomon, and Joyce Johnson and miscellaneous Kerouac manuscripts. There is a foreword entitled "Acquainted with the void" by Joyce Johnson, a glossary of names, and a frontispiece photograph of Kerouac as football player.

Interviews

C54

Safe in heaven dead: interviews with Jack Kerouac / compiled and edited by Michael White. Madras & New York: Hanuman, 1990.

125p

BL: YA.1993.a.1008

Com: Thematically arranged selections from nineteen interviews with Kerouac, most of them quite short. They range from a piece that appeared in the *New York Herald Tribune* in September 1957, to a television broadcast in September 1968 with William Buckley, Jr. Also included are interviews with Burroughs (published in *High times*, 1979) and Kesey (in *Esquire*, 1983).

Contributions to books and journals

C55

"Jazz of the Beat Generation" in: *New World writing: seventh Mentor selection*. New York: New American Library, 1955.

pp 7-16

BL: 12299.eee.62

Com: A more extended version of the section used in chapters 10 and 14 (book three) of *On the road*. It relates the experiences of Kerouac and Cassady while listening to jazz musicians in Chicago and San Francisco. In a letter to Ginsberg, Kerouac wrote that he wanted to sneak sentences from *Visions of Cody* into the piece. A comparison of this sketch with the *On the road* passages gives an idea of the editorial revisions and cuts made to the novel before its eventual publication in 1957. It was Kerouac's first appearance in print since *The town and the city* in 1950. It is published under the name "Jean-Louis" and was printed on the recommendation of Malcolm Cowley, critic and literary advisor to Viking Press, the eventual publisher of *On the road*.

C56

"The Mexican girl" in: *The best American short stories 1956* / edited by Martha Foley. Boston: Houghton Mifflin, 1956.

pp 205-225

BL: YA.2000.a.30317

Com: An early appearance for Kerouac in print - "The Mexican girl" is a section from *On the road*. It was first published in the *Paris review* in the winter 1955 issue. Both printings were to help Kerouac a little financially at a time when publishers rejected most of his work, and *On the road* had still not been accepted for publication. Among the other authors contributing to this anthology are Flannery O'Connor, Philip Roth and Shirley Jackson.

C57

"Neal and the Three Stooges" in: *New editions 2: an anthology of literary discoveries*. Berkeley: Paperback Editions, 1957.

pp 46-56

BL: YA.2000.a.29473

Com: "Neal and the Three Stooges" is an excerpt from *Visions of Cody*.

C58

"Poems from *Mexico City blues*" in: *The jazz word* / [edited by] Dom Cerulli, Burt Korall, Mort Nasatir. London: Dobson, 1962.

pp 125-128, 146

Note: Originally published: New York: Ballantine, 1960

BL: X.431/201

Com: The poems are chorus 221, "Charlie Parker", chorus 239, "Deadbelly" and chorus 242, "Dave Brubeck".

C59

"Joan Rawshanks in the fog" in: *Transatlantic review* 9. London, 1962.

pp 57-72

BL: P.P.7617.br

Com: "An excerpt from *Visions of Neal*" - *Visions of Neal* became *Visions of Cody*. Joan Rawshanks is film star Joan Crawford, and the fog is in San Francisco.

C60

"First night of the tapes" in: *Transatlantic review* 33/4. London, 1970.

pp 115-125

BL: PP7617.br

Com: A conversation between Kerouac and Cassady recorded in San Francisco in 1952 and typed up by Kerouac. It takes place at the Cassady's home (Cassady's one-year-old son John Allen is heard crying) and among the subjects they talk about are Burroughs, Ginsberg, and Huncke. See also **Cassady** (G8).

C61

"Nosferatu" in: *Authors on film* / edited by Harry M. Geduld. Bloomington: Indiana University Press, 1972.

pp 53-56

BL: YA.2001.a.18627

Com: Notes written in 1960 on Murnau's 1922 classic silent film after a viewing at midnight with a group of friends, and first published by the New Yorker Film Society. The piece is collected in *Good blonde & others* (1993). This book also contains articles by, among others, Sartre, Gide (also on "Nosferatu"), Greene, Eliot, and Scott Fitzgerald.

C62

"After me, the deluge" in: *Sixpack* 3/4. London, 1973.

BL: ZA.9.a.6123

Com: "After me, the deluge" is Kerouac's final piece, and is an attempt to place himself politically. It was originally published a few days before his death in the *Miami Tropic* under the title "Man, am I the granddaddy-o of the hippies". It is collected in *Good blonde & others* (1993) under the title "What am I thinking about". This issue of *Sixpack* also contains work by Bob Kaufman, Robert Kelly among others. For contributors to other issues see **Beats in general – periodicals** (J367).

C63

The Americans / Robert Frank; introduction by Jack Kerouac. Millerton: Aperture, 1978.

179p; illus

Note: Originally published: Paris: Delpire, 1958 and New York: Grove, 1959

BL: LR.421/293

Com: See **Robert Frank** (I366). Kerouac offered to write about Frank's photographs when Frank showed them to him after a party in New York.

C64

"Now jazz" in: *Frank I: 2* (summer 1984). Paris, 1984.

pp 38-40

BL: ZA.9.a.2265

Com: A transcription of a private tape recording of Kerouac reading his poems in his San Francisco apartment in 1959. The poems on the tape, provided by fellow poet Martin Matz, who read on the same night, are part of a group called "Blues and haikus". This issue also contains a poem by Ferlinghetti, "Firenze, a lifetime later".

C65

Kerouac's last word: Jack Kerouac in Escapade / Tom Clark; with a supplement of three articles by Jack Kerouac. Sudbury: Water Row, 1986.

49p

Note: No. 4 of an edition of 500 copies

BL: YA.2002.a.16990

Com: Kerouac wrote 13 columns for *Escapade* between 1959 and 1967. They are, according to Clark, "the best surviving record of Kerouac's preoccupation with 'real life' (everything from baseball to

politics) at a time when 'fiction' had come to seem to him, as he told the journalist Al Aronowitz, 'nothing but idle daydreams'. In addition to Clark's description of all 13 columns, this volume contains Kerouac's piece on jazz, "The beginning of bop", a look at America's press and television entitled "The last word", and "The first word" in which "Jack Kerouac takes a fresh look at Jack Kerouac". See also **Clark** (1232).

C66

Nights in Birdland: jazz photographs, 1954-1960 / Carole Reiff; with an essay by Jack Kerouac. London: Simon & Schuster, 1987.

123p; illus

BL: YV.1988.b.2168

Com: Kerouac's introduction is his essay "The beginning of bop", originally published in *Escapade* in 1959 and separately printed as "The history of bop" in 1993. Carole Reiff began photographing jazz musicians in 1954, and some of her photographs are in the permanent collection of the New York Jazz Museum. She died in 1984. Among the subjects of her photographs are Billie Holiday, Lester Young, John Coltrane, Thelonious Monk, Bill Evans, Chet Baker, Gerry Mulligan, Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Charles Mingus and Ornette Coleman.

C67

"Wake up" in: *Tricycle: the Buddhist review* 2:4 - 4:3 (Summer 1993 - Spring 1995). New York: Buddhist Ray, 1993-1995.

BL: ZA.9.b.2481

Com: A previously unpublished essay (later collected in *Some of the Dharma*, 1995) in eight issues of this journal. The manuscript was chiefly written in 1955 when Kerouac was studying the life of Buddha. Among the illustrations for the essay are original watercolours by Francesco Clemente, a photograph of Kerouac by Robert Frank, and a drawing of Buddha by Kerouac. The winter 1993 (3:2) issue also contains a poem by Ferlinghetti, "A Buddha in the woodpile"; summer 1964 (3:4) has a profile of Philip Whalen by Andrew Schelling that includes poems and a photograph of him by Ginsberg. Fall 1994 (4:1) includes an essay on Alan Watts by David Guy.

Memoirs

C68

Jack Kerouac: a memoir in which is revealed secret lives & West Coast whispers, being the confessions of Henry Morley, Alex Fairbrother & John Montgomery, triune madman of The Dharma Bums, Desolation Angels & other trips / John Montgomery. Fresno: Giligia, 1970.

16p

BL: YA.2000.13034

Com: Based on Kerouac's conversations with and letters to Montgomery, inspiration for several characters in his fiction such as "Henry Morley" in *Dharma bums* and "Alex Fairbrother" in *Desolation Angels*.

C69

"Jack Kerouac's last years: an interview with Robert Boles" in: *The falcon 1*. Mansfield, Pa.: Mansfield State College, 1970.

pp 5-9

BL: P.901/1307.

Com: Boles was a close friend in the last three years of Kerouac's life, when he lived at Hyannis, and remembers his drinking, his kindness, his honesty and spontaneity.

C70

The visions of the great rememberer / Allen Ginsberg; with letters by Neal Cassady & drawings by Basil King. Amherst, Mass.: Mulch, 1974.

71p; illus

Note: No. 54 of 75 copies signed by the author

BL: RF.1999.a.2

Com: See **Ginsberg** (B49) and also **Neal Cassady** (G5).

C71

Heart beat: my life with Jack & Neal / Carolyn Cassady. Berkeley: Creative Arts, 1976.

93p; illus
BL: X.950/30401
Com: See **Carolyn Cassady** (H44) and also **Neal Cassady** (G10).

C72

Kerouac West Coast: a Bohemian pilot; detailed navigational instructions / John Montgomery. Palo Alto: Fels & Firm, 1976.
Unnumbered pages; illus
BL: YA.2000.a.11497
Com: Montgomery's memories of Kerouac in California.

C73

Visitor: Jack Kerouac in Old Saybrook / John Clellon Holmes. California, PA: A. and K. Knight, 1981.
Unnumbered pages; illus
(The unspeakable visions of the individual; 11)
Note: No. 449 of an edition of 750 copies, signed by the author
BL: YA.2001.a.39060
Com: See **Holmes** (G75).

C74

Baby driver / Jan Kerouac. London: Deutsch, 1982.
208p
Note: Originally published: New York: St Martin's, 1981
BL: Nov.47385
Com: See **Jan Kerouac** (H117).

C75

The Kerouac we knew: unposed portraits; action shots / compiled by John Montgomery; honoring the Kerouac Conference at Naropa Institute. Kentfield: Fels & Firm, 1982.
46p; illus
BL: YA.2000.a.29396
Com: Memories of Kerouac by friends who "have played sandlot ball with him, written news reports, delivered his newspaper, interpreted for him, played cards, climbed a mountain and participated in a barbecue."

C76

Minor characters / Joyce Johnson. London: Harvill, 1983.
262p
Note: Originally published: New York: Houghton & Mifflin, 1983
BL: X.529/54011
Com: Johnson's memoir of life with Kerouac. See **Joyce Johnson** (H102).

C77

Gone in October / John Clellon Holmes. Hailey, Idaho: Limberlost, 1985.
78p; illus
(Limberlost review; 14 & 15)
BL: YA.2000.a.28959
Com: See **Holmes** (G76).

C78

Kerouac at the "Wild Boar" & other skirmishes / compiled by John Montgomery. [San Anselmo]: Fels & Firm, 1986.
158p; illus
BL: YA.2000.a.28938
Com: A collection of essays on Kerouac with contributions by Montgomery, McClure, David Amram, Ann Charters, Gerald Nicosia, Frankie (Edie) Parker Kerouac (Kerouac's first wife), and others.

C79

Off the road / Carolyn Cassady. London: Black Spring, 1990.
436p; illus; index

Note: Originally published: New York: Morrow, 1990
BL: YC.1990.b.6875
Com: See **Carolyn Cassady** (H45) and also **Neal Cassady** (G13).

C80

Photos and remembering Jack Kerouac / William S Burroughs. Louisville: White Fields, 1994.
Unnumbered pages; illus
(Published in heaven chapbook series; 46)
BL: YA.2000.a.29400
Com: Photos of Burroughs by Ginsberg with Burroughs' memories of Kerouac. See also **Burroughs** (A72).

C81

Nobody's wife: the smart aleck and the king of the Beats / Joan Haverty Kerouac; introduction by Jan Kerouac; foreward [sic] by Ann Charters. Berkeley: Creative Arts, 1995.
216p
BL: YA.2001.a.18842
Com: A memoir by Kerouac's second wife. See **Joan Haverty Kerouac** (H120).

Biography

C82

Kerouac: a biography / Ann Charters; foreword by Allen Ginsberg. London: Deutsch, 1974.
403p; illus; bibliography; index
Note: Originally published: San Francisco: Straight Arrow, 1973
BL: X.909/83454
Com: When published in the US in 1973 this was the first major Kerouac biography, and it is still the best in evoking Kerouac's personality. It is in three parts, chronologically divided – 1922-1951, 1951-1957 and 1957-69. Appendices include a chronology, a bibliographical chronology, extensive notes and sources and an identity key of characters in Kerouac's novels. The illustrations are photographs of Kerouac from 1939 to 1966, and also of Gabrielle Kerouac his mother, early friends Hal Chase and Lucien Carr, David Kammerer (who was to be killed by Carr in 1944), Burroughs, Cassady, Ginsberg, Corso, Carolyn Cassady, McClure, Orlovsky, LaVigne, Ferlinghetti and Snyder. A paperback edition (Pan, 1978) is at BL: X.909/42539.

C83

Jack Kerouac: a chicken-essay / Victor-Lévy Beaulieu; translated by Sheila Fischman. Toronto: Coach House, 1975.
170p
X.909/41372
Com: A biographical and critical study by the Quebecois writer that describes Kerouac as "irrevocably tied to the culture of Quebec". The original French essay (Montreal, 1972) is at BL: X.908/34114 and in a 1987 edition at BL: YH.1989.a.396. The French editions are illustrated with photographs of Kerouac from his boyhood to his final years. The 1987 edition includes an afterword by Beaulieu, "Pour en finir avec Jack Kerouac" and extracts from reviews of the 1972 edition.

C84

Jack's book: Jack Kerouac in the lives and words of his friends / Barry Gifford & Lawrence Lee. London: Hamish Hamilton, 1979.
339p; illus; bibliography; index
Note: Originally published: New York: St Martin's, 1978
BL: X.800/27735
Com: Extensive quotations by friends and acquaintances are interspersed in the biographical narrative and commentary by the authors. Friends include Maggie Carney (inspiration for *Maggie Cassidy*), LuAnne Henderson (immortalised as "Mary Lou" in *On the road*), Jackie Mercer (a girlfriend to both Cassady and Kerouac at the time of *Big Sur*), and Al and Helen Hinkle (friends of Cassady who travelled with him and Kerouac). Kerouac's third wife Stella Sampas Kerouac, Carolyn Cassady and his girlfriend (and author of *Minor characters*) Joyce Glassman (Johnson) also contribute. And among the other friends and writers are Ginsberg, Burroughs, Carolyn Cassady, Lucien Carr, Huncke, Clellon Holmes, Peter Orlovsky, Corso, McClure, Ferlinghetti, Duncan, Whalen, Snyder, Malcolm Cowley and

Lenore Kandel. An extensive character key to the "Duluoz legend" is included as an appendix and there are photographs of Kerouac and many of the contributors.

C85

Desolate angel: Jack Kerouac, the Beat Generation, and America / Dennis McNally. New York: McGraw-Hill, 1980.

400p; illus; bibliography; index

Note: Originally published: New York: Random House, 1978

BL: 89/15094 [DSC]

Com: Describes the Beats in general as well as being a biography of Kerouac; Ginsberg wrote to the author criticising him for taking too much of Kerouac's fiction for fact, and for neglecting his later works. See also **Beats in general - memoirs and biographical studies** (J133).

C86

Memory babe: a critical biography of Jack Kerouac / Gerald Nicosia. New York: Grove, 1983.

767p; illus; bibliography; index

BL: X.950/46539

Com: The most detailed of all the Kerouac biographies, with much information based on extensive interviews. "This is the Kerouac I knew, his sufferings and his exultations, his elusive charisma and his maddening moods. At last he has been treated as the serious, searching soul he was" (John Clellon Holmes). The title of the biography is the nickname given to Kerouac at school and also the title of a book begun in 1957 but never completed. Another copy of this edition is at BL: YH.1986.b.380, and a British edition (Viking, 1985) is at BL: X.950/42947. A 1994 paperback edition (University of California Press) is at BL: YK.1994.a.9901.

C87

Kerouac and the Beats: a primary sourcebook / edited by Arthur and Kit Knight: foreword by John Tytell. New York: Paragon House, 1988.

272; illus; bibliography; index

BL: YA.1990.b.7217

Com: Material on Kerouac and the Beats in general that mostly first appeared in *The unspeakable visions of the individual*. The book is for John Clellon Holmes "in memoriam". It includes Carolyn Cassady on Neal, interviews with Burroughs, Whalen, Holmes, Ginsberg, Jan Kerouac and McClure, an excerpt from Huncke's autobiography and Holmes journal, letters from Kerouac to Ginsberg, Holmes and Cassady and a piece by Kerouac's first wife Frankie Edith Kerouac Parker. The illustrations are photographs of Kerouac and of the contributors.

C88

Kerouac: visions of Rocky Mount / John J. Dorfner. Raleigh: Cooper Street, 1991.

65p; illus

BL: YA.2001.a.39333

Com: A "manuscript that was put together out of a love of his art and a sense of sadness that his life took the path leading to the road of self-destruction". Rocky Mount, North California, was where Kerouac's sister Caroline ("Nin") lived and her home was a retreat for Kerouac in the fifties and the place where he wrote many of his works. This book consists of photographs of Rocky Mount accompanied by the author's biographical text and quotations from Kerouac's writings.

C89

Visions of Kerouac / Charles E. Jarvis. Third ed. Lowell: Ithaca, 1994.

251p; illus; bibliography

Note: Originally published: Lowell: Ithaca, 1974

BL: 96/19983 [DSC]

Com: The third edition of a biography by a childhood friend in Lowell, which tells much of Kerouac in his pre-Beat years.

C90

Angelheaded hipster: the life of Jack Kerouac / Steve Turner. London: Bloomsbury, 1996.

224p; illus; bibliography; index

BL: YK.1997.a.5851

Com: A biography by a British writer who like many young people in the early sixties read Kerouac and was inspired by his books to go hitchhiking in search of adventure. It is an illustrated biography and does not attempt to duplicate the work of such biographers as Ann Charters, Gerald Nicosia and Tom Clark. The title is from Ginsberg's "Howl" and as Turner writes "it encapsulates perfectly the unique combination of street wisdom and heavenly-mindedness that was Jack Kerouac". In addition to the many photographs of Kerouac and of places in his life there are photographs of, among others, Ginsberg, Burroughs, Dylan, McClure, Neal and Carolyn Cassady, Huncke, Holmes, Corso, Ferlinghetti, Whalen, Snyder, Orlovsky, Kaufman, Rexroth and Larry Rivers. Other friends and lovers pictured include Hal Chase, Lucien Carr, David Kammerer, Al Hinkle, Mary Carney, Luanne Henderson, Edie Parker Kerouac, Joan Haverty Kerouac, Alene Lee, and Jan Kerouac. At the end is a section "Where are they now?"

C91

Jack Kerouac: a biography / Tom Clark; introduction by Carolyn Cassady. London: Plexus, 1997. 254p; illus; index

Note: Originally published: San Diego: Harcourt Brace Jovanovich, 1984

BL: YC.1997.a.3393

Com: A biography that focuses (as Carolyn Cassady states in her introduction) on Kerouac the writer, but that has been criticised for its tendency to treat the novels as reliable records of events. However, Carolyn Cassady (who knew Kerouac as well as anybody) concludes her introduction: "Tom Clark's concise and moving telling leaves the reader almost overwhelmed with compassion for the man who himself was known as the 'Heart'". The biography ends, after a description of Kerouac's funeral, with a poem by Clark "Coda: jazz for Jack (April 5, 1949)". See also **Clark** (I236).

C92

Subterranean Kerouac: the hidden life of Jack Kerouac / Ellis Amburn. New York: St. Martin's, 1998. 435p; illus; bibliography; index

BL: YA.2000.a.12074

Com: "The first biography of Jack Kerouac to portray fully the intense inner life that inspired his work, by his last editor".

C93

The long, slow death of Jack Kerouac / Jim Christy. Toronto: ECW, 1998.

110p

BL: YA.1999.a.12454

Com: A short biography by a Canadian writer that focuses on the last decade of Kerouac's life, a period generally dismissed as nothing more than a drunken decline. It also examines the religious aspect of Kerouac's life and writings, in particular his Catholicism, and the various controversies surrounding his reputation and his literary estate since his death – at his death he had \$62 in the bank, now his manuscripts are sold for millions. An essay that first appeared in *The Moody Street irregulars* in 1979, "Jack and jazz: woodsmoke and trains", is printed as an appendix. Here Christy shows that Kerouac's interest in jazz included swing as well as bebop, and that his favourite musician was the tenor saxophonist Lester Young. He also mentions the 1941 Dizzy Gillespie recording "Kerouac" and how it came to be so named.

C94

Jack Kerouac King of the Beats: a portrait / Barry Miles. London: Virgin, 1998.

332p

BL: YC.2000.a.5394

Com: Author Miles (biographer also of Ginsberg) in his preface describes his first encounter with *On the road* in 1959 and how soon after reading it he went hitchhiking to Cornwall with a friend and with a copy of the book in his pocket. In this biography (which extensively quotes Ginsberg and also uses discussions with Burroughs) he examines Kerouac as icon and also the "myth that Kerouac himself perpetuated". He attempts to separate the work from the man, and sees Kerouac as a storyteller rather than a novelist, diarist or chronicler. Miles in his postscript tells the unhappy story of the wranglings over Kerouac's literary estate and quotes the letter he wrote to his nephew stating that he intended divorcing his wife and that he did not want his estate to go to "my wife's one hundred Greek relatives". When Stella Sampas Kerouac died she left the estate to these very relatives.

C95

Jack Kerouac / David Sandison; foreword by Carolyn Cassady. London: Hamlyn, 1999.
160p; illus

YA.2000.b.1056

Com: Carolyn Cassady concludes her foreword to this well-illustrated biography with the following. "He was not so much interested in what is wrong with the world but what is good about it. Kerouac becomes a part of every reader and researcher as the varied interpretations of his life and work penetrate the enquiring mind, to be reinterpreted further according to the selective biases of new readers. Who was the real Jack Kerouac? Who can tell? He offers a kaleidoscope of choices especially to those who weren't with him in his own time". Full-page colour reproductions of the covers of paperback editions of Kerouac's books are used as illustrations in addition to the many photographs of Kerouac, his friends and the places associated with him.

C96

Kerouac's Nashua connection / Stephen Eddington. Nashua: Transition, 1999.

102p; illus

BL: YA.2002.a.13619

Com: A study of the origins of the Kerouac family, tracing its history from Canada, to Nashua, New Hampshire, and to Lowell, Massachusetts and beyond. The author relates his findings to Kerouac's fictionalisation of his own and his family's experience. The illustrations are photographs of Nashua, the hometown of Kerouac's parents. The cover illustration is a photograph of the Kerouac family gravestone in Nashua, where his parents, his brother Gerard, and his daughter Jan are buried. Kerouac's own gravestone in Lowell, with his wife Stella, is also illustrated.

C97

Use my name: Jack Kerouac's forgotten families / James T. Jones. Toronto: ECW, 1999.

203p

BL: YA.2000.a.15660

Com: A study of Kerouac's daughter Jan, his three wives, and his nephew. See also **Jan Kerouac** (H119) and **Joan Haverty Kerouac** (H121).

Criticism

C98

No pie in the sky: the hobo as American cultural hero in the works of Jack London, John Dos Passos, and

Jack Kerouac / Frederick Feied. New York: Citadel, 1964.

95p

BL: X.908/14275

Com: Dos Passos explored the political significance of the hobo, and London the economic, whereas Kerouac's use of the theme (in *On the Road* and *The Dharma Bums*) "dramatized the sense of alienation of large numbers of his contemporaries" - an early study of Kerouac's work.

C99

Jack Kerouac / Antonio Filipetti. Firenze: La Nuova Italia, 1975.

67p; bibliography

(Il castoro; 108)

BL: X.0907/36(108)

Com: An Italian essay on Kerouac that includes chapters on his poetry (with excerpts from the original English plus Italian translation), life 'on the road', the 'dharma' life, the Duluoz legend, the Beat Generation movement, Kerouac's cinematographic style and Kerouac and film.

C100

La anarquía y el orden: una clave interpretativa de la literatura norteamericana / Javier y Juan José Coy. Madrid: José Porrúa Turanzas, 1976.

187p; bibliography

(Ensayos)

BL: X.909/38418

Com: A Spanish study of Kerouac, Henry James and Edward Albee.

C101

Haiku in English / Barbara Ungar. Stanford: Humanities Honors Program, Stanford University, 1978.
75p; bibliography

(Stanford honors essays in humanities; 21)

BL: X.0909/159(21)

Com: An essay that looks first at the effect of haiku on Imagism, and in particular on Amy Lowell, who was writing at the beginning of the twentieth century. A chapter on Kerouac follows. The author believes "he has left behind some excellent haiku, which have largely been overlooked in the critical work on him". The final section of the essay is on contemporary haiku poet Michael McClintock.

C102

Jack Kerouac: prophet of the new romanticism / Robert A. Hipkiss. Lawrence: Regents Press of Kansas, 1978.

150p; index

Note: Originally published: Lawrence: Regents Press of Kansas, 1976

BL: X.989/54111

Com: The first six chapters study Kerouac's essential themes, their treatment and development. The seventh chapter compares Kerouac to J. D. Salinger, James Purdy, John Knowles and Ken Kesey, noting differences and similarities. The concluding chapter examines the extent to which Kerouac's "prophetic vision" is viable, and "the degree to which it characterizes the Romanticism of our time".

C103

Das Beatgeneration als literarische und soziale Bewegung untersucht am Beispiel von Jack Kerouac: The subterraneans, The Dharma bums und Desolation angels / Gertrude Betz. Frankfurt am Main: Lang, 1977.

168p; bibliography

(Kasseler Arbeiten zur Sprache und Literatur ; 2)

BL: X.0909/989(2)

Com: A German study of the Beat Generation as a literary and social movement that examines in depth three of Kerouac's novels.

C104

Kerouac graffiti / Alessandro Gebbia, Sergio Duichin. Roma: Arcana, 1978.

168p; illus; bibliography

(Situazioni; 35)

BL: X.958/13439

Com: An Italian collection with essays by the two editors – Gebbia's is entitled "A la recherche du Kerouac perdu", Duichin's is "Italian Kerouac graffiti" (Italian writings about Kerouac). In addition there are translations of a letter of 1949 from Kerouac to John Clellon Holmes, an interview with Ginsberg, Burroughs' memoir "Kerouac", a memoir by musician David Amram, and pieces by John Montgomery, Albert Saijo and others. The illustrations are photographs of Kerouac and also Cassady, Saijo and Lew Welch, Ginsberg, Holmes and Corso at Kerouac's funeral, and Dylan at Kerouac's grave.

C105

Jack Kerouac / Harry Russell Huebel. Boise: Boise State University Press, 1979.

48p; bibliography

(Boise State University Western writers series; 39)

BL: X.0909/731(39)

Com: A pamphlet that focuses on Kerouac's contribution to writing about California. The author believes that "above all, Kerouac should be remembered as a seminal and major contributor to a contemporary myth of the West".

C106

Jack Kerouac: spontaneous prose: ein Beitrag zur Theorie und Praxis der Textgestaltung von "On the road" und "Visions of Cody" / Gabriele Spengemann. Frankfurt am Main: Lang, 1980.

615p; bibliography

(Kasseler Arbeiten zur Sprache und Literatur ; 6)

BL: X.0909/989(6)

Com: A critical examination of Kerouac's writings, in particular his ideas of "spontaneous prose" and their practice in *On the road* and *Visions of Cody*.

C107

Kerouac's crooked road: development of a fiction / Tim Hunt. Hamden: Archon, 1981.

262p; index

BL: X.950/34071

Com: A work (dedicated to John Clellon Holmes) of analytic criticism that has been highly acclaimed. It concentrates on the development of the work that became *Visions of Cody* and its earlier versions, including the published text of *On the road*. It also places Kerouac in a tradition that includes Melville and Mark Twain and describes Kerouac's own innovative contribution to that tradition. Republished by the University of California Press (with a long new preface and a new foreword by Ann Charters) in 1996 (BL: YC.1997.a.3857)

C108

The review of contemporary fiction.3: 2 (summer 1983). Elmwood, 1983.

pp 4-95

BL: P.901/2087

Com: Kerouac shares this issue of the journal with the Swiss French playwright and novelist Robert Pinget (1919-). The Kerouac section includes Burroughs' piece "Kerouac", Holmes' celebration of the twenty-fifth anniversary of *On the road* "Tender hearts in Boulder", a section from Tom Clark's biography and critical essays and memoirs by Gerald Nicosia, Arthur Knight, Chris Challis, Joy Walsh and others.

C109

Catching up with Kerouac: getting Boulder on the road. Phoenix: Literary Denim, 1984.

118p; illus

(The literary denim)

BL: YA.2000.a.29434

Com: A collection of writings about Kerouac by Gerald Nicosia, McClure, Holmes and others. A sketch by Corso, an interview with Huncke, and a reading of Ginsberg's "Howl" are also included. In addition there is a portfolio of photographs of many of the Beats (friends of Kerouac) by Chris Felver.

C110

Jack Kerouac: statement in brown: collected essays / Joy Walsh. Clarence Center: Textile Bridge, 1984.

69p; bibliography

(Esprit critique series)

BL: 86/11851 [DSC]

Com: Essays on Kerouac by the editor of *The Moody Street irregulars: a Jack Kerouac newsletter*. The essays are literary, not biographical, and look at Kerouac, for example, from a Reichian perspective, as an "American alien in America", as a Roman Catholic, at his affinities with Jack London and at the vision of "brown" and of "darkness" in his fiction.

C111

Quest for Kerouac / Chris Challis. London: Faber, 1984

238p; index

BL: X.958/27479

Com: An account by a British writer of a car trip across America, visiting places Kerouac travelled to, and meeting many people who knew him. It is both a travel book and a work of criticism, a view of contemporary America and an assessment of the work of Burroughs, Ginsberg, Holmes, Corso, Ferlinghetti, Snyder and Cassady and others, as well as of Kerouac.

C112

Ecrivains anglo-québécois I: dossiers de presse: Leonard Cohen, 1961-1985; Jack Kerouac, 1967-1984 / [dépouillement et compilation par Claude Pelletier]. Sherbrooke: Bibliothèque du Séminaire de Sherbrooke, 1986.

127p; illus

(Dossiers de presse sur les écrivains québécois; 48)

BL: YA.1989.b.2978

Com: A collection of extracts from Quebec newspapers about Kerouac (and about Leonard Cohen). Most are in French but a few are in English. There are a number of obituaries and some quite lengthy analyses of Kerouac's work and reputation, as well as reviews of books about him.

C113

Jack Kerouac / Warren French. Boston: Twayne, 1986.

147p; bibliography; index

(Twayne's United States author series; TUSAS 507)

BL: YC.1988.a.3493

Com: A critical study of Kerouac by an author who has published in the same series works on John Steinbeck and J. D. Salinger, two writers that French believes resemble Kerouac in many ways. A chronology and a brief biographical account are followed by a reading of the works that constitute the Duluoz Legend "in the chronological order of the events of Kerouac's own life upon which they were based". French was much inspired in the writing of this book by Tim Hunt's *Kerouac's crooked road: development of a fiction*.

C114

The image of Québec in Jack Kerouac's fiction / Maurice Poteet. Québec: Le secrétariat permanent des peuples francophones, 1987.

87p

(Les avant-dire de la Rencontre Internationale Jack K erouac; 2)

BL: YA.2001.b.935

Com: An interpretation of Kerouac's fiction that attempts to situate it within the framework of his Qu ebecois background and compares it to a number of French Canadian novels.

C115

The spontaneous poetics of Jack Kerouac: a study of the fiction / Regina Weinreich. Carbondale: Southern Illinois University Press, 1987.

180p; bibliography; index

(Crosscurrents/modern critiques: third series)

BL: YA.1989.a.8913

Com: A study of Kerouac that sees his work as belonging in the American tradition that begins with Emerson and Whitman, and that concentrates on the stylistic inventiveness of his entire oeuvre.

C116

The displaced self: the search for integration in the works of Jack Kerouac / L. R. S. Graham.

Nottingham: University of Nottingham, 1988.

BL: D84592 [DSC – thesis]

C117

Jack Kerouac: le clochard c eleste / Jean-Marie Rous. Paris: Renaudot, 1989.

251p; bibliography

BL: YA.1990.a.10127

Com: An essay that attempts to free Kerouac from the misunderstanding of his work that is the result of him being prisoner of his image as romantic vagabond, as "clochard c eleste". *Les clochards c elestes* is the title of the French translation of *The dharma bums*.

C118

Un homme grand: Jack Kerouac at the crossroads of many cultures / edited by Pierre Anctil [et al].

Ottawa: Carleton University Press, 1990.

236p

BL: YA.1992.a.18082

Com: Essays in English and in French from the Jack Kerouac gathering in Quebec City in October 1987. They are divided into the following categories: "Setting the scene", "An American trajectory", "The text examined", "A Quebec filiation", "Multiple paths", and "Some last words". Among the contributors are Ginsberg, Ferlinghetti, Carolyn Cassady, Gerald Nicosia and Ann Charters.

C119

A map of Mexico City blues: Jack Kerouac as poet / James T. Jones. Carbondale: Southern Illinois University Press, 1992.

202p; bibliography; index
BL: YA.1993.a.16570

Com: A critical study that "discusses Kerouac as poet in general. His use of autobiography in his writing, his attraction to Mexico, the importance of blues in his writing, the influence of Buddhism on his life and work, his theory of spontaneous composition, and the form of *Mexico City blues*."

C120

Jack Kerouac's novels and Buddhist thought / Ananda Prabha Barat. Calcutta: Writer's Workshop, 1997.

164p; bibliography

Note: Revised edition of a PhD dissertation

BL: YA.2000.a.33094

Com: An analysis of four novels pervaded by Buddhist ideas: *The Dharma bums*, *Visions of Gerard*, *Tristessa* and *Desolation angels*. From the foreword: "Kerouac...an eminent American novelist whose contribution to East-West understanding is very significant."

C121

Jack Kerouac's Duluoz legend: the mythic form of an autobiographical fiction / James T. Jones.

Carbondale: Southern Illinois University Press, 1999.

278p; bibliography; index

BL: m00/13724 [DSC]

Com: A study of Kerouac's writings that follows the autobiographical chronology of the Duluoz legend, beginning with *Visions of Gerard* and ending with *Satori in Paris*, and that compares the Legend to elements of Sophocles' version of the Oedipus myth. The author believes that the Duluoz Legend is "recognisable and enjoyable as a work of art, maintaining its power to engage readers in generation after generation as it moves towards an accepted place in the canon of American literature". The frontispiece, "The wheel of life", is a previously unpublished diagram of personal relationships by Kerouac.

C122

The view from On the road: the rhetorical vision of Jack Kerouac / Omar Swartz. Carbondale: Southern Illinois University Press, 1999.

130p; bibliography; index

BL: YC.2000.a.13557

Com: The author in this book argues that "*On the road* is a rhetorical document with a persuasive significance in helping people to restructure their lives". The author also states that "in spite of [critical] neglect and the fact that most of his novels never sold well, Kerouac accomplished something that most writers aspire to but few achieve". "...Kerouac was able to make a significant mark on our society and to help modify in fundamental ways important aspects of the national psyche".

C123

'Forest beatniks' and 'urban Thoreaus': Gary Snyder, Jack Kerouac, Lew Welch, and Michael McClure / Rod Phillips. New York: Lang, 2000.

169p; bibliography; index

(Modern American literature: new approaches; 22)

BL: YA.2000.a.19182

Com: An examination of the side of the Beat movement that felt a strong desire for a closer connection to the natural world, and helped spark the environmental movement of the 1970s and its more recent development into "Deep Ecology." The chapter on Kerouac is entitled "'My virtuous desert': Kerouac's *Dharma bums*". See also **Snyder** (E455), **Welch** (E498) and **McClure** (E296).

C124

Understanding Jack Kerouac / Matt Theado. Columbia: University of South Carolina Press, 2000.

200p; bibliography; index

(Understanding contemporary American literature)

BL: YK.2002.a.3197

Com: A study of Kerouac's works that examines them in the order of their composition, and that traces his "stylistic development as a crafter of language within the texts themselves". Before the discussion of the novels there are chapters on biography and background and on Kerouac's technique.

Miscellaneous

C125

A creative century: selections from the twentieth century collections at the University of Texas / compiled by Andreas Brown. Austin: University of Texas, Humanities Research Center, 1964.

pp 35-6

BL: X.900/16256

Com: The catalogue of exhibition held in November 1964 at the Academic Center & Undergraduate Library, the University of Texas. It contains a photographic reproduction of a page from Kerouac's manuscript travel diary during 1948-9 (the first stages of *On the road*). Also included is a sample autograph signature, descriptions of the diary and of an inscribed first edition of *On the road*. Other writers in the exhibition include William Carlos Williams, Edward Dahlberg, James Baldwin, Thomas Wolfe, Eliot, Beckett and Joyce.

C126

The Gutman letter / Walter Gutman. New York: Something Else, 1969.

142p; illus

BL: YA.1999.b.6749

Com: Gutman financed Kerouac's film "Pull my daisy" and this book contains quotes from Kerouac on the film and photographs from it.

C127

Kerouac's town / Barry Gifford; photographs by Marshall Clements. Expanded, revised ed. Berkeley: Creative Arts, 1977.

60p; illus

Note: Originally published: Santa Barbara: Capra, 1973

BL: X.708/48808

Com: A photo-illustrated tour of Kerouac's hometown Lowell, Massachusetts.

C128

A guide to Jack Kerouac's Lowell / Brian Foye; photographs by Jeffrey O'Heir. Lowell: Corporation for the Celebration of Jack Kerouac in Lowell, 1988.

54 leaves; illus; map

Note: Signed by the author

BL: YA.2001.b.934

Com: A guide for a walking tour of Kerouac's home town that shows both its influence on his writing and the Lowell he invented with quotations from his novels. The book also attempts to show that contrary to the general view, Kerouac actually liked Lowell. The illustrations are photographs of Lowell landmarks that appear in Kerouac's fiction.

C129

Lowell, Ma: where Jack Kerouac's road begins: the origin of an American myth / Massimo Pacifico, Silvestro Serra. Firenze: Fos, 1996.

77p; illus

Note: In English and Italian

BL: LB.31.b.22959

Com: Recent colour photographs by Pacifico of Lowell, with an introductory essay by Serra accompanied by extracts from Kerouac's writings and black-and white archive photographs and portraits of Kerouac from the family album.

C130

The Beat Generation in New York: a walking tour of Jack Kerouac's city / Bill Morgan. San Francisco: City Lights, 1997.

166p; illus; bibliography; index

BL: YA.1998.a.12154

Com: See **New York** (D21).

Miscellaneous writing inspired by Kerouac

C131

For Jack Kerouac: poems on his death / edited by Peter Finch. Cardiff: Second Aeon, 1970.
24p
BL: X.909/80968
Com: Includes an excerpt from *Mexico City blues* with poems by Bob Cobbing, William Wantling, Iain Sinclair and others.

C132
"Witness, Jack Kerouac's funeral" / Bill Tremblay in: *Massachusetts review* 11. Amherst, 1970.
pp 442-448
BL: PP.7615.hd
Com: A long poem by a participant at Kerouac's funeral.

C133
Jack Kerouac in Amsterdam: een One-World-Poetry-Suite voor dichters in de Melkweg / Simon Vinkenoog. Heerlen: 261-producties, 1980.
Unnumbered pages
BL: X.950/12712
Com: A series of poems in Dutch by one of the participants at the 1965 Albert Hall Poetry Festival. Each poem is based on a letter in Jack Kerouac's name.

C134
King of the Beatniks: a play in three acts / Arthur Winfield Knight. Sudbury: Water Row, 1986.
58p
Note: Signed by the author
BL: YA.2001.a.40574
Com: A play about Kerouac by the publisher of *Unspeakable visions of the individual*, the press devoted to major Beat figures. The author wanted to write "something that would transcend what was factual" and while Kerouac, Cassady, and Corso are recognisable in the three main characters, "the portraits are not meant to be biographical". The play was to have been performed in Wales at the All England Drama Festival but was banned due to its "controversial nature" but it went on to win an award at the 1985 Shropshire Drama Festival.

C135
Jack Kerouac, Charles Bukowski and me / Chris Challis. Rutland: Morcott Private Press, 1993.
24p; illus
BL: YK.1997.a.4405
Com: A "poetic history" inscribed to the memory of Jack Kerouac by the author of *Quest for Kerouac* (1984). The illustrations are by Peter Gilroy, and the map, cover, and layout are by Nick Noton. See also **Bukowski** (I191).

C136
Visions of Kerouac: a novel / Ken McGoogan. Lawrencetown Beach: Pottersfield, 1993.
268p
BL: YA.1994.a.17493
Com: A novel by a Canadian writer that "captures the wild and beatific spirit of the On the Road generation" and that "sets out to prove that Jack Kerouac, the legendary King of the Beats, is himself still on the road". A revised version entitled *Kerouac's ghost* (1996) is at BL: YA.1997.a.16031.

C137
Tombeau de Jack Kerouac / Daniel Pasquereau. [Paris]: L'Incertain, 1994.
115p
(Tombeau; 6)
BL: YA.1995.a.23493
Com: An homage to Kerouac in the form of a novel, in which the young narrator befriends Kerouac during a visit by him to Paris in 1957- Kerouac was there in April of that year – the author was born in 1961.

C138
Kerouac city blues. Quimperlé: La Digitale, 1999.
141p; illus

BL: YA.2002.a.10344

Com: A French publication containing poems, prose pieces, tributes and essays for Kerouac by Corso, Cassady, Plymell, Kenneth White, by French contributors including Claude Pélieu, Pierre Joris, Alain Jouffroy, and others. The illustrations are collages by Pélieu of photographs of Kerouac, Ginsberg, Burroughs, Ferlinghetti, Dylan and others.

Periodicals

C139

Moody Street irregulars: Kerouac newsletter. 1:1 - 28 (1978 - 1994). New York: Moody Street Irregulars, 1978-1994.

(Edited by Joy Walsh and Michael Basinski)

BL: RF.1999.b.53

Com: From the first issue: "*Moody Street irregulars* will include announcements, queries, articles, controversy, and notes of special interest to Kerouac scholars and those, for love of Jack, who are involved in the mind-bending experience of Kerouac." See also **Periodicals** (J329).

C140

The Kerouac connection: Beat brotherhood newsletter. 2-25, 27(April 1984 – Autumn 1993, Winter 1995).

(Issues 2-19 edited and published by Dave Moore in Bristol; issues 20-25 by James Morton in Glasgow; issue 27 by Mitchell Smith in Escondido, California)

BL: ZC.9.a.597

Com: Writings by and about Kerouac and other Beats mainly by British enthusiasts illustrated with photographs. Among the contributors are: Frankie Edith Kerouac Parker, John Montgomery, Neal and Carolyn Cassady, Ginsberg, Holmes, Jay Landesman, and Dave Cunliffe with an ongoing article entitled "Some British Beat history". No. 27 is a special NYU conference issue "The Beat Generation: legacy and celebration". It also includes poetry by Norse, Ferlinghetti and by Kerouac's girlfriend Helen Weaver ("For Jack") and a "Bukowski memorial". See also **Periodicals** (J317).

C141

The Jack Kerouac rag. 1-. Torquay, 1999-.

(Edited by Alan Griffey)

BL: ZK.9.a.7675

Com: A British magazine with reviews and miscellaneous articles devoted to Kerouac and related Beat material. It is useful for current happenings on the "Kerouac scene", as "Kerouac-mania continues to sweep the land". See also **Periodicals** (J313).

Bibliography

C142

A bibliography of works by Jack Kerouac (Jean Louis Lebris de Kerouac), 1939-1967 / Ann Charters. New York: Phoenix Bookshop, 1967.

99p; index

BL: 2785.ab.12

C143

A bibliography of works by Jack Kerouac (Jean Louis Lebris De Kerouac), 1939-1975 / compiled by Ann Charters. Revised ed. New York: Phoenix Bookshop, 1975.

136p; illus; index

(The Phoenix bibliographies)

BL: X.981/13084

Com: A revised version of the above. The most comprehensive Kerouac bibliography, but one that needs updating further to the present day. The illustrations are photographs of Kerouac with his cat "Tuffy", a unique review copy dust jacket for *On the road*, and a double spread title page of *Maggie Cassidy*.

C144

Jack Kerouac: an annotated bibliography of secondary sources, 1944-1979 / Robert J. Milewski; with the assistance of John Z. Guzowski and Linda Calendrillo. Metuchen: Scarecrow, 1981.

225p; index

(Scarecrow author bibliographies; 52)

BL: X.950/4564

Com: This bibliography includes "Creative works influenced by Kerouac" as well as reviews and articles on Kerouac and his writings. Among the appendices are chronologies, Viking Press memos about *On the road*, Jack and Gabrielle Kerouac's (his mother) last wills and testaments, documents about the alleged obscenity of the first issue of *Big table* (1959), a 1978 letter from Ginsberg criticising Dennis McNally's biography of Kerouac, *Desolate angel*. The frontispiece portrait of Kerouac is by Bill van Nimwegen.

C145

Jack Kerouac: the bootleg era: an annotated list / Rod Anstee. Sudbury: Water Row, 1994.

26p; illus

BL: YA.1999.a.3896

Com: An annotated listing of 64 items of unofficial underground publications of Kerouac's writings, most of them published because of the apparent lack of interest by his Literary Estate in making available previously unpublished works. Anstee in an afterword writes of a change in this lack of interest in Kerouac since the death of his widow in 1990. He worries however that the Estate now will attempt to editorialise this material as a means of asserting control over the Kerouac "industry". The cover drawing of Kerouac is by R. Crumb.

THE EAST COAST SCENE

GREENWICH VILLAGE

D1

Greenwich Village, today & yesterday / Henry Wysham Lanier; photographs by Berenice Abbott.

New York: Harper, 1949.

161p; illus; index

BL: 10414.c.4

Com: The early years of the Village and the Village in 1949, the year Kerouac and Cassady depart New York for the trip immortalised in *On the Road*. Although this book is too early for mention of the Beats, Abbott's photographs give an impression of the city as they and the other Beats living in New York at the time (Ginsberg, Holmes, Burroughs, Huncke et al) might have known it.

D2

Poor Richard's guide to non-tourist Greenwich Village / Richard A. Lewis. New York: Cricket, 1959.

46p

BL: 10029.b.14

Com: Includes a "debunking glance at the 'beat generation'".

D3

Saloon society: the diary of a year beyond aspirin / Bill Manville; photographs by David Attie. New York: Duell, Sloan & Pearce: New York, 1960.

124p; illus

BL: 10818.tt.11.

Com: An anecdotal view of Greenwich Village nightlife and of the denizens of the bar scene.

D4

Case of the Village tramp / Jonathan Craig. London: Muller, 1961.

155p

BL: 11600.f.15

Com: A novel: "Someone had murdered the girl who had shocked Greenwich Village with her exotic life and loves".

D5

Greenwich Village / Fred McDarragh, with an introduction by David Boroff. New York: Corinth, 1963.

96p; illus; map with index

BL: YA.2000.a.29484

Com: A guide to the Village of the past and the early 60s illustrated with McDarrah's photographs, including artists and writers such as Beck, Malina, Mailer and Krim.

D6

Off Washington Square: a reporter looks at Greenwich Village, N.Y. / Jane Kramer. New York: Duell, Sloan & Pearce, 1963.

128p

BL: X.809/3263

Com: Greenwich Village in the early sixties – there is some mention of Krim, Micheline, O'Hara and Kerouac.

D7

The Village Voice reader: a mixed bag from the Greenwich Village newspaper / edited by Daniel Wolf and Edwin Fancher. New York: Grove, 1963.

320p; illus

BL: X.808/2919

Com: Includes articles by Mailer, Krim, Beck and Malina in addition to three "Beat sequences" on Kerouac, Ginsberg (including a review by him of *The dharmabums*), Corso, and the Beat Generation in general (including Rexroth's "Beat Generation? Dead as Davy Crockett caps").

D8

The new Bohemia: the combine generation / John Gruen; photographs by Fred W. McDarrah. New York: Shorecrest, 1966.

180p; illus

BL: YA.1999.a.1532

Com: The East Village in the fifties and early sixties.

D9

Invitation to a tea party / John Corbett. New York: LS Publications, 1967.

192p

BL: YA.1999.a.12707

Com: An "adults only" novel - "Life in Greenwich Village is based on two things: sex and marijuana".

D10

The secret swinger / Alan Harrington. London: Cape, 1967.

234p

BL: Nov.9619

Com: A novel by a friend of Holmes and Kerouac that is mainly set in the Village.

D11

Stomping the Goyim / Michael Disend. New York: Croton, 1969.

138p

BL: YA.2001.a.38860

Com: A novel influenced by Burroughs that has a back cover quotation by Burroughs praising the book. And from Seymour Krim: "...an important book...I would say that at this moment *Stomping the Goyim* is the must book of the significant and historically unique Lower East Side".

D12

Moving through here / Don McNeill; introduction by Allen Ginsberg; epilogue by Paul Williams. New York: Knopf, 1970.

235p

BL: YA.1999.a.1656

Com: McNeill wrote for the *Village Voice* and accidentally drowned in 1968. This account of a year from the Easter 1967 Be-In to the Grand Central Station Yip-In has Sanders, Leary and Ginsberg among the participants.

D13

Our time: anthology of interviews from the East Village Other / compiled and edited by Allen Katzman.

New York: Dial, 1972.

407p; illus; index
BL: X.808/9059
Com: Includes interviews with Dylan, Ginsberg, Leary, Watts and Sanders.

D14

Hoot! A 25 year history of the Greenwich Village music scene / Robbie Woliver. New York: St. Martin's, 1986.
258; illus; index
BL: YA.2000.a.11918
Com: Reminiscences of the Village's famed music venue Folk City. Ginsberg performed here with Dylan's Rolling Thunder Revue and there is a photograph of him with Bette Midler. Apart from Dylan others with Beat connections involved with Folk City include Phil Ochs, Joan Baez, Richard Fariña and David Amram.

D15

Greenwich Village and how it got that way / Terry Miller. New York: Crown, 1990.
237p; illus; bibliography; index
BL: YA.1992.b.1679
Com: An illustrated history of the Village with a section on "Beatnik country".

D16

New York in the fifties / Dan Wakefield. Boston: Houghton Mifflin/Seymour Lawrence, 1992.
355p; illus; index
BL: YA.1993.b.9991
Com: The memoirs of journalist Wakefield are a "community memoir" as well, with a chapter on the Beats, in particular Kerouac, Ginsberg and Seymour Krim.

D17

Greenwich Village 1963: avant-garde performance and the effervescent body / Sally Banes. Durham, NC: Duke University Press, 1993.
308; illus; index
BL: YC.1994.b.4547
Com: A year of art, dance, music, film and drama in the Village that includes the Living Theatre, Taylor Mead, LeRoi Jones, Mekas, Brakhage, Cage and Oldenburg.

D18

Greenwich Village: culture and counterculture / edited by Rick Beard and Leslie Cohen Berlowitz. New Brunswick, NJ: Rutgers University Press for The Museum of the City of New York, 1993.
420p; illus; index
BL: YA.2000.b.1926
Com: A history of the Village, "a crucial American place", in five parts each with a photographic essay. The section devoted to "Bourgeoisie and Bohemians" includes an essay by Barry Miles entitled "The Beat Generation in the Village" drawn from his biography of Allen Ginsberg.

D19

Kafka was the rage: a Greenwich Village memoir / Anatole Broyard. New York: Carol Southern, 1993.
149p
BL: YA.1994.a.17953
Com: "My story is not only a memoir, a history - it's a valentine to that time and place" - Greenwich Village in the 40s and 50s. See also **Broyard** (D187).

D20

Beat Generation: glory days in Greenwich Village / Fred W McDarrah, Gloria S. McDarrah. New York: Schirmer, 1996.
286p; illus; bibliography; index
BL: YK.1997.b.115
Com: Photographer McDarrah's "homage to these creative artists (the Beats) who I was lucky to admire and briefly to know".

D21

The Beat Generation in New York: a walking tour of Jack Kerouac's city / Bill Morgan. San Francisco: City Lights, 1997.

166p; illus; bibliography; index

BL: YA.1998.a.12154

Com: Eight walking tours which "will help you find the very places that the Beats frequented, lived, loved, and left behind". See also **Kerouac** (C130).

D22

The Phoenix Book Shop: a nest of memories / by John Ashbery, Amiri Baraka, James Broughton, Joseph Brodsky, Marshall Clements, Diane di Prima, Allen Ginsberg, Denise Levertov, Michael McClure, James Purdy, Ed Sanders, John Wieners, Bob Wilson; edited by Bob Wilson, Kenneth Doubrava, John LeBow. Candia, NH: John LeBow, 1997.

42p

Note: One of 200 copies signed by Wilson, Di Prima, McClure and Baraka

BL: YA.2000.a.29399

Com: A tribute to Bob Wilson and the legendary Phoenix Bookshop in Greenwich Village. A list is included of the many authors connected with the shop, and there is also one of the shop's publications. The frontispiece photograph is of Wilson in the shop.

D23

The Village scene / Bonnie Frazer. Sudbury: Water Row, 2000.

Unnumbered pages; illus

Note: No. 69 of an edition of 176 copies, signed by Bonnie Frazer

BL: YA.2001.a.15893

Com: A memoir of Greenwich Village life where Bonnie and Ray Bremser lived and were friends with Kerouac, Ginsberg, Orlovsky, Irving Rosenthal, Hugh Romney and other Beats. See also **Bonnie Bremser** (H43).

NEW YORK POETS AND PAINTERS

D24

It is. 1-5. New York, 1958-1960

BL: PP.7613ht

Com: A major periodical of the Abstract Expressionist movement and the New York avant-garde, edited by P. A. Pavia. Illustrated with works by Rivers, Rauschenberg, Willem and Elaine De Kooning, Kline, Lee Krassner, Rothko and others. Texts are by Ginsberg, O'Hara, Cage, Harold Rosenberg together with "statements" by the artists. Photographs are by Fred McDarrah.

D25

School of New York: some younger artists / edited with an introduction by B. H. Friedman. New York: Grove, 1959.

83p; illus

BL: W.P.14947/200

Com: Includes Frank O'Hara on Larry Rivers, and Barbara Guest, James Schuyler and others on other New York artists.

D26

The artist's world in pictures / Fred W. McDarrah; introduction by Thomas B. Hess; commentary by Gloria Schoffel McDarrah. New York: Dutton, 1961.

Unnumbered pages; illus; index

BL: YA.2001.a.1254

Com: More than 300 photographs and 18 chapters that capture the world of the "New York School". Among those photographed are Cage, Cunningham, Dawson, De Kooning, Dine, Di Prima, Grooms, Joans, Jones, Kline, O'Hara, Oldenburg, Oppenheimer, Pollock, Randall, Rauschenberg, Rivers, Rothko, Schuyler and Sorrentino.

D27

The poets of the New York School / selected and edited by John Bernard Myers. Philadelphia: Graduate School of Fine Arts, University of Pennsylvania, 1969.

219p; illus

BL: X.989/5980

Com: An anthology with an introductory essay that includes poems by Ashbery, Elmslie, Guest, Koch, O'Hara and Schuyler, art work by Fairfield Porter, Joe Brainard, Red Grooms, Alex Katz, Jane Freilicher and others, and photographs of the poets, artists and editor.

D28

The East Side scene: American poetry, 1960-1965 / edited with an introduction by Allen de Loach.

Garden City: Doubleday, 1972.

338p; bibliography

BL: X.907/12653

Com: See **Anthologies** (J46).

D29

The life and times of the New York School / Dore Ashton. Bath: Adams and Dart, 1972.

246p; illus; index

BL: X.429/5760

Com: The standard history of the painters allied to the Beats, Black Mountain, and the New York School of Poets. "Whenever there was a party at the Club the Beats turned up, sometimes high on marijuana, sitting in the rear of the loft while the artists - still faithful to liquor - danced and bellowed loudly". Illustrated with reproductions of paintings and photographs of the artists. Reprinted by the University of California Press in 1992 under the title *The New York School: a cultural reckoning* (BL: YC.1993.b.294).

D30

The party's over now: reminiscences of the fifties, New York's artists, writers, musicians, and their friends / John Gruen. New York: Viking, 1972.

282p; illus; index

BL: X.989/25775

Com: "Bitchy and coy, cruel, romantically mudslinging, and badly written" - Joel Oppenheimer in the *Village Voice*.

D31

The New York School: the painters and sculptors of the fifties / Irving Sandler. New York: Harper and Row, 1978.

366; illus; bibliography; index

BL: X.421/10777

Com: An illustrated history of the "second generation" New York artists including Rivers, Rauschenberg, Johns, Oldenburg, Dine and Kaprow. Among the most enthusiastic supporters of the New York School were New York poets O'Hara, Ashbery, Koch, Schuyler and Barbara Guest; Black Mountain writers Olson, Creeley and Oppenheimer; and Beat writers Kerouac, Ginsberg and Corso.

D32

The New York School poets as playwrights: O'Hara, Ashbery, Koch, Schuyler, and the visual arts / Philip Auslander. New York: Lang, 1989.

177p; illus; bibliography

BL: YA.1992.a.21710

Com: A critical introduction to the drama of the New York School poets, "an intriguing chapter in the history of the American avant-garde". See also **Ashbery** (D119), **Koch** (D344), **O'Hara** (D438), and **Schuyler** (D522).

D33

Statutes of liberty: the New York School of Poets / Geoff Ward. Basingstoke: Macmillan, 1993

208p; bibliography; index

BL: YK.1993.a.4332

Com: A critical study, chiefly of Schuyler, O'Hara and Ashbery.

D34

The last avant-garde: the making of the New York School of Poets / David Lehman. New York: Doubleday, 1998.

448p; illus; index; bibliography

BL: 98/30933 [DSC]

Com: Includes biographical chapters on Ashbery, O'Hara, Koch and Schuyler in addition to discussion of the concepts of movements in art and of the avant-garde.

THE LIVING THEATRE - see also Julian Beck and Judith Malina

D35

Entretiens avec le Living Theatre / Jean Jacques Lebel. Paris: Pierre Belfond, 1969.

380p; illus

BL: X.908/21901

Com: Living Theatre founders Julian Beck and Judith Malina interviewed by artist, art critic and poet Lebel, who organised the first happening in Europe in 1960.

D36

The Living Theatre: USA / Renfreu Neff. Indianapolis: Bobbs-Merrill, 1970.

254p; illus; index

BL: YA.2002.a.8183

Com: A book about the Theatre's American tour of 1968 after four years of European exile, illustrated with photographs (including one of the company chanting with Allen Ginsberg) by Gianfranco Mantegna.

D37

We, the Living Theatre / Aldo Rostagno with Julian Beck and Judith Malina. New York: Ballantine, 1970.

240p; illus

BL: YA.2002.a.8208

Com: A photographic documentation by Gianfranco Mantegna of the Theatre in Europe and the US. This is preceded by a panel discussion on "Theatre as revolution" co-ordinated by poet and critic Rostagno with the participation of Beck and Malina.

D38

The living book of the Living Theatre / edited by Carlo Silvestro; with an introductory essay by Richard Schechner. Greenwich, Conn.: New York Graphic Society, 1971.

Unnumbered pages; illus

BL: YA.2002.a.8153

Com: A publication that is "not a book about the Living Theatre, this is the Living Theatre. It is as much a presentation of the group as any theatrical spectacle". The philosophy of the Theatre is here "expressed in words and photographs which alternate between daily life and the stage". The photographs in the book cover the Theatre's years of exile in Europe in the late sixties that transformed the group from an experimental theatre into "an experiment in communal nomadic living and collaborative creativity".

D39

The Living Theatre / Pierre Biner. New York: Horizon, 1972.

256p; illus; bibliography; index

BL: YA.2002.a.8101

Com: A history of the Living Theatre from 1943 when Beck and Malina first met to the early seventies when the company split into cells in America, Europe and Australia. The author first came into contact with the Theatre as a drama critic in Europe and joined the company on its American tour of 1968. The book is illustrated with photographs of the Theatre's performers and performances. Appendices list productions staged and tours undertaken.

D40

The Living Theatre: art, exile and outrage / John Tytell. London: Methuen, 1997.

434p; illus; index

Note: Originally published: New York: Grove, 1995

BL: YC.1997.b.1965

Com: "A warm and passionate history of one of the great radical theatres of our time".

Plays performed at the Living Theatre - a selection

D41

Beyond the mountains / Kenneth Rexroth. London: Routledge, 1951.

190p

Note: Originally published: New York: New Directions, 1951

BL: 11791.a.101

Com: *Beyond the mountains*, four plays in verse modelled on Greek tragedy and Japanese Nōh, was produced at the Living Theatre in 1951 and was a "fiasco" losing \$2600 even though the actors were unpaid. See also **Rexroth** (E357).

D42

The connection: a play / Jack Gelber; photographs by John E. Wulp; introduction by Kenneth Tynan. New York: Grove, 1960.

96p

BL: 011306.m.43.

Com: The photographs are from the original 1959 Living Theatre production of Gelber's "jazz play" about drug addiction. The play won several awards including the Obie for best play of 1960 and the Vernon Rice Award for outstanding contribution to Off-Broadway.

D43

"The heroes" / John Ashbery in: *Artists' theatre: four plays* / edited by Herbert Machiz. New York: Grove, 1960.

pp. 43-78

BL: W.P.14947/221

Com: The first production of *The heroes* was at the Living Theatre on 5 August 1952. See also **Ashbery** (D82).

D44

The apple / Jack Gelber. New York: Grove, 1961.

91p

BL: YA.2000.a.4558

Com: First performed at Living Theatre, December 1961 and directed by Judith Malina.

D45

Many loves, and other plays: the collected plays of William Carlos Williams. Norfolk, Conn.: New Directions, 1961.

437p

BL: 11484.ff.23

Com: *Many loves*, though written in 1940, had only received an amateur performance in Williams' home town until produced at the Living Theatre in 1959. Kerouac, Ginsberg, and Corso were at the party after the successful opening night. See also **William Carlos Williams** (I727).

D46

The brig / Kenneth H. Brown. London: Methuen, 1965.

48p

(Methuen playscript)

Note: Originally published: New York: Hill & Wang, 1965

BL: X.0909/246(2)

Com: First performed at the Living Theatre in May 1963, After the final performance at the Theatre in October 1963, Beck, Malina and the cast were arrested. Jonas Mekas made *The Brig* into a film in 1964 winning first prize at the Venice film festival, documentary section. It was first performed in London at the Mermaid Theatre in September 1964. There is a photograph of the author on the back cover.

D47

Paradise now: collective creation of the Living Theatre / photographs by Gianfranco Mantegna. New York: Random House, 1971.

154p; illus

BL: X.989/24279

Com: A seminal production of the Theatre performed in France (the premiere was at the Avignon Festival) and America during the revolutionary events of 1968. The writing of *Paradise now* by Beck and Malina did not begin until six months after the premiere.

JOHN ASHBERRY 1927-

Poetry

D48

Turandot and other poems / with four drawings by Jane Freilicher. New York: Tibor de Nagy Gallery, 1953.

Unnumbered pages; illus

Note: With a dedication by the author

BL: RF.1999.b.32

Com: The publication of this, Ashbery's first book, is described as one of the "most important events in twentieth-century avant-garde art" in Alfred Corn's "The notion of the avant-garde" (*University review*, New York, 1970). The drawings are by Jane Freilicher, who, together with Koch, O'Hara, Schuyler, and Larry Rivers, was part of the group of artists and writers around Ashbery in the late 1940s and the 1950s.

D49

Some trees / with a foreword by W.H. Auden. New Haven: Yale University Press, 1956.

85p

(Yale series of younger poets; 52)

BL: W.P.6198/52

Com: Auden in his foreword describes Ashbery as a kind of successor to Rimbaud; Ashbery was later to say in an unpublished interview that, though flattered by the comparison, he felt Auden had probably never read Rimbaud. Yale had rejected the manuscript of this collection (as it had one from Frank O'Hara) but Auden, judge of the series, heard of its existence, asked to see it and chose it for publication.

D50

The tennis court oath: a book of poems. Middletown: Wesleyan University Press, 1962.

94p

BL: X.908/7069

Com: Ashbery's second major collection, mostly written in France, where he lived from 1955 to 1965. He had received a Fulbright Fellowship to complete an anthology of translations of modern French poetry, but this was never completed.

D51

Rivers and mountains. New York: Holt, Rinehart and Winston, 1966.

63p

BL: X.909/8235

Com: Includes the long poem "The skaters", a meditation on time and change written in Paris. Other poems were written in New York, where Ashbery had returned after the death of his father and where he worked as an editor for *ArtNews*.

D52

Selected poems. London: Cape, 1967.

62p

BL: X.909/10147

Com: A British selection that contains "They dream only of America", "Popular songs", "Rivers and mountains", "The skaters" and eight other poems.

D53

Sunrise in suburbia. New York: Phoenix Book Shop, 1968.

Unnumbered pages

Note: Copy no. S of an edition of 26 lettered A to Z, with a signed dedication by the author.

BL: Cup.410.f.796

Com: A poem later collected in *The double dream of spring* (1970).

D54

Three madrigals. New York: Poets Press, 1968.

10p

Note: A facsimile holograph signed by the author.

BL: YA.1990.a.2692

Com: The poems, here published by Diane di Prima's Poets Press, were also published in *Angel hair* in the spring 1968 issue.

D55

Fragment / illustrated by Alex Katz. Los Angeles: Black Sparrow, 1969.

57p; illus

Note: Originally published in *Poetry*, 1966; one of 750 copies

BL: YA.1997.b.1525

Com: A poem patterned on *Délie*, by the sixteenth century French poet Maurice Scève. It is collected in *The double dream of spring*.

D56

The double dream of spring. New York: Dutton, 1970.

95p

BL: X.909/23095

Com: The title to this collection is from a painting by Giorgio di Chirico.

D57

[Selected poems] in: *Penguin modern poets 19*. London: Penguin, 1971.

pp 11-82

BL: 011769.aa.2 [no.19]

Com: A volume shared with British poets Tom Raworth and Lee Harwood.

D58

Self-portrait in a convex mirror: poems. Harmondsworth: Penguin, 1976.

83p

Note: Originally published: New York: Viking, 1975

BL: X.908/40674

Com: A collection of poems that is more accessible than most of Ashbery's books and that was the winner of the Pulitzer Prize, the National Book Critics Circle Award and the National Book Award.

D59

Three poems. New York: Viking, 1975.

118p

Note: Originally published: New York: Viking, 1972

BL: X.908/31923

Com: Poems in prose - "The new spirit", "The system", and "The recital" - that explore Ashbery's ideas on language.

D60

Houseboat days. Harmondsworth: Penguin, 1977.

88p

Note: Originally published: New York: Viking, 1977

BL: X.908/42403

Com: Critic Harold Bloom on the back cover: "Ashbery's very best book, with many astonishing poems in it, some transcending even his most beautiful earlier work".

D61

As we know. Manchester: Carcanet, 1981.

118p

Note: Originally published: New York: Viking, 1979

BL: X.958/4459

Com: A collection that contains, in addition to 47 short poems, the 65-page "Litany", printed in two columns - one italic, one roman, called "simultaneous but independent monologues" by Ashbery in his "Author's note".

D62

Apparitions / John Ashbery, Galway Kinnell, W.S. Merwin, L.M. Rosenberg and Dave Smith. Northridge, Calif.: Lord John, 1981.

59p

Note: Copy no. 37 of 50 - signed by authors

BL: Cup.512.b.156

Com: Selections from the work of the five poets.

D63

Shadow train. Manchester: Carcanet, 1982.

50p

Note: Originally published: New York: Viking, 1981

BL: X.950/11699

Com: Fifty poems in quatrains, sixteen lines each.

D64

Självporträtt i en konvex spegel och andra dikter / tolkade och med inledning av Göran Printz-Påhlson. [Stockholm]: Bonniers, 1983.

117p

BL: X.950/39766

Com: Translation of *Self-portrait in a convex mirror: poems* into Swedish.

D65

Self-portrait in a convex mirror / the poem by John Ashbery with original prints by Richard Avedon [et al]; together with a foreword by the poet, a recording of his reading of the poem and on the album [cover] an essay by Helen Vendler. San Francisco: Arion, 1984.

39 sheets with accompanying sound disc

HS.74/18

Com: The poem is in six sections and is based on the painting of the same title by Francesco Parmigianino, 1523-24, reproduction of which is on the album cover. The work is placed in a metal case with a convex mirror on the lid.

D66

Spring day. [Winston-Salem, NC]: Palaemon, 1984.

Single sheet

BL: HS.74/1171/46

Com: A poem collected in *The double dream of spring* (1970).

D67

A wave. Manchester: Carcanet, 1984.

89p

Note: Originally published: New York: Viking, 1984

BL: X.950/35293

Com: 43 short poems in various forms plus the long title poem

D68

Selected poems. London: Carcanet, 1986.

348p; index

Note: Originally published: New York: Viking, 1985

BL: YC.1987.b.6876

Com: A selection made by Ashbery of more than thirty years of writing poetry.

D69

Selected poems. Expanded edition. London: Paladin, 1987.

356p; index

BL: YC.1987.a.8816

Com: An expansion of the 1986 Carcanet volume with selections from twelve of Ashbery's published books. Sunday Times: "His logic is sometimes the logic of dreams; sometimes it is the logic of logic...the result can be as beautiful as anything written this century". The front cover reproduces the painting "Poem and portrait of John Ashbery II" by Larry Rivers.

D70

The ice storm. New York: Hanuman, 1987.

29p

BL: Cup.550.g.335

Com: A prose poem collected in *April galleons*. Ashbery is photographed before a wooded pond on the cover of this miniature book.

D71

April galleons: poems. Manchester: Carcanet, 1988.

97p

Note: Originally published: New York: Viking, 1987

BL: YC.1988.b.3906

Com: 53 short lyrics, all of which have to do with the "outside world".

D72

Flow chart. Manchester: Carcanet, 1991.

216p

Note: Originally published: New York: Knopf, 1991

BL: YC.1991.a.3849

Com: A single epic, meditative poem in six sections, attempting to record "consciousness of existence".

D73

Hotel Lautréamont. Manchester: Carcanet, 1992.

157p

Note: Originally published: New York: Knopf, 1991

BL: YK.1992.a.9938

Com: *New York Times Book Review*: "Underneath his genius for stylistic play sounds another, harder voice: its tones -- intimate, edgy, ultimately heartbroken -- reveal with great poignancy Mr. Ashbery's knowledge of the difference between writing and life".

D74

Three books: poems. New York: Penguin, 1993.

232p

BL: YA.1993.a.22478

Com: A volume that collects *Houseboat days* (1977), *Shadow train* (1982), and *A wave* (1984).

D75

And the stars were shining. Manchester: Carcanet, 1994.

99p

Note: Originally published: New York: Farrar, Straus, Giroux, 1994

BL: YK.1994.a.10223

Com: A collection of mainly short lyrics containing 58 poems.

D76

Can you hear, bird. Manchester: Carcanet, 1996.

175p

Note: Originally published: New York: Farrar, Straus, Giroux, 1995

BL: YK.1996.a.4880

Com: An A to Y of poems, mostly short, until T when "Tuesday evening" occurs.

D77

The mooring of starting out: the first five books of poetry. Hopewell, NJ: Ecco, 1997.

389p; index

BL: YA.1997.b.5248

Com: A collection that contains *Some trees*, *The tennis court oath*, *Rivers and mountains*, *The double dream of spring* and *Three poems*.

D78

Wakefulness. Manchester: Carcanet, 1998.

78p

Note: Originally published: New York: Farrar, Straus, Giroux, 1998

BL: YK.1999.a.7149

Com: A collection of more than fifty poems.

D79

Girls on the run. Manchester: Carcanet, 1999.

55p

Note: Originally published: New York: Farrar, Straus and Giroux, 1999

BL: YK.2001.a.3200

Com: A long poem inspired by the reclusive Chicago janitor Henry Garger (1892-1972), who devoted more than 60 years to *The story of the Vivian girls*, an illustrated novel more than 15,000 pages long.

D80

Your name here. Manchester: Carcanet, 2000.

127p

Note: Originally published: New York: Farrar, Straus and Giroux, 2000

BL: YC.2001.a.16967

Com: Charles Simic in the *New York Review of Books*: "Reading his new collection of poems, we can only be grateful that he has never fooled himself for a minute into thinking that he knows how it's done and that there's no longer any need for surprises".

Fiction

D81

A nest of ninnies / John Ashbery & James Schuyler. Calais, Vt.: Z Press, 1975.

191p

BL: YA.1986.a.4087

Com: A collaborative conversation novel first begun in 1952 while driving into New York City from the Hamptons in upstate New York. Published in the UK by Carcanet in 1987 (BL: Nov.1987/1971) and by Paladin in 1990 (BL: H.90/545). See also **Schuyler** (D513).

Drama

D82

"The heroes" in: *Artists' theatre: four plays* / edited by Herbert Machiz. New York: Grove, 1960.

pp. 43-78

BL: W.P.14947/221

Com: The first production of *The heroes* was at the Living Theatre on 5 August 1952. In this volume there is a photograph of and information about its production at the Artist's Theatre, New York, in May 1953. See also **Living theatre** (D43).

D83

Three plays. Manchester: Carcanet, 1988.

160p

Note: Originally published: Calais, Vt.: Z Press, 1978

BL: YC.1988.b.3928

Com: Contains: "The heroes", "The compromise", and "The philosopher". "The compromise", "inspired by Rin-Tin-Tin" was first performed by the Poet's Theatre, Cambridge, Massachusetts and included Frank O'Hara in the cast. It was first published in *The hasty papers* (1960). "The philosopher" was first published in *Art and literature*, summer 1964.

Prose

D84

The Vermont notebook / [illustrated by] Joe Brainard. Santa Barbara: Black Sparrow, 1978.
101p; illus
Note: Originally published: Los Angeles: Black Sparrow, 1975
BL: X.519/43868
Com: Experimental writing, "one of the few things I've written that seems to have been influenced by Gertrude Stein".

D85

Reported sightings: art chronicles, 1957-1987 / edited by David Bergman. New York: Knopf, 1989.
417p; illus; index
BL: YA.1993.b.7125
Com: Ashbery on Surrealism and Dada, romantics and realists, and American artists at home and abroad.

D86

Other traditions: the Charles Eliot Norton lectures. Cambridge: Harvard University Press, 2000.
168p; bibliography; index
BL: YC.2000.a.11926
Com: Ashbery felt he was asked to give the lectures in order to "spill the beans" about his poetry. He discusses several influences on his writing including Gertrude Stein, William Carlos Williams, Pasternak and Mandelstam. He also speaks of several minor figures that help to re-charge his batteries and his lectures discuss at length the following: John Clare, Laura Riding, Raymond Roussel, Thomas Lovell Beddoes, John Wheelwright and the little-known David Schubert.

Contributions to books

D87

America 1976: a bicentennial exhibition sponsored by the United States Department of the Interior. [Washington]: Hereward Lester Cooke Foundation, 1976.
Unnumbered pages; illus
Note: Signed by Ashbery
BL: RF.2002.a.56
Com: Ashbery's poem "Pyrography"(with his inscription in this copy) is included in this colour illustrated catalogue of American landscape paintings.

D88

Fairfield Porter: realist painter in an age of abstraction / essays by John Ashbery and Kenworth Moffett.
Boston: Museum of Fine Arts, 1982.
107p; illus
BL: LB.31.b.3149
Com: Contains Ashbery's essay "Respect for things as they are".

D89

Kitaj: paintings, drawings, pastels / [contributions by] John Ashbery [et al]. London: Thames and Hudson, 1983.
168p; illus
BL: X.525/7919
Com: R. B. Kitaj was born in Cleveland, Ohio in 1932 and studied art in England at Oxford and the Royal College of Art. In 1960 he met Jonathan Williams who introduced him to contemporary American poetry. He has lived in England and America and has had many solo and group exhibitions in both countries and in Europe. The tapestry in the front hall of the British Library is from his painting "If not, not". Ashbery's essay in this book, which is an expansion of the Smithsonian Institution exhibition catalogue of 1981, is entitled "Hunger and love in their variations".

D90

Red Grooms: retrospective 1956-1984 / essays by Judith E. Stein, John Ashbery, Janet K. Cutler. Philadelphia: Pennsylvania Academy of the Fine Arts, 1985.
239p; illus; bibliography
BL: 85/35102 [DSC]

Com: Grooms, a second-generation New York school artist born in 1937, collaborated with Claes Oldenburg and was involved in Happenings and the Pop Art movement in the 50s and 60s.

D91

Jane Freilicher paintings / edited by Robert Doty; with essays by John Ashbery, Linda L. Cathcart, John Yau. New York: Taplinger, 1986.

122p; illus; bibliography

BL: 87/28417 [DSC]

Com: An exhibition catalogue of paintings by Freilicher given at four galleries in New York, New Hampshire and Texas. Freilicher was born in Brooklyn in 1924 and was part of the group around Ashbery and other New York poets and painters in the 1950s. Ashbery in his essay relates his first meeting with Freilicher in summer 1949 having arrived in New York from Harvard at the urging of Kenneth Koch. Freilicher was Koch's upstairs neighbour and soon became friends with Ashbery and helped introduce him to other New York painters. There are lists of exhibitions and collections in addition to a bibliography.

D92

Nell Blaine sketchbook / preface by John Ashbery. New York: Arts Publisher, 1986.

Unnumbered pages; illus

Note: No. 47 of an edition of 726, with original etching "Flowers", signed by the artist - colophon also signed by the artist - colour postcard of etching "Gloucester bouquet" as insert

BL: Cup.410.g.708

Com: Nell Blaine was a friend of Ashbery in the fifties in the group that included Koch, O'Hara, Rivers, Schuyler and fellow artist Jane Freilicher.

D93

Death and the labyrinth: the world of Raymond Roussel / Michel Foucault; translated from the French by Charles Ruas; with an introduction by John Ashbery. London: Athlone, 1987.

186p

BL: YC.1987.a.4705

Com: Roussel (1877-1933) is one of the most original writers of the early twentieth century and has been claimed as a precursor of surrealism and other French avant-garde movements. Ashbery's pioneering introduction to Roussel was written in 1961 and first published in *Portfolio and artnews annual* in 1962. In a postscript there is an interview with Foucault by the translator.

D94

Fantômas / Marcel Allain and Pierre Souvestre; introduction by John Ashbery. London: Picador, 1987.

324p

BL: H.89/2

Com: An English edition of the classic French crime novel that inspired Magritte and Cocteau among others.

D95

Rodrigo Moynihan: paintings and works on paper / Richard Shone; foreword by John Ashbery.

London: Thames and Hudson, 1988.

140p; illus; bibliography

BL: LB.31.b.6979

Com: Moynihan was born in Spain in 1910 and moved to England in 1918. He studied at the Slade, became a member of the Objective Abstraction Group and was associated with the Euston Road School. He was an Official War Artist and after the war taught at the Royal College of Art. From 1964-67 he was joint editor with Ashbery and others of the quarterly review *Art and literature*. In the foreword Ashbery describes his first meeting with Moynihan in Paris in 1961. There is a chronology and a list of exhibitions.

D96

The mirrored clubs of hell / poems by Gerrit Henry; with an introduction by John Ashbery. New York: Arcade, 1991.

112p

BL: YA.1992.b.5969

Com: Henry is a contemporary New York poet. His subjects are "pain and alienation, TV and the movies, relationships with friends, lovers, and parents; life in New York City and the price its transitory pleasures exact; cruising in Village bars and celebrating one's birthday in a psychiatric ward; God and death and AIDS" (from Ashbery's introduction).

D97

Monotypes & tracings: German Romantics / Sandra Fisher & Thomas Meyer; with an introduction by John Ashbery. London: Enitharmon, 1994.

69p; illus

Note: No. 106 of an edition of 200 copies

BL: YK.1995.b.8747

Com: An introduction by Ashbery to Meyer's 'transformations' of German poems from Goethe and Heine to Rilke and Celan. The illustrations are black-and-white monotypes by Sandra Fisher.

D98

Untitled passages / Henri Michaux; edited by Catherine de Zegher; interview by John Ashbery. New York: Merrell, 2000.

250p; illus; bibliography

BL: YC.2001.b.1919

Com: An exhibition catalogue of drawings by Michaux, the Belgian writer and artist (1899-1984). The exhibition was held at the Drawing Center in New York, October-December 2000. Ashbery's interview with Michaux was originally published in *ArtNews* in 1961. The catalogue also contains four essays, a chronology and a list of exhibitions.

Edited by Ashbery

D99

Locus solus. 1-2. Lans-en-Vercors, France, 1961.

(Edited by John Ashbery, Kenneth Koch, Harry Mathews and James Schuyler)

BL: P.901/217

Com: See **Periodicals** (J321) and see also **Koch** (D341) and **Schuyler** (D519).

D100

Art and literature: an international review. 1-12. Lausanne: Société Anonyme d'Éditions Littéraires et Artistiques, 1964-67.

Note: All published

BL: P.P. 8003.wv

Com: See **Periodicals** (J262) for contributors

D101

The academy: five centuries of grandeur and misery, from the Carracci to Mao Tse-tung / edited by Thomas B. Hess and John Ashbery. New York: Macmillan, 1967.

176p; illus; index

(Art news annual; 33)

BL: LB.31.c.8863

Com: Fourteen essays on academic art, including such artists as Reynolds, Ingres, Gérôme, Albert Moore, and the 17th century Chinese master Wang Hui.

D102

Narrative art / edited by Thomas B. Hess and John Ashbery. New York: Macmillan, 1970.

166p; illus; index

(Art news annual; 36)

BL: YA.1997.b.5912

Com: Ashbery contributes "Steinberg: callibiography" on American artist Saul Steinberg (born in Romania, immigrant to the US in 1940, who died in 1999, and is best known for his covers for the *New Yorker*) to this collection of essays on art from Bosch to the comic strip.

D103

Academic art / edited by Thomas B. Hess and John Ashbery. London: Collier-Macmillan, 1971.

186p; illus; index

BL: X.410/3766

Com: A collection of 14 essays on the art, architecture and philosophy of the Academy from sixteenth century Bologna to twentieth century Russia and America.

D104

Avant-garde art / edited by Thomas B. Hess and John Ashbery. New York: Collier, 1971.

247p; illus; index

BL: X.410/3159

Com: Essays on avant-garde art from Delacroix and Courbet to Happenings and Kinetic Art. Ashbery's contribution entitled "The invisible avant-garde" is based on a 1968 lecture given at Yale Art School and explores the phenomenon of the avant-garde in present-day art.

D105

The grand eccentrics / edited by Thomas B. Hess and John Ashbery. New York: Collier, 1971.

184p; illus; index

BL: X.410/3982

Com: Ashbery contributes "The joys and enigmas of a strange hour" on Max Klinger (1857-1920) to this critical history of visionary art and its creators, from Bosch to Sickert.

D106

Light in art / edited by Thomas B. Hess and John Ashbery. New York: Collier, 1971.

154p; illus; index

BL: X.410/3158

Com: Nine essays on concepts of light as idea and medium from the Egyptian sun god Ra to twentieth century surrealism and the contemporary use of light as an art form in itself.

D107

Painterly painting / edited by Thomas B. Hess and John Ashbery. New York: Macmillan, 1971.

162; illus; index

(Art news annual; 37)

BL: X.423/1439

Com: Ashbery contributes an essay on Willem de Kooning to this collection that also includes essays on Roman art, the great Venetian painters, Fragonard, Constable, Rubens, Rembrandt, and the Abstract Expressionists.

D108

Penguin modern poets 24: Kenward Elmslie, Kenneth Koch, James Schuyler / guest editor: John Ashbery.

Harmondsworth: Penguin, 1974.

214p

BL: 011769.aa.2/46

Com: See **Elmslie** (D191), **Koch** (D316), and **Schuyler** (D506).

Translations by Ashbery

D109

Melville / Jean Jacques Mayoux; translated by John Ashbery. New York: Grove, 1960.

190p; illus

BL: 10818.h.1/9

Com: A literary study of Herman Melville.

D110

Murder in Montmartre / Noël Vexin; translated from the French by Jonas Berry [i.e. John Ashbery] and Lawrence G. Blochman. New York: Dell, 1960.

191p

BL: YA.1995.a.4397

Com: Apparently Blochman, Ashbery's collaborator, (they never knew one another) said that Ashbery "just couldn't write English". According to Ashbery his pseudonym "Jonas Berry" represents an approximation of the French pronunciation of his name. The American publisher requested that he add racy passages for the benefit of the American market.

D111

Raymond Roussel: selections from certain of his books / translations by John Ashbery et al. London: Atlas, 1991.

280p

(Atlas anthology; 7)

BL: YA.1997a.9537

Com: This collection of Roussel's work, which has an introduction by Ashbery, contains, for the first time in English, two plays, Roussel's final novel and his most famous long poem.

D112

Selected poems / Pierre Reverdy; selected by Mary Ann Caws; translated by John Ashbery, Mary Ann Caws & Patricia Terry. Newcastle upon Tyne: Bloodaxe, 1991

173p; index

Note: Parallel French and English text

BL: YK.1992.a.8526

Com: Translations of French 'cubist' poet Reverdy (1899-1960), friend of Picasso, Braque and Gris.

D113

The landscape is behind the door / Pierre Martory; translated by John Ashbery. Riverdale-on-Hudson: Sheep Meadow, 1994.

113p

Note: Parallel French and English text

BL: YK.1996.a.21394

Com: Martory (1920-1998) was a close friend to and influence on Ashbery, better known in America thanks to Ashbery's translations, than in his native France.

Criticism

D114

Five temperaments: Elizabeth Bishop, Robert Lowell, James Merrill, Adrienne Rich, John Ashbery / David Kalstone. New York: Oxford University Press, 1977.

209p

Com: A book about "the ways some contemporary American poets have chosen to describe and dramatize their lives". The book ends with a "Final note" that has an epigraph by Ashbery "I don't think my poetry is inaccessible. People say it's very private, but I think it's about the privacy of everyone".

D115

John Ashbery: an introduction to the poetry / David Shapiro. New York: Columbia University Press, 1979.

190; illus; bibliography; index

(Columbia introductions to twentieth-century American poetry)

BL: X.989/5394

Com: A study of Ashbery by fellow-poet Shapiro. The frontispiece is Larry Rivers' painting of Ashbery typing entitled "Pyrography".

D116

Beyond amazement: new essays on John Ashbery / edited by David Lehman. Ithaca: Cornell University Press, 1980.

295p; bibliography; index

BL: X.989/88380

Com: A collection of ten essays on Ashbery, "our most significant contemporary poet".

D117

A history of theory of subjectivity in the writing of T.S. Eliot, Charles Olson and John Ashbery / A.T.I. Ross

Canterbury: University of Kent, 1983

BL: D49481/84 [DSC] - thesis

Com: See also **Olson** (F413).

D118

John Ashbery / edited with an introduction by Harold Bloom. New York: Chelsea House, 1985.

264p; bibliography; index

(Modern critical views)

BL: 88/25067 -[DSC]

Com: A chronologically arranged collection of essays that address the 'difficulty' of his poetry and also place him centrally in the major tradition of American poetry.

D119

The New York School poets as playwrights: O'Hara, Ashbery, Koch, Schuyler, and the visual arts / Philip Auslander. New York: Lang, 1989.

177p; illus; bibliography

BL: YA.1992.a.21710

Com: See **New York poets and painters** above (D32) and also **O'Hara** (D439), **Koch** (D344) and **Schuyler** (D522).

D120

Aspects of the self in the poetry of Robert Lowell, Frank O'Hara and John Ashbery / John Murphy. Colchester: University of Essex, 1990.

BL: D90452 [DSC] - thesis

Com: See also **O'Hara** (D439).

D121

A critical study of the poetry of John Ashbery / Mark Ford. Oxford: University of Oxford, 1991.

BL: D174415 [DSC] - thesis

D122

Poetry's self-portrait: the visual arts as mirror and muse in René Char and John Ashbery / Mary E. Eichbauer. New York: Lang, 1992.

160p; illus; bibliography; index

(New connections; 7)

BL: YA.1994.b.6521

Com: A study of French poet Char (1907-1988) and Ashbery and the reference to the visual arts in their work.

D123

A tradition of subversion: the prose poem in English from Wilde to Ashbery / Marguerite S. Murphy. Amherst: University of Massachusetts Press, 1992.

246p; bibliography; index

BL: 92/16446 [DSC]

Com: A study of the prose poem in English and American poetry. In addition to a chapter on Ashbery's *Three poems* there is one on William Carlos Williams' *Kora in hell*.

D124

Museum of words: the poetics of ekphrasis from Homer to Ashbery / James A.W. Heffernan. Chicago: University of Chicago Press, 1993.

249p; illus; bibliography; index

BL: YC.1994.b.5425

Com: "Ekphrasis" is the literary representation of visual art. In the section of the book entitled "Modern and postmodern ekphrasis" the author discusses Ashbery's "Self-portrait in a convex mirror" and William Carlos Williams' Brueghel poems amongst others. A number of paintings by Brueghel as well as the Parmigianino that inspired Ashbery are illustrated.

D125

Blue sonata: the poetry of John Ashbery / Jeremy Reed. [Great Britain]: J. Reed, 1994.

11p

BL: YA.1995.a.24568

Com: A short essay on Ashbery by British poet Reed.

D126

On the outside looking out: John Ashbery's poetry / John Shoptaw. Cambridge, Mass.: Harvard University Press, 1994.

386p; index

BL: YC.1995.b.3907

Com: A chronological study of the poetry from *Some trees* to *Flow chart*, which devotes a chapter to each of Ashbery's books. An appendix describes "The building of *Wave*".

D127

Politics and form in postmodern poetry: O'Hara, Bishop, Ashbery and Merrill / Mutlu Konuk Blasing. Cambridge: Cambridge University Press, 1995.

219p; bibliography; index

(Cambridge studies in American literature and culture; 94)

BL: YC.1996.b.2206

Com: A study of four major post-war poets, Ashbery, O'Hara, Elizabeth Bishop and James Merrill, that challenges the "prevailing assumption that experimental forms signify political opposition while traditional forms are politically conservative". See also **O'Hara** (D441).

D128

The tribe of John Ashbery and contemporary poetry / edited by Susan M. Schultz. Tuscaloosa: University of Alabama Press, 1995.

280p; bibliography; index

BL: YC.1997.a.2028

Com: A collection of essays concentrating on Ashbery's influence on the new generation of postmodern poets.

D129

The poetics of disappointment: Wordsworth to Ashbery / Laura Quinney. Charlottesville: University Press of Virginia, 1999.

200p; bibliography; index

BL: m00/13552 [DSC]

Com: A study of Wordsworth, Shelley, Wallace Stevens and Ashbery.

D130

The desire to communicate: reconsidering John Ashbery and the visual arts / Silvia Maria de Magalhães Carvalho. Lang: Frankfurt, 2000.

172p; bibliography; index

(European university studies: series 14, Anglo-Saxon language and literature; 367)

BL: YA.2001.a.13299

Com: An examination of Ashbery's professional work as a visual art critic and of the art works and artists that have influenced him, in particular Marcel Duchamp.

D131

John Ashbery and American poetry / David Herd. Manchester: Manchester University Press, 2000.

245p; bibliography; index

BL: YC.2001.a.16967

Com: An account of Ashbery's poetic career by a British scholar.

Bibliography

D132

John Ashbery: a comprehensive bibliography, including his art criticism and with selected notes from unpublished materials / David K. Kermani; with a foreword by John Ashbery. New York: Garland, 1976.

244p; illus; index

BL: X.989/54414

Com: The standard bibliography of Ashbery's works to 1975. The illustrations include reproductions of title pages, Fairfield Porter's portrait of Ashbery, and photographs of Ashbery including one with friends Jane Freilicher, Nell Blaine, Kenneth Koch and Larry Rivers.

JULIAN BECK 1925-1985

Poetry

D133

Songs of the revolution. Village Station, NY: Interim, 1963.

55p

X.989/24279

Com: Poems by Julian Beck, who had founded the Living Theatre in 1947 with Judith Malina. Beck has been described by Ginsberg as "a wise man, actor; brilliant, radical, social-revolutionary genius".

Prose

D134

The life of the theatre: the relation of the artist to the struggle of the people. San Francisco: City Lights, 1972.

Unnumbered pages

BL: YA.2002.a.8102

Com: Beck's journal of his own life in the theatre, "his personal record of the radical pacifist-anarchist, spiritual and ecstatic genesis of that theatre". Parts of this book, here published by Ferlinghetti's City Lights Books, first appeared in such journals as *Kulchur*, *Fuck you/a magazine of the arts* and *Bastard angel*. The cover photograph of Beck is by H. Theo Ehrhardt and the frontispiece drawing of him is by Guido Rocha.

D135

Theandric: Julian Beck's last notebooks / edited by Erica Bilder; with notes by Judith Malina. Chur, Switzerland: Harwood Academic, 1992.

195p

(Contemporary theatre studies; 2)

BL: YA.2000.b.2234

Com: A sequel to *The life of the theatre*, largely written between 1975 and 1985, the year of Beck's death from cancer. The title expresses "the presence of the divine in the actor, the divine in Man" and the book is a "kind of ultimate statement on 'the philosophy and metaphysics of the theatre'".

Edited by Beck

D136

East Side review: a magazine of contemporary culture. 1. New York, 1966.

(Edited and published by Shepard Sherbell; theatre editors: Julian Beck and Judith Malina)

Note: All published

BL: ZA.9.a.7660

Com: See **Periodicals** (J292) and see also **Malina** (H233).

TED BERRIGAN 1934-1983

Poetry

D137

The sonnets. New York: Grove, 1964.

72p

Note: Signed and inscribed by Berrigan

BL: RF.2001.a.106

Com: Berrigan's first poetry collection, dedicated to Joe Brainard. Berrigan considered himself a "late Beat" and part of the same American Expressionist tradition as Kerouac and Ginsberg that stemmed from Thoreau, Whitman and Emerson. Other influences were Frank O'Hara, Koch, Ashbery and the New York School of poets and he has been regarded as a second-generation poet of that group. *The sonnets* was written in 1963 and established Berrigan's reputation, and is still regarded as his most important work. It is a book influenced by Eliot and by the experimental writings of Burroughs, Cage and Marcel Duchamp, although written in traditional sonnet form. The back cover has a photograph of Berrigan and a quotation about him by Joe Brainard.

D138

Bean spasms / collaborations by Ted Berrigan & Ron Padgett; illustrated & drawings by Joe Brainard. New York: Kulchur, 1967.

202p; illus

BL: X.900/3733

Com: A collection of collaborations dating from 1959 dedicated to Allen Ginsberg. Gerard Malanga and Peter Orlovsky contributed stanzas to "Boils". Frank O'Hara's *Biotherm* was a major influence on this work. See also **Padgett** (D452).

D139

Fragment / with Jim Dine. London: Cape Goliard, 1969.

Single sheet

BL: Cup.21.g.2 (42)

Com: Berrigan was living at Dine's house in London when this broadside was produced. The poem is collected in *In the early morning rain*.

D140

Many happy returns: poems. New York: Corinth, 1969.

47p

BL: YA.1994.a.5956

Com: The cover is by Joe Brainard. The long poem "Tambourine life" is included in this collection, and there are poems dedicated to Berrigan's recently deceased hero Frank O'Hara and fellow poet James Schuyler.

D141

In the early morning rain / cover and drawings by George Schneeman. London: Cape Goliard, 1970.

Unnumbered pages; illus

BL: Cup.510.dak.36

Com: Poems mostly previously published in little magazines, including "Telegram for Jack Kerouac", "A poem for Philip Whalen", and "Frank O'Hara's question from 'Writers and issues' by John Ashbery".

D142

Memorial Day: a collaboration / Anne Waldman & Ted Berrigan. London: Aloes, 1974.

Unnumbered pages

Note: One of an edition of 500 copies. Originally published: New York: Poetry Project, 1971

BL: Cup.407.b.22

Com: Publisher Jim Pennington is quoted in Aaron Fischer's annotated checklist (D161) as saying that, despite the colophon the 21 copy limited edition was not actually published, and that he and Berrigan were "swapping pharmaceuticals" at the time. The collaborative poem was performed at the Poetry Project, St Mark's Church In-the-Bowery, on May 5, 1971. See also **Waldman** (H301).

D143

Red wagon. Chicago: Yellow Press, 1976.

73p

BL: YA.1996.a.7550

Com: The title is from a favourite old expression of Berrigan's: "You have to pull your own red wagon in life - the baggage you carry with you". The cover illustration is by Rochelle Kraut and the back photograph of Berrigan is by Gerard Malanga.

D144

Nothing for you. [New York]: Angel Hair, 1977.

Unnumbered pages

Note: Signed by Berrigan

BL: YA.2001.a.3450

Com: A poetry collection that includes poems entitled "Reading Frank O'Hara", "Paul Blackburn" and "Tom Clark". In addition there is a poem for "Bob Creeley" and one "after Lewis Warsh". The cover and the frontispiece drawing of Berrigan are by George Schneeman.

D145

Train ride (February 18th, 1971). New York: Vehicle, [1978].

Unnumbered pages

BL: YA.2001.a.37230

Com: The dedication is "for Joe" (Brainard) who designed the cover. The book was in fact published in 1978 although the copyright date is 1971. This is an indication of when the poem was written – on a train from New York to Providence. The Berrigan signature at the end of the poem was printed letterpress and according to the publisher "Ted was very happy about the confusion about whether he had actually signed them".

D146

So going around cities: new and selected poems 1958-1979. Berkeley: Blue Wind, 1980.

403p; illus; index

(The selected works series; vol. 4)

BL: X.950/20922

Com: The drawings are by George Schneeman. The poems are arranged chronologically, previously unpublished poems are included and the final section (which includes a poem entitled "Allen Ginsberg's 'Shining City'") is all new poems. The title is from a poem by John Ashbery used as an epigraph and is also the title of a Berrigan poem.

D147

The morning line. Santa Barbara: Am Here, 1982.

Unnumbered pages

BL: YA.2001.b.1207

Com: Berrigan's last book, with cover art by Tom Clark. The collection includes "Kerouac (continued)" and poems for Padgett and Clark

D148

A certain slant of sunlight / [edited with an introduction by Alice Notley]. Oakland: O Books, 1988.

Unnumbered pages; illus

BL: YA.1990.a.12001

Com: The poems in this book are a sampling of "multiple originals" done for the Alternative Press in 1983. These were the result of the Press sending Berrigan "500 blank postcards, to write on or do something to, each one individually" - Alice Notley, Berrigan's widow, in her introduction. The front cover reproduces a postcard by Berrigan and George Schneeman, and the back cover one by Berrigan and Joanne Kyger.

D149

Selected poems / edited by Aram Saroyan; introduction by Alice Notley. New York: Penguin, 1994.

142p

BL: YA.1995.a.18109

Com: Creeley and Ginsberg pay tribute to Berrigan on the back cover.

Fiction

D150

Clear the range. New York: Adventures in Poetry/Coach House South, 1977.

136p

Note: One of an edition of 750 copies

BL: YA.2001.a.40669

Com: A joint publication with Canadian publisher Coach House Press. David Rosenberg, Coach House editor was living in New York at the time, hence the designation Coach House South. The book is described as a "cowboy novel" and Berrigan's wife Alice Notley says "Ted liked the idea of 'the range' being a stove and proceeded from there". The cover is a portrait of Berrigan by Berrigan and George Schneeman.

Prose

D151

Back in Boston again / Tom Clark, Ron Padgett, Ted Berrigan; with a foreward (sic) by Aram Saroyan. [New York]: Telegraph, 1972.

48p

BL: YA.2001.a.36297

Com: Berrigan's contribution to this collaborative work consists of ten short prose pieces entitled "Ten things about the Boston trip: an aside to Tom & Ron". One of the "things" Berrigan did in Boston was to search for poems by Frank O'Hara in back issues of *The Harvard advocate* in the Harvard Room of the Lamont Library. Another piece describes sitting on a bench in a Cambridge park: "I thought about Frank. I was smoking grass." The final piece in its entirety: "I was in that park about a year. Never did feel in a hurry. I was in love." See also **Clark** (I209) and **Padgett** (D464).

D152

On the level everyday: selected talks on poetry and the art of living / edited by Joel Lewis; with an introduction by Alice Notley. Jersey City: Talisman House, 1997.

140p

BL: YA.1998.a.1682

Com: A book "intended to delineate a Berrigan poetics, standing in place of the conventional essays Ted didn't write" and composed of talks in classroom, workshop and at readings. Included are transcripts of workshops given at the 1982 Jack Kerouac Conference at the Naropa Institute in which Berrigan talks about being a poet, and relates some of his experiences with and feelings about Kerouac, Ginsberg, Ashbery, Koch, Sorrentino and others.

Interviews

D153

Vort 2 (winter 1972). Silver Spring, 1972.

pp 21-44

BL: P.901/1428

Com: A wide-ranging interview with *Vort's* editor Barry Alpert in Chicago May 9, 1972 that covers such subjects as Berrigan's poetics, friendships, collaborations and influences.

D154

Talking in tranquility: interviews with Ted Berrigan / edited by Stephen Ratcliffe and Leslie Scalapino. Bolinas: Avenue B and O Books, 1991.

202p

BL: YA.1992.a.20794

Com: Includes interviews with Tom Clark, Anne Waldman, fellow poet Clark Coolidge and British poet and broadcaster George Macbeth. The Waldman interview includes Berrigan's thoughts on his connections and influences - other New York poets, the mainstream Beats, the Black Mountain poets and the writers on the West Coast.

Edited by Berrigan

D155

C: a journal of poetry. 1-10. New York, 1963-1965.

BL: Cup.701.i.1

Com: See **Periodicals** (J273) for contributors.

D156

In advance of the broken arm: poems / Ron Padgett; editor: Ted Berrigan; cover & drawings Joe Brainard. Second ed. [New York]: 'C' Press, 1965.

Unnumbered pages; illus

BL: X.902/3406

Com: See **Padgett** below (D450).

D157

Long hair. 1. London / New York, 1965.

(Edited by Barry Miles in London and Ted Berrigan in New York)

Note: All published

BL: Cup.802.ff.3

Com: See **Periodicals** (J322).

Festschrift

D158

Nice to see you: homage to Ted Berrigan / edited and with an introduction by Anne Waldman.

Minneapolis: Coffee House, 1991.

253p; illus; bibliography; index

BL: YA.1992.b.3879

Com: Essays, poems, illustrations, photographs and reminiscences by many friends including Padgett, Duncan, Warsh, Elmslie, Kyger, Creeley, Clark, Whalen, Waldman, Ginsberg, Koch, Baraka, Dorn, Malanga, Brainard and Sanders. See also **Waldman** (H325).

Memoirs

D159

Late returns: a memoir of Ted Berrigan / Tom Clark. Bolinas: Tombouctou, 1985.

89p; illus

BL: 86/04171[DSC]

Com: Includes eleven letters from Berrigan to fellow poet Clark and photographs of Berrigan and friends. See also **Clark** (I231).

D160

Ted: a personal memoir of Ted Berrigan / Ron Padgett. Great Barrington: The Figures, 1993.

99p; illus

BL: YA.1994.a.5922

Com: Berrigan's close friend for more than 25 years recaptures in particular the student years in Tulsa and their lives in New York in the early sixties. The book is illustrated with photographs and there is a glossary of names and a listing of Ted's 45rpm record collection in 1959. See also **Padgett** (D467).

Bibliography

D161

Ted Berrigan: an annotated checklist / Aaron Fischer; featuring collaborations between Ted Berrigan & George Schneeman; with an introduction by Lewis Warsh. New York: Granary, 1998.

67p; illus

BL: YA.1999.b.3050

Com: More than a bibliography, this book has commentary by Berrigan's friends and publishers such as Anne Waldman, Padgett and Warsh, and a selection of previously unpublished collaborative art works by Berrigan and Schneeman.

JOE BRAINARD 1941-1994

Miscellaneous prose

D162

Brainard-Freeman notebooks / with introductions by John Ashbery and Phil Demeyes. [New York]: [Gegenschein], 1975.

Unnumbered pages; illus

Note: Inscribed by Ashbery

(Gegenschein quarterly; 1112)

BL: YA.1997.b.6454

Com: Drawings and jottings by Joe Brainard and Herm Freeman - Ashbery introduces the Brainard section. Born in Tulsa, Brainard edited the little magazine *The white dove review* with Ron Padgett while still in high school. He moved to New York where he became established as an artist and made friends with many of the poets and painters of the New York School. He also designed sets for plays by Frank O'Hara and LeRoi Jones, designed many book covers and collaborated with such writers as Padgett, Berrigan, Elmslie and Schuyler.

D163

I remember. New York: Granary, 2001.

176p

BL: YA.2001.a.40359

Com: This book (originally published in three parts between 1970 and 1973 by Anne Waldman and Lewis Warsh's Angel Hair Books) is Brainard's memoir of growing up in the forties and fifties – "a completely original book" (Edmund White). The cover is by Brainard and the afterword is by Ron Padgett.

Exhibition catalogue

D164

Joe Brainard: a retrospective / Constance M. Lewallen; with essays by John Ashbery and Carter Ratcliff. Berkeley: Berkeley Art Museum, 2001.

156; illus; bibliography

BL: YA.2001.b.3495

Com: An exhibition catalogue of Brainard's work with many colour and black-and-white illustrations. Brainard collaborated with and illustrated the works of many writers including Creeley, Elmslie, Waldman, Ashbery, Schuyler, Padgett, Clark, Koch, Warsh, Jonathan Williams and Berrigan. (See these authors for works illustrated by Brainard). In addition to the essays by Ashbery, Ratcliff and Lewallen there is a section of writings, both published and unpublished, and interviews and letters by Brainard. The frontispiece photograph of Brainard is by Chris Felver.

Edited by Brainard

D165

White dove review. 1-3. Tulsa, 1959.

(Edited by Ron Padgett, Joe Brainard and others)

BL: ZA.9.a.11002

Com: See **Periodicals** (J383) and also **Padgett** (D470)

RAY BREMSER 1934-1998

Poetry

D166

Poems of madness / introduction by Allen Ginsberg. [New York]: Paper Book Gallery, 1965.

31p

BL: YA.1989.a.8983

Com: The author's first book. Several of the poems were written in Bordentown Reformatory (and sent from there to Ginsberg) where Bremser spent six years for armed robbery, others date from the early 1960s in New York. The collection includes "City of madness", Bremser's first published poem - in LeRoi Jones' *Yugen* in 1958.

D167

Angel: the work of one night in the dark/solitary confinement, New Jersey State Prison, Trenton / introduction by Lawrence Ferlinghetti. New York: Tompkins Square Press, 1967.

62p; illus

(Tompkins Square poets; 1)

BL: X.958/19347

Com: The illustrations for this long poem written on toilet paper one night in jail in 1959 are by Renie Perkins. There is a preface by Michael Perkins who points out the stylistic affinities of the poem with Kerouac.

D168

Drive suite: an essay on composition, materials, references, etc. San Francisco: Nova Broadcast, 1968.

18p

(Nova broadcast; 1)

BL: YA.2000.a.11508

Com: Poetry written in Jersey City 1960 dedicated to jazz pianist Cecil Taylor and inspired by black poet Harold Carrington who was with Bremser in Trenton State Prison. An earlier version of part of the poem was published in the anthology *Beat coast east* (BL: YA.2000.a.12685).

D169

Black is black blues. Buffalo, N.Y.: Intrepid, 1971.

Unnumbered pages

(Beau fleuve series; 4)

Note: One of a limited edition of 1000

BL: X.989/82781

Com: An autobiographical poem dedicated to his wife Bonnie and young daughter Georgia and documenting a sojourn in Mexico and Central America. Bremser sent a copy of the manuscript to Bonnie hoping it might bring her back after she had left him. There is a photograph on the back cover of Bremser by Allen De Loach, Intrepid Press editor.

D170

Blowing mouth: the jazz poems 1958-1970. Cherry Valley: Cherry Valley Editions, 1978.

79p

BL: X.950/5537

Com: A collection published by Charles Plymell's Cherry Valley Editions. A reading by Plymell and Ginsberg helped pay for the book's publication. Cover photos of Bremser are by Jonas Kover. A review by Steve Tropp states that the poems "suggest a marriage ceremony between the poems of Hart Crane and the tenor saxophone of John Coltrane".

D171

The conquerors. Sudbury: Water Row, 1998.

61p

BL: YA.2002.a.11452

Com: A new collection of "Beat jazz poetry" by Bremser of poems from the 1980s, including "Riffs Katchaturian" begun in 1961 for Philip Lamantia and completed in 1988.

D172

The dying of children. Sudbury: Water Row, 1999.

Unnumbered pages; illus

Note: No. 90 of an edition of 200 copies; signed by the editor and publisher, Jeffrey Weinberg, and the artist and printer, Elias Roustom

BL: YA.2002.a.11542

Com: A poem written by Bremser in 1956 while he was serving six years at Bordentown Reformatory, New Jersey, for two counts of armed robbery. The poem was inspired by the death from cancer of the four-year-old daughter of a fellow inmate. It was originally printed as a broadside without publisher or date, and without Bremser's knowledge, and was in fact his first published poem.

Memoir

D173

For love of Ray / Bonnie Bremser. London: London Magazine Editions, 1971.

192p

Note: Originally published as *Troia: Mexican memoirs*: New York: Croton, 1969

BL: Cup.804.p.16

Com: Brenda Frazer married Bremser in 1959 and this work published under the name Bonnie Bremser is her story of the early years of their marriage. See also **Bonnie Bremser** (H42).

CHANDLER BROSSARD 1922-1993

Fiction

D174

The girls in Rome. London: New English Library, 1962.

127p

Note: Originally published: New York: New American Library, 1961

BL: 012212.a.1/602

Com: Brossard's first paperback publication in the UK, the story of a rich young American couple in Rome and their life among Bohemian artists, counts, starlets and black marketeers.

D175

All passion spent. London: Sphere, 1971.

143p

Note: Originally published: New York: Popular Library, 1954

BL: W.885

Com: The opening sentence: "Libraries are funny places". Here it's the New York Public Library where the narrator meets Erika, and is "drawn into life as irresistible as it was depraved".

D176

The bold saboteurs. London: Sphere, 1971.

318p

Note: Originally published: Farrar, Straus, & Young, 1953

BL: W.836

Com: "The bizarre story of a young thief named Yogi who knows more kinds of sin at the age of sixteen than you will know in your lifetime". *New York Herald Tribune*: "Grotesque, truthful and awesome... one of the most outstanding American writers".

D177

The double view. London: Sphere, 1971.

157p

Note: Originally published: New York: Dial, 1960

BL: H.72/81

Com: "A group of weird, wild people seek to establish their personal identities in a changing hallucinatory world".

D178

A man for all women. London: Sphere, 1971.

191p

Note: Originally published: Greenwich, Conn.: Fawcett, 1966

BL: W.835

Note: The story of a talented hustler who sold himself to the highest bidder.

D179

Who walk in darkness. London: Sphere, 1971.

222p

Note: Originally published: New York: New Directions, 1952

BL: H.71/550

Com: "The whole bohemian underworld of New York's Greenwich Village, struggling to escape the boredom and isolation of everyday existence with perpetual idleness, crippling sex and mind-blowing drugs". Brossard's first book, sometimes described as the first Beat novel, although Brossard has stated that he has no affinities with the "Kerouac group". Nevertheless he is included in the edition of the *Dictionary of literary biography* that is devoted to the "Beats". The 1952 UK edition (12731.l.17) is missing.

D180

As the wolf howls at my door. Elmwood Park: Dalkey Archive, 1992.

466p

BL: YA.2001.a.39225

Com: A book about the seventies that "discards realism in favor of a free-form fiction that mixes French surrealism and theatrical absurdity with Beat improvisation and performance art confrontation". The publisher on the dust jacket also states "Not since *Naked lunch* has the American dream been assaulted with such ferocious verbal energy".

Prose

D181

The Spanish scene. New York: Viking, 1968.

113p

BL: YA.2001.a.38726

Com: A travel book on Franco's Spain that is "not so much about the Spanish scene as a gifted novelist's predicament in explaining why he is so bugged by his own country" (*Nation*).

D182

Postcards: don't you just wish you were here. York: Redbeck, 1987.

66p

Note: Limited edition of 500

BL: YK.1991.a.12584

Com: Short sketches on various obscure parts of the United States published in the UK.

Edited by Brossard

D183

The scene before you: a new approach to American culture / edited and with a preface by Chandler Brossard. New York: Rinehart, 1955.

307p

BL: 10414.f.23

Com: A collection of essays by Brossard, Broyard, Krim, McLuhan and others.

D184

The first time / edited by Chandler Brossard. London: Hamilton, 1962.

159p

BL: W.P.B.29/1328

Com: 14 short stories by various authors including Lawrence, Chekhov, Mansfield, Maupassant and Brossard himself.

Criticism

D185

The review of contemporary fiction 7: 1. Elmwood Park, 1987.

196p

BL: P.901/2087

Com: A "Chandler Brossard number" that includes an interview with Brossard, his essay "Tentative visits to the cemetery: reflections on my Beat Generation", an extract from *Come out with your hands up*, together with photographs of him and essays by Seymour Krim, Jay Landesman and others.

ANATOLE BROYARD 1920-1990

Autobiography

D186

Intoxicated by my illness and other writings on life and death / compiled and edited by Alexandra Broyard; foreword by Oliver Sacks. New York: Potter, 1992.

135p

BL: YA.1993.a.21765

Com: Posthumously published writings on Broyard's experience of the cancer that killed him, which has become a classic text in the field of literature and medicine.

D187

Kafka was the rage: a Greenwich Village memoir. New York: Carol Southern, 1993.

149p

BL: YA.1994.a.17953

Com: "My story is not only a memoir, a history - it's a valentine to that time and place" - Greenwich Village in the 40s and 50s. See also **Greenwich Village** (D19).

Contributions to periodicals

D188

"A portrait of the hipster" in: *Partisan review* 15: 3. New York, 1948.

pp 356-362

BL: P.P.6392.ebp/2

Com: Bebop and marijuana were "the two most important component's of the hipster's life". The hipster of the 40s (precursor of the Beats) was "the illegitimate son of the Lost Generation".

KENWARD ELMSLIE 1929-

Poetry

D189

The champ / illustrated by Joe Brainard. Los Angeles: Black Sparrow, 1968.

66p; illus

Note: Letter N of an edition of 26, each with an original ink drawing by Joe Brainard, and signed by Elmslie and Brainard.

BL: X.955/1355

Com: Elmslie's poems are illustrated by the drawings of his friend and lover Joe Brainard. Elmslie's first career was that of a writer of song lyrics, but his friendships with Ashbery, Koch, Schuyler, O'Hara and Barbara Guest led him into writing poetry.

D190

Motor disturbance. New York: Published for the Frank O'Hara Foundation at Columbia University Press, 1971.

75p

(Frank O'Hara award for poetry; 1971)

X.989/14513

Com: Ashbery, Koch and Schuyler were on the committee that selected the manuscripts for this annual award.

D191

[Selected poems] in: *Penguin modern poets 24* / guest editor: John Ashbery. Harmondsworth: Penguin, 1974.

pp 13-72

BL: 011769.aa.2/46

Com: Elmslie shares this volume with Kenneth Koch (D316) and James Schuyler (D506). See also **Ashbery** (D108).

D192

Tropicalism. Calais, Vt.: Z Press, 1975.

77p

(Unmuzzled ox; 12)

BL: YA.2001.a.37281

Com: "One of the most important books of poetry in recent years...it is as though Burroughs' permanent apocalypse were being observed by someone else: not a closet Savonarola, but someone motivated by the humour, sensuality, and joie de vivre of an O'Hara" (John Ashbery). The front cover is by Joe Brainard and the photograph of Elmslie is by Gerard Malanga.

D193

Moving right along. Calais, Vt.: Z Press, 1980.

122p

BL: YA.2001.a.37682

Com: A collection that includes scenes from the play "City junket" – published in full in 1987. Many of the poems first appeared in various magazines and chapbooks, and one was written to celebrate the performance by Brenda Lewis in the first performance in 1965 of Elmslie's opera *Lizzie Borden*. The cover is by Joe Brainard.

D194

Sung sex / drawings by Joe Brainard. [New York]: Kulchur Foundation, 1989.

133p; illus

BL: YA.2001.b.4358

Com: A book edited by Lita Hornick and produced in collaboration with Joe Brainard, with characteristic Brainard drawings. The long title poem begins with a section entitled "The thirties" and concludes with "The eighties".

D195

Routine disruptions: selected poems & lyrics 1960-1998 / edited by W. C. Bamberger. Minneapolis: Coffee House, 1998.

256p

BL: YA.1999.a.8232

Com: A selection that includes lyrics from Elmslie's musical plays and operas as well as poems. Included is the poem "Bare bones" about Elmslie's life with and death of Joe Brainard, a poem that also mentions Berrigan, Ginsberg and Ron Padgett. Robert Creeley writes on the back cover: "Kenward Elmslie tells the insistent tales of our tribe with great humor and seemingly endless invention. *Routine disruptions* is that veritable 'Voice of America' we never got to hear 'getting on down' quite like this before".

D196

Cyberspace / Kenward Elmslie & Trevor Winkfield. New York: Granary, 2000.

Unnumbered page; illus

BL: YA.2001.a.40876

Com: A long poem with colour illustrations by Winkfield, "created in a millennial visionary frenzy by two confirmed Luddites on the cusp of Y2K".

Fiction

D197

The orchid stories. New York: Doubleday, 1973.

247p

(Paris Review editions)

BL: RF.2001.a.102

Com: Interwoven stories that are "delicate and exquisite, conveying an almost other-worldly sense of beauty outside of time" (the publisher) and "a barrage of our world's sights, sounds and words that Elmslie swirls around us" (*Publishers Weekly*). The dustjacket orchid painting is by Joe Brainard and a postcard signed "Kenward" is tipped-in.

Drama

D198

City junket: a play. Flint, MI: Bamberger, 1987.

79p; music

BL: YA.1989.a.20599

Com: The cover is by Joe Brainard. The play's inspiration was a painting by Henri le Douanier Rousseau. The New York Cultural Center presented a reading in 1974 with visuals by Larry Rivers, and Anne Waldman, John Ashbery, Brainard and Elmslie among the cast. The play was produced Off-Broadway by the Eye and Ear Theatre in 1980.

Libretti

D199

Miss Julie: an opera in two acts / based on the play by August Strindberg. [New York]: Boosey & Hawkes, 1965.

40p

X.909/5650

Com: Produced by the New York City Opera, 1965, with music by Ned Rorem.

D200

Lizzie Borden: a family portrait in three acts / based on a scenario by Richard Plant. New York: Boosey & Hawkes, 1966.

56p

BL: X.900/1569

Com: Produced by the New York City Opera, 1965, with music by Jack Beeson.

D201

Sweet bye and bye: an opera in two acts and three scenes / music by Jack Beeson. New York: Boosey & Hawkes, 1966.

238p

BL: G.1268.zz [Music Library]

Com: Produced by the Juillard Opera company in 1956.

D202

Washington Square: an opera in three acts and epilogue / music by Thomas Pasatieri; based on the novel by Henry James. Melville, NY: Belwin-Mills, 1977.

268p

BL: E.1260 [Music Library]

Com: Produced by the Michigan Opera Theater in 1976.

Edited by Elmslie

D203

Mobile homes / Rudy Burckhardt; edited by Kenward Elmslie. Calais, Vt.: Z Press, 1979.

178p; illus

Note: No. 449 of a limited edition of 1000

BL: X.622/24611

Com: Photographer Burckhardt's autobiographical essays and journals illustrated with his photographs and drawings by Red Grooms. Elmslie is the publisher and editor of the Z Press,

TED JOANS 1928-2003

Poetry

D204

Jazz poems. [New York]: [Rhino Review], 1959.

Unnumbered pages; illus

BL: X.900/19703

Com: The cover photo of Joans for this his first book is by Fred McDarrah. Robert Reisner in his introduction says of Joans: "If he was walking with Eisenhower, the beats in the Village would say 'Who's that guy with Ted'".

D205

Santa Claws. [New York]: [Hill and Wang], [1968]

Single sheet

BL: HS.74/1570/1

Com: A poem collected in *Black pow-wow* (1969).

D206

Black pow-wow. New York: Hill and Wang, 1969.

130p

(American century series)

BL: YA.1994.a.5967

Com: A collection mainly of new poems dedicated to Joans' mentor and friend Langston Hughes.

D207

A black manifesto in jazz poetry and prose. London: Calder & Boyars, 1971.

92p

(Signature series; 8)

BL: X.989/9529

Com: Dedicated to Joans' one-time room-mate jazz great Charlie Parker and to black revolutionary Malcolm X.

D208

A black pow-wow of jazz poems. London: Calder & Boyars, 1973.

159p

BL: YA.1994.a.10908

Com: Divided into sections: "Reed section", "Brass section", and "Rhythm section" and including many of the poems appearing in *Black pow-wow*.

D209

Afrodisia: new poems / [illustrated by the author]. London: Boyars, 1976.

150p; illus

Note: Originally published: New York: Hill & Wang, 1970

BL: X.989/50716

Com: The collection is divided into two section: "Africa" and "Erotica".

D210

The truth. New York: Center for Book Arts, 1976.

Card

Note: Signed by Joans

BL: RB.31.a.22/6

Com: A poem by Joans printed on stiff white card, signed by Joans and mailed to English poet Jim Burns.

D211

Teducation: selected poems 1949-1999 / introduction by Gerald Nicosia; drawings by Heriberto Cogollo.

Minneapolis: Coffee House, 1999.

228p; illus

BL: YA.2000.a.15096

Com: Previously published and unpublished poems from five decades. "As technically innovative as Burroughs, as polemically exuberant as Ginsberg, and as comic as Corso". A major collection, "a significant contribution to American letters", and one of the best books of the year according to *Publishers Weekly*.

Prose

D212

The hipsters. New York: Corinth, 1961.

Unnumbered pages; illus

BL: YA.2000.a.14080

Com: Texts and collages illustrating the world of the "hipsters from Greenwich Village to Paris, a mixture of Dali, Ernst and Kerouac".

LEROI JONES (AMIRI BARAKA after 1968) 1934-

Poetry

D213

Preface to a twenty volume suicide note. New York: Totem/Corinth, 1961.

47p

BL: Cup.407.bb.26

Com: Poems addressed to Allen Ginsberg and Gary Snyder are included in this first collection of Jones' poetry, jointly published by his own Totem Press. Jones had established the Press in 1958 and in March of the same year he published the first issue of *Yūgen*. In both Jones accepted works by the Beats, the Black Mountain School, and the New York School, and he became a leading figure on the New York literary scene.

D214

The dead lecturer. New York: Grove, 1964.

79p

BL: X.909/6512

Com: Jones' second volume of poetry, which contains probably his most well known poem "Black Dada nihilismus", an indictment of the spiritual and moral bankruptcy of Western civilisation.

D215

Black art. Newark, NJ: Jihad, 1966.

10p

BL: X.902/2689

Com: Poems later collected in *Black magic*. The cover photograph is by Danny Dawson.

D216

Black magic: Sabotage; Target study; Black art; collected poetry, 1961-1967. Indianapolis: Bobbs-Merrill, 1969.

225p

BL: YA.1988.a.10200

Com: A collection that charts Jones' spiritual journey towards black consciousness.

D217

Short speech to my friends. London: Cape Goliard, 1969.

A folder

BL: Cup.21.g.16 (13)

Com: A poem from the collection *The dead lecturer*. Privately printed as a New Year greeting for the friends of L.A. Wallrich.

D218

It's nation time. Chicago: Third World, 1970.

24p

BL: YA.1990.a.10266

Com: With a cover by Omar Lama and a back cover photograph of Baraka. Three poems expressing Baraka's black cultural nationalist views.

D219

Am/trak. New York: Phoenix Bookshop, 1979.

Unnumbered pages

Note: No. 97 of 100 copies signed by Baraka

BL: Cup.510.pch.3

Com: A poem about tenor sax legend John Coltrane.

D220

Selected poetry of Amiri Baraka/Leroi Jones. New York: Morrow, 1979.

340p

BL: X.950/44461

Com: A chronological selection from ten collections.

D221

Spring song. [New York]: Painted Earth Editions, 1979.

Unnumbered pages

Note: No. 75 of an edition of 100 signed by Baraka.

BL: Cup.410.bb.68

Com: A prose poem that concludes with a reminiscence of the sound of saxophonist John Coltrane.

D222

An Amiri Baraka/Leroi Jones poetry sampler: U.K. tour, May 1991 / edited by David M. Lambert.

[Bedford]: Satori, 1991.

Unnumbered pages

BL: YK.1993.a.5215

Com: A pamphlet with an introduction by Martin Glynn who states "if the revolution will not be televised, it certainly will be read about through the words of Amiri Baraka".

D223

Funk lore: new poems (1984-1995) / edited by Paul Vangelisti. Los Angeles: Littoral Books, 1996.

119p

BL: YA.1997.a.12776

Com: A book of previously uncollected poems, some paying homage to musicians such as Duke Ellington, John Coltrane, Sarah Vaughan, Thelonious Monk, and Albert Ayler.

D224

Somebody blew up America. [Oakland]: Blackdot, 2001.

Unnumbered pages

Note: Signed by Baraka

BL: YA.2002.a.17949

Com: Baraka's controversial poetic response to the September 11th, 2001 terrorist attacks in New York and Washington.

Fiction

D225

The system of Dante's hell. New York: Grove, 1965.

154p

BL: Nov.9212

Com: An autobiographical novel that recapitulates much of Jones' work of the early sixties and that can be seen as an epilogue to his days in Greenwich Village. Published in the UK by MacGibbon & Kee, 1966 (Cup.804.bb.17).

D226

Tales. London: MacGibbon & Kee, 1969.

132p

Note: Originally published: New York: Grove, 1967

BL: Nov.14201

Com: A collection of mostly autobiographical short stories.

Drama

D227

Dutchman, and The slave: two plays. New York: Morrow, 1964.

88p

BL: X.909/6286

Com: Plays first produced off-Broadway in New York in 1964. *Dutchman* is his most well known play and was an immediate theatrical sensation winning an Obie Award for the best American play of the season. Published in the UK by Faber & Faber, 1965 (X.909.4841)

D228

Dutchman: a play. London: Faber, 1967.

38p

BL: X.908/39396

Com: First paperback printing. *Dutchman* had an outstandingly successful London opening at the Hampstead Theatre Club in 1967, and the film version, directed by Anthony Harvey, received the Critics Award at the Cannes Film Festival.

D229

The baptism & The toilet. New York: Grove, 1967.

62p

BL: Cup.805.c.16

Com: Two plays first produced in New York in 1964.

D230

Slave ship: a historical pageant. [Newark, NJ]: [Jihad], [1967].

13 leaves

BL: X.902/2688

Com: First produced in Newark in 1967, this play evokes the horrors of the Middle Passage from Africa to America.

D231

"The slave: a fable in a prologue and two acts" in: *Three negro plays*. Harmondsworth: Penguin, 1969. pp 63-98

BL: W.P.7026/166

Com: With Langston Hughes' "Mulatto" and Lorraine Hansberry's "The sign in Sidney Brustein's window". "The slave", first produced in New York in 1964, takes place in the future against a background of racial war.

D232

Jello. Chicago: Third World, 1970.

38p

BL: YA.2001.a.38574

Com: A play first produced at the Black Arts Repertory Theatre, New York, in 1965. Baraka in his introduction writes: "Black Theater has gotta gotta gotta raise the dead, and move the living. Otherwise it is a teacup in a cracker mansion".

D233

Four black revolutionary plays. London: Calder and Boyars, 1971.

72p

(Playscript; 53)

Note: Originally published: Indianapolis: Bobbs-Merrill, 1969

BL: X.989/10835

Com: Contents: "Experimental death unit 1" first produced in New York in 1965, "A black mass" first produced in Newark in 1966, "Great goodness of life" first produced in Newark in 1967, and "Madheart" first produced in San Francisco in 1967. A new edition (1998) is at BL: YK.1999.a.5709.

D234

"Le métro fantôme" / texte français d'Eric Kahane. In: *L'avant-scène du théâtre*, 516, 1973.

pp 19-28

BL: P.P.4283.gi. (3)[no.516.]

Com: A French translation of *Dutchman*.

Prose

D235

Blues people: Negro music in white America. New York: Morrow, 1963.

244p

BL: X.439/680

Com: A polemical analysis of the historical and cultural implications of Afro-American music.

D236

Home: social essays. London: MacGibbon & Kee, 1968.

252p

Note: Originally published: New York: Morrow, 1966

BL: X.809/4610

Com: A collection of essays covering the years 1960 to 1965, including "The legacy of Malcolm X and the coming of the black nation", a work important in marking the change from Greenwich Village Beat to black activist.

D237

Black music. London: MacGibbon & Kee, 1969

223p; illus

Note: Originally published: New York: Morrow, 1967

BL: X.439/1669

Com: A collection of essays and reviews on Afro-American music.

D238

In our terribleness: some elements and meaning in black style / Imamu Amiri Baraka and Fundi (Billy Abernathy). Indianapolis: Bobbs-Merrill, 1970

Unnumbered pages; illus

BL: X.989/87901

Com: A book of essays and photographs.

D239

Raise, race, rays, raze: essays since 1965. New York: Random House, 1971.

169p

BL: YA.1981.a.17640

Com: Essays expressing Baraka's political views of the late 60s.

D240

Selected plays and prose of Amiri Baraka/Leroi Jones. New York: Morrow, 1979.

276p

BL: X.950/33849

Com: Includes one previously unpublished play ("What was the relationship of the Lone Ranger to the means of production") and five previously unpublished essays.

D241

Daggers and javelins: essays 1974-1979. New York: Morrow, 1984

334; illus; bibliographies

BL: 84/27640 [DSC]

Com: Essays on politics, literature and society in twentieth century America.

D242

When Miles split. [Montclair]: Caliban, 1995.

Unnumbered pages; illus

Note: One of an edition of 120 copies, signed by the author and illustrator

BL: Cup.410.g.580

Com: A prose elegy on the theme of jazzman Miles Davis, written in September 1991 on hearing of his death. The illustration, a woodcut of Davis, is by Guy Berard.

D243

Eulogies. New York: Marsilio, 1996.

225p

BL: YA.1997.a.4155

Com: An eloquent collection of more than 30 years of pieces mostly delivered in churches in Newark, New York and Philadelphia, on such figures as Malcolm X, James Baldwin, John Coltrane, Dizzy Gillespie, Miles Davis, Bob Kaufman and other African-American artists, musicians, writers and activists.

D244

A collection of essays on the 2000 national elections. New Brunswick, NJ: Unity & Struggle, 2001.

19p

Note: Cover title: Bushwacked! A counterfeit president for a faked democracy

BL: YA.2002.a.17942

Com: Polemical essays by Baraka in opposition to George W. Bush.

Poetry and prose

D245

The music: reflections on jazz and blues / Amiri Baraka and Amina Baraka. New York: Morrow, 1987.

332p; illus

BL: YM.1990.b.37

Com: Illustrated with monoprints by Vincent D. Smith and photographs of the jazz musicians who appeared in Baraka's musical "Primitive world: an anti-nuclear jazz musical". In addition to printing the musical the book contains poetry and essays by Baraka and poetry by his wife Amina.

D246

Heathens and revolutionary art: poems & lecture. Louisville: White Fields, 1994.

Unnumbered pages

(Published in heaven chapbook series; 45)

Note: One of an edition of 250 copies

BL: YA.1998.a.9843

Com: A number of short poems and a lecture entitled "Revolutionary art" given at St Mark's Church, New York, May 1994, for Malcolm X. There is a photograph of Baraka reading on the back cover.

Autobiography

D247

The autobiography of LeRoi Jones. New York: Freundlich, 1984.

329p

YA.1990.b.2634

Com: The book covers the first four decades of Jones/Baraka's life and includes memories of the late fifties and early sixties when he was close to the Beats, the New York school, and the Black Mountain poets.

Interviews

D248

"Islam and black art" in: *Journal of black poetry 1* (fall 1968). San Francisco, 1968.

pp 2-14

BL: 4954.170000 [DSC]

Com: "Islam and black art" is the title of the interview with Faruk and Marvin X.

B249

"Amiri Baraka: an interview" in: *Boundary 2*, 6: 2 (winter 1978). Binghamton: State University of New York at Binghamton, 1978.

pp 303-316; illus

BL: P.901/1073

Com: The interview is with Kimberley W. Benston. This issue of the journal *Boundary 2* also includes five poems by Baraka and essays on him by Benston and others. The illustrations include photographs of Baraka.

D250

Conversations with Amiri Baraka / edited by Charlie Reilly. Jackson: University Press of Mississippi, 1994.

271p; index

(Literary conversations series)

BL: YC.1994.b.4803

Com: Interviews dating from 1960 (on *Yugen*) to 1993 (with Maya Angelou). In an interview in 1964 originally published in the *San Francisco Chronicle* Jones states "The most valuable writing is by the outlaws like Ginsberg. The reason I always associate with the people thought of as 'beats' is that they are outside the mainstream of American vulgarity". There is an introduction and a chronology.

Contributions to books

D251

Felix of the silent forest / David Henderson. New York: Poets Press, 1967.

Unnumbered pages

BL: X.909/17064

Com: A poetry collection with an introduction by Jones, published by Diane di Prima's Poets Press.

D252

Visions of a liberated future: Black arts movement writings / Larry Neal; with commentary by Amiri Baraka [et al]; edited by Michael Schwartz. New York: Thunder's Mouth, 1989.

218p

BL: YA.1992.a.6211

Com: Neal (1937-1981) was a poet and author and like his friend Baraka an important figure in the Black Liberation Movement.

Edited or compiled by Jones/Baraka

D253

Yūgen, 1-8. New York, [1958-62].
BL: P.901/1048
(Edited by LeRoi Jones and Hettie Cohen Jones)
Com: See **Journals** (J386) for contents and see also **Hettie Jones** (H111).

D254
Jan. 1st 1959: Fidel Castro / compiled by LeRoi Jones.[New York]: Totem, [1959].
Unnumbered pages
(Blue plate; no.1)
BL: X.909/30063
Com: See **Anthologies** (J3) for contents.

D255
The floating bear: a newsletter. New York, [1961-67].
(Editors: Diane di Prima and LeRoi Jones)
BL: Cup.802.ff.2
Com: See **Journals** (J298) for contents and see also **Diane di Prima** (H63).

D256
The moderns: an anthology of new writing in America / edited with an introduction by LeRoi Jones.
London: MacGibbon & Kee, 1965.
351p
Note: Originally published: New York: Corinth, 1963
BL: X.909/4631
Com: See **Anthologies** (J13) for contents.

D257
Black fire: an anthology of Afro-American writing / edited with contributions by LeRoi Jones and Larry Neal. New York: Morrow, 1968.
670p
BL: X.989/8535
Com: An anthology of contemporary black literature.

D258
African congress: a documentary of the first modern Pan-African congress / edited with an introduction by Imamu Amiri Baraka. New York: Morrow, 1972.
493p; illus
BL: X.809/17365
Com: Baraka played an important role in the organisation of this event, the Congress of African Peoples at Atlanta in 1970.

Biographical

D259
A nation within a nation: Amiri Baraka (LeRoi Jones) and Black power politics / Komozi Woodard.
Chapel Hill, N.C.: University of North Carolina Press, 1999.
329p; illus; bibliography; index
BL: YC.1999.b.3032
Com: Baraka's transformation from Greenwich Village Beat poet to political activist at the centre of the Black Power Movement in this important study of black urban politics and culture in postwar America. Illustrated with photographs mainly of Baraka.

Criticism

D260
Five black writers: essays on Wright, Ellison, Baldwin, Hughes, and LeRoi Jones / edited with an introduction by Donald B. Gibson. New York: New York University Press, 1970.
310p; bibliography
BL: X.981/4092

Com: Includes three essays on Jones (one by fellow activist Larry Neal) at the time he was becoming Baraka.

D261

From Le Roi Jones to Amiri Baraka: the literary works / Theodore R. Hudson. Durham, N.C.: Duke University Press, 1973.

222p; bibliography; index

BL: X.981/10389

Com: A comprehensive study of all aspects of Jones/Baraka's work, with a long biographical introduction.

D262

Läs- och teaterupplevelser: Joe Hill, Små ting till nöje och uppbyggelse, Rättegången mot LeRoi Jones / Viveka Hagnell. Lund: Institute for Research in the Dramatic Arts, 1973.

163 leaves; index

(Drama, theatre, film - research report; 36)

BL: X.902/1902

Com: A comparative study of different media in Swedish with an English summary.

D263

Baraka: the renegade and the mask / Kimberly W. Benston. New Haven: Yale University Press, 1976.

290p; bibliography; index

BL: X.989/51325

Com: Larry Neal in his foreword: "A systematic exploration of Baraka's literary themes and the attitude towards culture that inform them".

D264

Amiri Baraka LeRoi Jones: the quest for a 'populist modernism' / Werner Sollors. New York: Columbia University Press, 1978.

338p; illus; bibliography; index

BL: X.981/21430

Com: An interpretative survey of collected and uncollected works dating from the bohemian 1950s to the Maoism of the late 1970s. There is a biographical introduction and a concluding conversation with Baraka.

The illustrations include photographs of productions of a number of the plays, including a set for *The toilet* designed by Larry Rivers.

D265

Imamu Amiri Baraka (Leroi Jones): a collection of critical essays / edited by Kimberly W. Benston. Englewood Cliffs: Prentice-Hall, 1978.

195p; bibliography

(Twentieth century views)

BL: 11880.bb.2/113

Com: An interpretation of Baraka's literary achievements organised by genre: prose, poetry, drama and music criticism.

D266

Amiri Baraka / Lloyd W. Brown. Boston: Twayne, 1980.

180p; bibliography; index

(Twayne's United States authors series; TUSAS 383)

BL: YH.1986.a.320

Com: A study that concentrates on the published works and which explores Baraka's achievement in all of his chosen genres. There is a brief chronology.

D267

To raise, destroy and create: the poetry, drama, and fiction of Imamu Amiri Baraka (Le Roi Jones) / Henry C. Lacey. Troy, NY: Whitston, 1981.

205p; bibliography; index

BL: X.950/12396

Com: The first part of this study of Baraka's creative works focuses on those written in his "Beat" period.

D268

Theatre and nationalism: Wole Soyinka and LeRoi Jones / Alain Ricard; translated by Femi Osofisan. Ile-Ife: University of Ife Press, 1983.

205p; bibliography

(Ife comparative studies series; no.2)

Note: Originally published: Paris: Editions Présence Africaine, 1972

BL: X.950/30232

Com: A study that explores the writers' commitment to Black Nationalism in their dramatic works.

D269

The poetry and poetics of Amiri Baraka: the jazz aesthetic / William J. Harris. Columbia: University of Missouri Press, 1985.

174p; bibliography; index

BL: YA.2001.a.38728

Com: An investigation of Baraka's relationship with the avant-garde that concentrates on his poetry and poetics, and that articulates the jazz aesthetic so important to his work. There is a biographical prologue and two appendices print an interview from 1980 with Baraka and a poem by him, "Wise/why's".

D270

Conscientious sorcerers: the black postmodernist fiction of LeRoi Jones/Amiri Baraka, Ishmael Reed and Samuel R. Delany / Robert Elliot Fox. Westport: Greenwood, 1987.

142p; bibliography; index

(Contributions in Afro-American and African studies; 106)

BL: 3458.15 no 106 [DSC]

D271

Scars of conquest/masks of resistance: the invention of cultural identities in African, African-American, and Caribbean drama / Tejumola Olaniyan. New York: Oxford University Press, 1995.

196p; bibliography; index

BL: YC.1995.b.7469

Com: A study of Wole Soyinka, Derek Walcott, Ntozake Shange and Baraka, which argues that *change* is the nodal point of Baraka's practice.

D272

Chemins d'identité: LeRoi Jones/Amiri Baraka et le fait culturel africain-américain / Lionel Davidas. Kourou: Ibis Rouge, 1997.

361p

BL: YA.1998.b.594

Com: A wide-ranging study published in French in French Guyana, with two interviews in English, one in 1975 entitled "Amiri Baraka, who are you?" and one from 1990 on Baraka's evolution since 1975.

D273

Contemporary African American theater: Afrocentricity in the works of Larry Neal, Amiri Baraka, and Charles Fuller / Nilgun Anadolu-Okur. New York: Garland, 1997.

199p; bibliography; index

BL: YC.1998.a.165

Com: The author concludes that Baraka's dramatic works do not fit a strictly African-centred interpretation.

D274

Taking it to the streets: the social protest theater of Luis Valdez and Amiri Baraka / Harry J. Elam, Jr. Ann Arbor: University of Michigan Press, 1997.

187p; illus; bibliography; index

BL: 97/21070 [DSC]

Com: Valdez is a Mexican American playwright and director of the farm-worker's theatre El Teatro Campesino.

D275

Racial consciousness in Black American drama: Baldwin, Baraka and Bullins / M. Dasan. New Delhi: Creative, 2001.

149p; bibliography; index

BL: YA.2002.a.6698

Com: This book contains a close reading of four of Baraka's plays from the sixties and seventies.

ROBERT KELLY 1935-

Poetry

D276

Armed descent. New York: Hawk's Well, 1961.

40p

BL: YA.2001.a.38800; X.908/7500 -missing

Com: Kelly's first book, published by Jerome Rothenberg's Hawk's Well Press, in a series devoted to "poetry of the deep image". Rothenberg designed the cover from an Aztec drawing. Kelly was born in Brooklyn and grew up in New York, graduating from the City College of New York in 1955. In the late fifties he was close to the Black Mountain School through Jonathan Williams and Robert Duncan. He was to meet Duncan ("the greatest living poet in my language") at a Bleecker Street café in 1959. He also knew Objectivist poet Louis Zukofsky and Rothenberg and with Rothenberg was founder of "Deep image poetry" in mild corrective to Olson's "Projective verse". This volume contains excerpts from the "The exchanges", here under the title "Spiritum". It was published in 1962 in an issue of Cid Corman's *Origin* that was largely devoted to Kelly's work.

D277

Her body against time: su cuerpo contra el tiempo. Mexico City: El Corno Emplumado, 1963.

136p; illus

Note: Bi-lingual

(El corno emplumado; 8)

BL: P.P.8003.jy

Com: Kelly's second book published as #8 of the Mexican journal edited by Margaret Randall. The drawings are by Carlos Coffeen Serpas. Fragments of letters from Kelly to Randall conclude the volume and the Spanish translation is by Randall. See also **Randall** (H292).

D278

Lunes. New York: Hawk's Well, 1964

Unnumbered pages; illus

Note: With *Sightings* by Jerome Rothenberg

BL: YA.2001.a.41249

Com: As Kelly explains: "Lunes are small poems that spend half their lives in darkness and half in light. Each lune has thirteen syllables, one for each month of the moon's year". The drawings are by Amy Mendelson.

D279

Lecciones. Placitas: Duende, 1965.

41p

(Duende; no. 7)

BL: X.902/417

Com: Poems meant to be read aloud - from Kelly's introduction: "lectio, a gathering, a reading aloud".

D280

Devotions. Annandale-on-Hudson: Salitter, 1967.

23p

BL: X.909/10961

Com: Ten poems selected from a series written April-June 1965.

D281

Finding the measure. Los Angeles: Black Sparrow, 1968.

122p

BL: Cup.510.nic.2
Com: Poems written in 1965 and 1966, that are mostly in their first printing.

D282
Songs I-XXX. Cambridge, Mass.: Pym-Randall, 1968.
100p
BL: LB.31.a.9483
Com: "Songs" composed in Cambridge between autumn 1966 and spring 1967. The group of "Experiments in the extended lyric" is dedicated to filmmaker Stan Brakhage and "Song XIX" is "for Robert Duncan". The cover is by Raquel Halty.

D283
Statement. Los Angeles: Black Sparrow, 1968.
Unnumbered pages
Note: Signed by the author
BL: YA.2001.a.961
Com: A small chapbook poem about poets and poetry.

D284
A California journal. London: Big Venus, 1969.
36p
BL: YA.1994.a.14243
Com: A poem journal for the month of April 1969 written in Berkeley and San Francisco.

D285
The common shore books I-V: a long poem about America in time. Los Angeles: Black Sparrow, 1969.
176p
BL: X.900/8847
Com: An experimental, allusive poem, "difficult and demanding, but substantial as well" (*Library journal*).

D286
Kali Yuga. London: Cape Goliard, 1970.
Unnumbered pages
BL: X.981/1635
Com: A collection of shorter poems from 1962 to 1969.

D287
Flesh dream book. Los Angeles: Black Sparrow, 1971.
181p
BL: X.900/14890
Com: New poems composed between 1967 and 1969 in addition to earlier collections, *Sonnets* (1967) and *Alpha* (1968).

D288
The pastorals. Los Angeles: Black Sparrow, 1972.
Unnumbered pages
(Sparrow; 1)
BL: ZA.9.a.11421
Com: A poem in fifteen sections that is book seven of *The common shore*.

D289
The loom. Los Angeles: Black Sparrow, 1975.
415p
Cup.510.nic.40
Com: A long poem composed 1971-72 while Poet-in-Residence at Cal Tech.

D290
The mill of particulars. Santa Barbara: Black Sparrow, 1977.
164p

BL: X.950/23332

Com: This collection includes poems for Jonathan Williams and Olson, several inspired by music and two long poems on paintings by Van Eyck.

D291

The convections. Santa Barbara: Black Sparrow, 1977.

135p

BL: X.950/17283

Com: Poems composed 1973-5 continuing those collected in *The mill of particulars*.

D292

Kill the messenger who brings bad news. Santa Barbara: Black Sparrow, 1979.

242; illus

BL: Cup.510.nic.53

Com: Winner of the *Los Angeles Times* Book Award. The illustrations are engravings accompanying the poem "Three Turkish pictures". There is a poem for John Ashbery and one entitled "The death of Lenny Bruce".

D293

The alchemist to Mercury: an alternate opus / collected and edited by Jed Rasula. Richmond, CA: North Atlantic Books, 1981.

230p

BL: 85/07443 [DSC]

Com: Uncollected poems 1960-1980.

D294

Spiritual exercises. Santa Barbara: Black Sparrow, 1981.

159p

BL: X.950/43405

Com: Poems from 1978-1980 published in order of composition. "The tone of the book is the tone of its time".

D295

Under words. Santa Barbara: Black Sparrow, 1983.

160p

Note: No. 8 of 250 hardcover copies numbered and signed by the author

BL: Cup.510.vs.13

Com: "Under words. I was wondering what lay beneath them, the things I said and meant and used, some of, only some of, to build poems".

D296

Not this island music. Santa Rosa: Black Sparrow, 1987.

182p

BL: YA.1989.b.7866

Com: Poems composed 1982-1985, including a section dedicated to Robert Duncan and a "Last sonnet for Ted Berrigan 1934-1983".

D297

The flowers of unceasing coincidence. Barrytown: Station Hill, 1988.

139p

BL: YA.1990.a.12006

Com: A long poem in 672 numbered sections, begun in 1983 on return from India, and completed in 1987.

D298

A strange market. Santa Rosa: Black Sparrow, 1992.

217p

BL: YA.1999.b.1268

Com: Poems composed 1986-1990, including an elegy for Robert Duncan and a poem for Edward Dorn.

D299

Red actions: selected poems, 1960-1993. Santa Rosa: Black Sparrow, 1995.

398p

BL: YA.1999.b.1283

Com: Selections from more than 30 published books together with new poems from 1991-1993. At the end of the volume is "Devotions and permissions: some notes on these selected poems".

D300

The time of voice: poems, 1994-1996. Santa Rosa: Black Sparrow, 1998.

188p

BL: YA.1999.b.1275

Com: Includes "At Poets Walk Park", read at the inaugural reading given with John Ashbery to open the park in 1996.

Fiction

D301

The scorpions. Garden City: Doubleday, 1967.

188p

BL: Nov.10905

Com: On a journey from New York to Fort Lauderdale a psychiatrist and his best friend (his Rolls Royce, Kelvin) experience mystical, erotic, and hysterical adventures in search of the Order of the Scorpions of the East. Published in the UK by Calder & Boyars in 1969 (Nov.14225).

D302

A line of sight. Los Angeles: Black Sparrow, 1974.

Unnumbered pages

(Sparrow; 20)

BL: YA.2001.a.37293

Com: A work of prose in five short chapters, with notes longer than the chapters.

D303

Doctor of silence: fictions. Kingston, N.Y.: McPherson, 1988.

180p

BL: YA.1990.a.12133

Com: 27 prose pieces in five sections.

Edited or with contributions by Kelly

D304

A controversy of poets: an anthology of contemporary American poetry / edited by Paris Leary and Robert Kelly. Garden City: Doubleday, 1965.

567p; bibliography

BL: X.907/5948

Com: See **Anthologies** (J17) for contents.

D305

Caterpillar. 1-19. New York, 1967-70; Sherman Oaks, 1970-73.

BL: Cup.805.s.1

Com: See **Periodicals** (J275).

D306

A checklist of the first one hundred publications of the Black Sparrow Press / Seamus Cooney; with 30 passing remarks by Robert Kelly. Los Angeles: Black Sparrow, 1971.

39p; index

Note: No. 65 of 200 hardcover copies signed by Kelly and Cooney.

BL: 2706.lt.23

Com: See **Beats in general – bibliographies** (J389).

D307

The journals / Paul Blackburn; edited by Robert Kelly. Los Angeles: Black Sparrow, 1975.

155p

BL: Cup.510.nic.51

Com: See **Blackburn** (F18).

Biography

D308

"Robert Kelly" / Richard L. Blevins in: *American short-story writers since World War II*. Detroit: Gale, 1993.

pp 207-216; illus; bibliography

(Dictionary of literary biography; 130)

BL: HLR.809

Com: An essay that attempts to establish Kelly among the best postmodernist writers and that considers his connection with the Black Mountain school. The illustrations are photographs of Kelly and of pages of his manuscripts and books.

Criticism

D309

Vort 5 (summer 1974). Silver Spring, 1974.

167p; illus

BL: P.901/1428

Com: This issue of *Vort* is entirely devoted to Kelly and consists of poems by Kelly, interviews (including an extensive one with *Vort's* editor Barry Alpert) and critical essays by Paul Blackburn, Jonathan Williams and others. There are photographs of Kelly by Charles Stein and Kelly himself designed the back cover.

KENNETH KOCH 1925-2002

Poetry

D310

Ko; or, a season on earth. New York: Grove, 1959.

115p

BL: W.P.14947/194

Com: Koch's first major publication, a comic epic partly modelled on Byron's *Don Juan* and Ariosto's *Orlando Furioso*, according to the *Dictionary of literary biography*. Ko is a Japanese student who comes to America to play baseball. Koch at the time of publication was a leading member of the 'New York School' of poets that included Ashbery and O'Hara. He also experimented with poetry-and-jazz with Larry Rivers in the late fifties and appeared as one of the New York poets in Donald Allen's seminal anthology *The new American poetry 1945-60* (1960).

D311

Thank you and other poems. New York: Grove, 1962.

95p

BL: YA.2001.a.33164

Com: The first sizeable collection of Koch's poetry containing work written during the previous decade. Many of the poems first appeared in such little magazines as *Big table*, *Evergreen review*, *Nomad* and *Locus solus*. Some were also published in *The new American poetry 1945-60* (1960). The photograph of Koch is by John Gruen.

D312

Poems from 1952 and 1953. Los Angeles: Black Sparrow, 1968.

16p

Note: No. 228 of an edition of 300 copies, signed by the author

BL: YA.2001.a.38882

Com: A small collection of early poems dedicated to James Schuyler.

D313

The pleasures of peace and other poems. New York: Grove, 1969.

111p

BL: YA.1986.a.4875

Com: A collection dedicated to Frank O'Hara.

D314

Sleeping with women. Los Angeles: Black Sparrow, 1969.

9p

Note: No. 25 of an edition of 300 copies, signed by the author

BL: YA.2001.b.4512

Com: A long poem that originally appeared in *Poetry*, in which people, places and things are "sleeping with women" in a continuous refrain. The cover illustration is by Larry Rivers.

D315

When the sun tries to go on / illustrated by Larry Rivers. Los Angeles: Black Sparrow, 1969.

113p; illus

Note: Signed by the author

BL: YA.2000.a.28936

Com: A long poem completed in 1953, dedicated to Frank O'Hara, and first published in *The hasty papers*.

D316

[Selected poems] in: *Penguin modern poets 24* / guest editor: John Ashbery. Harmondsworth: Penguin, 1974.

pp 75-148

BL: 011769.aa.2/46

Com: Koch shares this volume with Kenward Elmslie (D191) and James Schuyler (D506). See also **Ashbery** (D108)

D317

The art of love: poems. New York: Random House, 1975.

113p

BL: YA.1994.a.5950

Com: A collection of six long poems, updating Ovid. "Serene and careless advice on the arts and love of poetry for those who have ears and can hear" (*Village Voice*).

D318

The duplications. New York: Random House, 1977.

154p

BL: YA.2001.a.38960

Com: A long epic poem that is not exactly a continuation of *Ko* (1959) though some of *Ko*'s characters appear in it. It is "rather a taking up again of the whole idea of a contemporary epic, of a poem about everything, which, if it cannot make sense about the world, can make sense of what it is like to be in it".

D319

The burning mystery of Anna in 1951. New York: Random House, 1979.

81p

BL: RF.2001.a.109

Com: Poems with a calmer and more reflective tone than other work by Koch. The final poem "To Marina" seems to be mourning lost youth, and among the other poems "Fate" recalls a party with Ashbery, O'Hara and Jane Freilicher, given after Koch's return from his first trip to Europe in 1951. Larry Rivers may or not have been at the party "but he would be there / Later, some winter night, on the stairway". The dustjacket design is by Larry Rivers and the back cover photograph of Koch is by Arnold Browne.

D320

From the air / Kenneth Koch, Rory McEwen. London: Taranman, 1979.

Unnumbered pages; illus

BL: X.989/88513

Com: Short lyrics each accompanied by McEwen's colour illustrations of leaves.

D321

Days and nights. New York: Random House, 1982.

83p

BL: RF.2001.a.51

Com: New poems and a prose piece in eight sections entitled "The green stop". "One is tempted to call *Days and nights* a perfect book" (*Publishers Weekly*). The cover collage for the first 53 stanzas of Koch's poem "In bed" (the first poem in the collection) is by Larry Rivers. The back cover photograph of Koch is by Vanessa James.

D322

Selected poems 1950-1982. New York: Random House, 1985.

236p; index

BL: RF.2001.b.130

Com: A selection from poems written between 1950 and 1982, from five collections published between 1962 and 1982. Long poems (*Ko, or a season on earth*, *The duplications* and *When the sun tries to go on*) are not included. The cover is a portrait of Koch by Fairfield Porter, and the back cover photograph of the poet is by Thomas Victor.

D323

On the edge. New York: Viking, 1986.

98p

BL: RF.2001.a.108

Com: A collection containing two long poems, "Impressions of Africa" and the title poem. The former is based on Koch's month-long journey through Madagascar, Senegal, Gabon, Zaire, and Kenya, while the latter is a poem of personal memory, weaving together past and present and evoking what it is like to be "Actually participating in the crescent / And crossed edge of being". The cover is by Larry Rivers and the back cover photograph of Koch is by Thomas Victor.

D324

Selected poems. Manchester: Carcanet, 1991.

284p; index

BL: YC.1991.a.2278

Com: A British selection from eight collections dating from 1962 to 1987.

D325

Making it up: poetry composed at St Mark's Church on May 9, 1979 / Allen Ginsberg & Kenneth Koch; Ron Padgett, moderator. New York: Catchword, 1994.

33p

BL: YA.2001.a.31676

Com: See **Ginsberg** (B40).

D326

On the great Atlantic rainway: selected poems 1950-1988. New York: Knopf, 1994.

324p

Note: Signed by the author

BL: YA.2001.a.39334

Com: A chronological selection of poems that appeared in the earlier selection (1985) but with about half the book containing work not included in the earlier volume. Among the additional poems are those written after 1982 and selections from long poems excluded from the 1985 publication, together with some plays and scenes from plays, and uncollected poems from the 1950s. The cover is a painting by Willem de Kooning and the back cover photograph of Koch is by Larry Rivers.

D327

One train. Manchester: Carcanet, 1997.

74p

Note: Originally published: New York: Knopf, 1994

BL: YK.1997.a.3382

Com: A collection of 13 poems, including the hundred or so little poems that constitute the big poem "On aesthetics". Koch received the Bollingen Prize in Poetry in 1994 for the publication of this book.

D328

Straits. New York: Knopf, 2000

89p

BL: YA.2000.a.33934

Com: A collection of thirteen poems of varying lengths and songs from plays, most of which were first published in such magazines as *Poetry*, *The New Yorker*, *Paris review*, *Yale review* and *The American poetry review*.

D329

New addresses. New York: Knopf, 2000.

73p

BL: YA.2000.a.33948

Com: A collection with such titles as "To 'yes'", "To my twenties". "To Jewishness", "To marijuana", and "To old age".

Fiction

D330

Interlocking lives / Alex Katz and Kenneth Koch. New York: Kulchur, 1970.

Unnumbered pages; illus

BL: LB.31.b.9434

Com: Katz gave Koch 21 drawings and Koch wrote five stories "each illustrated by the same twenty-one drawings, as a sort of contribution to the philosophical problem of the relation of picture to text".

D331

Hotel Lambosa and other stories. Minneapolis: Coffee House, 1993.

167p

Note: A pre-publication proof copy

BL: YA.2001.b.4557

Com: "Short-short" short stories often set abroad, in Italy, Greece, and Africa. "*Hotel Lambosa* is a place of magic, for transients and permanents alike" (John Ashbery).

Drama

D332

Guinevere; or, The death of the kangaroo. New York: American Theatre for Poets, 1961.

7 sheets

BL: X.902/2840

Com: The first separate printing of this play that was first produced in 1964 at the New York Theatre for Poets. The play is collected in *A change of hearts*.

D333

A change of hearts: plays, films, and other dramatic works 1951-1971. New York: Random House, 1973.

257p; illus

BL: RF.2001.a.107

Com: A collection of Koch's dramatic works to 1971. Most of the plays were produced in New York, including some at the Living Theatre. Artwork for the productions was often by painter friends of Koch's such as Larry Rivers and Joe Brainard. Rivers and Brainard also acted in some of the plays as did Kenward Elmslie and John Ashbery. Two of the "Ten films" in the collection had been produced: "The Scotty dog" and "The apple". The illustrations are photographs from the productions. The cover design is by Larry Rivers and the photograph of Koch is by Linda Jane Gustas.

D334

One thousand avant-garde plays. New York: Knopf, 1988.

166p

Note: Signed by the author

BL: YA.2001.a.39340

Com: 112 short works, to be read and performed, that range in subject from ancient China to Byron, from seventeenth-century Spain to Haiti, from Manet to dumplings.

D335

The gold standard: a book of plays. New York: Knopf, 1996.

263p

YA.1997.b.5826

Com: A collection of nine plays dating from 1962.

Prose – non-fiction

D336

Wishes, lies and dreams: teaching children to write poetry / Kenneth Koch and the students of P.S. 61 in New York City. New York: Chelsea House, 1970.

309p; illus

BL: YL.1987.a.128

Com: A long-time professor of creative writing and comparative literature at Columbia University, Koch also taught poetry to the children of this elementary school and this book describes Koch's methods and prints the children's poems. The *New York Times* on the reception Koch received from his fifth grade students: "The class stood up and cheered so wildly when the tall man with a mop of wavy hair came into the room, he might have been a baseball player. Or an astronaut. But he wasn't. The man who seemed to invade rather than come into the room was their poetry teacher".

D337

I never told anybody: teaching poetry writing in a nursing home. New York: Random House, 1977.

259p

BL: YA.2001.a.33253

Com: In this book Koch shows how to teach people who are old, ill and institutionalised how to write poetry. His introductory essay explains how he did this, and this is followed by examples of the students' poetry.

D338

The art of poetry: poems, parodies, interviews, essays, and other work. Ann Arbor: University of Michigan Press, 1996.

214p; illus; bibliography

(Poets on poetry)

BL: 97/09014 [DSC]

Com: A book consisting, amongst other things, of essays on teaching poetry writing, on collaborating with painters, critical essays on Schuyler, O'Hara, Ashbery, and a conversation with Ginsberg on writing for the stage. The cover photograph of Koch is by Larry Rivers.

D339

Making your own days: the pleasures of reading and writing poetry. New York: Scribner, 1998.

317p; index

BL: 98/17268 [DSC]

Com: The first two sections are entitled "The language of poetry" and "Writing and reading poetry". The third section is an anthology illustrating the preceding chapters and contains poetry from Homer to Gary Snyder, including among others poems by William Carlos Williams, Schuyler, Ginsberg, O'Hara, Ashbery, Apollinaire and Baudelaire translated by Koch, and Cendrars translated by Ron Padgett.

Poetry and prose

D340

Collaborations with artists. Ipswich: Ipswich Borough Council, 1993.

28p; illus

YK.1994.b.8811

Com: An exhibition catalogue that contains a specially written essay and previously uncollected poems by Koch. Among the collaborators are Larry Rivers, Joe Brainard, Red Grooms, Jim Dine and Roy Lichtenstein.

Edited by Koch

D341

Locus solus. 1-2. Lans-en-Vercors, France, 1961.

(Edited by John Ashbery, Kenneth Koch, Harry Mathews and James Schuyler)

BL: P.901/217

Com: See **Periodicals** (J321) and see also **Ashbery** (D99) and **Schuyler** (D519).

D342

Sleeping on the wing: an anthology of modern poetry with essays on reading and writing / Kenneth Koch and Kate Farrell. New York: Random House, 1982.

313p; index

BL: 88/20509 [DSC]

Com: See **Anthologies** (J68) for contents.

D343

Talking to the sun: an illustrated anthology of poems for young people / selected and introduced by Kenneth Koch and Kate Farrell. New York: Metropolitan Museum of Art, 1986.

112p; illus; index

BL: LB.31.b.2600

Com: A collection dating from ancient China and India to modern poems by Ashbery, Berrigan, Schuyler, O'Hara, Padgett, Baraka, Snyder and William Carlos Williams. The colour illustrations of art works are equally wide-ranging: from an Egyptian sphinx to paintings by Matisse, Picasso and others.

Criticism

D344

The New York School poets as playwrights: O'Hara, Ashbery, Koch, Schuyler, and the visual arts / Philip Auslander. New York: Lang, 1989.

177p; illus; bibliography

BL: YA.1992.a.21710

Com: See **New York poets and painters** above (D32) and see also **Ashbery** (D119), **O'Hara** (D438) and **Schuyler** (D522).

SEYMOUR KRIM 1922-1989

Prose

D345

Views of a nearsighted cannoneer. New York: Excelsior, 1961.

128p

BL: X.529/48960

Com: A collection of Beat-influenced essays dating from 1957 to 1960, with a foreword by Mailer who describes Krim as "one of the truest Beats".

D346

Shake it for the world, smartass. London: Allison & Busby, 1971.

386p

Note: Originally published: New York: Dial, 1970

BL: X.989/17564

Com: A collection of essays that includes "The Kerouac legacy", his introduction to *Desolation angels*, which is an evaluation of the Beat Generation that describes Kerouac as its "unifying principle".

D347

You & me. New York: Holt, Rinehart and Winston, 1974.

339p; illus

BL: YA.2000.a.30420

Com: Articles, reviews, essays and letters dating from 1968, including "Kerouac dies for me in Spain, with wreath by Aronowitz" which expresses his sorrow at Kerouac's death and his criticism of the *New York Post* obituary by Al Aronowitz. The collection also includes an elegiac piece on Paul Blackburn.

Edited by Krim

D348

The Beats / edited by Seymour Krim. Greenwich, Conn.: Fawcett, 1960.

224p

BL: 11501.a.48

Com: For contents see **Anthologies** (J7).

TULI KUPFERBERG 1923-

Poetry

D349

Snow job: poems, 1946-1959. New York: Pup, 1959.

Unnumbered pages

BL: X.900/10095

Com: Kupferberg's first collection of poetry, designed by Sylvia Topp, his companion for many years.

D350

Newspoems. New York: Birth, 1971.

63p; illus

BL: LB.31.b.6706

Com: A pamphlet combining poems, illustrations, news photos and excerpts from news reports on subjects such as the My Lai massacre in Vietnam, the trial of the Chicago Seven, censorship, and police brutality.

Prose

D351

Beating. New York: Birth, 1959.

Unnumbered pages

(Birth baby; 1)

BL: X.902/1298

Com: Kupferberg's first book - in six sections: "The subjects of beat", "The beat attitude", "The beat ancestors", "Square beat, cult beat, commercial beat", "Squaredom", and "Beat poietics" (sic). It concludes: "So let us have more Ginsberg! with his public undress system. More coming Kerouac lyricism...The Village is on Fire!"

D352

Beatniks; or, The war against the Beats. New York: Birth, 1961.

Unnumbered pages

(Birth baby; 2)

BL: X.512/2200

Com: A pamphlet in which Kupferberg argues that square America envies and hates the Beats, using them as scapegoats, and attacking them as a manifestation of all that is wrong with the world.

D353

Kill for peace again. New York: Strolling Dog, 1987.

Unnumbered pages; illus

BL: YA.2000.b.734

Com: Stories, songs and cut-ups satirising the US government.

Miscellaneous works by Kupferberg

D354

1001 ways to live without working. New York: Birth, 1961.

Unnumbered pages; illus
(American Society for the Advancement of Anthropophagy; 1)
BL: X.512/2199
Com: An unclassifiable book that was republished by Grove in 1967. Another copy without illustrations is at BL: X.902/1560

D355
The grace & beauty of the human form / tastefully selected & arranged by Tuli Kupferberg. New York: Birth, 1961.
Unnumbered pages; illus
BL: X.329/17365
Com: Illustrated with engravings from nineteenth century books and magazines.

D356
The book of the body. New York: Birth, [196?].
Unnumbered pages; illus
BL: YA.2001.a.36571
Com: A collection of illustrations by Kupferberg and Judith Wehlau, with photographs and engravings from nineteenth century books and magazines. The illustrations are accompanied by such statements as "Not everyone who has a body will admit it", "When tongue touches tongue! Poetry!" and others more risqué.

D357
1001 ways to make love. New York: Grove, 1969.
Unnumbered pages; illus
BL: Cup.719/542
Com: Similar to *1001 ways to live without working* but naughtier. As an example: "798. In a mountain stream / 799. In a garden at the Museum of Modern Art / 800. Like a sailor back in port after a nine month cruise / 801. Like a team of wild horses / 802. *With a team of wild horses*". Illustrated with cut-ups, advertisements and photographs.

D358
Morning, morning. 1970
1 score
BL: VOC/1970/KUPFERBERG [Music Library]
Com: The vocal score of a song from the Fugs 1965 album *Baskets of love*. Ed Sanders was also a member of the Fugs.

D359
Listen to the mocking bird: satiric songs to tunes you know. Washington, NJ: Times Change, 1973.
63p; illus
BL: X.908/28834
Com: Satiric versions of songs combined with news items, advertisements, photographs, and illustrations.

D360
True professions: a brown study / Tuli Kupferberg and various other hands (and feet). New York: Vanity, 1981.
64p
BL: Cup.550g.261
Com: A collection of mainly humorous sayings and quotations on law, medicine and journalism.

D361
Was it good for you too? New York: Vanity, 1983.
Unnumbered pages; illus
BL: Cup.711/321
Com: Cartoons, some of which had previously "disappeared" in a number of alternative journals and newspapers.

Edited or compiled by Kupferberg

D362

Birth 1-3. New York, 1958-60.

BL: P.P.4881.wg

Com: Kupferberg's "Notes toward a theory of bohemianism" may be found in issue #1. See **Periodicals** (J268) for other contributors.

D363

Children as authors: a bibliography / compilers: Tuli Kupferberg, Sylvia Topp. New York: Birth, 1959.

60p

(Birth bibliography; no. 1)

BL: X.900/10037

Com: "We have here gathered 450 titles of wonderful, miraculous, uncanny, obnoxious, dull, fascinating and terrifying things. Plus clues to thousands more".

D364

Swing: writings by children. 1-3. New York, 1960-61.

BL: P.P.5109.ag

Com: Edited by Kupferberg and Sylvia Topp and illustrated with drawings (including one of the editors by a 10-year-old) and photographs.

D365

Yeah: satyric excursion published at will. 2. New York: Birth, 1962.

22p

BL: P.901/1452

Com: Nine issues of this magazine were published. This one includes poems by Kupferberg and Yevtushenko, and British writer Alan Sillitoe's poem "St Pancras".

GERARD MALANGA 1943-

Poetry

D366

Prelude to International Velvet Debutante: a poem. Milwaukee: Great Lakes, 1967.

12p

BL: YA.1996.a.13303

Com: Malanga and International Velvet Debutante starred in Andy Warhol's *The Chelsea girls*; the poem was written at the Chelsea Hotel in New York in August 1966. An abridged version is collected in *Incarnations* (1974). Malanga was an assistant to Warhol from 1963. His main career has been as a photographer but he is also a poet, and had studied under Robert Lowell at Wagner College and Kenneth Koch at the New School for Social Research.

D367

The last Benedetta poems. Los Angeles: Black Sparrow, 1969.

39p

Note: One of an edition of 600 copies

BL: YA.2002.a.18487

Com: Some of the poems in this collection first appeared in anthologies edited by Paul Carroll and Anne Waldman and in the magazine *Down here*. The cover is a photograph of Malanga and Benedetta Barzini.

D368

The blue book: being a series of drafts & fragments of poems in the rough / with photographs by Wren de Antonio. New York: Doctor Generosity, 1970.

Unnumbered pages; illus

(Slim volume series)

Note: No. 128 of an edition of 300 copies

BL: YA.2002.a.18491

Com: Excerpts from a long poem written in July 1970 in Sheffield, Massachusetts, and New York City. The photographs are of Malanga and his friend Cristina to whom the book is dedicated.

D369

10 poems for 10 poets. Los Angeles: Black Sparrow, 1970.

71p; illus

Note: No.68 of 200 copies numbered and signed by the author

BL: X.950/14142

Com: The poems are accompanied by photographs of the poets, some taken by Malanga himself. There is a cover photograph of Malanga by Francesco Scavullo. The 10 poets are: Leonard Cohen, Robert Creeley, Charles Henri Ford, Piero Heliczer, Charles Olson, Elsa Morante, Delmore Schwartz, Parker Tyler, César Vallejo and Anne Waldman.

D370

Light/licht. Göttingen: Expanded Media, 1973.

138p; illus

Note: No. 4 of an edition of 50 copies, signed by Malanga

BL: YA.2002.a.18252

Com: A bilingual (English and German) edition of poems written in the early seventies. The illustrations are six folded-in photographs in the Berkshires (where the poems were composed) by Malanga and the cover is a photograph of him with his friend Eileen.

D371

Incarnations. Los Angeles: Black Sparrow, 1974.

143p; illus

BL: YA.2001.a.31675

Com: A collection of poems written 1965-1971 that are about or to various women (and one man). Photographs by Malanga of the subjects precede each section. Quotations from Olson, Creeley and others open the volume and one of the poems is entitled "How to read Olson". The cover photograph of Malanga is by Imogen Cunningham and a brief biography of Malanga is included.

D372

Rosebud. Lincoln [Mass.]: Penmaen, 1975.

Unnumbered pages

Note: No. 36 of 300 copies numbered and signed by the author

BL: Cup.510.sbx.4

Com: 24 short lyrics including one for Gary Snyder.

D373

Ten years after: the selected Benedetta poems. Santa Barbara: Black Sparrow, 1977.

146p

BL: Cup.510.vs.18

Com: The cover photograph is by Richard Avedon. These love poems date from 1966 to 1973 and include his first poems published in book form, *3 poems for Benedetta*. There is an afterword by Malanga.

D374

Three diamonds / photographs by the author. Santa Rosa: Black Sparrow, 1991.

216p; illus

BL: YA.1993.b.3569

Com: The poems cover a ten-year period and are mostly about observations of beautiful girls accompanied by photographs of them.

D375

Mythologies of the heart. Santa Rosa: Black Sparrow, 1996.

179p; illus

BL: YA.1997.b.2542

Com: Illustrated with Malanga's photo-inserts and a cover art image by him based on Nadar's photograph "Mimi". The poems are dedicated to Ted Berrigan and date from 1967 to 1994.

D376

No respect: new & selected poems, 1964-2000. Santa Rosa: Black Sparrow, 2001.

296p

BL: YA.2001.a.31900

Com: A chronologically arranged collection from 35 years of writing poetry. Some poems have been selected from previously published books, some are previously unpublished, and some are new. The book is dedicated to Asako who also took the photograph of Malanga. The cover photograph is by Malanga.

Prose

D377

Up-tight: the story of the Velvet Underground / Victor Bockris & Gerard Malanga. New ed. London: Omnibus, 1996.

208p; illus; discography

Note: Originally published: London: Omnibus, 1983

BL: YK.1996.b.3971

Com: Malanga regularly appeared on stage with the Velvets as their whip dancer during the days of Warhol's Exploding Plastic Inevitable. The book is the definitive history of the group and is based on interviews with all four members as well as others connected with Andy Warhol's circle.

Poetry and prose

D378

This will kill that. Santa Barbara: Black Sparrow, 1983.

162p; illus

Note: No. 180 of 200 copies numbered and signed by the author

BL: YA.1989.b.5137

Com: A collection of poems plus the long title prose piece, an "experiment in autobiography". The illustrations are mostly of Malanga's photographs.

Edited by Malanga

D379

Nadada. 1-2. New York, 1964-65.

Note: All published

BL: YA.1994.b.1581

Com: See **Periodicals** (J331).

D380

A purchase in the white botanica: the collected poetry of Piero Heliczer / edited by Gerard Malanga and Anselm Hollo. New York: Granary, 2001.

150p; illus

BL: YA.2001.a.39584.

Com: Poetry by Heliczer (1937-1993), who was a seminal figure in the sixties underground in New York, London and Paris. He wrote several books of poetry, directed a number of films, and was an actor in such films as Jack Smith's *Flaming creatures*. There is an extensive biographical interview with Heliczer's half-sister Marsabina Russo-Stark, conducted by Malanga, and a number of photographs, including several by Malanga.

Miscellaneous

D381

Selbstporträt eines Dichters. Frankfurt-am-Main: März Verlag, 1970.

254p; illus

BL: Cup.820.ee.14

Com: Translations into German of Malanga's poetry, diary excerpts and essays (on Olson, O'Hara, Dylan, Warhol etc.), together with photographs (many by Malanga) of O'Hara, Kupferberg, Ginsberg, Tom Clark, Berrigan, Wieners, Taylor Mead, Warsh, Waldman, Olson, Charles Henri Ford, Dylan, Warhol, Malanga himself and others.

D382

"A portfolio of photographs" in *Boundary 2*, 8: 2 (winter 1980). Binghamton: State University of New York at Binghamton, 1980.

pp 74-114

BL: P.901/1073

Com: Photographs by Malanga of Olson, Wieners, Waldman, Ashbery, Kyger, Ginsberg, Ferlinghetti, Duncan, Creeley, Corso, Kelly, Kesey, Burroughs, Snyder and others.

D383

The velvet years: Warhol's Factory 1965-1967 / photographs by Stephen Shore; text by Lynne Tillman. London: Pavilion, 1995.

176p; illus; index

Note: Originally published: New York: Thunder's Mouth, 1995

BL: LB.31.b.11935

Com: Contributions from Malanga, Mekas, John Cale and others involved in the Velvet Underground. John Ashbery is among those photographed (including once at a party with Malanga) and also reminisces about his first impressions of Warhol in 1963.

EDWARD MARSHALL 1932-

Poetry

D384

Hellan, hellan. San Francisco: Auerhahn, 1960.

Unnumbered pages; illus

BL: X.950/1989

Com: A collection of nine poems described by publisher Dave Haselwood as "a yellow book by a diabolical devout". Illustrated by Robert Ronnie Branaman.

D385

"Leave the word alone" in: *The new American poetry: 1945-1960* / edited by Donald M. Allen. New York: Grove, 1960.

pp 323-333

BL: X.909/21627

Com: The longest single poem in Allen's historic anthology, and an influence on Ginsberg's "Kaddish". At the urging of Charles Olson the poem had first been published in *Black Mountain review*, 7 (Autumn 1957) (BL: P901/1094).

TAYLOR MEAD

Diaries

D386

Excerpts from the anonymous diary of a New York youth. Venice, CA, New York: Taylor Mead, 1961-62.

Vol 1: 42p, vol. 2: 98p

BL: YA.2002.a.22100 [vol 1]; BL: Awaiting pressmark [vol. 2]

Com: Mead was born in Detroit on 31 December (he will not reveal the year). He settled in New York in the mid-fifties and acted in many notable films of the American new wave. He also met and was influenced by Ginsberg and Kerouac (who called him "the funniest guy around"), and began to write his highly personal diary and read in coffee bars. After successful readings the first volume of the diary was mimeographed at Mead's own expense. This first volume begins with "Autobiography (after a poem by Ferlinghetti)" and has cover photographs of Mead by Leonara Miller. The second volume is offset and twice as long as the first, is signed and inscribed by Mead and also has cover photographs of him by Miller.

D387

On amphetamine and in Europe: excerpts from the anonymous diary of a New York youth, volume 3. New York: Boss, 1968.

251p

BL: YA1993.a.6116

Com: The third volume of Mead's diaries covering the years from 1962-64 when he was a 'star' in the underground cinema world of Warhol, Mekas, etc.

D388

Son of Andy Warhol: excerpts from the anonymous diary of a New York youth, volume 4. Madras: Hanuman, 1986.

90p

BL: YA.2001.a.35873

BL: A continuation of Mead's idiosyncratic diary in no apparent chronological order, but covering the 1970s. Some typical Mead: "Why do I read these people who don't even write about me!?", "So what, we'll have a maid do it in the morning", "Dope! Is an essential part of Civilization".

JONAS MEKAS 1922-

Poetry

D389

There is no Ithaca: Idylls of Semeniskiai & Reminiscences / translated from the Lithuanian by Vyt Bakaitis; foreword by Czeslaw Milosz. New York: Black Thistle, 1996.

181p

BL: YA.2000.a.22853

Com: A bilingual edition of two poem cycles by Mekas. "Idylls of Semeniskiai" was written 1947-48 "while living in a suburb of Kassel, in an unidyllic displaced person camp" and is a heartfelt memory of his childhood home in Lithuania. "Reminiscences" was written in Brooklyn in the early 1950s; the English translation was first published with photographic illustrations in *City lights review* #2 (1988) (BL: ZA.9.a.1886).

Prose

D390

Movie journal: the rise of the new American cinema, 1959-1971. New York: Macmillan, 1972.

432p; illus; index

BL: YA.1999.a.5447

Com: Selections from the author's column "Movie journal" published in the *Village Voice*. Beck, Brakhage, Broughton, Bruce, Burroughs, Conner, Corso, Di Prima, Frank, Ginsberg, Gysin, Jones, Kandel, Kelly, Kerouac, Leary, Mailer, Malanga, Mead and Orlovsky all make an appearance or more.

D391

I had nowhere to go. New York: Black Thistle, 1991.

469p; illus

BL: YA.2000.a.23458

Com: Mekas' diaries from 1944 to 1953 covering his experiences in a Nazi Labour Camp, as a Displaced person, and as a young Lithuanian immigrant in New York City. Allen Ginsberg: "I was enormously moved by it". The book is illustrated with photographs and drawings.

Photographs

D392

Just like a shadow / edited by Patrick Remy; text by Jérôme Sans. Göttingen: Steidl, 2000.

Unnumbered pages; illus

BL: YA.2002.b.3197

Com: Around 200 colour images by Mekas from the fifties to the eighties. The book includes self-portraits and photographs (frozen film frames) of, among others, Jan Kerouac, Ed Sanders, Taylor Mead, Ginsberg, Corso, Malanga, Brakhage, Mailer, Baraka, O'Hara, Warhol, Nico, Salvador Dali, Elvis Presley, John Lennon and Miles Davis (playing basketball with Lennon). Also included is an interview with Sans, a brief biography, a filmography and a list of publications.

Exhibition catalogue

D393

Jonas Mekas. Paris: Editions du Jeu de Paume, 1992.

110p; illus; filmography; bibliography; index

BL: YA.1993.a.26047

Com: Published for a retrospective exhibition on Mekas in Paris and Marseilles, this work (in French) includes a poem and a journal excerpt by Mekas, an appreciation by Stan Brakhage, an interview and biographical and critical essays, a filmography, chronology and a bibliography.

Edited or with contributions by Mekas

D394

Andy Warhol / John Coplans; with contributions by Jonas Mekas and Calvin Tomkins. London: Weidenfeld & Nicolson, 1971.

160p; illus; bibliography; filmography

BL: X.423/1103

Com: Mekas contributes the filmography and "Notes after re-seeing the movies of Andy Warhol".

D395

'Film culture': an anthology / edited and with an introduction by P. Adams Sitney. London: Secker and Warburg, 1971.

438p; illus

Note: Originally published: New York: Praeger, 1970

BL: X.989/10663

Com: Selections from the influential journal edited by Mekas.

D396

Jack Smith: Flaming creature: his amazing life and times / edited by Edward Leffingwell, Carol Kismaric, Marvin Heiferman. London: Serpent's Tail, 1997.

254p; illus; index

Note: A book published on the occasion of the exhibition *Flaming creature: the art and times of Jack Smith* organised by the Institute for Contemporary Art / P. S. 1 Museum, Long Island City.

BL: YK.2000.b.2162

Com: Filmmaker and photographer Smith (1932-1989), was director of the notorious film *Flaming creatures* (1963), a classic of the New York Underground. Mekas contributes the essay "Jack Smith or the end of civilization" to this book on a seminal figure in the American avant-garde.

D397

'66 frames / Gordon Ball; introduction by Jonas Mekas. Minneapolis: Coffee House, 1998.

268p; illus

BL: YA.1999.a.8116

Com: The author was an assistant to Mekas and this book chronicles encounters with Leary, Ginsberg, Brakhage, Warhol, Ferlinghetti and others. Ball has also made a number of films and edited books with Allen Ginsberg.

Criticism

D398

To free the cinema: Jonas Mekas & the New York underground / edited by David E. James. Princeton: Princeton University Press, 1992.

333p; illus; bibliographies; filmography; index

BL: YC.1993.b.3323

Com: An important work on the history of independent American cinema. The 1959 Beat film classic *Pull my daisy* narrated by Kerouac and starring Ginsberg and Corso was championed by Mekas in the *Village Voice* and is shown to be a big influence on his own work.

FRANK O'HARA 1926-1966

Poetry

D399

A city winter and other poems / two drawings by Larry Rivers. New York: Tibor de Nagy Gallery, 1951.

13p; illus

Note: One of 150 copies

BL: Cup.410.g.728

Com: O'Hara's first book, actually published in 1952 despite the title page. O'Hara had settled permanently in New York in 1951 after education at Harvard and the University of Michigan. In New York he quickly found himself at the centre of artistic life there as poet, playwright and art critic.

D400

Second Avenue. New York: Totem/Corinth, 1960.

Unnumbered pages

12233.tt.26.

Com: A poem in 11 sections in memory of Russian revolutionary poet Vladimir Mayakovsky. The cover is a drawing by Larry Rivers.

D401

Lunch poems. San Francisco: City Lights, 1964.

74p

(Pocket poets series; 19)

BL: 011313.t.3/19

Com: The book appears in fact to have been published in 1965 according to Alexander Smith's bibliography of O'Hara's works. Ferlinghetti, City Lights publisher, apparently saw O'Hara in New York in 1959 writing poems in his lunch hour and asked for a collection of them to publish. After a correspondence of five years between the two, these 'lunch hour poems' were finally published in this book. The final poem is a "Fantasy (dedicated to the health of Allen Ginsberg)".

D402

Love poems: tentative title. New York: Tibor de Nagy Editions, 1965.

30p

Note: One of 500 copies

BL: X.908/9122

Com: John Bernard Myers, editor and publisher of the poems, chose the "tentative title". O'Hara himself couldn't be induced to give a title or arrange the poems but liked Myers' choice.

D403

In memory of my feelings / edited by Bill Berkson. New York: Museum of Modern Art, 1967.

Unnumbered pages; illus

BL: RF.2001.b.40

Com: A book published by the Museum of Modern Art where O'Hara had worked from 1955. At the time of his death in 1966 he was Associate Curator of Painting and Sculpture Exhibitions. This book honouring O'Hara is an anthology of his poems decorated by the artists with whom he was associated. There is a preface by René d'Harnoncourt, Director of the Museum, and an afterword by Berkson. Among the artists illustrating the poems are Joe Brainard, Willem and Elaine de Kooning, Jane Freilicher, Grace Hartigan, Jasper Johns, Alex Katz, Lee Krasner, Alfred Leslie, Roy Lichtenstein, Marisol, Robert Motherwell, Nakian, Barnett Newman, Claes Oldenburg, Robert Rauschenberg and Larry Rivers.

D404

Meditations in an emergency. Second ed. New York: Grove, 1967.

52p

Note: Originally published: New York: Grove, 1957

BL: YA.1994.a.5963

Com: The original volume was the first of O'Hara's to be widely circulated. This reissue was published shortly after O'Hara had been mortally injured by a beach-buggy on supposedly traffic-free Fire Island.

D405

Odes. New York: Poets Press, 1969.

Unnumbered pages

Note: Originally published: New York: Tiber, 1961

BL: YA.1997.a.15581

Com: The cover and title page are by Michael Goldberg. Publisher of Poets Press Diane di Prima had originally intended to reprint *Odes* with O'Hara's permission in 1966 a few months before his death but various delays meant it was not published until 1969.

D406

Oranges / cover by George Schneeman. [New York]: Angel Hair, [1969].

Unnumbered pages

Note: One of an edition of 200 copies; originally published: New York: Tibor de Nagy Gallery, 1953 in an edition of 20 copies

BL: YA.1997.b.2983

Com: The original publication was issued on the occasion of the exhibit of Grace Hartigan's *Oranges* paintings.

D407

Two pieces. London: Long Hair, 1969.

Unnumbered pages

BL: YA.2001.a.26158

Com: A printing of two poems, "Those who are dreaming, a play about St. Paul" written in 1952, and "Commercial visitations" (dated 1954).

D408

The collected poems of Frank O'Hara / edited by Donald Allen; with an introduction by John Ashbery. New York: Knopf, 1972.

586p; index

BL: X.981/4630

Com: An edition attempting to provide "a reliable text for all the poems Frank O'Hara published in his lifetime - in individual volume and in anthologies and periodicals - together with all the unpublished poems he conceivably would have wanted to see in print". In addition to the poetry there are six essays by O'Hara, including a memoir of Larry Rivers. The editor provides notes to the poems and the essays, and there is a short chronology. The photograph of O'Hara is by Gianni Bates. This book was the winner of the National Book Award for Poetry.

D409

The end of the Far West: 11 poems. [Wivenhoe]: Privately published, 1974.

Unnumbered pages

BL: YA.1997.b.2811

Com: Poems written in 1964-5 and published in England by Ted Berrigan, who provides an introductory note.

D410

Hymns of St Bridget / Bill Berkson & Frank O'Hara. [New York]: Adventures in Poetry, 1974.

Unnumbered pages

BL: YA.2001.b.4357

Com: Poems written between 1960 and 1962 in collaboration with O'Hara's friend Bill Berkson. Some of them first appeared in the *Evergreen review*. St Bridget's is a church in Tompkins Square in New York. The cover, which incorporates photographs of the authors, is by Larry Rivers.

D411

The selected poems of Frank O'Hara / edited by Donald Allen. New York: Vintage, 1974.

233p; index

BL: X.909/32319

Com: The cover collage is by Larry Rivers. Allen acknowledges the assistance of James Schuyler, Kenneth Koch and Bill Berkson in this selection from the *Collected poems*. The introduction is O'Hara's prose work "Personism: a manifesto". UK publishers Carcanet reprinted the book in 1991 (BL: YC.1991.a.4514).

D412

Early writing / edited by Donald Allen. Bolinas: Grey Fox, 1977.

163p; index

BL: X.989/82742

Com: The cover photograph of O'Hara in 1950 is by George Montgomery. The volume collects 85 poems written during O'Hara's years at Harvard and not included in the *Collected poems*. In addition there is a journal from October 1948 to 1949, the only one kept by O'Hara, and prose writing for college courses.

D413

Poems retrieved / edited by Donald Allen. Bolinas: Grey Fox, 1977.

242p; index

BL: X.950/35029

Com: 152 poems additional to those published in the *Collected poems*, "the logical and necessary completion of the publication of all his poems". There are notes to the poems by the editor.

D414

Biotherm (for Bill Berkson) / lithographs by Jim Dine; essay by Bill Berkson. San Francisco: Arion, 1990.

44 sheets

Note: No. 98 of an edition of 180; signed by the illustrator

BL: HS.74/1046

Com: A poem written 1961-62 which started as a "little birthday poem" and grew to several pages, first published in *Audit* and reprinted in the anthology *A controversy of poets* (1965).

D415

The collected poems of Frank O'Hara / edited by Donald Allen; with an introduction by John Ashbery. Berkeley: University of California Press, 1995.

586p; index

BL: YC.1995.a.1622

Com: The first paperback printing of the *Collected poems* (1972), with revisions.

Fiction

D416

Lament and chastisement: a travelogue of war and personality. New York: 432 Review, 1977

Unnumbered pages

(432 Review; 5)

BL: YA.2001.b.4424

Com: A mimeographed edition of a work of prose in 17 sections that "does not legally constitute publication". The cover illustration is by Rochelle Kraut. The piece, which was written for his creative writing class at Harvard is an account of O'Hara's wartime experiences in the Navy, is collected in *Early writing* (1977).

Drama

D417

"Try! Try!" in: *Artists' theatre: four plays* / edited by Herbert Machiz. New York: Grove, 1960.

pp 15-42

BL: W.P.14947/221

Com: "Try! try!" was first produced at the Poet's Theatre on February 26, 1951 with John Ashbery among the cast and with sets designed by Larry Rivers. O'Hara himself was unable to attend.

D418

Amorous nightmares of delay: selected plays. Baltimore: Johns Hopkins University Press, 1997.

228p

Note: Originally published as *Selected plays*: New York: Full Court, 1978

BL: YK.2001.a.10572

Com: Twenty-four plays by O'Hara, ranging from brief "eclogues" to one act dramas. Several were produced in Cambridge, Massachusetts, and in New York, while others were written as poetic works in dramatic form. Among the collaborative works are "Kenneth Koch: a tragedy" by O'Hara and Larry Rivers, and "The coronation murder mystery" by Ashbery, Koch, and O'Hara, written for James

Schuyler. There are introductions to this and the original edition by O'Hara's friend Joe LeSueur, and a new preface by Ron Padgett. The cover photograph of O'Hara at Harvard is by George Montgomery.

Prose

D419

Jackson Pollock. New York: Braziller, 1959.

125p; illus; bibliography; index

(Great American artists series)

BL: 7761.k.1/6

Com: O'Hara's monograph on the great American painter acknowledges among others the help of James Schuyler and Larry Rivers. A chronology is included.

D420

Robert Motherwell: with selections from the artist's writings. New York: Museum of Modern Art, 1965.

96p; illus; bibliography

BL: Cup.22.aa.7

Com: O'Hara provides a long introduction to the work of Abstract Expressionist Robert Motherwell (1915-1991). There is also a letter from Motherwell to O'Hara and a chronology in addition to the selections from his writings.

D421

Nakian. New York: Museum of Modern Art, 1966.

56p; illus; bibliography

BL: X.421/1454

Com: An exhibition catalogue of works by American sculptor Reuben Nakian (1897-1986), with an introductory study by O'Hara, a biographical outline by William Berkson, and a bibliography.

D422

Belgrade, November 19, 1963. New York: Adventures in Poetry, [ca. 1973].

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.1996.b.5038

Com: A letter to his friend Joe LeSueur from Belgrade. O'Hara travelled throughout Europe in autumn 1963 to arrange exhibitions for the Museum of Modern Art.

D423

Art chronicles, 1954-1966. New York: Braziller, 1975.

164p; illus; bibliography

BL: X.410/10476

Com: The frontispiece is a photograph by Fred McDarragh of O'Hara at the front door of the Museum of Modern Art where he was Associate Curator of Painting and Sculpture. There are a number of other photographs of O'Hara including one by Kenward Elmslie, and one of him with Larry Rivers. Among the subjects of this selection of O'Hara's essays are Pollock, Kline, Motherwell and Rivers and the essays are illustrated by examples of their paintings.

D424

Standing still and walking in New York / edited by Donald Allen. Bolinas: Grey Fox, 1975.

184p

BL: X.909/44307

Com: The cover is a photograph of O'Hara with Larry Rivers. A collection of essays, prefaces, reviews and an interview with British art critic Edward Lucie-Smith. In addition to autobiographical fragments and notes and essays on his own poetry and poetics, there are pieces on, among others, Koch, Corso, Rivers, Ashbery and Rechy.

Exhibition catalogue

D425

In memory of my feelings: Frank O'Hara and American art / Russell Ferguson. Berkeley: University of California Press, 1999.

160p; illus; bibliography; index

BL: 99/42375 [DSC]

Com: The title is a 1956 O'Hara poem, a 1961 Jasper Johns painting, the 1967 art-world anthology commemorating O'Hara with his poems, and this exhibition catalogue. Curated by Ferguson and shown at the Los Angeles County Museum of Contemporary Art the exhibition consisted of O'Hara's collaborations with artists like Brainard, Kline and Rivers on paintings, prints, collages, books and films. Also included are portraits and other works linked to O'Hara including the Johns painting.

Contributions to books

D426

Franz Kline. [Paris]: Musée d'art moderne de la ville de Paris, 1964.

Unnumbered pages; illus

BL: X.421/1859

Com: An exhibition catalogue in French with introduction and an interview with Abstract Expressionist Kline (1910-1962) by O'Hara who also chose the works for the exhibition.

D427

The beautiful days / A. B. Spellman; introduction by Frank O'Hara; drawings by William White. New York: Poets Press, 1965.

Unnumbered pages; illus

Note: One of an edition of 750 copies; inscribed by the author

BL: YA.2001.a.1638

Com: This collection of poetry by the African-American author and jazz critic is the first book published by Diane di Prima's Poets Press.

D428

Dancers, buildings and people in the streets / Edwin Denby; with introduction by Frank O'Hara. New York: Horizon, 1965.

287p

BL: X.950/38781

Com: A collection mainly of dance criticism by O'Hara's friend Denby, ballet critic of the *New York Herald Tribune*.

D429

David Smith 1906-1965 / [compiled by Anne Dahlgren Hecht and Nadia Hermos; with the assistance of William Berkson; with an introduction by Frank O'Hara.] Otterlo: Rijksmuseum Kröller-Müller, 1966.

Unnumbered pages; illus

BL: X.423/674

Com: An exhibition catalogue of sculptor David Smith's work - in Dutch.

Translations

D430

The complete poems of Jean Genet / with translations by David Fisher, Paul Mariah, Frank O'Hara [et al].

San Francisco: Manroot, 1981.

127p; illus; bibliography

(Manroot; 12)

Note: Bi-lingual

BL: YA.2001.a.4719

Com: Genet's *Poèmes* first appeared in 1948, but "have been totally ignored by the English-speaking world" despite the comparative success of his plays and novels. This book contains O'Hara's translation of "Un chant d'amour", which was made in 1954 and first published in Ed Sanders' magazine *Fuck you* in 1964.

Festschrift

D431

Homage to Frank O'Hara / edited by Bill Berkson and Joe LeSueur. Bolinas: Big Sky, 1978.

224p; illus

(Big sky; 11/12)

BL: YA.1994.b.3776

Com: Includes memoirs by Ashbery, Baraka, Brainard, Elmslie, Guest, Malanga, Olson, Padgett, Rivers, Wieners, Duncan, Ginsberg and others; poems by Cage, Guest, Koch, Padgett et al; and letters and photographs of O'Hara.

D432

Homage to Frank O'Hara / edited by Bill Berkson and Joe LeSueur. 3rd edition revised and corrected.

Bolinas: Big Sky, 1988.

224p; illus

BL: 92/12697 [DSC]

Biography

D433

City poet: the life and times of Frank O'Hara / Brad Gooch. New York: Knopf, 1993.

532p; illus; index

BL: 94/07146 [DSC]

Com: A biography of O'Hara with much also on other members of the New York School. The illustrations are photographs of O'Hara, his family and friends, including Joe LeSueur, Ashbery, Rivers (including one of him reading at O'Hara's funeral), Elmslie, Schuyler, Koch, Malanga, Brainard, Franz Kline, Ginsberg, Bremser, LeRoi Jones, Jane Freilicher, Grace Hartigan, Willem de Kooning and Robert Motherwell.

Criticism

D434

Frank O'Hara: poet among painters / Marjorie Perloff. Austin: University of Texas Press, 1979.

234p; illus; bibliography; index

Note: Originally published: New York: Braziller, 1977.

BL: X.909/44071

Com: The first academic work on O'Hara.

D435

Frank O'Hara / Alan Feldman. Boston: Twayne, 1979.

172p; bibliography; index

(Twayne's United States authors series; TUSAS 347)

BL: YA.1986.a.7666

Com: The frontispiece photograph of O'Hara is by Richard Moore. Feldman is convinced that O'Hara is a "far better poet than general critical opinion has yet recognised" and is "one of the outstanding poets of the postwar era in America".

D436

The sense of neurotic coherence: structural reversals in the poetry of Frank O'Hara / Hazel Smith.

Nottingham: University of Nottingham, 1988.

BL: D84575 [DSC] - thesis

D437

The exploration of the secret smile: the language of art and of homosexuality in Frank O'Hara's poetry / Alice C. Parker. New York: Lang, 1989.

156p; bibliography

(American university studies: series 24, American literature; 25)

BL: YA.1990.a.6125

Com: A study that emphasises the urban homosexual aspect of O'Hara's poetics and that also discusses the role of the visual arts in his poetry.

D438

The New York School poets as playwrights: O'Hara, Ashbery, Koch, Schuyler, and the visual arts / Philip Auslander. New York: Lang, 1989
177p; illus; bibliography
BL: YA.1992.a.21710
Com: See **New York poets and painters** above (D32) and see also **Ashbery** (D119), **Koch** (D344) and **Schuyler** (D522).

D439
Aspects of the self in the poetry of Robert Lowell, Frank O'Hara and John Ashbery / John Murphy. Colchester: University of Essex, 1990.
BL: D90452 [DSC] - thesis
Com: See also **Ashbery** (D120).

D440
Frank O'Hara: to be true to a city / edited by Jim Elledge. [Ann Arbor]: University of Michigan Press, 1990.
399p
(Under discussion)
BL: YC.1991.a.1023
Com: A collection of essays and reviews about O'Hara's poetry. Koch, Rexroth, Sorrentino, Dawson, Ashbery, Carroll and Malanga are among the contributors.

D441
Politics and form in postmodern poetry: O'Hara, Bishop, Ashbery and Merrill / Mutlu Konuk Blasing. Cambridge: Cambridge University Press, 1995.
219p; bibliography; index
(Cambridge studies in American literature and culture; 94)
BL: YC.1996.b.2206
Com: See **Ashbery** above (D127).

D442
The city, art and death in the poetry of Frank O'Hara / Rachel Marianne Sills. Liverpool: University of Liverpool, 1997.
BL: DXN021222 [DSC] - thesis

D443
Frank O'Hara: poet among painters; with a new introduction / Marjorie Perloff. Chicago: University of Chicago Press, 1998.
234p; illus; bibliography; index
Note: A reissue of the 1977 Braziller volume
BL: YC.1998.a.1166
Com: Perloff's new introduction discusses recent scholarly accounts of O'Hara's work and relates his aesthetic to John Cage and Jasper Johns among others.

D444
Remembering the avant-garde: vision and time in the poetry of Frank O'Hara / Graham MacPhee. Brighton: University of Sussex, 1998.
BL: DXN020788 [DSC] - thesis

D445
Frank O'Hara: a poet of the New York School / Türkan Araz. Istanbul: Simurg Kitapçılık ve Yayıncılık Limited Şirketi, 1999.
94p; bibliography
BL: ORW.2000.a.638
Com: A survey of O'Hara's work that regards him as the key figure linking the painters and the poets in New York in the fifties and sixties.

D446
Hyperscapes in the poetry of Frank O'Hara: difference, homosexuality, topography / Hazel Smith. Liverpool: University of Liverpool Press, 1999.

288p

BL: m00/42923 [DSC]

Com: An exploration of O'Hara's relevance to contemporary textual and political debates.

Miscellaneous

D447

Four dialogues for two voices and two pianos / Frank O'Hara, Ned Rorem. New York: Boosey & Hawkes, 1969.

BL: G.1271.00 (10) [Music Library]

Com: Composer (and diarist) Ned Rorem provides the music to O'Hara's words. The cover is by Joe Brainard.

D448

Day, and other poems / Paul Goodman. New York: The Author, 1955.

31p

BL: X.909/6522

Com: A self-published collection of poems by poet, anarchist, short story writer and social critic, Paul Goodman. Goodman also taught briefly at Black Mountain College in the early fifties, and contributed stories to the *Black Mountain review*. This copy is signed and presumably was once owned by Frank O'Hara.

Bibliography

D449

Frank O'Hara: a comprehensive bibliography / Alexander Smith. New York: Garland, 1980.

323p; illus; index

(Garland reference library of the humanities; 107)

BL: 4072.280 v 107 [DSC]

Com: The frontispiece is a drawing of O'Hara in 1954 by John Button. There is a photograph of O'Hara with Dutch writer Jan Cremer in Amsterdam and one of him at the Franz Kline exhibition also in Amsterdam. Other illustrations are from O'Hara's works including collaborations with Joe Brainard.

RON PADGETT 1942-

Poetry

D450

In advance of the broken arm: poems / editor: Ted Berrigan; cover & drawings Joe Brainard. Second ed. [New York]: 'C' Press, 1965.

Unnumbered pages; illus

Note: One of 200 copies

BL: X.902/3406

Com: A collection of Surrealist-Dada poems published by Berrigan's 'C' Press. See also **Berrigan** (D156).

D451

Sky. London: Goliard, 1966.

Single sheet

Note: One of 325 copies

BL: YA.2001.a.7753

Com: A poem dedicated to Joe Brainard and reprinted in *Tulsa kid* (1979).

D452

Bean spasms / collaborations by Ted Berrigan & Ron Padgett; illustrated & drawings by Joe Brainard. New York: Kulchur, 1967.

202p; illus

BL: X.900/3733

Com: See **Berrigan** above (D138).

D453

Tone arm. [Brightlingsea, Essex]: Once, 1967.

Unnumbered pages

BL: YA.2001.b.4030

Com: Twenty-four poems published by Tom Clark while he was teaching at the University of Essex.

D454

Bun / Tom Clark, Ron Padgett; cover by Jim Dine. [New York]: Angel Hair, 1968.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.1999.b.1828

Com: A stream-of-consciousness poem in collaboration with fellow poet Clark. See also **Clark** (I204).

D455

Great balls of fire. Chicago: Holt, Rinehart and Winston, 1969.

86p

BL: YA.2001.a.37679

Com: A collection of poems of which some had appeared in various magazines, anthologies and earlier books by Padgett. The cover is by Joe Brainard, and there are poems included written in collaboration with Brainard or about paintings of his. A statement by Brainard about Padgett's poetry concludes the volume.

D456

The adventures of Mr and Mrs Jim and Ron / Jim Dine and Ron Padgett. London: Cape Goliard, 1970.

Unnumbered pages; illus

BL: Cup.510.dak.31

Com: Padgett's poetic images are echoed by Pop artist Dine's parallel pictorial images in this collaboration.

D457

Sufferin' succotash / Ron Padgett and Joe Brainard. New York: Adventures in Poetry, 1971.

Unnumbered pages; illus

Note: One of an edition of 300 copies; with *Kiss my ass* by Michael Brownstein and Joe Brainard

BL: YA.2002.b.2924

Com: Poetic captions by Padgett to illustrations by Joe Brainard in comic-strip style. Brownstein was involved with the New York Poetry Project and Paul Blackburn and Ted Berrigan were among his influences. *Sufferin' succotash* is reprinted in *Tulsa kid* (1979).

D458

Crazy compositions. Bolinas: Big Sky, 1974.

Unnumbered pages

BL: YA.2000.a.4967

Com: The cover is by George Schneeman. The book consists of two long poems: "Big bluejay composition" and "Crazy Otto", which are also collected in *Toujours l'amour*.

D459

Toujours l'amour. New York: Sun, 1976.

104p

Com: Signed by Padgett

BL: YA.2001.a.38858

Com: A collection of poems mostly previously published in little magazines and in *Another world*, the anthology edited by Anne Waldman. The cover design is by Padgett and the back cover photograph of him is by Jacob Burckhardt.

D460

Tulsa kid. Calais, Vt.: Z Press, 1979.

131p; illus

BL: YA.2001.a.36271

Com: A collection that includes collaborations with George Schneeman and Joe Brainard and poems entitled "Elegy to a William Burro" (sic) and "Bad O'Hara imitation".

D461

The big something. Great Barrington: The Figures, 1990.

61p

BL: YA.1994.a.13574

Com: There is a photograph of Padgett by Chris Felver and a cover painting by Jedd Garet. James Schuyler: "Ron Padgett's poems are remarkably clear, almost invisibly so, like a refreshing glass of water".

D462

Supernatural overtones / Ron Padgett & Clark Coolidge. Great Barrington: The Figures, 1990.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.1992.a.16441

Com: A poem in collaboration with Coolidge, fellow poet and editor of the influential *Joglars*.

D463

New & selected poems. Boston: Godine, 1995.

112p

BL: YA.2001.a.41353

Com: A selection from previous books together with recent work. John Ashbery: "Wonderful, generous, funny poetry".

Prose

D464

Back in Boston again / Tom Clark, Ron Padgett, Ted Berrigan; with a foreward (sic) by Aram Saroyan. [New York]: Telegraph, 1972.

48p

BL: YA.2001.a.36297

Com: Padgett's contribution to this collaborative work consists of nine prose pieces entitled "Back in Cambridge again". See also **Berrigan** (D151) and **Clark** (I209)

D465

Antlers in the treetops / Ron Padgett & Tom Veitch. Toronto: Coach House, 1973.

131p

BL: X.909/27951

Com: The cover is by George Schneeman. Fiction in collaboration with writer Tom Veitch, best known as joint creator of *Star wars*, and who mentions William Burroughs as a major influence on his prose writing.

D466

Blood work: selected prose. Flint, Mich.: Bamberger, 1993.

104p

BL: YA.2001.a.36508

Com: A selection of pieces on writing, writers, artists, travel, friends, and family. The cover painting of Padgett is by Fairfield Porter and the book is dedicated to Joe Brainard.

D467

Ted: a personal memoir of Ted Berrigan. Great Barrington: The Figures, 1993.

94p; illus

BL: YA.1994.a.5922

Com: See **Berrigan** above (D160).

D468

Albanian diary. Great Barrington: The Figures, 1995.

64p; map

Note: One of an edition of 750 copies

BL: YA.2001.a.3306

Com: Padgett's account of a week spent in Albania in June 1995. The cover photograph is by the author.

Poetry and prose

D469

The straight line: writings on poetry and poets. Ann Arbor: University of Michigan Press, 2000.
176p; illus

(Poets on poetry)

BL: YC.2001.a.16138

Com: A selection of poems about poetry, essays on teaching writing, and prose works including an essay on Berrigan's *Sonnets*. The cover photograph of Padgett is by Chris Felver.

Edited by Padgett

D470

White dove review. 1-3. Tulsa, 1959.

(Edited by Ron Padgett, Joe Brainard and others)

BL: ZA.9.a.11002

Com: A magazine edited by Padgett while at high school. See **Periodicals** (J383) for contributors and see also **Brainard** (D165).

D471

The whole word catalogue 2 / edited by Bill Zavatsky, Ron Padgett. New York: McGraw-Hill, 1977.
351p; illus; index

BL: X.902/5397

Com: A collection of ideas and materials to stimulate creativity in the classroom by the Teachers & Writers Collaborative. Padgett contributes a number of essays and other pieces, and the volume also includes Kenneth Koch's poem "The art of poetry".

D472

Educating the imagination: essays and ideas for teachers and writers / edited by Christopher Edgar & Ron Padgett. 2 v. New York: Teachers & Writers Collaborative, 1994.

BL: YA.1996.a.8989

Com: Published by the Teachers & Writers Collaborative, a group of artists who work in public-school classrooms to introduce writing and art to children. Padgett has been associated with them since 1969. Kenneth Koch, Anne Waldman and Allen Ginsberg are among the contributors.

Translations by Padgett

D473

The poet assassinated / Guillaume Apollinaire; translated by Ron Padgett; illustrations by Jim Dine.
London: Rupert Hart-Davis, 1968.

128p; illus

BL: X.902/688

Com: Padgett's translation of Apollinaire's novella of 1916. The work is a roman à clef with portraits of celebrities of French cultural life in the early part of the twentieth century, including Picasso and Max Jacob.

D474

Dialogues with Marcel Duchamp / Pierre Cabanne; translated from the French by Ron Padgett.

London: Thames and Hudson, 1971.

136p; illus; bibliography; index

X.429/4849

Com: Interviews that took place at Duchamp's studio near Paris shortly before his death in 1968. The book is illustrated with photographs of Duchamp. There is an introduction by Robert Motherwell, a preface by Salvador Dali, and an appreciation by Jasper Johns.

D475

The poet assassinated and other stories / Guillaume Apollinaire; translated from the French by Ron Padgett. Manchester: Carcanet, 1985.

139p

Note: Originally published: Berkeley: North Point, 1985

BL: X.950/43179

Com: In addition to *The poet assassinated* this publication also includes the first translations of the fifteen surrealistic stories that Apollinaire originally intended to accompany it.

D476

Complete poems / Blaise Cendrars; translated by Ron Padgett; introduction by Jay Bochner. Berkeley: University of California Press, 1992.

392p; illus; bibliography; index

BL: YC.1994.a.490

Com: John Ashbery on the back cover: "Padgett's sparkling translations do marvellous justice to the eccentric and exciting poetry of Cendrars (1887-1961), a writer neglected even in his own country. This collection should reveal him as the major poet he is".

LARRY RIVERS 1923-2002

Autobiography

D477

What did I do?: the unauthorized autobiography / Larry Rivers; with Arnold Weinstein. New York: HarperCollins, 1992.

497p; illus

Note: No. 55 of a specially bound and slipcased edition of 151 copies numbered and signed by Rivers

BL: RG.2000.b.41

Com: Rivers' autobiography written with his "old pal" playwright and critic Weinstein. Philadelphia Enquirer: "the best story to date about the world of art in New York after the war, told by one of its foremost figures". The book has much on Rivers' association with Kerouac, Ginsberg, O'Hara, Krim, Ashbery, Koch, the Living Theatre and other Beat and New York School figures. There are many photographs of Rivers and friends (including the cast of the Beat film *Pull my daisy*) and numerous colour reproductions of his works.

Exhibition catalogues

D478

Larry Rivers: Retrospektive: Bilder und Skulpturen / herausgegeben von Carl Haenlein. Hanover: Kestner-Gesellschaft, 1980.

196p; illus; bibliography

(Katalog; no. 6/1980)

BL: 5086.877 no 6/1980 [DSC]

Com: A catalogue of a painting and sculpture retrospective exhibition. There is an essay by Rivers on his life and work entitled "Abweichungen" (Deviations) in addition to essays by German scholars, a chronology, illustrations of Rivers' works in colour and black-and-white, and photographs of him with family and friends, including Frank O'Hara and John Ashbery.

D479

Larry Rivers: Retrospektive: Zeichnungen / herausgegeben von Carl Haenlein. Hanover: Kestner-Gesellschaft, 1980.

144p; illus; bibliography

(Katalog; no. 1/1981)

BL: 5086.877 no 1/1981 [DSC]

Com: A catalogue of a retrospective exhibition of graphic works. The volume contains a memoir of Rivers by Frank O'Hara (in German), a section of O'Hara's poems about Rivers (in English and German), Rivers' own poems for O'Hara (in English and German) and his prose elegy for O'Hara, written after the poet's death. In addition there is an essay by the editor, a chronology, illustrations of works in the exhibition in colour and black-and-white with an index, and photographs of Rivers and O'Hara.

D480

Larry Rivers: the Hirshhorn Museum and Sculpture Garden collection, Smithsonian Institution / Phyllis Rosenzweig. Washington, D.C.: Smithsonian Institution, 1981.

48p; illus

BL: X.421/26499

Com: The catalogue of an exhibition held July-September 1981 of works spanning Rivers' career held by the Museum. The exhibits are illustrated in colour and in black-and-white. There is a list of solo exhibitions and a chronology.

D481

Larry Rivers: paintings and drawings. London: Edward Totah Gallery, 1983.

Unnumbered pages; illus

BL: 85/16445 [DSC]

Com: An exhibition catalogue with 9 illustrations, some in colour.

D482

History of matzah: the story of the Jews / Norman L. Kleeblatt with Anita Friedman; preface by Henry Geldzahler. New York: Jewish Museum, 1984.

39p; illus; bibliography

BL: YA.2002.b.41

Com: An exhibition devoted to three large canvases by Rivers (born Yitzroch Grossberg), that attempt to picture four thousand years of Jewish experience. The three paintings ("Before the Diaspora", "European Jewry" and the still in progress "Immigration to America") are reproduced in colour with annotations, and there are black-and-white illustrations of related paintings and preparatory drawings.

D483

Larry Rivers: public and private / organized by the Butler Institute of American Art, Youngstown, Ohio and The American Federation of Arts. Youngstown, Ohio: Butler Institute of Fine Art, 1990.

68p; illus

BL: m00/17470 [DSC]

Com: Art critic Sam Hunter writes the introduction to this exhibition catalogue, which illustrates 60 of Rivers' works in different media. Included among them are two drawings and a painting of Frank O'Hara, and a drawing of Gregory Corso.

D484

Larry Rivers: recent work. London: Marlborough Fine Art, 1990.

51p; illus

BL: LB.31.b.5855

Com: Catalogue of an exhibition with 24 colour illustrations of paintings and drawings from 1989-1990. There is an introduction by British art critic Lawrence Gowing.

Biography

D485

Larry Rivers / Helen A. Harrison. New York: Harper & Row, 1984.

142p; illus; bibliography; index

(An Artnews book)

BL: LB.31.b.2714

Com: A biography illustrated with 60 colour plates and 40 black and white illustrations, reproducing many works for the first time. A chronology is also included.

Criticism

D486

Larry Rivers / Sam Hunter. New York: Rizzoli, 1989.

358p; illus

q90/10953 [DSC]

Com: A critical study of Rivers' oeuvre profusely illustrated with more than 250 colour plates and at least 100 black and white drawings. Among the subjects drawn or painted are O'Hara, Koch, Ashbery, Kerouac, Corso and LeRoi Jones. Rivers has also illustrated books by O'Hara (*A city winter*, D399),

Koch (*When the sun tries to go on*, D315) and Kerouac (*Lonesome traveler*, C32). There are also photographs of Rivers with family and friends.

ED SANDERS 1939-

Poetry

D487

Poem from jail. San Francisco: City Lights, 1963.

27p

BL: YA.1986.a.6770

Com: A poem written while Sanders was an inmate at the Montville State Jail, Connecticut, in August 1961. It was composed on cigarette packets and smuggled out of the jail in the sole of his shoe. Sanders had been jailed for refusing to pay a fine after a peace vigil protesting against Polaris nuclear submarines.

D488

Peace eye. Cleveland: Frontier, 1967.

Unnumbered pages

Note: An enlarged edition originally published in 1965

BL: YA.2000.b.664

Com: A poetry collection with the same title as Sanders' book store on New York's Lower East Side, and with an introductory poem by Charles Olson.

D489

20,000 AD. Plainfield: North Atlantic, 1976.

99p

BL: YA.2001.a.37225

Com: A collection partly influenced by Sanders' reading of ancient Egyptian texts, which he had studied in earlier years in order to appreciate better Pound's *Cantos*. The concept of the opening poem entitled "Author's introduction" was "shamelessly borrowed" from Ron Padgett. Among the other poems are elegies to Charles Olson and Paul Blackburn, a poem for Julian Beck and Judith Malina, and "Pindar's revenge", which was written on a flight back to New York after the 1965 Berkeley Poetry Conference. The hieroglyphs on the covers are by the author.

D490

The cutting prow. Santa Barbara: Am Here/Immediate, 1981.

Unnumbered pages; illus

BL: YA.2001.b.2047

Com: A poetry collection with drawings by Sanders.

D491

Hymn to the Rebel Café. Santa Rosa: Black Sparrow, 1993.

194p; illus

Note: No. 87 of an edition of 125 numbered and signed by the author

BL: YA.1994.b.7186

Com: A collection of poems with Sanders' drawings, including "Singing for Olson", "Elegy for Ted Berrigan" and "Spiritual topography - for Robert Kelly".

D492

Chekhov. Santa Rosa: Black Sparrow, 1995.

240p; illus; bibliography

BL: YA.1996.a.22636

Com: A biography of Chekhov's life and times in verse in 61 sections. In addition to a bibliography the appendices include a chronology and a piece "On the writing of *Chekhov*".

D493

1968: a history in verse. Santa Rosa: Black Sparrow, 1997.

260p; illus

BL: YA.1997.b.5750

Com: A long poem about the year 1968 and Sanders' own experiences as Yippie and member of "The Fugs", "dedicated to the memory of the great bard Allen Ginsberg". There are notes by Sanders to the poem and graphic and photographic illustrations. McClure, Ginsberg, Kupferberg, Burroughs, Olson and Kerouac all make an appearance.

D494

America: a history in verse. 3 v. Santa Rosa: Black Sparrow, 2000-2.

BL: YA.2001.a.30965 [vol.2 1940-1961]; vol 1 and vol 3 awaiting pressmarks

Com: A book that developed from Sanders' intensive research for *1968: a history in verse*. "Clever, hip, humorous, and ... closer to the real history of our country than many academic historians of our times" (*American book review*).

D495

The poetry and life of Allen Ginsberg. New York: Overlook, 2001.

252p; illus; bibliography

BL: YC.2002.a.11014

Com: A narrative poem on Ginsberg's life and work, in similar style to Sanders' *Chekhov* (1995). See also **Ginsberg** (B104).

Prose

D496

Shards of God. New York: Grove, 1970.

179p

BL: YA.1986.a.5475

Com: A mock-heroic epic about the events around the Democratic National Convention of 1968 and the founding of the Yippies, who arose to counter the "American militaristic state".

D497

The family: the story of Charles Manson's dune buggy attack battalion. London: Rupert Hart-Davis, 1972.

412p; map

Note: Originally published: New York: Dutton, 1971

BL: X.200/6243

Com: Sanders' account of the notorious murderer Charles Manson and his Family has been described as "incredibly perceptive, it may be the closest to the whole truth about Manson or what he represented". Manson had shattered illusions about the natural goodness of youth and the desire to be 'free', beliefs held by Sanders and many others at the time. Nevertheless Sanders hoped his book would have a positive impact and would encourage people "not to follow leaders, to challenge every directive".

D498

Investigative poetry. San Francisco: City Lights, 1976.

40p

BL: YA.2001.a.18371

Com: The text of a lecture delivered at the Naropa Institute in 1975. Works consulted include the poetry of Blake, Shelley, Coleridge, Hart Crane and Pound, as well as that of Ginsberg, Olson and Snyder.

D499

Tales of beatnik glory. New York: Citadel/Carol, 1995.

543p

Note: Volume I was first published: New York: Stonehill, 1975

BL: YA.2001.a.2679

Com: An edition expanded from 17 tales - which take place from 1957 to 1962 - in the original volume, to 32 in this edition - continuing the story to 1964. A young poet's arrival in Greenwich Village in search of "fame, fortune, truth, beauty, freedom, wild sex and abandon" is the subject of these sketches.

Edited by Sanders

D500

Fuck you: a magazine of the arts. New York, 1962 - 64.

("Edited, published & printed by Ed Sanders at a secret location in the Lower East Side, New York City, USA")

BL: Cup.1000.k.1

Com: For contents see **Periodicals** (J300).

D501

Bugger: an anthology of anal erotic, pound cake cornhole, arse-freak, & dreck poems. [New York]: Fuck You/Flaming Tuchas, 1964.

19 leaves

BL: YA.2001.b.862

Com: Contributors include Ginsberg, Berrigan, Padgett, Harry Fainlight and Sanders himself.

D502

The marijuana review. 1:1-1:9. Buffalo (1-5); Mill Valley (6-9). 1968-1973.

(Edited by Michael Aldrich [1-9] and Ed Sanders [1-5])

Note: All published

BL: ZA.9.b.2465

Com: See **Periodicals** (J324).

JAMES SCHUYLER 1923-1991

Poetry

D503

May 24th or so. New York: Tibor de Nagy Editions, 1966.

27p

Note: Copy no. 10 of 20 signed by the author

BL: Cup.512.a.115

Com: Early poetry by Schuyler, published like Ashbery's *Turandot and other poems* by the Tibor de Nagy Gallery and an indication of the importance of the art world to the New York poets.

D504

The crystal lithium. New York: Random House, 1972.

96p

BL: X.989/28228

Com: Poems for Anne Waldman, Kenneth Koch, Kenward Elmslie and Joe Brainard are included among this collection of mainly seasonal poems set in Vermont, Long Island and New York. Lithium is a drug that was widely prescribed as an anti-depressant.

D505

Hymn to life. New York: Random House, 1974.

139p

BL: YA.2001.a.37213

Com: A major collection of poems often about domestic life and the pleasures of nature. It includes "To Frank O'Hara" which is for Don Allen, editor of O'Hara's *Collected poems* and of the anthology *New American poetry 1945-60*. "The Fauré ballade", which is an anthology of quotes, includes several by O'Hara as well as by Padgett, Ashbery, Brainard and others.

D506

[Selected poems] in: *Penguin modern poets 24* / guest editor: John Ashbery. Harmondsworth: Penguin, 1974.

pp 151-214

BL: 011769.aa.2/46

Com: Schuyler shares this volume with Kenward Elmslie (D191) and Kenneth Koch (D316). See also **Ashbery** (D108)

D507

The fireproof floors of Witley Court: English songs and dances. West Burke, Vt.: Janus, 1976.
Unnumbered pages; illus
Note: No. 92 of 150 copies
BL: Cup.512.b.145
Com: The endpapers are the topiary gardens of Levens Hall, Westmorland. The poems were later collected in *A few days*.

D508

Freely espousing. New York: Sun, 1979.
92p
Note: Originally published: Garden City: Doubleday, 1969
BL: YA.2001.a.1252
Com: The cover art is by Trevor Winkfield and the back cover photograph of Schuyler is by Joe Brainard.
The poems in this first major collection date from 1953 to 1968.

D509

The morning of the poem. New York: Farrar, Straus and Giroux, 1980.
117p
BL: X.950/31004
Com: Winner of the 1981 Pulitzer Prize for Poetry. The long title poem, generally regarded as the author's masterwork, was written according to Schuyler in "very much the style of my letter writing" to Ashbery, Joe Brainard and Darragh Park.

D510

A few days. New York: Random House, 1985.
91p
BL: YA.2001.a.931
Com: The cover painting is by Darragh Park. A collection, the last published in the author's lifetime, that includes a number of short poems in addition to the long autobiographical title poem and *The fireproof floors of Witley Court*.

D511

Selected poems. Manchester: Carcanet, 1990.
292p; index
Note: Originally published: New York: Farrar Straus Giroux, 1988
BL: YC.1990.a.6694
Com: Selections from Schuyler's published books, from *Freely espousing* to *A few days*.

D512

Collected poems. New York: Farrar, Straus, Giroux, 1993.
430p; index
BL: YA.1996.b.6528
Com: A collection that includes the complete texts of Schuyler's published books of poems, together with "last poems" that were intended to be published in 1992, the year after his death. The literary executors of Schuyler's estate Tom Carey, Raymond Foye and Darragh Park are the editors of this volume.

Fiction

D513

A nest of ninnies / John Ashbery & James Schuyler. Calais, Vt.: Z Press, 1975.
191p
BL: YA.1986.a.4087
Com: See **Ashbery** above (D81).

D514

What's for dinner? Santa Barbara: Black Sparrow, 1978.
197p
BL: Cup.510.vs.38

Com: A novel with a cover drawing by Jane Freilicher.

Non-fiction

D515

Early in 1971. Berkeley: The Figures, 1982.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.2001.a.40415

Com: An extract from Schuyler's diary from January 1 to May 29, 1971, when he was either in New York City or in Southampton, Long Island, at the home of his friends, Fairfield Porter and his wife. Later this year Schuyler was to have two severe mental breakdowns and had to be hospitalised for several weeks. Schuyler had first entered a mental hospital in 1951 and was to suffer from mental breakdowns for much of his life.

D516

The diary of James Schuyler / edited by Nathan Kernan. Santa Rosa: Black Sparrow, 1997.

320p; illus

BL: YA.1997.a.7523

Com: This diary begins in 1967 and continues until the year of Schuyler's death. A chronology and an appendix of names are included and the book is illustrated with photographs of and by Schuyler, his family and friends. Among the latter are Ashbery, Koch, O'Hara, Brainard, Elmslie, Jane Freilicher and Barbara Guest. The diary is "for Joe Brainard 1942-1994".

D517

Selected art writings / edited by Simon Pettet. Santa Rosa: Black Sparrow, 1998.

310p; illus; index

BL: YA.1999.b.2431

Com: A collection of pieces written mostly for the magazine *ARTnews* from 1955 to 1978. The book is illustrated by photographs of the many and varied artists and their works that are Schuyler's subjects.

Poetry and prose

D518

The home book: prose and poems, 1951-1970 / edited by Trevor Winkfield. Calais, Vt.: Z Press, 1977.

97p

BL: YA.2001.a.41065

Com: A collection of mostly unpublished works written between 1951 and 1970, including poems, stories, plays, diaries, meditations and a cantata. Among the prose pieces is "At home with Ron Padgett" and a portion from Schuyler's diary is entitled "For Joe Brainard". The cover drawing of Schuyler is by Darragh Park and the book is "for John Ashbery".

Edited by Schuyler

D519

Locus solus. 1-2. Lans-en-Vercors, France, 1961.

BL: P.901/217

Com: See **Periodicals** (J321) and see also **Ashbery** (D99) and **Koch** (D341).

D520

Broadway: a poets and painters anthology / edited by James Schuyler and Charles North. New York: Swollen Magpie, 1977.

104p; illus

BL: YA.2002.b.152

Com: Among the poets contributing to this anthology are Ashbery, Berkson, Berrigan, Brainard, Elmslie, Guest, Koch, Padgett, Waldman and Warsh. Nell Blaine, Jane Freilicher, Alex Katz, Darragh Park, George Schneeman and Trevor Winkfield are among the artists whose works are reproduced.

D521

Broadway 2: a poets and painters anthology / edited by James Schuyler and Charles North. Brooklyn: Hanging Loose, 1989.

135p; illus

BL: YA.2000.b.2573

Com: Ashbery, Berkson, Creeley, Elmslie, Ginsberg, Guest, Koch, Padgett, Schuyler, Waldman and Warsh are among the poets in this anthology. Nell Blaine, Joe Brainard, Jane Freilicher, Alex Katz and Fairfield Porter are some of the artists whose works are reproduced.

Criticism

D522

The New York School poets as playwrights: O'Hara, Ashbery, Koch, Schuyler, and the visual arts / Philip Auslander. New York: Lang, 1989.

177p; illus; bibliography

BL: YA.1992.a.21710

Com: See **New York poets and painters** above (D32) and see also **Ashbery** (D119), **Koch** (D344) and **O'Hara** (D438).

D523

Denver quarterly. 24: 4 (spring 1990). Denver: University of Denver, 1990.

130p

BL: P.901/191

Com: This issue of the journal edited by Donald Revell is entitled "James Schuyler: a celebration" and includes recollections of Schuyler by Ashbery, Guest and Koch, poems written in homage, critical essays on his poetry, and three new poems by him. The cover is a portrait of Schuyler by Fairfield Porter and he appears in the frontispiece photograph with Ashbery, Koch and others.

HERSCHEL SILVERMAN 1927-

Poetry

D524

Lift off: new and selected poems 1961-2001. Sudbury: Water Row, 2002.

189p

Note: No. 15 of an edition of 100 copies, signed by the poet

BL: YA.2002.a.12154

Com: Poetry by a New Jersey poet who for more than thirty years ran a candy store in Bayonne, NJ, that was frequented by the Beats, and who contributed to many literary magazines. The collection includes poems for Olson, Corso, Micheline, Ginsberg (and Ginsberg's father), Ray Bremser, Margaret Randall, and "The sad Jack Kerouac Buddha blues".

GILBERT SORRENTINO 1929-

Poetry

D525

The darkness surrounds us. Highlands, NC: Jonathan Williams, 1960.

Unnumbered pages

BL: X.909/6570

Com: Sorrentino's first book, published and designed by Jonathan Williams and with an introduction by Joel Oppenheimer. The title is from a poem by Robert Creeley.

D526

The perfect fiction. New York: Norton, 1968.

73p

BL: YA.2002.a.1535

Com: A book of fifty-two poems, one for each week of the year, and each in three-line stanzas. The "perfect fiction" is "reality". Most of the poems originally appeared in such magazines as *Poetry*, *Wild dog* and Ed Sanders' *Fuck you / a magazine of the arts*. The back cover photograph of Sorrentino is by Cheri Jenkins.

D527

Black and white. New York: Totem/Corinth, 1964.

Unnumbered pages

BL: YA.2001.a.18368

Com: A poetry collection published by LeRoi Jones' Totem Press with an epigraph by William Carlos Williams: "Love is no comforter, rather a nail in the skull".

D528

Corrosive sublimate. Los Angeles: Black Sparrow, 1971.

67p

BL: YA.2001.a.18372

Com: The cover illustration to this collection is by Dan Rice and the photograph of Sorrentino is by David Wyland.

D529

White sail. Santa Barbara: Black Sparrow, 1977.

59p

BL: X.950/6914

Com: Two poems for the late Paul Blackburn are included in this collection of short poems dating from 1970.

D530

The orangery. Austin: University of Texas Press, 1978.

86p

(University of Texas press poetry series; 3)

BL: X.907/25400

Com: A collection of poems in sonnet form, each a variation on "orange".

D531

Selected poems 1958-1980. Santa Barbara: Black Sparrow, 1981.

268p

BL: Cup.510.nic.65

Com: Selections from six published collections, together with the translations of Sulpicia that were published in 1977 and new poems from 1978-1980.

Fiction

D532

The sky changes. New York: Hill and Wang, 1966.

181p

BL: YA.2001.a.2745

Com: Sorrentino's first novel, with a jacket photograph by Robert Frank. Robert Creeley: "Unique, brilliantly and sparely written, absolutely without self-indulgence in the dilemmas of a man's life". Seymour Krim volunteered to act as Sorrentino's agent after being impressed by the manuscript.

D533

Steelwork. New York: Pantheon, 1970.

177p

BL: YA.2001.a.40307

Com: Sorrentino's second novel, about Brooklyn in the period 1935-1951, is told in a series of short dramatic episodes in no conventional time sequence, but moving as memory does. Among the reviewers praising the book are Joel Oppenheimer, Paul Blackburn and Hubert Selby.

D534

Imaginative qualities of actual things. New York: Pantheon, 1971.

242p

BL: YA.2001.a.945

Com: A novel satirising the artistic and literary world of New York in the 1950s. A photograph of Sorrentino is laid in.

D535

Splendide-hôtel. New York: New Directions, 1973.

61p

Note: No. 223 of an edition of 300 copies signed by the author

BL: YA.2001.a.39884

Com: A short novel in sections from A-Z, in which each letter has special prominence. The title is from Rimbaud's *Les illuminations* and the book is dedicated "to my old friend Hubert Selby".

D536

Mulligan stew. London: Boyars, 1980.

445p

Note: Originally published: New York: Grove, 1979

BL: Nov.41633

Com: Regarded as a culmination of literary modernism, this novel was originally entitled *Synthetic ink* when completed in 1975. Many publishing houses rejected it before acceptance by Barney Rosset of Grove Press under its new title with its punning allusion to James Joyce's Buck Mulligan. Joyce supplies one of the book's epigraphs, the other is from Flann O'Brien's *At swim two birds*. The title page is preceded by parodies written by Sorrentino of publisher's rejection letters.

D537

Aberration of starlight. London: Boyars, 1981.

211p

Note: Originally published: New York: Random House, 1980

BL: Nov.43683

Com: Set in a New Jersey boarding-house in the summer of 1939, the events of this novel are told from four different viewpoints, and according to Sorrentino, "like an old photograph album", but "devoid of the nostalgic".

D538

Crystal vision. London: Boyars, 1982.

289p

Note: Originally published: San Francisco: North Point, 1981

BL: Nov.46891

Com: Originally entitled *Ghost talk* when completed in 1976, this novel is in 78 chapters organised in a sequence suggested by Tarot cards and composed almost entirely of fictional conversations.

D539

Blue pastoral. San Francisco: North Point, 1983.

315p

BL: Nov.53307

Com: A man leaves his job and travels across America with his wife in search of "the perfect musical phrase" in this novel, for which Sorrentino attempted to "invent a syntax so that not even the language has reference to 'reality.'"

D540

Odd number. San Francisco: North Point, 1985.

150p

BL: 87/11379 [DSC]

Com: Published the year Sorrentino won the American Academy and Institute of Arts and Letters Award for literature. From the dust jacket: "a book that calls into question the existence of 'the facts.'" The title is from Flann O'Brien's *At swim two birds*, "evil is even, truth is an odd number and death is a full stop". Also collected in *Pack of lies* (see D541)

D541

Rose Theatre. Elmwood Park: Dalkey Archive, 1987.

139p

BL: YA.1989.b.5220

Com: An epigraph from John Ashbery precedes this novel, described by Sorrentino in a letter as written "in a kind of demotic, scattered, haphazard, 'style-less' language that falls in and out of cliché, a

kind of useless language". The 15 chapters of the novel are named after the props on the inventory made by Philip Henslowe of the Rose Theatre in London in 1598. *Rose Theatre* has been collected with *Odd number* and *Misterioso* in *Pack of lies* (Dalkey Archive, 1997) at BL: YA.2001.a.10333

D542

Red the fiend. New York: Fromm, 1995.

213p

BL: YA.2001.a.40405

Com: A novel that is more naturalistic than most of Sorrentino's since *Steelwork* (1970) and that tells of a far from idyllic Irish Catholic American boyhood in the early forties.

Prose

D543

Something said. San Francisco: North Point, 1984.

266p

BL: YA.2002.a.1134

Com: Sorrentino's collected critical writings written over a quarter of a century. Among the authors and subjects discussed are William Carlos Williams, Spicer, Rexroth, Jonathan Williams, Blackburn, Selby, McClure, Loewinsohn, Levertov, Wieners, Bowles, LeRoi Jones (his anthology *The moderns*) and Black Mountain (especially Creeley, Duncan and Olson).

Interviews

D544

Partisan review 48:2 (1981). New York, 1981.

pp 236-246

BL: PP.6392.ebp/2

Com: Interviewed at his Manhattan apartment in September 1976, Sorrentino comments on the American avant-garde literary scene during the 1950s and 1960s. Although the *Partisan review* editor cut much of the interview, including passages on the Beats, the printed text does contain Sorrentino's expression of interest in writers such as William Carlos Williams, Louis Zukofsky, Creeley, and Paul Goodman.

D545

Review of contemporary fiction 10:3 (fall 1990). Elmwood Park, 1990.

pp 97-110

BL: P.901/2087

Com: Sorrentino had been interviewed in the issue of this journal devoted entirely to him (see **Criticism** below, D548). That interview contained lengthy discussions of the conception, composition and aesthetics of his novels published to 1979. In this issue the interview covers his tenure as editor at Grove Press. Among topics discussed are the role of publisher Barney Rosset, the importance of Donald Allen's anthology *The new American poetry 1945-60*, the significance of Hubert Selby's *Last exit to Brooklyn* and other notable Grove publications, and the publishing history of Sorrentino's own *Mulligan stew*.

Translations

D546

Sulpiciae elegidia / Elegiacs of Sulpicia. Mt Horeb: Perishable, 1977.

Unnumbered pages

BL: Cup.510.nia.27

Note: One of an edition limited to 137 copies

Com: Parallel Latin text with English translations of the six poems of the only woman poet of ancient Rome (late first century BC) whose name and work have come down to us.

Criticism

D547

Vort 6 (fall 1974). Silver Spring, 1974.

pp 3-96

BL: P.901/1428

Com: Poems and extracts from Sorrentino's prose are included here together with an extensive interview with *Vorr's* editor Barry Alpert, and critical essays on his poetry and fiction.

D548

Review of contemporary fiction 1. Elmwood Park, 1981.

232p

BL: P.901/2087

Com: A special Gilbert Sorrentino number. Contents include work in progress from *Blue pastoral*, an essay by Sorrentino "The act of creation and its artefact", an interview with John O'Brien, recollections by his friend Hubert Selby Jr. and others, and critical essays including one by Robert Creeley.

D549

Fact, fiction, and representation: four novels by Gilbert Sorrentino / Louis Mackey. Columbia, SC: Camden House, 1997.

98p; index

BL: 97/10918 [DSC]

Com: The four novels studied are *Crystal vision*, *Odd number*, *Rose Theatre* and *Misterioso*. The author believes Sorrentino to be "the most adventurous and the most prolific American experimentalist in prose fiction".

Bibliography

D550

Gilbert Sorrentino: a descriptive bibliography / William McPheron. Elmwood Park: Dalkey Archive, 1991.

241p; illus; index

BL: 3517.77753 2 [DSC]

LEWIS WARSH 1944-

Poetry

D551

Highjacking. [New York]: Boke, 1968.

Unnumbered pages

Note: One of an edition of 500 copies. With: *On the wing* by Anne Waldman in tête-bêche format

BL: YA.1997.b.2978

Com: Warsh's second book, with a cover by Joe Brainard. Some of the poems had appeared in *Angel hair* (BL: LB.31.c.9136), the magazine edited by Warsh and Waldman that published such poets as Berrigan, Levertov, Koch, Wieners, Ashbery, Duncan, Padgett, Kyger, Whalen, and O'Hara. See also **Waldman** (H296).

D552

Moving through air. New York: Angel Hair, 1968.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.2000.b.645

Com: The cover is by Donna Dennis. Warsh and Waldman together founded and edited Angel Hair Books as well as the magazine *Angel hair*

D553

Dreaming as one. New York: Corinth, 1971.

87p

BL: YA.2000.a.4970

Com: A collection dedicated to Warsh's wife Anne Waldman consisting of poems from *Highjacking* and *Moving through air* as well as new poems. The title is from a line in William Carlos Williams' *Paterson*.

D554

Immediate surrounding. South Lancaster, Mass.: Other, 1974.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.2001.a.37227

Com: A long poem that is reprinted in *Blue heaven* (1978). The cover and frontispiece are by George Schneeman.

D555

Today. New York: Adventures in Poetry, 1974.

Unnumbered pages

BL: YA.2000.b.644

Com: A collection published at the Poetry Project, St Mark's Church, In-the-Bowery, New York, where Warsh taught from 1973 to 1975. He later taught at the Kerouac School of Disembodied Poetics in Boulder, Colorado.

D556

The Maharajah's son. [New York]: Angel Hair, 1977.

Unnumbered pages

BL: YA.2001.a.38591

Com: A collection of poems in the form of letters dating from 1960 to 1965.

D557

Blue heaven. New York: Kulchur Foundation, 1978.

127p

BL: YA.2001.a.37273

Com: A major collection of poems, some of which had first appeared in various magazines and in the two books *Today* (1974) and *Immediate surrounding* (1974). The cover is by George Schneeman.

D558

Methods of birth control. Washington, DC: Sun & Moon, 1983.

98p

(Sun & Moon Press contemporary literature series; 16)

Note: Inscribed by the author

BL: YA.2000.a.5067

Com: The cover drawing is by Rackstraw Downes. Four long poems each in short numbered sections.

D559

Information from the surface of Venus. New York: United Artists, 1987.

93p

Note: Inscribed by the author

BL: YA.2000.a.5087

Com: The cover to this collection of poems dating from 1976-1982 is by Louise Hamlin. Warsh is the editor-publisher of United Artists Books.

D560

Debtor's prison / Lewis Warsh and Julie Harrison. New York: Granary in association with Visual Studies Workshop, 2001.

Unnumbered pages; illus

BL: YA.2001.a.41200

Com: Video stills from Harrison's documentary and performance tapes of the seventies accompany a text written in response by Warsh.

Fiction

D561

A free man. Los Angeles: Sun & Moon, 1991.

349p

(New American fiction series; 20)

BL: YA.1992.a.15753

Com: A novel set in the Bronx, Warsh's birthplace.

Poetry and prose/Autobiography

D562

Part of my history. Toronto: Coach House, 1972.

Unnumbered pages; illus

BL: X.907/12236

Com: An evocation in poetry, prose, and image, of the circle of poets and artists of which Warsh, with his wife Anne Waldman, was a focal point. The cover is by Joe Brainard and the book is dedicated to him, Ted Berrigan, Alice Notley, Joanne Kyger and rock star Neil Young. The illustrations are photographs and drawings of Warsh and friends including Waldman, Berrigan, Kyger, Brainard, Tom Clark and Bill Berkson. The book as stated by Warsh in his introduction "remains the clearest account of what's been happening recently in my life".

Contributions

D563

The last minute choice, or further exfoliations, or an amount of duplicating paper, ink and elbow-grease quickly disposed of, or collection five / an essay by Peter Riley; and poems by Wendy Mulford, Lewis Warsh [et.al]. Hove: P. Riley, 1969.

Unnumbered pages

BL: YA.1996.b.8126

Com: The two poems by Warsh are "Opening the day" and "Flashing". Also included are "Clockwork" and "The roots of Maximus" by Gerard Malanga.

Edited by Warsh

D564

Angel hair. 1-6. New York, 1966-69.

(Edited by Anne Waldman and Lewis Warsh)

Note: All published

BL: LB.31.c.9136

Com: See **Periodicals** (J259) for contributors and see also **Waldman** (H321).

D565

The Angel Hair anthology / edited by Anne Waldman and Lewis Warsh. New York: Granary, 2001.

619p; illus; bibliography; index

BL: YA.2001.a.40345

Com: See **Anthologies** (J89) and also **Waldman** (H329).

THE WEST COAST SCENE

GENERAL WORKS

E1

The Californians: writings of their past and present / edited by Ursula Spier Erickson and Robert Pearsall. 2 v. San Francisco: Hesperian House, 1961.

BL: X.800/489

Com: The second volume contains prose and poetry by among others: Rexroth, Madeline Gleason, Josephine Miles, Ginsberg, Kerouac, Broughton, Brother Antoninus, Rumaker, Spicer and Ferlinghetti.

E2

Six poets of the San Francisco Renaissance / portraits and checklists by David Kherdian; introduction by William Saroyan. Fresno: Giligia, 1967.

183p; illus

BL: X.981/3383

Com: The poets interviewed are Lawrence Ferlinghetti, Gary Snyder, Philip Whalen, David Meltzer, Michael McClure and Brother Antoninus.

E3

Mark in time: portraits & poetry/San Francisco / photographer, Christa Fleischmann; co-ordinator: Robert E. Johnson; editor, Nick Harvey. San Francisco: Glide, 1971.

188p; illus

BL: LB.31.b.367

Com: Includes representative works by and photographs of Josephine Miles, Meltzer, Snyder, Everson, Plymell, Broughton, Weiss, Welch, McClure, Pélieu, Upton, Ferlinghetti, Kaufman, Wieners, Ginsberg, Warsh, Rexroth, Kyger, Körte, Gleason, Brautigan and others. There are also autobiographical notes from the poets.

E4

The San Francisco poets / edited by David Meltzer. New York: Ballantine, 1971.

339p

BL: X.908/27896

Com: Interviews with Rexroth, Everson, Ferlinghetti, Welch, McClure and Brautigan together with selected poems; there are several bibliographies ("lists"), including one of "courses", that is, a reading list of names mentioned and discussed during the interviews. See also **Meltzer** (E319).

E5

The Frisco kid / Jerry Kamstra. New York: Harper & Row, 1975.

261p; map

BL: YA.2001.a.3948

Com: The story of North Beach, San Francisco in the late 1950s and early 1960s and of the Beats who lived there as seen by the author of *Weed: adventures of a dope smuggler* (BL: X.319/16367). The dust jacket is a collage of Beat Generation figures in front of Ferlinghetti's City Lights Bookstore.

E6

The San Francisco mime troupe: the first ten years / R.G. Davis. Palo Alto: Ramparts, 1975.

220p; illus

BL: X.989/32109

Com: The history of one of the most important radical theatre groups told by its founder. Beck, Malina and the Living Theatre, Corso, Ginsberg, Ferlinghetti, Leroi Jones and Mekas are all mentioned or involved.

E7

San Francisco Renaissance: photographs of the '50s and '60s / edited and with an introduction by Merrill Greene; exhibition organised by Robert E Johnson. New York: Gotham Book Mart, 1975.

Unnumbered pages; illus

Note: The catalogue of an exhibition at the Gotham Book Mart Gallery in November-December 1975

BL: YA.2000.b.691

Com: Among those photographed are Cassady, Kerouac, Ginsberg, Doyle, Jess, Kaufman, Spicer, Duncan, Whalen, Welch, Snyder, Everson, Kesey, Ferlinghetti, Rexroth, McClure and Dylan, with Wallace Berman on the cover.

E8

Golden Gate: interviews with 5 San Francisco poets [Everson, Ferlinghetti, McClure, Rexroth, Welch] / edited by David Meltzer. Rev. ed. Berkeley: Wingbow, 1976.

256p

BL: YA.1999.a.1641

Com: A revised edition of *The San Francisco poets* (1971). See also **Meltzer** (E320).

E9

Café society: photographs and poetry from San Francisco's North Beach / photographed by Ira Nowinski; introduction by Neeli Cherkovski. San Francisco: Seefood Studios, 1978.

51p; illus

BL: YA.1999.a.1415

Com: With poems by Ferlinghetti, Ginsberg, Norse, Kaufman, Micheline and others, and with photographs of North Beach cafes featuring Corso, Ginsberg, Kaufman, Micheline, Ferlinghetti et al.

E10

Literary San Francisco: a pictorial history from its beginnings to the present day / Lawrence Ferlinghetti and Nancy J. Peters. San Francisco: City Lights, 1980.

254p; illus; index

BL: X.955/2764

Com: See **Ferlinghetti** (E210).

E11

The literary world of San Francisco & its environs / Don Herron; edited by Nancy J. Peters. San Francisco: City Lights, 1985.

247p; illus; index

BL: YA.1990.a.6388

Com: A comprehensive pocket guide to the San Francisco literary scene, both past and present, illustrated with maps and photographs and with much on the Beats.

E12

The San Francisco Renaissance: poetics and community at mid-century / Michael Davidson. Cambridge: Cambridge University Press, 1989.

248p; index

(Cambridge studies in American literature and culture)

BL: YC.1990.b.5782

Com: Contains a section on "Participation and reflection among the Beat writers" together with essays on Snyder, Whalen, Duncan, Spicer and "Women and the San Francisco Renaissance". The author as a student never learnt from his teachers about the literary movement around him but came to the Beats when he discovered City Lights, its books and bookstore.

E13

The San Francisco poetry renaissance, 1955-1960 / Warren French. Boston: Twayne, 1991.

143p; index

(Twayne's United States authors series; TUSAS 575)

BL: YA.1991.a.17131

Com: A "preliminary history" of "the only serious literary movement indigenous to this country" from the poetry reading at the Six Gallery, 7 October 1955, to May 1960 when the last issue of *Beatitude* appeared.

E14

Venice West: the Beat Generation in Southern California / John Arthur Maynard. New Brunswick: Rutgers University Press, 1991.

242p; index

BL: YA.1994.b.4800

Com: A biographical, historical and critical study of the Venice West scene focussing on Lipton, Stuart Z. Perkoff and Trocchi.

E15

Poet be like God: Jack Spicer and the San Francisco Renaissance / Lewis Ellingham and Kevin Killian. Hanover, [N.H.]: University Press of New England, 1998.

439p; illus; index

BL: YC.1998.b.4722

Com: See **Spicer** below (E476).

E16

Sleeping where I fall / Peter Coyote. Washington: Counterpoint, 1999.

367p; illus; index

BL: YA.2001.a.40969

Com: Actor Coyote's memoir of the sixties counterculture as Digger and member of the San Francisco Mime Troupe. He was inspired to document his experiences and to relate them "to my forbears of the Beat Generation" by Gary Snyder. There are references to Snyder, Welch, McClure, Ginsberg, Kesey, Leary, Mekas, Corso, Kandel, and Duncan (who taught Coyote) and photographs of Corso and Kandel are among the illustrations.

E17

San Francisco Beat: talking with the poets / edited by David Meltzer. San Francisco: City Lights, 2001.
Received 8/8
See also **Meltzer** (E325)

ART

E18

The better dream house / Joe Dunn & Jess. [San Francisco]: White Rabbit, 1968.

Unnumbered pages; illus

BL: YA.1996.b.2324

Com: Several full-page collages by Jess Collins, friend and companion of Robert Duncan, accompany text by painter and writer Dunn, who had studied at Black Mountain and was part of the circle around Duncan, Jess and Jack Spicer in the fifties and sixties. Spicer was in love with Dunn for a time although Dunn was married. Dunn was to run White Rabbit Press in 1957 and 1958 and publish books by Spicer, Duncan, Jess, Brautigan, Denise Levertov, Helen Adam, Olson and others.

E19

Gallowsongs/Galgenlieder / Christian Morgenstern; versions by Jess. Los Angeles: Black Sparrow, 1970.

Unnumbered pages; illus

Note: One of an edition of 600 copies

BL: YA.2001.b.3462

Com: Versions by Jess of poems by Morgenstern (1871-1914) that were first published in Berlin in 1905. "The artist's words and drawings create a version of the original that is in turn an original of the artist's own world". The "versions" have been developed over a period of twenty years and are an interrelated series of poems and drawings that "has brought Morgenstern into the mainstream of our American poetic life" (Duncan).

E20

Translations / Jess; with an introduction by Robert Duncan. Los Angeles: Black Sparrow, 1971.

Unnumbered pages; illus

Note: No. 102 of an edition of 250 signed by Robert Duncan and Jess

BL: YA.1994.b.4996

Com: A book published by Black Sparrow for the Odyssea Gallery of New York in conjunction with an exhibition of oil paintings by Jess held in May-June 1971. Each of the 25 paintings illustrated "is a picture translated from a drawing, an engraving, a lithograph, or a photograph, in sepia or in black and white, into the density and color of oils" (from Duncan's 14-page introduction entitled "Iconographical extensions"). Duncan also writes: "living with Jess's work for more than twenty years...my own work and thought has grown intimately with his". Each of the paintings has text accompaniment and a glossary of sources is provided.

E21

George Herms: selected works 1960-1972. Los Angeles: Fine Arts Gallery, California State Gallery, 1972.

Unnumbered pages; illus

BL: YA.2001.a.39061

Com: An illustrated exhibition catalogue of assemblages, paintings, prints, drawings and collages by Herms (born 1935), that are selected by the artist. In addition there is an introductory statement by Herms, a poem about him by gallery director Josine Ianco-Starrels, and a listing of Herms' exhibitions, films, book illustrations and designs for the theatre.

E22

George Herms: selected works 1960-1973. Davis: Memorial Art Gallery, University of California, 1973

Unnumbered pages; illus

BL: YA.2001.b.4514

Com: An illustrated exhibition catalogue that also contains an introductory statement by Robert Duncan "Of George Herms, his Hermes, and his hermetic art" and a concluding one by Michael McClure.

E23

Bruce Conner: drawings, 1955-1972. San Francisco: [Fine Arts Museums of San Francisco], 1974.
Unnumbered pages; illus
BL: X.415/1724
Com: An illustrated catalogue of an exhibition held at the Fine Arts Museums of San Francisco and other museums.

E24

Art as a muscular principle: 10 artists and San Francisco, 1950-1965. [San Francisco]: John and Norah Warbeke Gallery, 1975.
97p; illus
Note: Catalogue to the exhibition held at the John and Norah Warbeke Gallery, Mount Holyoke College, 1975
BL: YA.2000.a.11917
Com: Illustrated throughout with the works of Wallace Berman, Bruce Conner, Jay DeFeo, Joan Brown, Jess, George Herms, Robert LaVigne and other Beat-allied artists.

E25

Rolling renaissance: San Francisco underground art in celebration, 1945-1968. Second ed. San Francisco: Intersection, 1976.
66p; illus
Note: Revised and enlarged edition; previous edition, 1968.
BL: YA.2000.a.11929
Com: Includes essays by Broughton, Duncan, Watts and Meltzer; illustrated with photos of Beats and associated figures and with works by Herms, LaVigne, Hedrick, Patchen, Welch and others.

E26

Translations salvages paste-ups / Jess. Dallas: Museum of Fine Arts, 1977.
Unnumbered pages; illus
BL: YA.2000.b.3196
Com: Illustrated exhibition catalogue, which includes a biography of Jess compiled by himself and a new essay by Robert Duncan, "An art of wondering".

E27

Wallace Berman: retrospective. Los Angeles: Fellows of Contemporary Art, 1980.
118p; illus
Note: Catalogue to the touring exhibition organised by the Fellows of Contemporary Art
BL: YA.2000.b.1343
Com: Includes essays by Robert Duncan and David Meltzer.

E28

Jess: paste-ups and assemblies 1951-1983. Sarasota: John and Mable Ringling Museum of Art, 1984.
157p; illus
BL: 84/09814 [DSC]
Com: An illustrated exhibition catalogue by Michael Auping of artwork by Jess.

E29

The lyrical vision: the 6 Gallery 1954-1957. Davis: Natsoulas/Novelozo Gallery, 1989.
98p; illus; bibliography; index
BL: YA.2001.b.4521
Com: An illustrated exhibition catalogue of art produced in San Francisco in the fifties and originally shown at the 6 Gallery, the location of the first public reading on October 7, 1955, of Ginsberg's "Howl". The catalogue includes a chapter on poetry and the 6 that prints extracts from poems read at the gallery including "Howl" and works by Spicer, McClure, Duncan, Whalen and Snyder. The chapter on artists of the 6 includes reproductions of works by Conner, Hedrick, Joan Brown, Jay DeFeo and Jess. Other illustrations include photographs of the artists, and there is an extensive chronology.

E30

Lyn Brockway, Harry Jacobus and Jess: the romantic paintings / a joint exhibition presented by the Palo Alto Cultural Center and the Wiegand Gallery. [Palo Alto]: [Palo Alto Cultural Center], 1990.
46p; illus

Note: No. 35 of 75 numbered copies signed by the artists

BL: YA.2000.a.29651

Com: An illustrated exhibition catalogue that includes an appreciation of Jacobus by Robert Duncan, a chronology and photographs of the artists as well as poets Broughton, Duncan, Helen Adam and Madeline Gleason. Jacobus, Jess and Duncan together ran the King Ubu Gallery in San Francisco in 1953.

E31

Secret exhibition: six California artists of the Cold War era / Rebecca Solnit. San Francisco: City Lights, 1990.

145p; illus; index

BL: YA.1992.b.4195

Com: The artists chronicled in this book, Wallace Berman, Jess, Bruce Conner, Jay DeFeo, Wally Hedrick and George Herms were closely associated with the Beat Generation poets. Dennis Hopper: "the most important movement in California art".

E32

The Spatsa Gallery, 1958-1961. Davis: Natsoulas/Novelozo Gallery, 1990.

42p; illus; bibliography

BL: YA.2001.b.4522

Com: An illustrated exhibition catalogue of art works originally shown at the San Francisco Spatsa Gallery. The Spatsa continued the work of the Six Gallery after that gallery closed in 1957, and featured many of the same artists. It also showed the paintings of Beat poet Michael McClure and a section of the catalogue is devoted to his association with the gallery. The illustrations include photographs of the artists as well as reproductions of their works, and there is a gallery chronology.

E33

Wallace Berman: support the revolution. Amsterdam: Institute of Contemporary Art, 1992.

183p; illus

BL: YA.2000.a.11584

Com: A collection of illustrated essays on Berman and friends, including Jess and Robert Duncan, by Michael McClure, David Meltzer and others.

E34

Jess, a grand collage, 1951-1993 / organized by Michael Auping. Buffalo: Albright-Knox Art Gallery, 1993.

245p; illus

BL: m00/33164 [DSC]

Com: An exhibition catalogue reproducing colour prints of Jess's work with essays by Michael Auping, Robert J. Bertholf and Michael Palmer. 1951 was the year Jess began his long friendship with Robert Duncan; his first one-man exhibition was at the Beat bar, The Place, in San Francisco in 1954.

E35

Utopia and dissent: art, poetry, and politics in California / Richard Cándida Smith. Berkeley: University of California Press, 1995.

536p; illus; index

BL: YC.1995.b.3247

Com: Includes chapters on the "Beat phenomenon", Rexroth, Snyder and Duncan, and on the artists allied to the Beats on the West Coast.

E36

The Beat Generation galleries and beyond / Seymour Howard. Davis: John Natsoulas, 1996.

227p; illus; index

BL: 98/24071 [DSC]

Com: San Francisco artists and galleries in the Beat Era; with poetry by Duncan, Ginsberg, Kaufman, McClure, Snyder and Whalen.

E37

Arranged marriage / Wallace Berman & Robert Watts. New York: Roth Horowitz Gallery, 1999.

39p; illus

BL: LB.31.a.8723

Com: An exhibition catalogue with texts, colour plates and a wedding invitation. Watts (1923-1988) was a New York artist who probably never met Berman but their work has much in common and is brought together for this exhibition.

ROBIN BLASER 1925-

Poetry

E38

The moth poem. San Francisco: Open Space, 1964.

Unnumbered pages

Note: One of an edition of 300 copies

BL: YA.2000.a.42194

Com: A book of poems "for H.D.". The poet and novelist 'HD' is the pseudonym of Hilda Doolittle (1886-1961), pupil and, briefly, fiancée of Ezra Pound. The book is Blaser's first published volume, although he had been writing verse when eighteen at Northwestern University and then when he was at the University of California, Berkeley, in the late 1940s, and was friends with Jack Spicer and Robert Duncan. A poem from 1947 is included in *Syntax* (1983).

E39

Cups. San Francisco: Four Seasons Foundation, 1968.

Unnumbered pages

(Writing; 17)

BL: YA.1993.b.3812

Com: Twelve short poems first published in *Locus Solus* in 1961, and here published for the first time in book form. The poems were written in San Francisco in 1959 on return from working at Harvard's Widener Library. They comprise the first section of the long serial poem *The holy forest*.

E40

Image-nations 1-12 & The stadium of the mirror. London: Ferry, 1974.

69p

BL: X.909/30215

Com: "Image-nations 1-12" were written between 1962-1973 and published in England; "The stadium of the mirror" is Blaser's commentary on the poems.

E41

Image-nations 13 & 14. North Vancouver: Cobblestone, 1975.

Unnumbered pages

Note: No. 217 of a limited edition of 293, signed by the author.

BL: YA.1993.b.3813

Com: Two more poems in the "Image-nations" sequence. Later poems in the sequence may be found in *Syntax*, *Pell mell* and *The holy forest*. The poems were published in Canada where Blaser had been living since 1966, teaching at Simon Fraser University in Vancouver for the next two decades.

E42

Syntax. Vancouver: Talonbooks, 1983.

58p

Note: Signed by Blaser

BL: YA.2000.a.34409

Com: From Blaser's preface: "I read, walk, listen, dream and write among companions. These poems do not belong to me".

E43

Pell mell. Toronto: Coach House, 1988.

114p

BL: YA.1990.a.10007

Com: Poems written 1981-1988 and another "movement in one long work that I call *The holy forest*". Included is a poem on Robert Duncan, part of a series entitled "Great companions".

E44

The holy forest / foreword by Robert Creeley. Toronto: Coach House, 1993.

394p

BL: YA.1994.a.3218

Com: The first publication of all the pieces of Blaser's life work *The holy forest*, together with a section called "Earlier: the Boston poems 1956-1958", eight poems written while at Harvard, and apart from a poem of 1947 collected in *Syntax*, the earliest poems preserved by Blaser.

E45

Robin Blaser, Barbara Guest, Lee Harwood. Buckfastleigh: Etruscan, 1998.

pp 9-58

BL: YK.2002.a.807

Com: A British publication with a selection of poems by Blaser from *The holy forest* (1993), including "Robert Duncan". See also **Guest** (H82).

Contribution to books and journals

E46

Capilano review 6 (fall 1974). Vancouver: Capilano College, 1974.

106p; illus

BL: P.901/1264

Com: This issue of the Canadian literary magazine contains a Robin Blaser section which prints three poems, photographs, a talk on Jack Spicer entitled "The metaphysics of light", and a bibliography.

E47

Imaginary letters / Mary Butts; with reproduction of the original line drawings by Jean Cocteau.

Vancouver: Talonbooks, 1979.

80p; illus

(Saltwaters; 2)

Note: Originally published in a limited edition of 250 copies: Paris: E.W. Titus "At the Sign of the Black Manikin", 1928.

BL: X.950/37076

Com: Blaser contributes a twenty-page afterword to this edition of an epistolary novel by Mary Butts (1890-1937) of female involvement with male homosexuality. Butts was born in Dorset, moved in London literary circles with Pound, HD and Aleister Crowley, and went to Paris where she wrote this novel and associated with Sylvia Beach, Djuna Barnes and others.

E48

Silence, the word and the sacred / edited by E. D. Blodgett and Harold Coward. Calgary: Wilfrid Laurier University Press, 1989.

226p; index

Note: Papers presented at a conference held in Calgary October 2-5, 1986

(Calgary Institute for the Humanities series)

BL: 89/25042 [DSC]

Com: The book is the result of a dialogue between poets and scholars on the meaning and making of the sacred. Included is Blaser's essay "Poetry and positivisms: high muck-a-muck or 'spiritual ketchup'" in which among others he quotes Spicer, Creeley, Olson and Duncan.

Edited by Blaser

E49

The Pacific nation. 1-2. Vancouver, 1967-69.

Note: All published. No.1 signed by Blaser.

BL: P.901/2024.

Com: For contents see **Periodicals** (J347).

E50

The collected books of Jack Spicer / edited & with a commentary by Robin Blaser. Los Angeles: Black Sparrow, 1975.

383p

BL: Cup.580.cc.10

Com: See **Spicer** below (E469). Contains Blaser's essay on Spicer "The practice of outside".

E51

Art and reality: a casebook of concern / edited by Robin Blaser, and Robert Dunham; introduction by Northrop Frye. Vancouver: Talonbooks, 1986.

240p; bibliographies

BL: YV.1989.a.834

Com: Proceedings from a conference held at Simon Fraser University, Vancouver, 1982.

E52

Infinite worlds: the poetry of Louis Dudek / edited by Robin Blaser. Montréal: Véhicule, 1988.

257p

BL: YA.1990.a.17328

Com: Louis Dudek (1916-) is an influential Canadian poet, critic and professor, and founder in 1952 of Contact Press, an alternate means of publication for Canadian poets.

E53

Reflections on cultural policy: past, present, and future / edited by Evan Alderson, Robin Blaser, and Harold Coward, essays by Robin Blaser...[et al]. Waterloo: Wilfrid Laurier University Press for Calgary Institute for the Humanities, 1993.

194p; illus; bibliography; index

YA.1995.b.11422

Com: A collection of essays by Canadian humanities scholars. Blaser, currently Professor Emeritus of English at Simon Fraser University, contributes "Recovery of the public world" and "Afterthoughts".

Translated by Blaser

E54

Les chimères: translations of Nerval for Fran Herndon. San Francisco: Open Space, 1965.

Unnumbered pages

Note: Published in an edition of 500. Printed and designed at the White Rabbit Press by Graham Mackintosh, with endpaper engravings of St. Rosalia.

BL: Cup.510.ned.1

Com: A translation of twelve sonnets by Gerard de Nerval (1808-1855) that were published in 1854. In Blaser's note at the end of the book he states that "these translations required that I become Nerval and yet remain my own poet". This publication led to a quarrel between Blaser and Robert Duncan who produced his own version in *Audit* (1967) and who argued that Blaser had sacrificed fidelity for style.

Criticism

E55

The recovery of the public world: essays on poetics in honour of Robin Blaser / edited by Charles Watts and Edward Byrne. Burnaby: Talonbooks, 1999.

464p; illus; bibliography

Note: Papers and talks that were originally presented at a Conference in Vancouver in 1995

BL: YA.2000.a.40499

Com: The book includes an essay by Michael McClure, essays on Jack Spicer, and photos of Robert Duncan, Jess, and Helen Adam as well as of Blaser.

RICHARD BRAUTIGAN 1935-1984

Poetry

E56

The San Francisco weather report. San Francisco: Graham Mackintosh, 1968.

Single sheet

BL: HS.74/1408/63

Com: A broadside poem originally given away free in the Haight-Ashbury in San Francisco. Brautigan had been living in San Francisco since 1954 and had become involved in the Beat movement then. From 1966-67 he was poet-in-residence at the California Institute of Technology.

E57

The pill versus the Springhill mine disaster. London: Cape, 1970.

108p

Note: Originally published: San Francisco: Four Seasons Foundation, 1968

BL: X.989/7560

Com: Brautigan's most popular poetry collection. *London magazine*: "Sugary, pre-digested and schoolgirlish, his naiveté is actually cynical it is so accurately researched to touch the dewy and vulgar adolescent heart".

E58

Rommel drives on deep into Egypt. New York: Delacorte/Seymour Lawrence, 1970.

85p

YA.2000.a.12237

Com: 85 poems in 85 pages, experiments with simile and metaphor and some social commentary.

E59

Loading mercury with a pitchfork. New York: Simon and Schuster, 1976.

127p

BL: YA.2001.a.17069

Com: A poetry collection compared in *Poetry* to Kenneth Patchen, "which is to say 'hello, I'm expressing myself, and that's IT'". And Robert Creeley on the back cover: "Weirdly delicious bullets of ineffable wisdom. Pop a few!" The front cover photograph of Brautigan is by Erik Weber.

E60

June 30th, June 30th. New York: Delacorte/Seymour Lawrence, 1978.

97p

BL: X.950/7437

Com: Eight poems written in diary form recording a visit to Japan in spring 1976. The title is the day of departure for the US, repeated as the day is after crossing the International Date Line.

Fiction

E61

A Confederate general from Big Sur. New York: Grove, 1970.

159p

Note: Originally published: New York: Grove, 1964

BL: H.72/401

Com: A novel written in 1963. It was also published in the UK by Cape in 1970 (BL: Nov.16498) and Pan in 1973 (BL: X.908/25800). Malcolm Muggeridge: "*General* provides as good an account as has come my way of Beat life and humour...Poor Beats! Mr Brautigan has convinced me that we are better off without them".

E62

In watermelon sugar. London: Cape, 1970.

138p

Note: Originally published: San Francisco: Four Seasons Foundation, 1968

BL: Nov.15580

Com: Written in 1964 though published four years later when it became required reading in the counterculture. The novel is set in the future in a utopian commune.

E63

Trout fishing in America. London: Cape, 1970.

122p

Note: Originally published: San Francisco: Four Seasons Foundation, 1967

BL: Nov.15579

Com: A novel popular in the late 60s - "a nice thing to have along when high on dope". The novel was in fact written in 1960-61 when Brautigan was living in North Beach, San Francisco and was friendly with several of the literary Beats including McClure and Whalen with whom he shared accommodation, and Jack Spicer and Ron Loewinsohn to whom the novel is dedicated. The Critic E. H. Foster describes Brautigan as the Beats "younger brother" recording in *Trout* "one final time the Beat vision of America".

A Dell edition (New York, 1971) with a cover photograph of Brautigan and friend is at BL: X.900/13999.

E64

Revenge of the lawn: stories, 1962-1970. London: Cape, 1972.

174p

Note: Originally published New York: Simon and Schuster, 1971

BL: X.989/16713

Com: Short pieces that are mainly first-person narratives set in San Francisco and the Northwest, some of which are childhood recollections, others tell of Beat and hippie life in the Bay area of San Francisco. Also included are two chapters that were originally intended to appear in *Trout fishing in America*.

E65

The abortion: an historical romance, 1966. London: Cape, 1973.

226p

Note: Originally published: New York: Simon and Schuster, 1971

BL: Nov.19293

Com: A novel about "the romantic possibilities of a public library in California". British novelist and critic Susan Hill in *The Listener* thought the book worth no more than a C minus.

E66

The Hawklime monster. London: Cape, 1975

216p

Note: Originally published: New York: Simon and Schuster, 1974

BL: Nov.23172

Com: A novel taking place in 1902 that parodies westerns and horror films.

E67

Willard and his bowling trophies: a perverse mystery. London: Cape, 1976.

167p

Note: Originally published: New York: Simon and Schuster, 1975.

BL: Nov.31851

Com: A novel "of unhappy sex and senseless murder along the San Andrea fault" that received mostly dismissive reviews comparing the work unfavourably with Brautigan's earlier fiction.

E68

Sombrero fallout: a Japanese novel. London: Cape, 1977.

187p

Note: Originally published: New York: Simon and Schuster, 1976

BL: Nov.34287

Com: Another of Brautigan's novels that received much negative criticism. It tells of a sombrero that lands on a village street in the Southwest, and of the narrator's obsession with a strand of hair left behind by his Japanese girlfriend.

E69

Dreaming of Babylon: a private eye novel, 1942. London: Cape, 1978.

220p

Note: Originally published: New York: Delacorte, 1977

BL: Nov.36329

Com: A parody of Raymond Chandler et al. that takes place in San Francisco in 1942, "a vacuous daydream" according to the *Times Literary Supplement*.

E70

The Tokyo-Montana express. New York: Targ, 1979.

37p

Note: No. 6 of a limited edition of 350 signed by the author

BL: X.955/1261

Com: The first edition of *The Tokyo-Montana express* containing only 20 of the 131 short sections in the complete edition first published in 1980 by Delacorte.

E71

The Tokyo-Montana express. London: Cape, 1981.

258p; illus

Note: Originally published: New York: Delacorte, 1980

BL: X.950/3992

Com: Essays, anecdotes and short stories drawn from Brautigan's experiences in Tokyo, San Francisco and his home, Montana's Paradise Valley. Regarded by critic Edward Halsey Foster in his monograph on Brautigan as one of his four major works (with *Trout*, *Watermelon* and *General*), but other reviewers have been less complimentary.

E72

So the wind won't blow it all away. London: Cape, 1983.

131p

Note: Originally published: New York: Delacorte, 1982

BL: Nov.48709

Com: *Kirkus review*: "this little sonata on loss, loneliness, death is Brautigan's most appealing work in some time". *The Observer*: Brautigan's distinctive tone takes him off in his own direction, into the kind of exiguous lyricism that established him as the first of the Hippies - or was it the last of the Beats".

This is the last of Brautigan's books to be published before his suicide at the age of 49 in October 1984.

E73

An unfortunate woman, an unforgettable journey. Edinburgh: Rebel Inc., 2000.

110p

Note: Originally published: New York: St Martin's, 2000

BL: YK.2001.a.15430

Com: A posthumously published novel in the form of a journal that was written in 1982 and that is "a calendar of one man's journey through a few months of his life". *New York Times Book Review*: "He adopts a subdued tone that will surprise fans of his famously playful novels".

Poetry and prose

E74

I watched the world glide effortlessly bye and other pieces. [Berkeley]: Burton Weiss & James P. Musser, 1996.

Unnumbered pages

Note: No. 26 of an edition of 100 copies

BL: YA.1997.b.1740

Com: This collection of early work by Brautigan from the Edna Webster Archive has an introduction by Weiss. Three poems are included in addition to the title piece (a story in 83 chapters that are either single sentences or parts of sentences) and two other prose works.

E75

The Edna Webster collection of undiscovered writings / introduction by Keith Abbott. Boston: Mariner Original/Houghton Mifflin, 1999.

124p

BL: YA.1999.a.12615

Com: Brautigan's early writings collected here, were given to Edna Webster, mother of his best friend and first girl friend, when he was 21. The cover photograph of Brautigan is by Erik Weber.

Contributions to periodicals

E76

"Two stories" in: *Tri-quarterly* 5. Evanston, 1966.

pp 55-72

BL: PP.8002.zq

Com: The stores are "The revenge of the lawn" and "A short history of religion in California". The same issue also includes a poem by Gerard Malanga, "A date in Tunis".

Edited by Brautigan

E77

Change. 1. San Francisco, 1963.

(Edited by Ron Loewinsohn and Richard Brautigan)

Note: All published

BL: Cup.701.e.10

Com: See **Periodicals** (J276) and also **Loewinsohn** (E247).

Memoirs

E78

Downstream from Trout fishing in America: a memoir of Richard Brautigan / Keith Abbott. Santa Barbara: Capra, 1989

174p; illus

BL: YH.1990.a.306

Com: Brautigan's friend Keith Abbott's memoir of Brautigan dates from the 60s in San Francisco to his suicide at his home in Bolinas in 1984. Among the photographs of Brautigan in the book is one with Michael McClure.

E79

You can't catch death / Ianthe Brautigan. Edinburgh: Rebel Inc., 2000.

256p

Note: Originally published: New York: St Martin's, 2000

BL: YC.2001.a.19096

Com: Memories of Brautigan by his daughter Ianthe.

Criticism

E80

In the singer's temple: prose fictions of Barthelme, Gaines, Brautigan, Piercy, Kesey and Kosinski / Jack Hicks. Chapel Hill: University of North Carolina Press, 1981.

293p; index

BL: X.958/14669

Com: Brautigan is included with Kesey (and Marge Piercy) in a section on fiction from the counterculture. Hicks emphasises the importance of Brautigan's *sensibility* and thinks there are two Brautigans: "one is a commercial property and a created cultural hero; the other, a unique writer of narrow but very distinctive talents". See also **Kesey** (I393).

E81

Richard Brautigan / Marc Chénétier. London: Methuen, 1983.

96p; bibliography

BL: X.958/16496

Com: Chénétier discusses Brautigan's dismissal by most American critics, while for him, "Brautigan, if a 'minor' writer is a far more important miner than many recognised writers".

E82

Richard Brautigan / Edward Halsey Foster. Boston: Twayne, 1983.

142p; bibliography; index

(Twayne's United States authors series; TUSAS 439)

BL: YA.1987.a.6474

Com: Foster suggests that Brautigan may be seen as a bridge between the Beats and the next generation of American writers.

E83

'America, more often than not, is only a place in the mind!': zur dichotomischen Amerikakonzeption bei Richard Brautigan / Cornelia Riedel. Frankfurt am Main: Lang, 1985.

156p

(Europäische Hochschulschriften; Reihe 14, Angelsächsische Sprache und Literatur; Bd. 138)

BL: YA.1989.a.14555

E84

Richard Brautigan: pounding at the gates of American literature: Untersuchungen zu seiner Lyrik und Prosa / Claudia Grossmann. Heidelberg: Winter, 1986.

262p

(Reihe Siegen; Bd. 66)

Note: Chiefly in German with texts in English

BL: YA.1990.a.15019

E85

Richard Brautigan / Jay Boyer. Boise: Boise State University, 1987.

52p; bibliography

(Western writers series; no. 79)

BL: 2120.8 no 79 [DSC]

Com: Boyer suggests that Brautigan's contribution to American letters may lie "neither in post-modernism nor in Westernism, but rather in pointing us toward a juncture where the two might yet meet".

E86

Erkenntnis und Realität: Sprachreflexionen und Sprachexperiment in den Romanen von Richard Brautigan / Annegreth Horatschek. Tübingen: Narr, 1989.

326p; illus; bibliography

(Mannheimer Beiträge zur Sprach- und Literaturwissenschaft; Bd.15)

BL: X.0958/149(15)

E87

Poétique du vide et fragmentation de l'écriture dans l'oeuvre de Richard Brautigan / Jean-Bernard Basse.

Paris: L'Harmattan, 2000.

388p; bibliography

(L'aire anglophone)

BL: YA.2002.a.17504

Bibliography

E88

Richard Brautigan: an annotated bibliography / John F. Barber. Jefferson, NC: McFarland, 1990.

236p; index

BL: 2725.e.1151

Com: Barber was a student in Brautigan's creative writing course at the University of Montana in 1982. He writes of their friendship in a prologue and also provides a critical/biographical overview.

JAMES BROUGHTON 1913-1999

Poetry

E89

Musical chairs: a songbook for anxious children / with drawings by Lee Mullican. San Francisco: Centaur, 1950.

83p

Note: One of an edition of 500 copies

BL: Cup.510.saa.3

Com: The dust jacket has a photograph of Broughton by Bob Lopez and comments on the book by Robert Duncan and by Anais Nin: "These poems are a synthesis of wit, malice, nonsense and terror".

At the time of publication Broughton was a part of the circle of poets in the San Francisco Bay Area around Kenneth Rexroth.

E90

An almanac for amorists. Paris: Merlin, 1955.

37p; illus

Note: One of an edition of 676 copies

BL: Cup.800.h.3

Com: Published by Alex Trocchi while Broughton was living in Paris, with drawings by Kermit Sheets. Many of the poems appeared in the international review *Botteghe oscure* (BL: PP.4188.ida) under the same title. The poems on the theme of love are often parodies of English lyrics of the Elizabethan period.

E91

A long undressing: collected poems 1949-1969. New York: Jargon, 1971.

193p

(Jargon; 55)

Note: Signed by the author

BL: YA.1989.b.2870

Com: Broughton's poetic foreword "I am a medium" summarises his career to date (1970) and describes this collection which does not include all poems written between 1949 and 1969 but comprises those "grouped as books, published or not, / and those that I hope will not unduly embarrass my angel. / For this collection many poems have been amended, / a few shelved, some sequences rearranged, / and much material printed for the first time". The book's publisher is Jonathan Williams' Jargon Society.

E92

Hooplas: odes for odd occasions 1956-1986. Malibu: Pennywhistle, 1988.

93p

BL: YA.2000.a.30491

Com: "Festive tributes to friends and intimates of the author, who salutes their talents and personalities with song, fanfare and wit". Among those receiving such tributes are the baby son of Stan Brakhage, Brakhage himself, Madeline Gleason, Alan Watts, Jonathan Williams, Rexroth, Ginsberg, Olson, Duncan, Norse, Ferlinghetti, Spicer, Whalen, Bruce Conner and Helen Adam. The cover photograph of Broughton is by Ray Baltar and the frontispiece photograph of him is by Chris Felver.

E93

Special deliveries: new and selected poems / edited by Mark Thompson; introduction by Jack Foley.

Seattle: Broken Moon, 1990.

239p

YA.1991.b.7500

Com: The cover photographic montage is by Joel Singer and the photograph of Broughton on the back cover is by Becket Logan. Broughton's poetic preface "I am the I am that I am" is an autobiographical piece similar to and updating the foreword to *A long undressing*.

E94

Packing up for paradise: selected poems, 1946-1996 / edited by Jim Cory. Santa Rosa: Black Sparrow, 1997.

331p

BL: YA.1998.a.5869

Com: Cover art is by Joel Singer to whom the book is dedicated and with whom Broughton made several of his films. From the editor's introduction: "James Broughton has produced as many good, as many great, poems as any contemporary, yet his work, being original, defies categorization". The photograph of Broughton is by Ken Paul Rosenthal.

Drama

E95

"Summer fury" in: *The best one-act plays of 1945* / edited by Margaret Mayorga. New York: Dodd, Mead,

1946.

pp 137-189

BL: X.0909/69

Com: Originally produced on August 4, 1945, by the Millbrae Community Players of Palo Alto, "Summer fury" is Broughton's first published play and winner of the Alden Award at Leland Stanford University. The theme is race prejudice involving a Mexican boy in Los Angeles.

E96

The playground / with drawings by Zev. San Francisco: Centaur, 1949.

Unnumbered pages; illus

Note: An earlier version of the play was published in *Theatre arts* (BL: PP.5237)

BL: Cup.510.saa.2

Com: A play in verse for "precarious grown-ups", and the first printing of the Centaur Press, which Broughton started in 1948 in his basement with artist Kermit Sheets who designed and printed this book. Zev is also known as Dan Harris. The play won a Phelan Award and was first produced at Mills College, Oakland on March 24, 1948.

E97

"The last word; or, what to say about it" in: *Religious drama: an anthology of modern morality plays 3*. New York: Meridian, 1959.

pp 17-28

BL: 3056.a.6/3

Com: A verse play first produced in San Francisco in 1958, which deals, not without humour, with the relationship between a man and his wife confronting the end of their (and the world's) existence as a result of atomic warfare.

Autobiography

E98

Coming unbuttoned: a memoir. San Francisco: City Lights, 1993.

155p; illus

BL: YA.1999.a.8481

Com: Broughton evokes his past from New York in the 30s to San Francisco in the 50s, 60s and after, and remembers among others: Alan Watts, Maya Deren, Brakhage, Mekas, Robert Duncan, Madeline Gleason, Helen Adam, Rexroth, McClure and other Beat poets, Auden, Anais Nin and Cocteau. The illustrations are photographs of family and friends including Gleason, Duncan, Jess, Adam, Brakhage, Mekas, Watts, McClure and Joel Singer.

Miscellaneous

E99

The right playmate / words by James Broughton; pictures by Gerard Hoffnung. London: Rupert Hart-Davis, 1952.

61p; illus

BL: 12332.ff.34

Com: A delightfully humorous and unclassifiable little book written and published while Broughton was living in London.

KIRBY DOYLE 1932-

Poetry

E100

Sapphobones. Kerhonkson, NY: Poets Press, 1966.

Unnumbered pages

BL: YA.1993.a.19260

Com: Doyle's first book, a collection of 36 poems written between 1957 and 1959, mostly brief lyrics on the subject of refused or betrayed love, using Sappho and Catullus as models. Doyle was part of the San Francisco poetry renaissance of the late 1950s and his poetry had appeared in John Wieners' journal

Measure and in the San Francisco issue of the *Evergreen review*. *Sapphobones* is reprinted in *The collected poems of Kirby Doyle*.

E101

The collected poems of Kirby Doyle. San Francisco: Greenlight, 1983.

200p

Note: One of an edition of 750 copies, signed and inscribed by Doyle

BL: YA.2002.a.24739

Com: A reprinting of *Sapphobones* plus sections entitled "Crepuscule for th' coast", "Poems for Lithe Tisa", "Selected poems" and "Pre American ode".

E102

Lyric poems. San Francisco: City Lights, 1988.

Unnumbered pages

(The accordion series; 2)

Note: Signed and inscribed by Doyle

BL: YA.2002.a.28810

Com: Three poems in an accordion-style booklet designed by Ferlinghetti.

E103

Crime, justice & tragedy and Das erde profundus. Alexandria, Va.: Deep Forest, 1989.

Unnumbered pages

Note: One of an edition of 100 copies, signed and inscribed by Doyle

BL: YA.2002.a.28809

Com: In addition to the two poems in the title this booklet also contains the poem entitled "Create rapes creator".

WILLIAM EVERSON (BROTHER ANTONINUS) 1912-1994

Poetry

E104

These are the ravens / San Leandro: Greater West, 1935.

11p

(Pamphlet series of western poets)

BL: YA.1996.b.5045

Com: Everson's first book, a collection of 18 poems written while at Fresno State College. The poems are later collected in *The residual years* (1948).

E105

War elegies / illustrated by Kemper Nomland, Jr. Waldport: Untide, 1944.

Unnumbered pages; illus

Note: Originally published as *X war elegies* in 1943 in mimeographed form by the same press.

BL: X.900/14274

Com: A slightly different version to the original publication. Written and produced at Camp Angel, Waldport, Oregon, where Everson was held as a conscientious objector. The poems are collected in *The residual years* (1948).

E106

Poems: mcmxlii / illustrations by Clayton James. [Waldport]: [William Everson/Untide], [1945].

Unnumbered pages; illus

Note: Printed by the poet in an edition of 500 copies.

BL: YA.1996.b.5272

Com: Two poems from this collection, "The outlaw" and "The revolutionist" were published by the English anarchist journal *Now* (BL: PP.6033.gda) in summer 1946. The poems in this book were written in California in 1940-1942 and are collected in *The residual years*.

E107

The residual years. New York: New Directions, 1948.

148p

BL: YA.2001.a.37278

Com: Poems dating from 1934 to 1946. The earliest poems were written in a labour camp for the unemployed, while the latest poems were composed in a labour camp for conscientious objectors. The poems are arranged chronologically in reverse. Kenneth Rexroth helped to select some of the poems in this collection.

E108

A triptych for the living / with prints by Mary Fabilli. [Oakland]: Seraphim, 1951.

26p; illus

Note: One of an edition of 200 copies, inscribed by the author

BL: Awaiting pressmark

Com: The title poem was written within a week of Everson's conversion to Catholicism in 1949, and the other four poems in this collection followed soon after. It was first published in Dorothy Day's *Catholic Worker*. The Catholic Worker organisation was founded in 1933 and had anarchist-pacifist tendencies with which Everson was in sympathy. This copy of the edition hand-printed by Everson is inscribed to Countess Estelle Doheny, a wealthy Californian laywoman, who had been bestowed a Papal Countess.

E109

The crooked lines of God: poems, 1949-1954. Second ed. [Detroit]: University of Detroit Press, 1960.

88p

(Contemporary poets series; 1)

Note: Original edition, 1959

BL: 12306.tt.21

Com: The author revised this second edition of a collection of his Catholic poems of the early fifties.

E110

The hazards of holiness: poems, 1957-1960. Garden City: Doubleday, 1962.

94p

BL: X.909/6092

Com: Poems written at a time of spiritual crisis and later included as Book Four of *The veritable years* (1978).

E111

The poet is dead: a memorial for Robinson Jeffers. San Francisco: Auerhahn, 1964.

Unnumbered pages

Note: Signed by the author in an edition of 205 copies

BL: Cup.510.ne.1

Com: A poem "to be read with a full stop between the strophes, as in a dirge" which was first read by Antoninus at a poetry festival at the San Francisco Museum of Art in June 1962.

E112

The rose of solitude. [San Francisco]: Oyez, 1964.

Single sheet

(Oyez; 2)

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

BL: LR.416.c.7

Com: In 1959 Antoninus met Rose Moreno Tannlund, and in his words to David Meltzer in *The San Francisco poets* "beautiful and ardent and adamant, she took over after Mary [Fabilli] and for five years my life was hers... Rose is Mexican and a mystic..." This poem is part of the love poem sequence published under the same title in 1967.

E113

The blowing of the seed. New Haven: Wenning, 1966.

Unnumbered pages

Note: One of an edition of 218 copies, signed by Everson

BL: YA.2001.b.2357

Com: Poems written in 1946 from the period of The residual years (1948), but here published for the first time. The book contains an untitled introductory poem, "Prologue", six untitled numbered poems, and "Epilogue". The introductory poem was later titled "The sphinx" and appears as the prologue to Book Three of The residual years: poems 1934-1948, the pre-Catholic poetry of Brother Antoninus (1968).

E114

Single source: the early poems of William Everson, 1934-1940 / introduction by Robert Duncan.

Berkeley: Oyez, 1966.

105p

BL: X.900/2374

Com: Contains the poet's first three collections: *These are the ravens* (1935), *San Joaquin* (1939), and *The masculine dead* (1942).

E115

In the fictive wish. [Berkeley]: Oyez, [1967].

22p; illus

Note: Signed by the author and with a woodcut by Mary Fabilli.

BL: Cup.510.nez.1

Com: Poems written in 1946-7 in Oregon and Berkeley. Fabilli, a devout Catholic, became Everson's second wife in 1948. She introduced him to St Augustine's *Confessions*, which in part led to Everson's conversion and their marriage annulment, and to Everson becoming a Dominican Friar as Brother Antoninus in 1951.

E116

The rose of solitude. Garden City: Doubleday, 1967.

125p

BL: YA.2001.a.38946

Com: A love-poem sequence in five parts, "perhaps one of the most fiercely anguished and incandescently lyrical love poems in contemporary American literature". The poems in the book are mostly concerned with Antoninus' relationship with divorced Mexican dancer Rose Moreno Tannlund and its conflict with his life as a monk. *The rose of solitude* became the most successful (it won the Commonwealth Silver Medal of 1968) and widely reviewed of Antoninus' books but it was also to lead to problems with his fellow Dominicans.

E117

A canticle to the waterbirds / Brother Antoninus; photographs by Allen Say. Berkeley: Eizo, 1968.

40p; illus

BL: YH.1988.b.537

Com: Contains the essay "Writing the waterbirds" in addition to his best-known poem, written in 1950 and here in its first separate printing. The photographs are of the poet as well as of the birds. See E130 for a limited fine edition.

E118

The residual years: poems 1934-1948, the pre-Catholic poetry of Brother Antoninus / with an introduction by Kenneth Rexroth. Second printing. New York: New Directions, 1968.

238p

Note: An expanded edition of the collection first published in 1948

BL: X.900/11413

Com: The first volume of the collected poems (*The crooked lines of God: a life trilogy*). "All the verse of the celebrated San Francisco poet written before his crisis of religious faith".

E119

The springing of the blade: poems of nineteen forty seven. Reno: Black Rock, 1968.

Unnumbered pages

Note: Signed by the author.

BL: Cup.510.nif.1

Com: A long love-poem sequence. When read by the poet at Dublin's famous Sennet's pub in a crowded reading in 1969, it, in the words of Brother Antoninus' friend Fr. Antoninus Wall, "made a tremendous impact, left everyone in ecstasy".

E120

The city does not die. [Berkeley]: [Oyez], 1969.

8p

BL: Cup.510.nez.3

Com: "Dedicated to Joseph Alioto, Mayor of San Francisco, and read out by the author at the ceremonies commemorating the San Francisco Earthquake April, 18, 1969".

E121

Who is she that looketh forth as the morning. Santa Barbara: Capricorn, 1972.

19p

Note: No. 117 of an edition of 250 copies, numbered and signed by the poet

BL: LB.31.c.12513

Com: A poem about the Virgin Mary, that was written while Everson was still in the Dominican Order, but not published until three years after he had left it. The poem, whose title is from a line in *The song of songs*, bears his religious name, Brother Antoninus. There is an extensive note on the poem by Antoninus, dated January 1969.

E122

Man-fate: the swan song of Brother Antoninus. New York: New Directions, 1974.

80p

BL: X.908/36228

Com: Written as William Everson and his first poetry collection after leaving the Dominican Order in 1969. After his first reading of the collection's longest poem "Tendril in the mesh", the poet "stripped off his religious habit and fled the platform".

E123

River-root: a syzygy for the Bicentennial of these States. [Berkeley]: Oyez, 1976.

45p; illus

Note: One of an edition of 200 signed by Everson

BL: YA.2000.a.29598

Com: Illustrated by Patrick Kennedy. A long erotic Jungian poem written in the 1950s but not published until 1976. Albert Gelpi, Professor of English at Stanford University: "the most sustained orgasmic celebration in English, perhaps in all literature".

E124

The veritable years: 1949-1966. Santa Barbara: Black Sparrow, 1978.

346p

BL: Cup.510.vs.20

Com: Everson's collection of his Dominican verse dedicated to Mary Fabilli. The winner of the Shelley Award and the MLA's Conference on Christianity Book of the Year Award. There is a preface by Everson and an afterword entitled "Everson/Antoninus: contending with the shadow" by Albert Gelpi. The photograph of Everson at the end of the book is by Ron Chamberlain. This is the second volume of Everson's collected poems (*The crooked lines of God: a life trilogy*).

E125

Eastward the armies: selected poems 1935-1942 that present the poet's pacifist position through the Second World War / illustrations by Tom Killion; edited by Les Ferriss. Torrance: Labyrinth, 1980.

Unnumbered pages; illus

Note: No.55 of a limited edition of 250 signed by the poet and artist.

BL: C.105.K.10

Com: Everson's early pacifist poetry, together with his introductory essay, and an interview discussing the sources of his pacifism.

E126

The masks of drought. Santa Barbara: Black Sparrow, 1980.

92p

BL: YA.1993.b.4010

Com: Poems inspired by the California drought of 1976-77.

E127

Sixty five: a poem. [California]: R. Bigus & M. Carey, 1980.

Single sheet

BL: Cup.21.g.5 (3)

E128

In medias res: canto one of an autobiographical epic, Dust shall be the serpent's food / with a foreword by the author and woodcuts by Tom Killion. San Francisco: Adrian Wilson, 1984.

24p; illus

Note: No.83 of a limited edition of 226 copies, signed by the author, artist and designer / printer.

BL: L.50/396

Com: The first canto of the uncompleted autobiographical epic poem that begins with the death of his father at the end of the Second World War. Printer Adrian Wilson had been at the conscientious objectors Camp Angel, Waldport, Oregon, when Everson was there during the war, and had learnt printing there with him.

E129

The engendering flood: cantos I-IV. Santa Rosa: Black Sparrow, 1990.

69p; illus

Note: One of an edition of 300 copies

BL: YA.1992.b.1705

Com: Book One of *Dust shall be the serpent's food*, Everson's projected autobiographical epic, uncompleted at his death. The cantos are entitled "In media res", "Skald", "Hidden life", and "The hollow years". The photograph of Everson is by Daniel O. Stolpe.

E130

A canticle to the waterbirds. [San Francisco]: Alcatraz Editions, 1992.

Unnumbered pages; illus

Note: No 48 of an edition of 61 copies, signed by the author, illustrator, printers, binder and paper-maker

BL: Awaiting pressmark

Com: A limited edition fine printing of Everson's best-known poem. The poem was written in 1950 early in Everson's Catholic life and while he was living on "skid row twenty-four hours a day". The book was conceived "as a vehicle to cement the energies of past apprentices and friends of the author". The printers were Felicia Rice and Gary Young at the Bear's Tooth Studio, the paper was handmade by Peter Thomas, the woodcut illustrations are by Danile O. Stolpe, and the line binding was executed by Maureen Carey.

E131

The blood of the poet: selected poems / edited and with an afterword by Albert Gelpi. Seattle: Broken Moon, 1994.

278p

BL: YA.2002.a.25087

Com: Poems selected from *The residual years*, *The veritable years*, and *The integral years*. Gelpi's 20-page afterword is entitled "Under the sign of woman". The back cover photograph of Everson is by Daniel Stolpe.

E132

The tarantella rose. [Santa Cruz]: Peter and Donna Thomas, 1995.

Unnumbered pages; illus

Note: No. 40 of an edition of 75 copies signed by Peter and Donna Thomas.

BL: RF.2003.b.70

Com: A fine printing of six poems written by Everson in 1972-75 for a manuscript entitled *Eros and Thanatos* as part of an expanded version of *The rose of solitude*. Everson planned to print the book at the Lime Kiln Press, where he taught a course in fine printing for the University of California at Santa Cruz. The project had to be abandoned however and the poems remained unpublished until this edition.

E133

Ravaged with joy: a record of the poetry reading at the University of California, Davis, on May 16, 1975 / woodcuts by Keiji Shinohara. Middletown, Conn.: Robin Price, 1998.

Unnumbered pages; illus

Note: No. 125 of 150 copies signed by the publisher and artist

BL: Awaiting pressmark

Com: The main text is a transcription of the poetry reading, illustrated with six woodcuts by Shinohara, husband of the publisher. Inside the volume is a CD recording of the reading, and a booklet of remembrances of Everson's readings by among others, Gary Snyder, James Laughlin and Robert Creeley. Sidney Berger, who made the original recording, provides an introduction giving historical context for the reading, and there is an afterword by Bill Hotchkiss, executor of the estate of William Everson.

E134

The integral years: poems 1966-1994, including a selection of uncollected and previously unpublished poems / foreword by Allen Campo; introduction by David Carpenter; afterword by Bill Hotchkiss; afterword by Judith Shears. Santa Barbara: Black Sparrow, 2000.

359p; illus; index

(Collected poems; 3)

BL: YA.2003.a.12129

Com: The third volume of Everson's collected poems. The collection as a whole has the title *The crooked lines of God: a life trilogy*. The earlier volumes are *The residual years (1934-1948)* (E118) and *The veritable years (1949-1966)* (E124). Apart from Everson's post-Dominican poems this volume also contains all the cantos of his autobiographical epic *Dust shall be the serpent's food*. The illustrations are photographs of Everson and reproductions of manuscript pages.

Prose

E135

Robinson Jeffers: fragments of an older fury. [Berkeley]: Oyez, 1968.

173p

Note: Signed by the author

BL: YH.1988.b.390

Com: The author's first book of prose containing seven essays and an elegy on fellow poet Robinson Jeffers (1887-1962).

E136

Archetype West: the Pacific Coast as a literary region. Berkeley: Oyez, 1976.

181p; index

BL: YA.2001.a.38885

Com: An essay in which "Everson has put 'western literature' in the frame of history and the whole psyche of civilized man. No one can turn aside, now, from the questions it raises" (Gary Snyder). Among the writers discussed by Everson are Kerouac, Ginsberg, Lamantia, McClure, Cassady, Creeley, Duncan, Ferlinghetti, Gleason, Kandel, Kesey, Körte, Krim, Kyger, Levertov, Meltzer, Olson, Rexroth, Snyder, Whalen and William Carlos Williams.

E137

Earth poetry: selected essays & interviews of William Everson, 1950/1977 / edited by Lee Bartlett.

Berkeley: Oyez, 1980.

251p; index

BL: YA.1989.b.6865

Com: A selection that contains the interview "Dionysus and the Beat Generation" together with essays and interviews on the art of printing, the poet's vocation, the role of Robinson Jeffers, and an autobiographical extract later published in *Prodigious thrust*.

E138

On hand printing: 2 letters from William Everson. Berkeley: Anacapa, 1980.

Unnumbered pages

BL: Cup.410.e.60

Com: The letters are from 1948 and 1949, soon after Everson had set up his private press, the Equinox Press, in Berkeley, and are addressed to fellow-printer Dick Underwood.

E139

Birth of a poet: the Santa Cruz meditations / edited by Lee Bartlett. Santa Barbara: Black Sparrow, 1982.

197p

BL: X.950/16423

Com: 18 meditations in three sections: "The presence of the poet", "The American muse", and "Archetype West".

E140

On writing the Waterbirds and other presentations: collected forewords and afterwords 1935-1981 / edited by Lee Bartlett. Metuchen: Scarecrow, 1983.

277p

BL: X.950/31859

Com: A companion volume to *Earth poetry* consisting of pieces appearing in Everson's own books as well as those of others, especially Robinson Jeffers. Everson also provides a preface to this book.

E141

The excesses of God: Robinson Jeffers as a religious figure / with a foreword by Albert Gelpi.

Stanford: Stanford University Press, 1988

190p; index

BL: 88/25010 [DSC]

Com: A book begun (in the monastery) as an excluded chapter to the earlier study *Robinson Jeffers: fragments of an older fury* but not completed (in the world) for twenty more years. For Everson Jeffers stands as "the archetype of the spirit of this land - more brooding than Emerson, more sexual than Thoreau, more masculine and savage than Whitman". Everson's poem "The poet is dead: a memorial for Robinson Jeffers 1887-1962" concludes the book.

E142

On printing / edited by Peter Rutledge Koch. San Francisco: Book Club of California, 1992.

113p; illus

Note: One of 400 copies

BL: YA.1993.a.14434

Com: "As a creative man, the richest thing I can do is to write a poem, and the next is to print it". Everson wrote these words in 1947, and these letters and essays express his insights into and experiences of the latter art. The book is illustrated with photographs of examples of books printed by Everson and a print by Mary Fabilli for Everson's Equinox Press is tipped in.

Autobiography

E143

Prodigious thrust / afterword by Allan Campo. Santa Rosa: Black Sparrow, 1996.

325p; portrait

BL: YA.1997.b.5719

Com: Everson's unfinished autobiography written when in the monastery from 1953 to 1956 and finally published two years after his death.. There is a preface by Everson dated July 2, 1956 and a foreword dated October 30, 1992. The photograph of him is by Ron Chamberlain, and the afterword by Allen Campo is entitled "The making of *Prodigious thrust*".

Letters

E144

Take hold upon the future: letters on writers and writing, 1938-1946 / William Everson and Lawrence Clark Powell; edited by William R. Eshelman. Metuchen: Scarecrow, 1994.

603p; index

BL: YC.1995.a.1375

Com: Prolific author, critic, scholar and UCLA Librarian Powell was a long-time friend of Everson's and helped him get published in the early years.

Interviews

E145

Naked heart: talking on poetry, mysticism, and the erotic. Albuquerque: College of Arts and Sciences, University of New Mexico, 1992.

262p; index

(American poetry studies in twentieth century poetry and poetics)

BL: YA.1994.a.2867

Com: Thirty years of interviews collected together. Topics discussed include the erotic, the mystical and the regional in poetry, Jungian psychology, hand-press printing, Robinson Jeffers, Kenneth Rexroth, the San Francisco Renaissance, and the Beat Generation. The cover portrait is a photograph of the poet by Kathryn Tousaint.

E146

William Everson: the light shadow casts / five interviews with William Everson plus corresponding poems; edited and introduced by Clifton Ross. Berkeley: New Earth, 1996.

120p

(A Stride conversation piece)

BL: YA.2000.a.12786

Com: The interviews with Ross took place from 1980 to 1993, shortly before Everson's death. In addition to the poems accompanying the interviews, the book also contains the sequence "Poems of the psychoid Christ" and an epilogue from Everson.

Contributions to books

E147

Novum Psalterium Pii XII / an unfinished folio edition of Brother Antoninus, O. P. [Consisting of seventy-two pages only of the new translation of the Psalter authorised by Pope Pius XII and published in 1945, now privately printed by Brother Antoninus at Oakland, California, with an introduction by him.] Los Angeles, 1955.

76p

Note: One of forty-eight copies.

BL: C.103.k.7.

Com: Antoninus provides a 28-page introduction (printed with other preliminary pages by the Plantin Press) to this major work of his as a hand press printer, undertaken while a lay brother at the St. Albert the Great Dominican House of Studies at Oakland. It was planned to be a 300-page edition but was unfinished after two and half years of intensive work - "The whole thing blew sky high. I just reached the terminus point and could not sustain it up to completion". Countess Estelle Doheny (a Papal Countess living in California) bought the edition (without Antoninus' knowledge) from the Los Angeles bookseller, Muir Dawson, who had been asked by Antoninus to market the uncompleted copy. She distributed the 48 copies among important institutions with Pope Pius XII getting copy number 1 and Antoninus himself number 2. The British Library's copy is unnumbered.

E149

Californians / Robinson Jeffers; with an introduction by William Everson. [Cayucos]: Cayucos, 1971.

163p

BL: X.981/9245

Com: A reissue of an early (1916) Jeffers publication.

E150

The Alpine Christ, & other poems / Robinson Jeffers; with commentary and notes by William Everson. [Cayucos]: Cayucos, 1973.

200p

Note: An edition of 250 signed by Everson.

BL: Cup.504.gg.13

Com: Everson wrote this commentary to Jeffers' poems of 1916 at a remote cabin in 1973 on Long Ridge, California, "basic Jeffers country". There are other literary associations too, for "down on Bixby is Ferlinghetti's cabin where Jack Kerouac wrestled his midsummer demon and made it the source of his novel *Big Sur*".

E151

Tragedy has obligations / Robinson Jeffers. Santa Cruz: Lime Kiln, 1973.

Unnumbered pages; illus

Note: No.179 of a limited edition of 200 signed by Everson and the artist.

BL: L.50/176

Com: A previously unpublished Jeffers poem with a woodcut by Allison Clough and an afterword by Everson. Printed by Everson as a project for his course in printing at The University of California, Santa Cruz.

E152

Brides of the south wind: poems, 1917-1922 / Robinson Jeffers; with commentary and notes by William Everson. [Aromas]: Cayucos, 1974.

137p

Note: Signed by Everson in an edition of 285 copies.

BL: X.981/21996

Com: Commentary to previously uncollected Jeffers poems of the period of the First World War.

E153

Robinson Jeffers: myth, ritual and symbol in his narrative poems / Robert J. Brophy. Hamden: Archon, 1976.

323p

Note: Originally published by Case Western Reserve University Press, Cleveland, 1973.

BL: X.981/13180

Com: Contains a foreword by Everson.

E154

The double axe & other poems: including eleven suppressed poems / Robinson Jeffers; with a foreword by William Everson; and an afterword by Bill Hotchkiss. New York: Liveright, 1977.

197p

BL: X.950/30373

Com: Jeffers' *The double axe*, chiefly political poetry, was originally published in 1948 to hostile reviews for its isolationist stance.

E155

American Bard: the original preface to Leaves of grass / Walt Whitman; arranged in verse with woodcuts by William Everson; foreword by James D. Hart. New York: Viking, 1982.

35p; illus

Note: Originally published: Santa Cruz: Lime Kiln Press, 1981, in a limited edition of 100 copies

BL: 82/05060 [DSC]

Com: Whitman's original preface only appeared in the first edition of *Leaves of grass* (1855) and was dropped from later editions, presumably because Whitman felt it was not a true preface. Everson as poet and printer recast the piece into poetic form, believing it be "essentially a poem". Everson had to close his Lime Kiln Press after publication of the original edition of *American Bard* because he was suffering from Parkinson's disease.

E156

God and the unconscious / Victor White; with a foreword by C. G. Jung and an introduction by William Everson. Dallas: Spring, 1982

(The Jungian classics series)

BL: 85/15080 [DSC]

Com: A new introduction to a book originally published in London in 1952. White was a Catholic priest and pupil and friend of Jung but who was in disagreement with him on the problem of evil. Everson had met White in 1955 when he was a lay brother in California and White was a visiting lecturer and continued friendship and correspondence with him.

E157

True bear stories / Joaquin Miller; with a foreword by William Everson; and woodblocks by Vincent Perez; edited by James Robertson. [Covelo]: Yolla Bolly, 1985.

80p; illus

(California writers of the land; 4)

Note: No. 47 of an edition of 230 copies signed by Everson and Perez

BL: RF.2003.b.72

Com: An introduction by Everson to a limited edition of "bear stories" by Miller that were first published in 1900.

Biography

E158

William Everson: the life of Brother Antoninus / Lee Bartlett. New York: New Directions, 1988.
272p; illus; index; bibliography

BL: YA.1992.a.4749

Com: The standard biography, illustrated with photographs, and with appendices. The first prints the text of the poem "The sign" (1940) which was accepted by the magazine *Poetry* as from "William Herber". Everson had used his mother's name as a pseudonym, after other poems had been rejected when using his real name. The second appendix prints excerpts from the autobiographical "Bancroft notebooks".

Criticism

E159

God writes straight: the anguish and the peace of Brother Antoninus / Virginia Spanner (pseud.)
[California]: N. P., [1960?].

36 leaves

BL: LB.31.b.19256

Com: An unbound typescript by "a professional writer" that was released "specifically for use as publicity material". The article includes biographical information as well as a critical overview of Antoninus' works. It also discusses in some detail Antoninus' affinity with the Beats.

E160

The achievement of Brother Antoninus: a comprehensive selection of his poems with a critical introduction / William E. Stafford. Glenview: Scott, Foresman, 1967.

86p; index

(The modern poets series)

BL: YA.2000.a.28004

Com: Stafford emphasises Antoninus' profound alienation from the "national purpose" in both his writings and his life, resulting in his pacifist stance in World War II and his post-war affiliation with the Beat Generation in San Francisco.

E161

Benchmark & blaze: the emergence of William Everson / edited by Lee Bartlett. Metuchen: Scarecrow, 1979.

274p; illus; index; bibliography

BL: X.989/53596

Com: Reviews dating from 1958 to 1978 tracing critical responses to Everson's achievement. Included is the 1959 *Time* article "The Beat friar" as well as pieces by Duncan, Rexroth and others. The book is dedicated to Kenneth Rexroth.

E162

William Everson / Lee Bartlett. Boise: Boise State University, 1985.

50p; bibliography

(Western writers series; 67)

BL: X.0909/731

Com: A study that interweaves biography and critical commentary and that begins "No modern poet has been more dedicated to the American West as both place and idea than William Everson".

Bibliography

E163

William Everson: a descriptive bibliography, 1934-1976 / Lee Bartlett and Allan Campo. Metuchen: Scarecrow, 1977.

119p; index

(Scarecrow author bibliographies; 33)

BL: X.989/52102

See also **West Coast writers - general works - Six poets of the San Francisco Renaissance** (E2).

LAWRENCE FERLINGHETTI 1919-

Poetry

E164

Pictures of the gone world. Fifth printing. San Francisco: City Lights, 1955.

27p

(Pocket poets series; 1)

BL: 011313.t.3/1

Com: Ferlinghetti's first book, published by his own City Lights Books, is one of the first paperback books of poetry to be published in America, and the first of the Pocket Poets series that was to include several Beat classics, in particular Ginsberg's *Howl and other poems*. Kenneth Rexroth in the San Francisco Chronicle enthusiastically reviewed Ferlinghetti's collection: "a remarkable first book, because it speaks with an achieved personal idiom - something it usually takes years to develop".

E165

Tentative description of a dinner given to promote the impeachment of President Eisenhower. San Francisco: Golden Mountain, 1958.

Unnumbered pages

BL: X.700/6852

Com: A political poem influenced by Jacques Prévert and recorded by Ferlinghetti with the Cellar Jazz Quintet in 1959. He and Ginsberg were under investigation by the FBI at the period of the poem's publication. It was later published in *Starting from San Francisco* (1967).

E166

A Coney Island of the mind. London: Hutchinson, 1959.

94p

Note: Originally published: Norfolk, Conn.; New Directions, 1958

BL: 11437.m.37

Com: The author's most popular collection, the title of which is taken from Henry Miller's *Into the night life*.

E167

One thousand fearful words for Fidel Castro. San Francisco: City Lights, 1961.

Folded sheet

BL: YA.1999.a.1533

Com: Published as a broadside after a reading sponsored by the Fair Play for Cuba Committee in January 1961, three months before the infamous Bay of Pigs invasion of Cuba by the CIA.

E168

[Selected poems] in: *Penguin modern poets 5*. Harmondsworth: Penguin, 1963.

pp 41-76

BL: 011769.aa.2/5

Com: With poems by Corso and Ginsberg. Ferlinghetti's contribution includes poems from *A Coney Island of the mind* (1958) and *Starting from San Francisco* (1961). See also **Ginsberg** (B7) and **Corso** (G28).

E169

To fuck is to love again (Kyrie eleison Kerista), or, The situation in the west, followed by a holy proposal. New York: Fuck You, 1965.

9 leaves

Note: The cover title has "modest proposal" for "holy proposal"

BL: Awaiting pressmark

Com: Published by Ed Sanders and read at the Royal Albert Hall, London, June 11, 1965. Ferlinghetti said of this event filmed as *Wholly Communion*: "More jeans, longer hair, black turtlenecks than any readings in America".

E170

Where is Vietnam? [San Francisco]: City Lights, 1965.

Single sheet

BL: Cup.21.g.6 (5)

Com: A poem that confronts President Lyndon Johnson (Colonel Cornpone) and the American public with the reality of the death and destruction in Vietnam.

E171

After the cries of the birds. San Francisco: Dave Haselwood, 1967.

Unnumbered pages

BL: X.909/19514

Com: A poem written after taking LSD in summer 1966, first published in *The Village Voice* (December 22 1966) and the underground newspaper *The San Francisco Oracle* (December 1966), and later published in *An eye on the world*. In addition to the poem there is also an "explanation" of its sources, "Genesis of After the cries of birds".

E172

An eye on the world: selected poems. London: MacGibbon & Kee, 1967.

120p

BL: X.909/12117

Com: Selections from *Pictures of the gone world*, *A Coney Island of the mind*, and *Starting from San Francisco* together with three newly published long poems.

E173

Moscow in the wilderness, Segovia in the snow. San Francisco: Beach Books Texts & Documents, 1967.

Single sheet

BL: X.900/17448

Com: A poem written at Moscow Airport in early 1967, also published in *An eye on the world* and *The secret meaning of things*.

E174

Starting from San Francisco. New York: New Directions, 1967.

64p

Note: An expanded edition of the work originally published by New Directions in 1961

BL: X.908/20075

Com: 16 prose poems that connect Ferlinghetti's physical travels with his personal, social and political consciousness.

E175

The secret meaning of things. New York: New Directions, 1969.

68p

BL: X.908/19388

Com: A collection that was nominated for the National Book Award in poetry.

E176

Tyrannus Nix? New York: New Directions, 1969.

92p

BL: X.708/6107

Com: A "populist hymn" and a "political-satirical tirade" which is an attack on Richard Nixon and the police violence inflicted on demonstrators against the war in Vietnam. Classified as prose by the publisher elsewhere. There is a French-English bilingual edition (1977) at BL: X.709/24735.

E177

Back roads to far places. New York: New Directions, 1971.

Unnumbered pages

BL: X.907/12093

Com: An earlier "unripe" version of this long poem with echoes of Japanese poetry and Buddhist texts, appeared as *Back roads to far towns after Bashō*, privately published, 1970.

E178

A world awash with fascism & fear. San Francisco: Lawrence Ferlinghetti, 1971.

Single sheet

Cup.21.g.13 (27)

Com: A broadside printed in Saturna Island, British Columbia, and given away at a poetry reading with Robert Bly and Andrei Voznesensky in Vancouver.

E179

Open eye/Open head. Melbourne: Sun, 1972.

27p

BL: X.909/27463

Com: *Open eye* is by Ferlinghetti and *Open head* by Ginsberg; they are bound together in tête-bêche format. Published for the Writers Week in Adelaide, South Australia, 1972. See also **Ginsberg** (B22).

E180

Open eye, open heart. New York: New Directions, 1973.

148p

Note: Inscribed by Ferlinghetti

BL: RF.2002.a.49

Com: A collection consisting of a wide range of poems – personal, lyrical, satirical, meditative, public and political. The political section reaffirms Ferlinghetti's anarchist-pacifist stance, in the tradition of Kenneth Rexroth and Kenneth Patchen. The cover photograph of Ferlinghetti is by Ilka Hartmann.

E181

Populist manifesto. San Francisco: Garium, 1975.

Single sheet

BL: Cup.21.g.17 (61)

Com: Printed as a broadside and distributed free at a benefit reading for the United Farm Workers of America in San Francisco April 1975, and later published in several newspapers including the *Los Angeles Times* and the *New York Times*.

E182

Tingenes hemmelige mening / gendigtet efter Lawrence Ferlinghettis fjerde digtsamling [af] Flemming Rydén. [Århus]: Jorinde & Joringel, 1975.

Unnumbered pages

BL: X.909/34710

Com: A Danish translation of selections from the collection *The secret meaning of things*.

E183

A director of alienation / woodengraving by Barry Moser. Northampton, Mass.: Main Street, 1976.

Unnumbered pages; illus

Note: No. 68 of an edition of 75 copies, signed by Ferlinghetti

BL: RF.2003.b.76

Com: A poem by Ferlinghetti with a portrait by Moser. This is the copy of David Bourbeau, the book's binder, and it includes his manuscript notes describing his work on the book. The poem is collected in *Who are we now?*

E184

A political pamphlet. San Francisco: Anarchist Resistance, 1976.

Unnumbered pages

BL: YA.1986.a.3532

Com: Four political poems and two letters to Stanley Kunitz, Consultant in Poetry at the Library of Congress, on why Ferlinghetti would not read at LC - the war in Vietnam and the US involvement with the overthrow of Allende in Chile.

E185

Who are we now? New York: New Directions, 1976.

66p

Note: Signed and inscribed by Ferlinghetti

BL: YA.2002.a.19832

Com: A collection that opens with "The Jack of hearts (for Dylan)" in response to Dylan's song "Lily, Rosemary and the Jack of Hearts" from the album *Blood on the tracks*. The concluding poem is one of Ferlinghetti's most well known, the "Populist manifesto". A bibliographical note about this poem is included and the cover photograph of Ferlinghetti is by Pamela Mosher.

E186

Northwest ecolog. San Francisco: City Lights, 1978.

43p; illus

BL: X.958/22137

Com: A small collection of "ecologs", a term coined by Ginsberg combining the Greek pastoral "eclogue" and "ecology". The collection includes poems inspired by a trip to the Pacific Northwest whaling areas with the Greenpeace ship *James Bay*.

E187

Landscapes of living & dying. New York: New Directions, 1979.

57p

BL: X.950/25507

Com: Several of the poems in this collection were previously published in newspapers or as broadsides including the "second populist manifesto" - "Adieu à Charlot". Among the new works is "Look homeward, Jack" a prose poem tribute to Jack Kerouac and to Thomas Wolfe, who was a major influence on Kerouac.

E188

The love nut. [Lincoln, Mass.]: Penmaen, 1979.

Single sheet

Note: One of an edition of 300 copies

BL: Cup.648.s.22

Com: A broadside also published in *Landscapes of living & dying*.

E189

The sea & ourselves at Cape Ann. Madison: Red Ozier, 1979.

Unnumbered pages; illus

Note: No. 120 of an edition of 200 copies, signed by the author

BL: X.950/35219

Com: A poem inspired by T.S. Eliot's "The dry salvages" and collected in *Landscapes of living & dying*.

The illustrations are by Janet Morgan.

E190

Mule Mountain dreams. [Bisbee]: Bisbee Press Collective / Cochise Fine Arts, 1980.

Unnumbered pages

Note: Signed by the author

BL: YA.2000.a.29441

Com: With a cover photograph of Ferlinghetti by Richard Byrd. Ferlinghetti wrote the poems during his participation in the 1979 Bisbee Poetry Festival.

E191

Endless Amsterdam, endless life. Amsterdam: One World Poetry, 1981.

36p; illus

Note: Signed by Ferlinghetti

BL: YA.2002.a.19876

Com: A bi-lingual edition of poems composed in the Netherlands with Dutch translations and a foreword by Leo van der Zalm. The illustrations are drawings by Ferlinghetti and the back cover photograph of him is by Georges Hoffman.

E192

A trip to Italy & France. New York: New Directions, 1981.

Unnumbered pages

Note: No. 127 of an edition of 250 copies, signed by the author

BL: YA.2001.a.34839

Com: Poems set in Rome, Tuscany and Paris written during a trip made in July 1979.

E193

Over all the obscene boundaries. New York: New Directions, 1984.

122p

BL: YH.1988.a.714

Com: A collection of poems mainly inspired by the author's European travels, republished in 1988 as *European poems & transitions*. Winner of the Silver Medal for poetry from the Commonwealth Club of California Book Awards, 1984.

E194

Christ climbed down. [Amsterdam]:[Phoenix & Phoenix], [1985].

Single folded sheet

BL: YA.1994.a.9587

Com: Hand-printed in the Netherlands and laid into a folder of Japanese paper; a poem first published in *A Coney Island of the mind*.

E195

"Home home home" in: *Since man began to eat himself: four poems, two stories*. [Mt. Horeb]: Perishable, 1986.

Unnumbered pages; illus

Note: One of an edition of 113 copies signed by the authors, artist, publisher and printer.

BL: Cup.510.nia.45

Com: A poem about Friday afternoon rush hour in San Francisco, first published in *Landscapes of living & dying*. Also included are poems by Ginsberg, Jerome Rothenberg and Joel Oppenheimer, stories by Toby Olson and Kenneth Bernard, and illustrations by Warrington Colescott. See also **Ginsberg** (B33) and **Oppenheimer** (F437).

E196

The canticle of Jack Kerouac. Lowell: Spotlight, 1987.

Unnumbered pages; illus

Note: One of an edition of 350 copies, signed by Ferlinghetti.

BL: RF.2001.a.96

Com: An elegiac poem for Kerouac in nine sections, published and partly written (in 1987) in Kerouac's hometown, Lowell, Massachusetts. The cover photograph is of Kerouac's gravestone, and the other photographs are of Lowell. The poem is collected in *These are my rivers* (1993).

E197

European poems & transitions. New York: New Directions, 1988.

122p

BL: YC.1989.a.7110

Com: A later edition of *Over all the obscene boundaries* (1984).

E198

Wild dreams of a new beginning. New York: New Directions, 1988.

129p

BL: YC.1989.a.4366

Com: An edition that combines two earlier collections, *Who are we now?* (1976) and *Landscapes of living & dying* (1979). The opening poem is "The Jack of hearts", a tribute to Bob Dylan with memories of Jack Kerouac. The cover is a detail of a Ferlinghetti painting, "Earth first".

E199

Spirit of the crusades. London: Turret, 1991.

Single sheet

BL: Cup.21.g.20 (57)

Note: One of an edition of 200 copies

Com: A poem set in Cardiff (the title relates to a statue in the National Museum), also published as a new poem in *These are my rivers* and in the interview with Alexis Lykiard, *The cool eye* (E215).

E200

These are my rivers: new & selected poems 1955-1993. New York: New Directions, 1993.

308p; index

BL: YC.1994.a.3147

Com: Selections from 11 previously published collections together with 50+ pages of new poems, including "The canticle of Jack Kerouac".

E201

Triumph of the postmodern. Hull: Carnivorous Arpeggio, 1993.

Unnumbered pages

Note: One of an edition of 50 copies

BL: YK.1994.a.10023

Com: A poem published by a British small press in an edition of fifty. It is collected in *These are my rivers*.

E202

A far rockaway of the heart. New York: New Directions, 1997.

124p; index

BL: YA.1997.a.12920

Com: A collection of 101 untitled poems part-dedicated to "Allen [Ginsberg] if he wants it".

E203

The Hopper house at Truro / illustrations by Larry R. Collins. New York: Lospecchio, 1997.

Unnumbered pages; illus

Note: Copy no. 95 of 100 numbered and signed by the author and illustrator of an edition of 126 copies

BL: Cup.512.a.154

Com: Ferlinghetti visited Cape Cod in autumn 1994, stopping at Truro to visit the home of painter Edward Hopper (1882-1967). He wrote this poem which appeared in *Provincetown arts 1995* and which in turn inspired Provincetown artist Larry Collins to sketch the house high on the bluffs overlooking the sea.

E204

How to paint sunlight: lyric poems & others (1997-2000). New York: New Directions, 2001.

94p; index

BL: YA.2002.a.23320

Com: A new collection with an introduction by Ferlinghetti in which he says, "All I ever wanted to do was paint light on the walls of life". The book contains three elegiac poems about the late Allen Ginsberg who died in 1997.

E205

San Francisco poems. San Francisco: City Lights, 2001.

96p; illus

(Poet laureate series; 1)

BL: YA.2002.a.11539

Com: A collection of poems about San Francisco reprinted from earlier books by Ferlinghetti. Also included are Ferlinghetti's "San Francisco Poet Laureate address" and a selection of photographs from 1956 to 1995 of Ferlinghetti (one of them at Kerouac's grave and another at the trial of *Howl*) and friends including Burroughs, Corso, Ginsberg and Joans.

Fiction

E206

Her. Norfolk, Conn.: New Directions, 1960.

156p

BL: 11567.h.33

Com: Ferlinghetti's first novel, also published in the UK in 1967 by MacGibbon & Kee in 1966 (BL: X.909/9833), with a cover drawing by the author. This 'antinovel' was better received in France than in America, and contains a section, first published in Paul Carroll's *Big table*, that is a symbolic portrait of the Beat spirit and the San Francisco poetry movement.

E207

Love in the days of rage. London: Bodley Head, 1988.

Unnumbered pages

Note: Originally published: New York: Dutton, 1988

BL: Nov.1989/635

Com: The author's second novel, a story of a passionate affair in Paris in the revolutionary days of May 1968. A Mandarin, 1990 edition is at BL: YC.1990.a.7938.

Drama

E208

Unfair arguments with existence: seven plays for a new theatre. New York: New Directions, 1963.

118p

BL: X.908/9034

Com: One-act plays influenced by Antonin Artaud and the European avant-garde.

E209

Routines. New York: New Directions, 1964.

52p; illus

BL: X.908/85685

Com: A collection of a dozen experimental short plays.

Prose

E210

Literary San Francisco: a pictorial history from its beginnings to the present day / Lawrence Ferlinghetti and Nancy J. Peters. San Francisco: City Lights, 1980.

254p; illus; index

BL: X.955/2764

Com: The second half of the book, written by Ferlinghetti, is a memoir of the fifties and sixties including the San Francisco Renaissance, the Beats, Rexroth, and the *Howl* trial. The photographs, many of them of Beat Generation writers, are taken from the archive collected by the City Lights bookstore. See also E10.

E211

An artist's diatribe. San Diego: Atticus, 1983.

Unnumbered pages

Note: No. 83 of an edition of 100 copies, signed by Ferlinghetti

BL: YA.2001.a.33156

Com: A short prose piece in three sections. The first begins: "The world is in a desperate situation, it may not survive, it's very unlikely it will"; the second section begins: "In general, today's American artist has abdicated all intellectual responsibility". And the final section begins "Most of the leaders of most of the military-industrial perplex of the world, including our own, should be strung up as war criminals".

Journals

E212

The Mexican night: travel journal. New York: New Directions, 1970.

58p; illus

BL: X.700/13307

Com: Ferlinghetti's journal of his stay in Mexico 1968 where he witnessed the upheavals that took place prior to the Olympics of that year.

E213

Seven days in Nicaragua libre. San Francisco: City Lights, 1984.

Unnumbered pages

BL: YA.1987.a.16400

Com: Travel journals of a visit to Nicaragua in 1984, observing the Sandinista regime that the US government under Ronald Reagan was attempting to overthrow.

Letters

E214

Dear Ferlinghetti: the Spicer/Ferlinghetti correspondence. [San Francisco]: White Rabbit, 1964.

Single folded sheet

BL: YA.2001.b.3680

Com: See **Spicer** (E475).

Interviews

E215

The cool eye / Lawrence Ferlinghetti talks to Alexis Lykiard. Exeter: Stride, 1993.

45p

(Stride conversation piece)

BL: YA.2001.a.10442

Com: Ferlinghetti's conversations in 1988 and 1991 with poet, novelist and translator Lykiard during visits to Britain. Lykiard was involved with the editing of the film and the book both entitled *Wholly communion* of the 1965 Albert Hall Poetry Reading that featured Ginsberg, Corso, Trocchi and Ferlinghetti. In addition to the wide-ranging conversations in this book, with much on Ginsberg, Kerouac and the Beat Generation, Ferlinghetti reads some new poems, including two that were written in response to visiting Wales. The cover of the book is a painting by Ferlinghetti, "After Van Gogh".

E216

Real conversations no. 1: Henry Rollins, Billy Childish, Jello Biafra, Lawrence Ferlinghetti / interviews by V. Vale. San Francisco: V/Search, 2001.

239p; illus; index

BL: YK.2002.a.10500

Com: Interviews with Ferlinghetti and three punk musicians. Ferlinghetti talks about his Beat past and also about his view of the world today. There are a number of photographs of him and he also provides a reading list from his shelves.

Artwork

E217

Leaves of life: fifty drawings from the model / introduction by Mendes Monsanto. San Francisco: City Lights, 1983.

Unnumbered pages; illus

BL: 84/11593 [DSC]

Com: A collection of fifty nudes, mainly women, selected from the many drawings produced by Ferlinghetti over the years. He wrote the introduction and signed it with a pseudonym based on his mother's name, Clemence Mendes-Monsato.

Contributions to books

E218

Fire readings: a collection of contemporary writing from the Shakespeare & Company Fire Benefit Readings / with fireword (sic) by Lawrence Ferlinghetti. Vincennes: Frank, 1991.

198p

BL: YC.1992.a.1444

Com: A selection of poetry and prose from writers (including Allen Ginsberg and Ted Joans) who participated in a series of benefit readings in Paris, London, New York and Boston after a fire at the celebrated Paris bookshop, Shakespeare & Company.

Edited by Ferlinghetti

E219

Journal for the protection of all beings: a visionary & revolutionary review. 1: Love-shot issue. City Lights: San Francisco, 1961.

(Edited by Michael McClure, Lawrence Ferlinghetti and David Meltzer)

BL: P.P.7616.nh

Com: See **Periodicals** (J315) and see also **McClure** (E294) and **Meltzer** (E318)

E220

City Lights journal. 1-3. San Francisco, 1963-66.

Note: All published

BL: P.P.8001.ir

Com: See **Periodicals** (J280) for contributors.

E221

City Lights anthology / edited by Lawrence Ferlinghetti. San Francisco: City Lights, 1974.

250p; illus

BL: X.902/3282

Com: See **Anthologies** (J52) for contents.

E222

City Lights review. 1-6. San Francisco, 1987-94.

BL: ZA.9.a.1886

Com: See **Periodicals** (J281) for contributors.

E223

City Lights pocket poets anthology / edited by Lawrence Ferlinghetti. San Francisco: City Lights, 1995.

259p

BL: YA.1999.a.8171

Com: See **Anthologies** (J82) for contents.

Translations

E224

Selections from 'Paroles' / Jacques Prévert; translated and introduced by Lawrence Ferlinghetti. San Francisco: City Lights, 1958.

71p

(Pocket poets series; 9)

BL: 011313.t.3/9

Com: In Brittany during the war Ferlinghetti came across a tablecloth with a signed Prévert (1900-1977) poem on it. He took the tablecloth with him, thus beginning his interest in the French poet. After the war he began to translate selections from *Paroles*, which had been published in 1946, eventually publishing his versions in this Pocket Poets series.

E225

Poems & antipoems / Nicanor Parra; edited by Miller Williams; translated by Lawrence Ferlinghetti.

London: Cape, 1968.

125p

BL: X.907/8884

Com: Ferlinghetti had met Chilean poet Parra (born 1914) with Ginsberg at a conference in Chile in 1959 during his first visit to Latin America. On his return to America he translated a selection of Parra's poems, publishing them under the title *Antipoems* at City Lights in 1960.

E226

Dogalypse: San Francisco poetry reading / Andrei Voznesensky. San Francisco: City Lights, 1972.

48p; illus

(Pocket Poets series; 29)

BL: 011313.t.3/29

Com: Ferlinghetti is one of the translators. Ferlinghetti first met Voznesensky (born 1933) at Spoleto in 1965 and in 1966 they read together (Voznesensky in Russian; Ferlinghetti his translations) at the San Francisco Fillmore Auditorium in between sets by rock band Jefferson Airplane. The Russian poet

recited this selection of poems with Ferlinghetti on October 22, 1971 in an event sponsored by City Light Books. The book is illustrated with photographs of both poets and their audience at the reading.

Biography

E227

Ferlinghetti: a biography / Neeli Cherkovski. Garden City: Doubleday, 1979.

254p; illus; bibliography; index

BL: X.950/10246

Com: Cherkovski, a young poet living in North Beach, met Ferlinghetti through Harold Norse in 1975, and was able to publish with major trade publisher Doubleday this book on Ferlinghetti with the help of former radical Jerry Rubin and his agent.

E228

Ferlinghetti, the artist in his time / Barry Silesky. New York: Warner, 1990

294p; illus; bibliography; index

BL: YA.1991.b.8303

Com: This first comprehensive biography traces Lawrence Ferlinghetti from his Dickensian beginnings to his becoming Lawrence Ferlinghetti in his thirties and then publisher, poet, novelist, painter and spokesman for an age.

E229

Ferlinghetti portrait / Christopher Felver. Salt Lake City: Gibbs Smith, 1998.

Unnumbered pages; illus

BL: LB.31.a.8615

Com: Ferlinghetti's poem "Autobiography" accompanies this collection of Felver's photographs of him taken in the 1980s and 1990s. Ginsberg, Burroughs, Snyder, Corso, McClure and Baraka are with Ferlinghetti in some of the photographs.

E230

S Ferlinghettim v Praze: rozhovory. Praha: Meander, 1999.

85p; illus; bibliography

BL: YA.2000.a.16607

Com: An illustrated account in Czech of Ferlinghetti's visit to Prague in 1998. Ferlinghetti's poem "Rivers of light", which was composed during his visit, is inserted.

Criticism

E231

Lawrence Ferlinghetti: poet-at-large / Larry Smith. Carbondale: Southern Illinois University Press, 1983.

232p; illus; bibliography; index

BL: X.950/25483

Com: This critical work also contains a biographical portrait, a selected annotated bibliography and a chronology.

E232

'Constantly risking absurdity': the writings of Lawrence Ferlinghetti / Michael Skau. Troy, NY:

Whitston, 1989.

95p; index

BL: 95/22160 [DSC]

Com: Among the themes discussed in this volume are Ferlinghetti's political engagement, his plays and prose writings, poetry and jazz, and the "poet as poem".

Bibliography

E233

Lawrence Ferlinghetti, a comprehensive bibliography to 1980 / Bill Morgan; with an introductory note by Lawrence Ferlinghetti; and a foreword by Larry Smith. New York: Garland, 1982.

397p; illus; index

(Garland reference library of the humanities; 256)
BL: 4072.280 v256 [DSC]

See also **West Coast writers - general works - *Six poets of the San Francisco Renaissance*** (E2).

LAWRENCE LIPTON 1898-1975

Fiction

E234

Brother, the laugh is bitter: a novel. New York: Harper, 1942.

309p

BL: 12723.d.15

Com: A realistic portrayal of the Jewish slums of Chicago where Lipton lived as a boy.

E235

In secret battle. New York: Appleton-Century, 1944.

343p

BL: X.958/19471

Com: A novel attacking American isolationism.

Prose

E236

The holy barbarians. London: W. H. Allen, 1960.

318p

Note: Originally published: New York: Messner, 1959

BL: 08282.dd.106

Com: See **General works – historical and sociological** (J98) for contents. This is the book that linked Lipton to the Beat Generation. It was first published in the US in 1959 when he was 61, and had settled in Venice, California, where his home became a centre for many poets, writers and artists.

E237

The erotic revolution: an affirmative view of the new morality. Los Angeles: Sherbourne, 1965.

322p

BL: Cup.364.p.18

Com: Lipton here enthusiastically supports the sexual revolution that seemed to be taking place in the sixties, and which he believed would prove to be the most far reaching of all the revolutionary changes sweeping the world at the time.

RON LOEWINSOHN 1937-

Poetry

E238

Watermelons. New York: Totem, 1959.

29p

Note: One of an edition of 100 copies

BL: X.909/6488

Com: The author's first collection, published by Leroi Jones, with an introduction by Allen Ginsberg and a prefatory letter from William Carlos Williams. The latter describes Loewinsohn as "an accomplished artist" with "a poetic gift".

E239

The world of the lie. San Francisco: Change, 1963.

43p

X.900/1477

Com: Winner of the Poets Foundation Award, 1963, published by the press that Loewinsohn ran with Richard Brautigan.

E240

Against the silences to come. San Francisco: Four Seasons Foundation, 1965.

Unnumbered pages

(Writing; 4)

BL: X.900/15031

Com: A poem later collected in *L'autre*.

E241

L'autre. Los Angeles: Black Sparrow, 1967.

63p

Note: One of an edition of 500 copies

BL: X.909/32118

Com: The review of this book in the *Hudson review* observes that the poet's "exact honesty to what he sees and hears is in the tradition of William Carlos Williams". Loewinsohn himself has stated that Williams is a major influence and that other important authors for him are Ginsberg and Creeley.

E242

3 backyard dramas with mamas. [Santa Barbara]: Unicorn, 1967.

Unnumbered pages

Note: One of an edition of 400 copies

BL: Cup.510.ss.3

Com: Published May 26, 1967, on the occasion of the author's poetry reading at the Unicorn Book Shop, and dedicated to Joanne Kyger.

E243

Meat air: poems 1957-1969. New York: Harcourt, Brace & World, 1970.

127p

BL: YA.2001.a.18628

Com: The first major collection of Loewinsohn's work, dedicated to William Carlos Williams, and including poems for Brautigan, Whalen, Eigner, Spicer, and Joanne Kyger. Uncollected poems are included in addition to poems from previously published books.

E244

The leaves. Los Angeles: Black Sparrow, 1973.

27p

BL: YA.2001.a.37202

Com: Poems written while Loewinsohn was teaching American literature at the University of California, Berkeley. They are part of the longer collection *Goat dances*.

E245

Goat dances. Santa Barbara: Black Sparrow, 1976.

145p

BL: YA.1989.a.17696

Com: A poetry collection that also includes "Nine fairy tales" and "Excerpts from notebooks".

Fiction

E246

Magnetic field(s). Toronto & New York: Bantam, 1984.

181p

Note: Originally published: New York: Knopf, 1983

BL: YA.2001.a.4721

Com: A widely acclaimed novel in which a thief burgles houses to steal small things that have been there for a long time. Entering the "house that was perfect" his theft sets up a complex series of events that draw together a unique group of people and change their lives forever.

Edited by Loewinsohn

E247

Change. 1. San Francisco, 1963.

(Edited by Ron Loewinsohn and Richard Brautigan)
Note: All published
BL: Cup.701.e.10
Com: See **Periodicals** (J276) and also **Brautigan** (E77)

E248

The embodiment of knowledge / William Carlos Williams; edited with an introduction by Ron Loewinsohn.

New York: New Directions, 1974.

191p

BL: X.529/20789

Com: Loewinsohn provides a 17-page introduction to this collection of Williams' writings on language and philosophy. See also **William Carlos Williams** (I733).

MICHAEL MCCLURE 1932-

Poetry

E249

For Artaud. New York: Totem, 1959.

Unnumbered pages

(Totem blue plate; 2)

BL: X.909/6712

Com: McClure's second book, a poem for French dramatist and surrealist Artaud, which describes McClure's visions and conflicts after taking peyote. McClure had become interested in Artaud after conversations with Philip Lamantia. The book's publisher was Leroi Jones' Totem Press.

E250

Hymns to St Geryon, & other poems. San Francisco: Auerhahn, 1959.

55p

BL: Cup.510.ne.2

Com: Some poems appeared in *Passage* (Jargon, 1956), the author's first book, others of this his first major collection were published first in journals such as *Yūgen*, *Evergreen Review*, *Chicago Review*, *Black Mountain review* and *Measure*. The complete version of "The peyote poem" appears here in print for the first time. The emblem on the cover is by McClure and was reproduced in silk screen. Another copy is at BL: Cup.510.ne.6

E251

Dark brown. San Francisco: Auerhahn, 1961.

Unnumbered pages

Note: One of an edition of 750 copies

BL: Cup.1000.c.8

Com: The first edition of McClure's extended-length poem in serial form published by Dave Haselwood's Auerhahn Press. McClure read the poem to several Beats around a bonfire in California in 1960 and Kerouac was to declare that it was "the most fantastic poem in America". Also included are the erotic odes "Fuck ode" and "A garland". For a later edition see E259.

E252

The new book: a book of torture. New York: Grove, 1961.

64p

BL: X.909/3756

Com: With a photograph of the author by Wallace Berman. Many poems of this collection were first published in such little magazines as *Big Table*, *Yūgen*, *Evergreen Review* and *Beatitude*.

E253

Ghost tantras. San Francisco: City Lights, 1964.

106p

BL: X.908/7291

Com: A book of 99 stanzas in "beast language" and English, with a manuscript facsimile of ghost tantra #17 and a cover photograph of the author by Wallace Berman.

E254

Two for Bruce Conner. [Berkeley]: Oyez, 1964.

Single sheet

(Oyez; 1)

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

BL: LR.416.c.7

Com: The poems are "Centaur" dated May 1954, and "Short song" dated January 1955.

E255

Thirteen mad sonnets. Milano: Serigrafia Pezzoli, 1964.

Unnumbered pages

Note: No.69 of an edition of 315

BL: Cup.501.k.5

Com: Published in fact in 1965, with photographs of the author and Joanna McClure by Ettore Sottsass Jr.

E256

Poisoned wheat. San Francisco: [Oyez], 1965.

Unnumbered pages

Note: One of an edition of 576 copies

BL: X.900/6907

Com: A poem in protest against the war in Vietnam, privately published and given away chiefly to newsmen and politicians. With a cancelled photograph of William Bonney (Billy the Kid) on the cover.

E257

Love lion book. San Francisco: Four Seasons Foundation, 1966.

21p

(Writing; 11)

BL: YA.1996.a.7554

Com: "An eloquent and tender poem of erotic love".

E258

[Mandalas] / Michael McClure/Bruce Conner. San Francisco: Dave Haselwood, 1966.

Unnumbered pages; illus

BL: LB.31.b.23719

Com: Artist Bruce Conner collaborated with McClure for this book. Filmmaker Stan Brakhage wrote to publisher Dave Haselwood: "The McClure/Conner book IS, without doubt the most beautiful book in our house at the moment – it is of an import like 'seeing yourself seeing'".

E259

Dark brown. San Francisco: Dave Haselwood, 1967.

Unnumbered pages

BL: Cup.804.n.22

Com: Kerouac in *Big Sur*: "The most fantastic poem in America, called *Dark brown*", here in a later edition with an introduction by McClure.

E260

Hail thee who play. Los Angeles: Black Sparrow, 1968.

Unnumbered pages

Note: No 9 of an edition of 75 copies, signed and with an original drawing by the author

BL: Cup.408.wv.49

Com: A long poem that is one of the early productions of the Black Sparrow Press. A revised edition (Sand Dollar, 1974) is at BL: X.950/37055.

E261

The sermons of Jean Harlow & the curses of Billy the Kid. [San Francisco:] Four Seasons Foundation with Dave Haselwood, 1968.

Unnumbered pages

BL: Cup.407.g.25

Com: The American icons Jean Harlow and Billy the Kid were characters in McClure's play *The beard* and their dialogue continues in this poem.

E262

Dark brown/Hymns to St Geryon, & other poems. London: Cape Goliard, 1969.

Unnumbered pages

Cup.510.dak.29

Com: A British edition of two previously published volumes bound up tête-bêche, and with a cover illustration by Wallace Berman.

E263

Little odes, poems & a play, The raptors. Los Angeles: Black Sparrow, 1969.

42p

BL: Cup.510.nic.7

Com: The odes were written in 1961, and the play in 1957.

E264

Lion fight. New York: Pierrepont, 1969.

Unnumbered poem cards in a drawstring bag within in a plastic box

Note: Copy no. 19 of 300 copies, signed by the author

BL: Awaiting pressmark

Com: A small deck of poetry cards with two words printed on each card; every shuffle of the pack yields a new poem.

E265

The surge. [West Newbury]: Frontier, 1969.

Unnumbered pages

BL: X.950/37844

Com: A poem dedicated to Stan Brakhage, designed and printed by Graham Mackintosh and signed by him.

E266

Rare angel: (writ with raven's blood). Los Angeles: Black Sparrow, 1974.

122p

Note: No.8 of an edition of 200 copies signed by the author

BL: X.950/44507

Com: A long poem which is about "the interwoven topologies of reality" - from the author's foreword.

E267

September blackberries. [New York]: [New Directions], 1974.

151p

BL: X.989/36408

Com: A major collection that includes poems on politics, ecology and love.

E268

Jaguar skies. New York: New Directions, 1975.

87p

BL: X.950/6483

Com: Includes poems inspired by trips to Peru and Africa, and "Remembered birthdays" which recounts his near fatal motorcycle accident of 1974.

E269

Man of moderation: two poems. New York: Frank Hallman, 1975.

Unnumbered pages

Note: One of an edition of 500 copies

BL: X.908/41618

Com: The poems are "Man of moderation" (for Anne Waldman) and "Shasta poem".

E270

Antechamber, & other poems. New York: New Directions, 1978.
90p
BL: X.958/16284
Com: Includes the long title poem in which McClure declares "I am a mammal patriot".

E271
Fragments of Perseus. New York: Jordan Davies, 1978.
Unnumbered pages; illus
Note: No. 142 of an edition of 200 copies signed by the author
BL: X.950/5534
Com: With an illustration by publisher Jordan Davies.

E272
The book of Benjamin / Michael McClure, Wesley B. Tanner. Berkeley: Arif, 1982.
Unnumbered pages
Note: One of an edition of 125 copies
BL: Cup 410.g.10
Com: Twenty-one strips (printed with random words intended to evoke images of the McClure family pet rabbit, Benjamin) mounted on the folds of a sheet folded accordion-style and attached at its ends to boards forming the upper and lower covers.

E273
Specks. Vancouver: Talonbooks, 1985.
88p; illus
(Saltwaters; 3)
BL: YA.1988.a.1725
Com: A book of poetry and other writings published by a Canadian literary press from a manuscript in the McClure Archive at the Simon Fraser University Contemporary Literature Collection in Vancouver.

E274
Selected poems. New York: New Directions, 1986.
116p
Note: Signed and inscribed by the author
BL: YA.2000.a.11923
Com: McClure chose the poems in this first major retrospective collection.

E275
Huge dreams: San Francisco and Beat poems / introduction by Robert Creeley. New York: Penguin, 1999.
169p; illus
Note: Signed by the author
YA.2000.a.11941
Com: A new edition in one volume of two books "that are a cornerstone of the Beat movement" - *The new book: a book of torture* and *Star*.

E276
Touching the edge: Dharma devotions from the hummingbird Sangha. Boston: Shambhala, 1999.
118p
BL: YA.2000.a.27282
Com: Poems that are the result of McClure's Buddhist meditation practice. Among the dedicatees of the "devotions" are Anne Waldman, Diane di Prima, Ed Sanders, and Philip Whalen. The book itself is dedicated to, among others, Gary Snyder.

Fiction

E277
The mad cub. New York: Bantam, 1970.
171p
BL: YA.2001.a.5656

Com: A semi-autobiographical novel in three parts, the last a poem of freedom and apotheosis. From a review by Jake Berry: "*The mad cub* is so much more than novel or even biography that it would do a great disservice to call it that. It is the birth and evolution of one of our greatest living poets/seers from the womb of agnosia, and as such is important not only for what it tells us about the poet, but what it tells us about ourselves".

E278

The adept. New York: Delacorte, 1971.

151p

BL: YA.2000.a.15925

Com: Brautigan: "A beautifully written philosophical thriller". McClure was inspired to write the novel, a tale of drug deals and sudden death, while riding his Hell's Angel-built motorcycle.

Drama

E279

The beard. [Berkeley]: [Oyez], [1965].

70 leaves

Note: Privately printed on one side of the leaf for actors and friends of the author only

BL: Cup.804.m.29

Com: With photographs on front and back covers of the play's two characters, Jean Harlow and Billy the Kid. First produced on December 18, 1965 at the Actor's Workshop, San Francisco, the play was directed by Marc Estrin and sets were by Robert LaVigne. *The beard* provoked a censorship battle and in 1967 charges of lewd and dissolute conduct were brought against the performers.

E280

The beard. New York: Grove, 1967.

96p

BL: Cup.802.ee.7

Com: With an introduction by Norman Mailer and a cover photograph of McClure. Kenneth Tynan on the back cover: "*The beard* is a milestone in the history of heterosexual art".

E281

The beard [San Francisco]: Coyote, 1967.

86p

BL: Cup.805.de.15

Com: With a front cover photograph of Billie Dixon and Richard Bright, the actors in performance of the play; and a rear cover photograph of Hell's Angel Freewheelin' Frank, George Montana and Michael McClure making music in Berkeley, January 15, 1967. This edition also contains an afterword describing the turbulent history of the play's production.

E282

The cherub. Los Angeles: Black Sparrow, 1970.

Unnumbered pages

Note: No. 85 of 200 copies signed by the author

BL: Cup.408.rrr.25

Com: Also collected in *Gargoyle cartoons, or, the charbroiled chinchilla*, the play opened at the Magic Theatre during the Siege of Berkeley on May 16, 1969. A poem to James Rector, killed by police a few days later, is included with an introduction by McClure.

E283

Gargoyle cartoons, or, the charbroiled chinchilla. New York: Delacorte, 1971.

211p; illus

BL: YA.1999.a.1446

Com: A collection of one-act plays illustrated with photos from performances at the Magic Theatre of Berkeley. The plays included are "The shell", "The pansy", "The meatball", "The bow", "Spider rabbit", "Apple glove", "The sail", "The dear", "The authentic life of Bruce Conner and Snoutburbler", "The feather" and "The cherub".

E284

The mammals. San Francisco: Cranium, 1972.

94p; illus

Note: Signed by McClure

BL: YA.2001.a.18245

Com: Contains three plays - "The blossom, or Billy the Kid", "The feast!", and "Pillow", together with documents and photographs from the production of "The feast!" at the Batman Gallery. Among the actors photographed are Whalen, Doyle, Joanna McClure, Meltzer, Loewinsohn and LaVigne. The back cover photograph of McClure is by Larry Keenan.

E285

Gorf; or, Gorf and the blind dyke. New York: New Directions, 1976.

79p; illus

Note: Signed by McClure

BL: YA.2001.a.18369

Com: A play in the style of Alfred Jarry's *Ubu roi*. The cover and photographic illustrations by Ron Scherl in the text are from the original production in 1974 at the Magic Theater, San Francisco. The director was John Lion who provides an introduction to the book. The back cover photograph of McClure is by Larry Keenan.

E286

The grabbing of the fairy: a masque / with photographs by Stewart Brand. St Paul: Truck, 1978.

41p; illus

BL: YA.2000.a.11938

Com: A copy of "my silliest and most profound play" signed by McClure. Gary Snyder directed the third production in 1974 "in a meadow in the Sierra foothills" and Allen Ginsberg played the Fairy. The book is illustrated with photographs from the third production at the San Francisco Magic Theatre.

Non-fiction

E287

Meat science essays. San Francisco: City Lights, 1963.

82p

BL: 11881.p.12- missing

Com: Includes essays on Artaud and Camus, together with "The mushroom" and "Drug notes" and essays on "Suicide and death" and "Revolt".

E288

Meat science essays. Second enlarged ed. San Francisco: City Lights, 1966.

120p

Note: Signed by the author

BL: YA.2001.a.2970

Com: This edition contains three additional essays, including "Phi upsilon kappa", which had been excluded from the first edition for censorship reasons because of the profanity of the language. Ferlinghetti in his introductory note "doesn't at all agree with McClure's lush green ideas" but nevertheless thinks it is still an important book.

E289

Freewheelin Frank: secretary of the Angels / as told to Michael McClure by Frank Reynolds. New York: Grove, 1967.

160p

BL: YA.2001.a.18246

Com: The first book about a Hell's Angel written by an Angel, though mostly ghost written by McClure. Reynolds had been a member of the Hell's Angels Motorcycle Club since 1961 and was Secretary of the San Francisco Chapter. McClure first met him at a Bob Dylan concert.

E290

Wolf net: part 1 / introduction by Bernard J. Kelly. London: Bonefold, [ca. 1971].

Unnumbered pages

BL: YA.1996.a.5684

Com: The text of this discussion of biology and society and the war waged by man against nature is taken from *Clear creek* (June 1971). The complete essay may be found in *Io* (spring 1974).

E291

Scratching the beat surface: essays on new vision from Blake to Kerouac / photographs by Larry Keenan. New York: Penguin, 1994.

175p; illus

Note: Signed by the author. Originally published: San Francisco: North Point, 1982.

BL: YA.2000.a.11509

Com: McClure's summation of the achievements of the Beat Generation with selections of his own poems and those of Kerouac, Ginsberg, Creeley and others.

Contributions to books

E292

Testa coda / Francesco Clemente; [essay and interview by] Michael McClure; introduction by Dieter Koeplin. New York: Rizzoli in association with Gagosian Gallery, 1991.

111p; illus; bibliography

BL: q94/07800 [DSC]

Com: A publication that reproduces paintings and drawings completed between 1988 and 1990 by Italian artist Clemente (born 1952). McClure's essay is entitled "Field notes of the imagination" and the interview is on the creative process and the mystical tradition. The frontispiece photograph of Clemente is by Robert Mapplethorpe.

Edited by McClure

E293

Ark II Moby I. San Francisco, 1956.

(Edited by Michael McClure and James Harmon)

46p; illus

BL: YA.2000.a.29739

Com: See **Periodicals** (J261) for contributors. An important journal bringing together San Francisco Beat poets and writers of the Black Mountain school. It is a revival of *Ark*, the anarchist review of the late 1940s. The printing was to have been done in the basement of the communal house shared by the McClures and the Harmons but no-one could work the press and the volume had to be sent to the Villiers Press in London to be printed.

E294

Journal for the protection of all beings: a visionary & revolutionary review. 1: Love-shot issue. City Lights: San Francisco, 1961.

(Edited by Michael McClure, Lawrence Ferlinghetti and David Meltzer)

BL: P.P.7616.nh

Com: See **Periodicals** (J315) and see also **Ferlinghetti** (E219) and **Meltzer** (E318).

Memoir

E295

Michael and the lions / Robert A. Wilson. New York: R.A. Wilson, 1980.

6p

BL: YA.1987.a.749

Com: A memoir of McClure written in 1966, printed in an edition of 300 as a holiday greeting and not for sale.

Criticism

E296

'Forest beatniks' and 'urban Thoreaus': Gary Snyder, Jack Kerouac, Lew Welch, and Michael McClure / Rod Phillips. New York: Lang, 2000.

169p; bibliography; index

(Modern American literature: new approaches; 22)

BL: YA.2000.a.19182

Com: An examination of the side of the Beat movement that felt a strong desire for a closer connection to the natural world, and helped spark the environmental movement of the 1970s and its more recent development into "Deep Ecology". The chapter on McClure is entitled "'Let us throw out the word *man*': Michael McClure's mammalian poetics". See also **Kerouac** (C123), **Snyder** (E455) and **Welch** (E498).

Bibliography

E297

A catalogue of works by Michael McClure, 1956-1965 / compiled by Marshall Clements. New York: Phoenix Book Shop, 1965.

36p; index

(Phoenix bibliographies; 1)

BL: 2784.mt.33.

See also **West Coast writers - general works - Six poets of the San Francisco Renaissance** (E2).

DAVID MELTZER 1937-

Poetry

E298

Ragas. San Francisco: Discovery, 1959.

Unnumbered pages

BL: X.909/7709

Com: Meltzer's first book, published by the North Beach bookstore where Meltzer worked in the 1950s and 60s. He had moved to San Francisco from Los Angeles in 1957 and soon became part of the poetry renaissance, often reading poetry to jazz accompaniment.

E299

The blackest rose. [Berkeley]: Oyez, 1964.

Single sheet

(Oyez; 6)

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

BL: LR.416.c.7

Com: A poem collected in *The process*.

E300

The process. Berkeley: Oyez, 1965.

Unnumbered pages; illus

Note: One of an edition of 500 copies

BL: X.909/32117

Com: A poetry collection in two sections entitled "Home movies" and "A manual of devotion".

Illustrated with drawings by the author and cover portrait drawings by Peter Le Blanc.

E301

Round the poem box: rustic & domestic home movies for Stan & Jane Brakhage. Los Angeles: Black Sparrow, 1969.

29p; illus

Note: No. 11 of an edition of 300 copies signed by the author

BL: X.950/37534

Com: The poems, here with an illustration by the author, were later included in *Yesod*.

E302

Yesod. London: Trigram, 1969.

61p; illus

BL: Cup.510.bf.10

Com: Some previously published and some new poems in a collection with drawings by the author.

E303

Greenspeech. Goleta, Calif.: Christopher, 1970.

Unnumbered pages

BL: YA.2002.b.2727

Com: Four poems including one, "Breaking bread", that is dedicated to Michael McClure.

E304

Luna. Los Angeles: Black Sparrow, 1970.

76p; illus

BL: YA.2000.a.29006

Com: With a cover by Wallace Berman and text drawings by the author.

E305

Bark: a polemic. Santa Barbara: Capra, 1973.

42p

(Yes! Capra chapbook series; 6)

BL: YA.2001.a.39055

Com: A collection of poems about "dogs" written in "Dogtown", the nineteenth century name for Meltzer's home, Bolinas.

E306

Hero/Lil. Los Angeles: Black Sparrow, 1973.

86p; illus

BL: YA.2000.a.28934

Com: With a cover by Wallace Berman and text drawings by the author.

E307

Blue rags. Berkeley: Oyez, 1974.

25p

BL: YA.2001.a.39011

Com: A poetry collection of rhythmical complexity and musical context. In the sixties Meltzer and his wife performed in Berkeley and North Beach folkclubs and made a number of recordings.

E308

Harps. [Berkeley]: Oyez, 1975.

Unnumbered pages; illus

BL: X.909/44066

Com: Meltzer's mother was a harpist and his father a professional musician who took him to listen to Charlie Parker as early as 1946 when the poet-to-be was only nine. This book "follows music as a central source of self-history"- from the author's prefatory note.

E309

Tens: selected poems 1961-1971 / with an introduction by Kenneth Rexroth. New York: McGraw-Hill, 1973.

155p

BL: YA.2001.a.37221

Com: Poems selected from seven previously published books. Rexroth in his introduction writes that Meltzer's "is an American poetry, autochthonous, always aware of place, of the ground under the feet, yet it is an American poetry once more back in the mainstream of international modern literature". Included in the collection are "Lamentation for Jack Spicer" and "A rent tract for Lew Welch". The back cover has a photograph of Meltzer.

E310

Six. Santa Barbara: Black Sparrow, 1976.

139p; illus

Note: No. 185 of an edition of 200 signed by the author

BL: X.950/16275

Com: With an original drawing by the author. The book is offered to the "memory of Wallace Berman" and the photograph of Meltzer is by Gerard Malanga.

E311

The name: selected poetry, 1973-1983. Santa Barbara: Black Sparrow, 1984.

174p; illus

Note: Number 173 of an edition of 200 signed by the author

BL: Cup.510.v.36

Com: The author in his introduction thanks Kenneth Rexroth for his kindness and for helping in getting him published. He also writes: "A decade's work and I have nothing to say about it. It doesn't feel entirely comfortable to insert that cliché of how poems sing or speak for themselves. I visualize my poems standing up like the Mormon Tabernacle Choir and speaking and singing for themselves. All at once".

E312

Arrows: selected poetry, 1957-1992. Santa Rosa: Black Sparrow, 1994.

193p

Note: One of an edition of 200 copies

BL: YA.2000.a.34373

Com: Poems selected from previously published books as well as several new poems from the eighties and nineties. The photograph of Meltzer is by Tina Meltzer.

E313

No eyes: Lester Young. Santa Rosa: Black Sparrow, 2000.

181p; illus

BL: YA.2000.a.36737

Com: A sequence of poems which are a prolonged meditation on the last year of the great tenor saxophone player Lester Young's (1909-1959) life. The book is illustrated with photographs of Young from the Ray Avery Jazz Archives. There is also a photograph of Meltzer by Frank Pedrick.

Fiction and other prose

E314

We all have something to say to each other: being an essay entitled Patchen and four poems. San Francisco: Auerhahn, 1962.

Unnumbered pages

(Auerhahn pamphlet; 2)

BL: X.909/7706

Com: A photograph of the poet's daughter is on the cover; the essay is a tribute to fellow-poet Kenneth Patchen.

E315

Journal of the birth. Berkeley: Oyez, 1967.

Unnumbered pages

BL: YA.2001.a.18468

Com: Meltzer's celebration of the birth of the pregnancy of his wife Tina leading to the birth of their first daughter Jenny. An afterword describes his delivery of their third daughter.

E316

The martyr. North Hollywood: Essex House, 1969.

176p

BL: P.C.24.a.40

Com: One of the novels written by Meltzer from 1968 to 1970 at a time when he felt "pornography...was the only form of protest I could make in my work against the imperialist momentum our country was involved in". There is a postscript by Frank M. Robinson.

E317

Two-way mirror: a poetry notebook. [Berkeley]: Oyez, 1977.

149p; illus

BL: YA.2001.a.18476

Com: "First steps on reading and writing poems". The frontispiece drawing of Meltzer is by his daughter Amanda Rose. There is a list of sources for the quotations in the text.

Edited by Meltzer

E318

Journal for the protection of all beings: a visionary & revolutionary review. 1: Love-shot issue. City Lights: San Francisco, 1961.

(Edited by Michael McClure, Lawrence Ferlinghetti and David Meltzer)

BL: P.P.7616.nh

Com: See **Periodicals** (315) and see also **McClure** (E294) and **Ferlinghetti** (E219).

E319

The San Francisco poets / edited by David Meltzer. New York: Ballantine, 1971.

339p; bibliography

BL: X.908/27896

Com: See **West coast writers - general works** (E4) for contents.

E320

Golden Gate: interviews with 5 San Francisco poets / edited by David Meltzer. Berkeley: Wingbow, 1976.

256p; bibliography

(Redtail reprint series)

BL: YA.1999.a.1641

Com: A revised edition of *The San Francisco poets* - Richard Brautigan is omitted from this volume. See also E8.

E321

Birth: an anthology of ancient texts, songs, prayers, and stories / edited by David Meltzer. San Francisco: North Point, 1981.

247p; illus; bibliography

BL: 81/25680 [DSC]

E322

Death: an anthology of ancient texts, songs, prayers, and stories / edited by David Meltzer. San Francisco: North Point, 1984.

322p; bibliography

BL: 88/04232 [DSC]

E323

The secret garden: an anthology in the Kabbalah / edited by David Meltzer. Barrytown: Station Hill Openings, 1998.

233p

Note: Originally published: New York: Seabury. 1976

BL: YC.2000.a.1234

Com: Meltzer, an exponent of "bop kabbalah", first published this gathering of translated texts from the Jewish Kabbalah in 1976.

E324

Writing jazz / edited by David Meltzer. San Francisco: Mercury House, 1999.

315p; bibliography; index

BL: m00/12625 [DSC]

Com: An historical anthology of writings on jazz: Leroi Jones, Bob Kaufman and Anatole Broyard are among the contributors.

E325

San Francisco Beat: talking with the poets / edited by David Meltzer. San Francisco: City Lights, 2001.

On order courts

See also E17

Bibliography

E326

David Meltzer: a sketch from memory and descriptive checklist / David Kherdian. Berkeley: Oyez, 1965.

9p

Note: One of an edition of 500 copies

BL: YA.2001.a.38681

Com: The frontispiece drawing of Meltzer is by Peter LeBlanc.

See also **West Coast writers - general works** - *Six poets of the San Francisco Renaissance* (E2).

STUART Z PERKOFF 1930-1974

Poetry

E327

Poems from prison. Denver: Bowery, 1969.

Folded broadside

(Bowery broadsheet; 3)

BL: YA.2001.b.2007

Com: Poems written while Perkoff was at Terminal Island Federal Penitentiary (he was imprisoned from 1968 to 1971) on a narcotics charge. The cover illustration is by Bill Dailey. Earlier work by Perkoff had been published by Jonathan Williams and in Donald Allen's seminal anthology *The new American poetry 1945-1960*.

E328

Alphabet. Los Angeles: Red Hill, 1973.

Unnumbered pages

Note: One of 600 copies

BL: YA.2001.a.18375

Com: The last published volume before Perkoff's death by cancer, with a cover by Wallace Berman. A sequence of contemplative poems based on the letters of the Hebrew alphabet.

E329

Love is the silence: poems 1948-1974. Los Angeles: Red Hill, 1975.

Unnumbered pages

BL: YA.2001.a.18370

Com: A posthumous collection edited by Paul Vangelisti, which together with *Alphabet* constitutes "a significant presentation of his published work". Included is the sequence "Kowboy pomes", written during 1959 and 1960 at Venice, California, when Perkoff was at the centre of Beat life there.

E330

Voices of the lady: collected poems / edited and with an introduction by Gerald T. Perkoff; preface by Robert Creeley. Orono: National Poetry Federation, 1998.

473p; index

BL: YA.2001.a.7832

Com: Poems from published collections, magazines and broadsides together with many unpublished poems from the 1950s to the 1970s. Creeley's preface includes his memories of Perkoff, who he first met in 1951 when they both appeared in Cid Corman's *Origin*.

CHARLES PLYMELL 1935-

Poetry

E331

Apocalypse Rose. San Francisco: Dave Haselwood, 1966.

Unnumbered pages

BL: X.950/15550

Com: Plymell's first book, a collection that has an introduction by Allen Ginsberg and a photograph of Plymell on the back cover. Plymell had lived with Ginsberg and Neal Cassady in San Francisco in the early 1960s.

E332

Neon poems. Syracuse, NY: Atom Mind, 1970.

31p

Note: Inscribed by the author

BL: YA.2001.a.936

Com: With an introductory poem by Ferlinghetti, and poems by Plymell that celebrate Burroughs, Ginsberg and Cassady.

E333

Over the stage of Kansas. [New York]: Telephone Books, 1973.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.1987.a.1128

Com: A poetry collection with a cover by the author.

E334

The trashing of America: phase I. California, Pa.: Tuvoli, 1973.

34p; illus

(The unspeakable visions of the individual; 3: 3)

BL: X.955/3072

Com: A volume of the series produced by Arthur and Kit Knight containing poetry and prose, collages by the author, a photograph of him, and quotations praising Plymell from Ginsberg, Ferlinghetti and Burroughs.

E335

Are you a kid? Cherry Valley: Cherry Valley Editions, 1977.

53p; illus

BL: YA.2002.a.295

Com: Poems written while working in elementary and high schools in the eastern states. By the time of the publication of this book Plymell had begun to disassociate himself from the Beats, and regarded their literature as "historically important but not apropos to present day".

E336

Forever wider: poems new and selected, 1954-1984. Metuchen: Scarecrow, 1985.

147p

(Poets now; 7)

BL: YC.1988.a.3719

Com: A selection of Plymell's poetry covering 30 years, with an appreciation by Rod McKuen and an introduction by Robert Peters.

Fiction

E337

The last of the moccasins. [Albuquerque]: Mother Road, 1995.

184p

Note: Originally published: San Francisco: City Lights, 1971. Copy no. 56, signed by the author

BL: YA.2000.a.36783

Com: A novel set in the 1950s and early 1960s, based on Plymell's experiences with Ginsberg, Cassady and others, and called by Burroughs, "a manifesto of ashes..."

Poetry and prose

E338

Hands on the doorknob: a Charles Plymell reader / edited by David Breithaupt. Sudbury: Water Row, 2000.

200p; illus

BL: YA.2002.a.11868

Com: A selection of Plymell's writings of more than four decades, consisting of essays, poetry and fiction. Burroughs, Ginsberg, and Cassady are among the people Plymell writes about and the

illustrations include photographs of Cassady, Whalen, Ginsberg, Ferlinghetti, and Janine Pommy Vega, as well as of Plymell himself.

KENNETH REXROTH 1905-1982

Poetry

E339

The phoenix and the tortoise. Norfolk, Conn.: New Directions, 1944.

100p

BL: 11688.p.13

Com: A collection which includes the long title poem "which might well be dedicated to Albert Schweitzer", shorter poems "which might well be dedicated to D. H. Lawrence" and translations from Latin, Greek, and the T'ang Dynasty poet Tu Fu (712-770).

E340

The signature of all things. New York: New Directions, 1949.

89p

BL: 11351.de.33

Com: A poetry collection divided into three sections: "Poems and songs", "Elegies and letters" (including "A letter to William Carlos Williams" and "Advent for William Everson") and "Translations and imitations". There is an introduction by the author, who also acknowledges the Guggenheim Fellowship that assisted him in writing this book.

E341

The dragon and the unicorn. Norfolk, Conn.: New Directions 1952.

171p

BL: 11392.b.7

Com: A long "more or less philosophical poem" whose form is that "of the travel poems of Samuel Rogers and Arthur Hugh Clough" and whose philosophy is "only a development of that idealist anarchism which has been characteristic of American thought since its beginnings" (Rexroth in his introduction).

E342

In defence of the earth. London: Hutchinson, 1959.

107p

Note: Originally published: New York: New Directions, 1956

BL: 11689.c.63

Com: Rexroth's collection that was originally published at the height of the Beat period includes his most well known poem "Thou shalt not kill: a memorial for Dylan Thomas", poems of love and protest, meditation and remembrance, and "A bestiary" written for his children. In addition there are 46 further translations from the Japanese extra to *One hundred poems from the Japanese* (1959, E380).

E343

The homestead called Damascus. New York: New Directions, 1963.

48p

(World poets series)

BL: X.989/86081

Com: This long autobiographical poem was in fact completed in 1922 when Rexroth was 17, though it was not published until 1957 in *The quarterly review of literature* (with an essay by Lawrence Lipton). Here it has a foreword by New Directions publisher James Laughlin.

E344

Natural numbers: new and selected poems. [New York]: New Directions, 1963.

119p

BL: X.909/8638

Com: With a cover photograph of Rexroth by Arthur Knight.

E345

The collected shorter poems. New York: New Directions, 1966.

348p; index

BL: X.989/6135

Com: The book begins with a selection of new poems and continues with shorter poems from seven earlier books arranged more or less in the order they were written - from 1920 to 1966. A paperback edition (1966) with a photograph of Rexroth and his daughters on the cover is at BL:

YK.1993.a.11793.

E346

The heart's garden, the garden's heart. Cambridge, Mass.: Pym-Randall, 1967.

47p; illus

Note: No. 62 of 75 numbered copies, signed by the author

BL: Cup.512.a.247

Com: A long poem based on Rexroth's stay in Japan in spring 1967, with calligraphic illustrations by the author. The photograph of Rexroth is by Steven Trefonides.

E347

[Selected poems] in: *Penguin modern poets 9.* Harmondsworth: Penguin, 1967.

pp 43-73

BL: 011769.aa.2/9

Com: A publication that Rexroth shares with William Carlos Williams (see I702) and Denise Levertov (see H159).

E348

The collected longer poems. New York: New Directions, 1968.

307p

BL: YA.2000.a.27272

Com: Contains all the longer poems published to date: "The homestead called Damascus", "A prolegomenon to a theodicy", "The phoenix and the tortoise", "The dragon and the unicorn", and "The heart's garden, the garden's heart".

E349

The spark in the tinder of knowing. Cambridge, Mass.: Pym-Randall, 1968.

Unnumbered pages

Note: No. 128 of an edition of 200 numbered and 26 lettered copies signed by the author

BL: X.908/86008

Com: A poem written while Rexroth was staying with the Cowley Fathers at the Society of St John the Evangelist on the Charles River, Cambridge, Massachusetts.

E350

New poems. New York: New Directions, 1974.

87p; index

BL: X.908/37752

Com: Contains a section of original poems "Love is an art of time" (including the sequence "Earth sky sea trees birds house beasts flowers") in addition to "translations from the contemporary Japanese woman poet Marichko" (in fact Rexroth's own creations) and from classic Chinese writers.

E351

On Flower Wreath Hill. Burnaby, BC: Blackfish, 1976

Unnumbered pages

Note: No. 62 of an edition of 200 bound in the Japanese manner, signed and with calligraphy by the author.

BL: X.950/20694

Com: A series of eight contemplative poems written while Rexroth and his wife were living in a 700-year-old farmhouse in the hills east of Kyoto.

E352

The silver swan: poems written in Kyoto, 1974-75. Port Townsend: Copper Canyon, 1976.

Unnumbered pages; illus

BL: X.958/11997

Com: With brushwork by Carol Tinker (Rexroth's fourth wife). A poem from this collection appears on Rexroth's gravestone in Santa Barbara cemetery.

E353

The morning star. New York: New Directions, 1979.

90p; index

BL: X.950/7867

Com: Contains the collections *The silver swan* (expanded to include additional poems written in Kyoto to 1978), *On Flower Wreath Hill*, and *The love poems of Marichko*. At the end of the volume are Rexroth's notes to the poems.

E354

Between two wars: selected poems written prior to the Second World War / with an introduction by Bradford Morrow and an interview with the poet conducted by Les Ferriss; illustrations by Daniel Goldstein. Athens, Ohio: Labyrinth, 1982.

Unnumbered pages; illus

Note: Copy no.79 of an edition of 130 copies signed by the artist, printer (Richard Bigus), and Bradford Morrow.

BL: Cup.408.rr.12

Com: These poems will also be found in *The collected shorter poems*; the interview was conducted in December 1978.

E355

Flower Wreath Hill: later poems. New York: New Directions, 1991.

148p; index

BL: YK.1993.a.12837

Com: Contains the two earlier collections, *New poems* and *The morning star*. The cover painting is "High Sierras #3" by Rexroth's first wife Andrée.

E356

Sacramental acts: the love poems of Kenneth Rexroth / edited and with an introduction by Sam Hamill & Elaine Laura Kleiner. Port Townsend: Copper Canyon, 1997.

132p; index

BL: YA.1998.a.548

Com: A selection from earlier collections including translations. James Wright: "[Rexroth] is a great love poet during the most loveless time imaginable". The cover is a painting by Rexroth's first wife Andrée.

Drama

E357

Beyond the mountains. London: Routledge, 1951.

190p

Note: Originally published: New York: New Directions, 1951

BL: 11791.a.101

Com: *Beyond the mountains*, four plays in verse modelled on Greek tragedy and Japanese Nōh, was produced at the Living Theatre in 1951 and was a "fiasco" losing \$2600 even though the actors were unpaid.

See also **Living Theatre** (D41).

Prose

E358

Bird in the bush: obvious essays. New York: New Directions, 1959

246p

BL: 011421.t.41

Com: Rexroth's first collection of essays, whose range of knowledge and depth of insight were appreciated by the distinguished critic Frederick J. Hoffman. Subjects covered include jazz, Rimbaud and Baudelaire, the painters Morris Graves, Mark Tobey, and Fernand Léger, Beckett, Lawrence, the classic Chinese novel, American humour, Kenneth Patchen and Henry Miller.

E359

Assays. New York: New Directions, 1961.

246p

BL: X.909/3365

Com: A collection of essays whose subjects range from the Kabbalah, Gnosticism, Chinese culture and the poet as translator through Van Gogh, Henry James, Lawrence Durrell and others to William Carlos Williams, Levertov, Duncan and Brother Antoninus. A copy of this book is also in the Durrell collection at BL: Durrell 95.

E360

Classics revisited. Chicago: Quadrangle, 1968.

290p

BL: X.989/13401

Com: Critical essays which mostly first appeared in the *Saturday Review* on such varied subjects as the Epic of Gilgamesh, Homer, Tu Fu, *The tale of Genji*, Marco Polo, Montaigne, Cervantes, Casanova, Stendhal, Rimbaud, Chekhov and more.

E361

The alternative society: essays from the other world. New York: Herder and Herder, 1970.

196p

BL: YA.1989.b.337

Com: A collection that includes the important 1957 essay (first published in *New World writing*) "Disengagement: the art of the Beat Generation", the influential article in which Rexroth championed the Beat writers before his later disillusionment. "This book is a record of the vast changes since then" (note by the author).

E362

With eye and ear. New York: Herder & Herder, 1970.

217p

BL: X.981/3842

Com: A wide-ranging collection of essays on subjects such as Lawrence, Kafka, Japanese literature, religion, Coleridge, translating, and Tolstoy, together with a section on American writers from Jack London, Henry Miller and William Carlos Williams to Ginsberg, Whalen and Snyder.

E363

American poetry in the twentieth century. New York: Seabury, 1973.

194p

BL: X.909/33232

Com: An interpretation of American poetry and poets from the radical bohemians of the turn of the century to more recent poets such as Ginsberg, Whalen, Snyder and Levertov. See also **Beats in general – criticism** (J156).

E364

The elastic retort: essays in literature and ideas. New York: Seabury, 1973.

280p

BL: X.989/53698

Com: Contains three sections: "More classics revisited" (from *The song of songs* through Blake and Goethe to Ford Madox Ford's *Parade's end*), "Japan" (political and literary essays) and "Religion".

E365

Communalism: from its origins to the twentieth century. London: Owen, 1975.

316p

Note: Originally published: New York: Seabury, 1974

BL: X.529/18900

Com: A history of communes written when Rexroth was becoming disillusioned with American life and the undermining of the counter-culture by a bourgeois mentality.

E366

World outside the window: the selected essays of Kenneth Rexroth / edited by Bradford Morrow. New York: New Directions, 1987.

326p; index

BL: 87/19517 [DSC]

Com: A selection of wide-ranging essays dating from 1936 to 1977, including some previously uncollected such as "The institutionalization of revolt, the domestication of dissent" and "San Francisco letter". The latter first appeared in the influential *Evergreen review* San Francisco issue (1957) and discusses the poetry of Everson, Ginsberg, Duncan, Lamantia and Ferlinghetti.

Poetry and prose

E367

The Rexroth reader / selected with an introduction by Eric Mottram. London: Cape, 1972.

437p

BL: X.989/13561

Com: A selection of essays, poems, translations, and autobiography, encompassing the whole range of Rexroth's career from the 1920s to the late 1960s.

Autobiography

E368

An autobiographical novel. Garden City, NY: Doubleday, 1966.

367p

BL: X.900/4106

Com: These memoirs of Rexroth's childhood, adolescence and early manhood had their first incarnation in a tape-recorded account made in 1959 for his daughters. There is also a British edition (Whittet, 1977) at BL: Nov.33840.

E369

An autobiographical novel / edited by Linda Hamalian. Revised and expanded edition. New York: New Directions, 1991.

542p

(A revived modern classic)

BL: H.94/1560

Com: The memoir published in 1966 stopped at 1927 when Rexroth was aged 22 and about to settle in California with his first wife. This expanded edition edited by his biographer includes the sequel (on tape) he left behind on his death and continues for another 20 years of literary life and two more marriages.

Letters

E370

Kenneth Rexroth and James Laughlin: selected letters / edited by Lee Bartlett. New York: Norton, 1991.

292p; bibliography; index

BL: 91/11724 [DSC]

Com: Letters between Rexroth and one of his closest friends since the 1930s, James Laughlin, the founder of the publishing house New Directions.

Contributions to books and journals

E371

Selected poems / D. H. Lawrence; with an introduction by Kenneth Rexroth. New York: New Directions, 1947.

148p

(New classics series; 19)

BL: 11351.aa.47

Com: This introduction is Rexroth's first major essay and was republished and re-titled "Poetry, regeneration and D. H. Lawrence" in *Bird in the bush*.

E372

Buckshee: last poems / Ford Madox Ford; with introductions by Robert Lowell [and] Kenneth Rexroth. Cambridge, Mass.: Pym-Randall, 1966.

27p

BL: X.909/19509

Com: A poem by British author Ford - "the finest ignored poem sequence in modern English" - Rexroth would often read to audiences, on the radio and to music.

E373

"Why is American poetry culturally deprived" in: *Tri-quarterly* 8 (winter 1967). Evanston, 1967.

pp 61-68

BL: PP.8002.zq

Com: An article critical of much contemporary American poetry, including that of the Beats: "Their alienation is a luxury product of an affluent society. They can afford to live in what Lawrence Lipton calls voluntary poverty (viz. no fourth TV set in the bathroom)". Also in this issue is a poem by Ron Loewinsohn "The sea, around us".

E374

A return to Pagany: the history, correspondence, and selections from a little magazine 1929-1932 / edited by Stephen Halpert with Richard Johns; introduction by Kenneth Rexroth. Boston: Beacon, 1969.

519p; index

BL: YH.1986.b.285

Com: The first volume of *Pagany* (available on microfilm at BL: Mic.A.1732) included a manifesto by William Carlos Williams and a poem by Rexroth which are reproduced here as are selections from Williams' novel *White mule*; Paul Bowles, and Charles Henri Ford also appeared in later issues.

E375

The pillow book of Carol Tinker / foreword by Kenneth Rexroth. Santa Barbara: Cadmus, 1980.

101p

Note: No. 3 of an edition of 100 copies, signed by the author

BL: YA.1997.b.5050

Com: Rexroth provides a foreword to this poetry collection by Tinker (born 1940), Rexroth's companion in his last years.

Edited by Rexroth

E376

The new British poets: an anthology / edited by Kenneth Rexroth. [New York]: New Directions, 1949.

311p

BL: 11605.bb.44

Com: An anthology worked on while Rexroth was travelling in Europe on a Guggenheim scholarship.

Translations

E377

Fourteen poems by O. V. de L.-Milosz / translated and with an introduction by Kenneth Rexroth; illustrated by Edward Hagedorn. San Francisco: Peregrine, 1952.

Unnumbered pages; illus

Note: One of an edition of 129 copies, signed by the translator, illustrator and printer Henry Herman Evans

BL: Cup.503.f.6

Com: Oscar Venceslas Lubicz-Milosz was born in Lithuania in 1877, and at the age of 12 went to live in Paris - his poems are in French and the French is included alongside Rexroth's translations.

E378

One hundred poems from the Chinese. New York: New Directions, 1956.

159p

BL: 15235.a.86.

Com: Consisting of translations of thirty-five poems by Tu Fu and a selection of poetry of the Sung Dynasty.

E379

Thirty Spanish poems of love and exile. San Francisco: City Lights, 1956.

31p

(Pocket poets series; 2)

BL: 011313.t.3/2

Com: The second book published in Ferlinghetti's Pocket Poets series, translated in fact from French versions, as Rexroth knew no Spanish.

E380

One hundred poems from the Japanese. New York: New Directions, 1959.

143p

BL: 11098.f.52

Com: This book of translations from classic Japanese poems was one of Rexroth's most popular works.

E381

Poems from the Greek Anthology / translated, with an introduction, by Kenneth Rexroth; with drawings by Geraldine Sakall. [Ann Arbor]: University of Michigan Press, 1962.

111p; illus

BL: 12276.de.9

Com: Rexroth first translated from the Greek (Sappho's "Apple orchard") in his fifteenth year and since that time "the *Anthology* and the lyric poets of Greece have been my constant companions". Three Latin poets and a song from the Latin *Carmina Burana* are also included. An expanded edition (1999) is at BL: YC.1999.a.6239.

E382

Women poets of China / translated and edited by Kenneth Rexroth and Ling Chung. New York: New Directions, 1972.

150p

BL: YA.2000.a.25040

Com: Originally published in 1972 by Seabury Press as *The orchid boat*, this representative collection ranges from circa 300 BC to the twentieth century.

E383

Selected poems / Pierre Reverdy. Bilingual ed. London: Cape, 1973.

93p

Note: Originally published: New York: New Directions, 1969

BL: X.989/21842

Com: Rexroth's translations of the French poet Reverdy (1899-1960) were much admired by Nobel Prize winning poet Octavio Paz.

E384

One hundred more poems from the Japanese. New York: New Directions, 1976.

120p

BL: YA.2000.a.25855

Com: A sequel to *One hundred poems from the Japanese*, including poems by Marichko, i.e. Rexroth himself.

E385

Li Ch'ing-chao: complete poems / translated and edited by Kenneth Rexroth and Ling Chung. New York: New Directions, 1979.

118p

BL: YA.2000.a.26325

Com: The first translations into English of all the surviving verse of China's greatest woman poet Li Ch'ing-chao (1084-c.1151), written during the final years of the Sung Dynasty.

E386

Love poems from the Japanese / edited by Sam Hamill. Boston: Shambhala, 1994.

129p

(Shambhala pocket classics)

BL: YA.1995.a.15182

Com: A selection from earlier collections of Rexroth's translations from the Japanese, with notes on the poets.

Festschrift

E387

For Rexroth / edited by Geoffrey Gardner. New York: The Ark, 1980.

412p; illus

(Ark; 14)

BL: YA.2000.a.25329

Com: William Everson and David Meltzer are among the contributors to the section "On Rexroth". The section "For Rexroth" contains poetry and prose by among others: Helen Adam, Broughton, Corman, Everson, Ferlinghetti, Gleason, Kandel, Kelly, Levertov, Malanga, Meltzer, Miles, Norse, Waldman, Whalen, and Jonathan Williams. Also included is Rexroth's poem sequence "Chidori" with drawings by Morris Graves.

Biography

E388

A life of Kenneth Rexroth / Linda Hamalian. New York: Norton, 1991.

444p; illus; bibliography; index

BL: YA.1993.b.6710

Com: From the author's preface: "Kenneth Rexroth wrote some of the best poetry of the twentieth century, but like so many creative artists, he led a far from exemplary life". The biography is illustrated with photographs of Rexroth, family and friends, among them Gary Snyder.

Criticism

E389

Kenneth Rexroth / Morgan Gibson. New York: Twayne, 1972.

156p; bibliography; index

(Twayne's United States authors series; TUSAS 208)

BL: X.989/21669

Com: The first full-length study of a poet who "is an honoured mentor of the generation of Allen Ginsberg, Denise Levertov, Gary Snyder, Lawrence Ferlinghetti, Michael McClure, and Brother Antoninus, who helped revolutionise American poetry in the 1950s and who continue to 'make it new'" (from the author's introduction).

E390

Poesie di Kenneth Rexroth (1920-1956) / Daniela M. Ciani Forza. Brescia: Paideia, 1982.

123p; bibliography

(Letterature moderne: Anglica-americana; 5)

BL: YA.1988.a.7855

E391

Revolutionary Rexroth: poet of east-west wisdom / Morgan Gibson. Hamden: Archon, 1986.

BL: 87/00752 [DSC]

153p; bibliography; index

Com: The most comprehensive study of Rexroth based on the author's earlier work published by Twayne, *Kenneth Rexroth* (1972).

E392

Kenneth Rexroth / Lee Bartlett. Boise: Boise State University, 1988.

50p; bibliography

(Western writers series; 84)

BL: X.0909/731

Com: Following a brief biography, Bartlett discusses Rexroth's longer poems, his shorter lyrics, his prose - examining in particular his aesthetic and political stances, his translations, and concludes with an assessment of Rexroth's place in the canon.

E393

The relevance of Rexroth / Ken Knabb. Berkeley: Bureau of Public Secrets, 1990.

88p; index

BL: YA.1992.a.21309

Com: An affectionate study of Rexroth; there is no copyright held on this book.

Bibliography

E394

Kenneth Rexroth: a checklist of his published writings / compiled by James Hartzell and Richard Zumwinkle; with a foreword by Lawrence Clark Powell. Los Angeles: Friends of the UCLA Library, University of California, 1967.

67p; illus; index

BL: X.900/21312

Com: Illustrated with a photograph of Rexroth reading to the accompaniment of a jazz combo, sketches of him, newspaper extracts, a magazine cover that he designed and photographs of manuscripts and other memorabilia.

GARY SNYDER 1930-

Poetry

E395

Riprap. Ashland: Origin, 1959.

Unnumbered pages

Note: One of an edition of 500 copies

BL: Cup.500.i.1

Com: Snyder's first book, published by Cid Corman's Origin Press, then in Massachusetts, and distributed by Ferlinghetti's City Lights Books, contains all the short poems written from 1953 to 1958 that he wished to preserve. Snyder and Corman put the book together when Corman visited Snyder in Japan in summer, 1959, and sent it on to Ferlinghetti in San Francisco for distribution.

E396

Myths & texts. New York: Totem/Corinth, 1960.

48p; illus

BL: 12233.t.24

Com: A long sequence-poem written between 1952 and 1956 which "owes much to the Native American people". Snyder gave a copy of the manuscript to Robert Creeley in 1956 just before he went to Japan. Eventually Leroi Jones got a copy, "maybe from Creeley", wrote to Snyder in Kyoto and arranged to publish it at Totem Press. The ink drawings are by Will Petersen. The publication has rarely been out of print and there is a sixth printing (1975) at BL: X.909/87280.

E397

Hop, skip, and jump. [Berkeley]: Oyez, 1964.

Single sheet

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

(Oyez; 9)

BL: LR.416.c.7

Com: A poem dated "4.X.1964 Muir Beach" and later collected in *A range of poems* and *The back country*. The poem was written for the children of friends with whom Snyder played hopscotch. An ochre diagram of hopscotch provided by the poet is superimposed on the poem.

E398

Riprap & Cold Mountain poems. San Francisco: Four Seasons Foundation, 1965.

50p

(Writing; 7)

BL: X.908/9806

Com: A reprint of the 1959 *Riprap* together with *Cold Mountain poems* originally published in *Evergreen review* (Autumn 1958). The *Cold Mountain poems* are translations from the Chinese T'ang Dynasty poet Han Shan (literally 'Cold Mountain').

E399

Six sections from Mountains and rivers without end. San Francisco: Four Seasons Foundation, 1965.
42p

(Writing; 9)

BL: X.909/8708

Com: Six sections from the ongoing poem begun in the 1950s and eventually published in 1996 that Snyder felt in 1965 could stand by themselves.

E400

A range of poems. London: Fulcrum, 1966.

163p

BL: X.900/1584

Com: A British collection of previously published work: *Riprap & Cold Mountain poems* and *Myths & texts*; together with two new sections: a selection of translations from the Japanese Buddhist poet Miyazawa Kenji (1896-1933), and an earlier version of *The back country* dedicated to Kenneth Rexroth. The photograph of the author facing the title page is by Ken Walden.

E401

Go round. El Paseo: Unicorn, 1967.

Postcard

Note: One of an edition of 450 copies, signed by the author

BL: Cup.410.f.1228

Com: A poem later collected in *The back country*.

E402

The back country. London: Fulcrum, 1967.

112p

YA.1996.b.8302

A collection first published in the UK consisting of four sections: "Far West" (the American wilderness), "Far East" (poems written in Japan), "Kali" (India - visited in 1962), and "Back" (America again, a visit made in 1964). The first poem in *The back country* is "A berry feast", which he read at the 1955 Six Gallery reading made famous by Ginsberg's first public reading of "Howl". The poem also appeared in the 1957 "San Francisco scene" edition of *Evergreen review*.

E403

Regarding wave. New York: New Directions, 1970.

84p

BL: X.989/20369

Com: Poems that celebrate the human family and its relation to the planet, and that are inspired by Snyder's marriage to Masa Uehara to whom the book is dedicated.

E404

Spel against demons. [San Francisco]: [Cranium], 1970.

Single sheet

Note: Signed by the author

BL: Cup.410.f.1229

Com: A single leaf broadside signed by the author with dedication to James Laughlin and distributed free, Christmas, 1970, by Moe's Books, Berkeley. The poem was first collected in *Manzanita*.

E405

Manzanita. Bolinas: Four Seasons Foundation, 1972.

30p; illus

BL: YA.1999.a.6258

Com: At the poet's request no copies of this collection were sold east of the Rockies. The cover drawings are by Arthur Okamura and those in the text are by the author.

E406

The fudo trilogy / illustrated with woodcuts by Michael Corr. Berkeley: Shaman Drum, 1973.

Unnumbered pages; illus

Note: Signed by the author

BL: Cup.410.g.727

Com: This copy has a dedication to James Laughlin. The three poems are "Spel against demons", "Smokey the bear sutra" and "The California water plan".

E407

All in the family. Davis: UCD Library Associates, 1975.

Folded card; illus

(Fine arts series; 2)

Note: No. 177 of an edition of 200 copies; signed by Snyder and the artist, Mimi Osborne

BL: YA.2002.a.18474

Com: The first printing of this Snyder poem, in a limited fine edition.

E408

Tingens ådring / tolkningar: Reidar Ekner, Niklas Törnlund. [Lund]: Cavefors, 1975.

143p

BL: X.909/34708

Com: An original collection selected from earlier published works translated into Swedish.

E409

L'arrière-pays; suivi de Amérique Île-Tortue / traduction et présentation de Brice Matthieussent. Paris: Pierre Jean Oswald, 1977.

439

BL: X.900/19381

Com: English-French bilingual edition of *The back country* (E402) and *Turtle Island* (E427)

E410

True night / [drawn and engraved by Bob Giorgio]. N. San Juan: [B. Giorgio], [1980].

Unnumbered pages; illus

Note: No.55 of an edition of 100 copies; signed by the poet and artist

BL: Cup.408.r.43

Com: A poem later collected in *Axe handles*.

E411

Axe handles. San Francisco: North Point, 1983.

114p

BL: YA.1987.A.6642

Com: The first book of poems in nearly a decade, consisting of three sections: "Loops", "Little songs for Gaia", and "Nets". The collection includes "For/from Lew" about Lew Welch, Snyder's friend and fellow-poet who disappeared in the forest in 1971, a presumed suicide.

E412

Left out in the rain: new poems 1947-1985. San Francisco: North Point, 1986

209p

BL: 88/08198 [DSC]

Com: A collection of poems not previously collected in earlier books, particularly valuable for the study of Snyder's poetic and thematic development in nearly forty years of writing.

E413

Tree song. San Francisco: J. Linden, 1986.

A folder in envelope

Note: One of a limited edition of 226 copies presented to the Roxburghe Club of San Francisco and the Zamorano Club of Los Angeles on the occasion of their joint meeting, October 25-26, 1986.

BL: Cup.410.g.630

Com: Together with Snyder's poem is a photograph by Michael Mundy "Dogwood, forest - Yosemite".

E414

No nature: new and selected poems. New York: Pantheon, 1992.

390p; index

BL: YA.1993.a.15406

Com: Poems from previously published collections, a sequence of short poems entitled "Tiny energies" and fifteen poems under the heading "No nature". From the author's preface: "The greatest respect that we can pay to nature is to acknowledge that it eludes us and that our own nature is also fluid, open, and conditional". The collection includes "For Lew Welch in a snowstorm".

E415

North Pacific lands & waters: a further six sections / illustrations by Bill Holm. Walden Island: Brooding Heron, 1993.

Unnumbered pages; illus

Note: One of an edition of 300 copies

BL: Cup.512.b.198

Com: Poems with Arctic and Canadian settings illustrated by Northwest coast Indian artist Bill Holm. These six sections are part of the on-going *Mountains and rivers without end* poem sequence. Five of the six appear in the completed work.

E416

Hungry midnight / by Gary Snyder ... [et al]; with wood engravings by Gaylord Schanilec. [United States]: Midnight Paper Sales, 1996.

Portfolio; illus

Note: Copy no. 19 of a limited edition of 70 signed by the illustrator and with each broadsheet signed by the individual author

BL: Cup.410.c.282

Com: Contains six individually printed broadsheets with poems by Gary Snyder, Kathleen Norris, Joyce Sutphen, Mary Karr, E. Annie Proulx and Jane Mead.

E417

Mountains and rivers without end. Washington, DC: Counterpoint, 1996.

165p; illus

BL: YA.1997.a.967

Com: Snyder's most ambitious work, begun in the 1950s and now completed. "Mountains and rivers" is a title for a number of Chinese landscape paintings, and the one by Yüan Dynasty painter Hsü-pen was the inspiration for Snyder. "I'm writing about the complementarity of mountains and rivers, but that's really the planet, taking that on". The endpapers and frontispiece are illustrated with the Northern Sung Dynasty painting "Streams and mountains without end". There is also a drawing by Snyder in the text.

Prose

E418

Earth house hold: technical notes & queries to fellow Dharma revolutionaries. London: Cape, 1970.

143p

Note: Originally published: New York: New Directions, 1969

BL: X.989/5645

Com: The first collection of Snyder's prose the title of which is a pun on Greek roots of 'ecology'. It contains journal entries from 1952 (when he was a mountain fire lookout), essays on Buddhism, tribalism, poetry and folklore, accounts of wilderness hikes, trips to India and Ceylon, and descriptions of his years in Japan, including his wedding to Masa Uehara.

E419

North sea road. [California]: [1974].

Unnumbered pages

BL: YA.1997.a.8484

Com: Published as a component of the third issue of the periodical *Planet/Drum* entitled "North Pacific Rim alive". Snyder's contribution to this booklet is a description of Hokkaido (which is how the

Japanese characters meaning "North sea road" are pronounced). In addition there is a prose piece entitled "Phytogeography of the islands of the North Pacific" by Misao Tatewaki.

E420

The old ways: six essays. San Francisco: City Lights, 1977.

96p

BL: X.907/20601

Com: Essays that deal with the renewal and imaginative application of man's "most archaic values" to modern life.

E421

On bread & poetry: a panel discussion with Gary Snyder, Lew Welch & Philip Whalen / edited by Donald Allen. Bolinas: Grey Fox, 1977.

47p; illus

BL: YA.1997.a.6081

Com: A radio talk and reading that took place during Snyder's return from Japan to teach at Berkeley for a term in 1964. The book is illustrated with a frontispiece photograph of the three poets and reproductions of three broadsides of their poems. See also **Welch** (E492) and **Whalen** (E514).

E422

He who hunted birds in his father's village: the dimensions of a Haida myth. Bolinas: Grey Fox, 1979.

133p; bibliography

BL: X.950/11496

Com: Snyder's 1951 undergraduate honours thesis, here published 28 years later without revision, is a study of a North American Indian version of the myth about a swan that is transformed into a girl and loved by a man who eventually loses her. In his thesis, as he later explained, "I mapped out practically all my major interests and I've followed through on them ever since".

E423

Passage through India. San Francisco: Grey Fox, 1983.

100p; illus

BL: T 45851 [OIOC]

Com: The narrative of a journey that was undertaken in 1962 and that was originally published as an article entitled "Now India" in *Caterpillar* 3:19 (spring 1972).

E424

Good wild sacred. Madley: Five Seasons, 1984.

Unnumbered pages

Note: One of an edition of 65 copies signed by the author

BL: RF.1999.a.66

Com: The text of the 1982 Schumacher Lecture (given in England). "The challenge for modern people is to arrive at a condition where wild, sacred, and good will be one and the same, again".

E425

The practice of the wild: essays. San Francisco: North Point, 1990.

190p; bibliography

BL: YA.1992.a.4755

Com: Essays which grew out of workshops given over a number of years on "ecology, environmental problems, native peoples, as well as spiritual, cultural, and literary relationships".

E426

A place in space: ethics, aesthetics, and watersheds: new and selected prose. Washington, DC:

Counterpoint, 1995.

263p

BL: 97/14700 [DSC]

Com: A collection that includes essays on North Beach, on the Beats and the 'new poetry': "Notes on the Beat Generation" "The new wind" (both originally published in Japan in 1960), and a previously unpublished review from 1962 of Burroughs' *The ticket that exploded*. Other essays cover Snyder's usual interests and concerns - ecology, Eastern culture, the American land and "the practice of the wild".

Poetry and prose

E427

Turtle Island. New York: New Directions, 1974.

114p; illus

BL: X.908/35984

Com: Winner of the Pulitzer Prize, 1975, and illustrated by Michael Corr, *Turtle Island* takes its title from the name for the American continent in Native American creation stories. The poetry consists of the previously published collection *Manzanita* (with one poem withdrawn by the author) and sections entitled "Magpie's song" and "For the children". The prose section is entitled "Plain talk".

E428

Sköldpaddön / återdiktad på svenska av Reidar Ekner. [Lund]: Cavefors, 1976.

135p

X.908/81678

Com: A Swedish translation of *Turtle Island*.

E429

Schildpadeiland / vertaald en ingeleid door Wille Roggeman. Gent: Poëziecentrum, 1985.

38p

(De bladen voor de poëzie; 33:4)

BL: YA.1988.a.5680

Com: A Dutch translation of *Turtle Island*.

E430

The Gary Snyder reader: prose, poetry, and translations, 1952-1998. Washington, DC: Counterpoint, 1999.

617p; index

BL: 99/42332[DSC]

Com: Dedicated to Philip Whalen and with a frontispiece photograph of Snyder by Allen Ginsberg. A generous sampling from published books plus some new poems, unpublished early correspondence with Whalen and Will Petersen, selections from journals and four uncollected essays. There is a foreword by novelist Jim Dodge, an author's note from Snyder, and a chronology.

Interviews

E431

The real work: interviews and talks 1964-1979 / edited with an introduction by Wm. Scott McLean. New York: New Directions, 1980.

189p

BL: X.958/29232

Com: Described by the editor as "good, plain talk with a man who has a lively and very subtle mind and a wide range of experience and knowledge".

Contributions to books

E432

"Spring sesshin at Shokoku-ji" in: *The world of Zen: an east-west anthology / compiled, edited, and with an introduction by Nancy Wilson Ross*. London: Collins, 1962.

pp 323-330

Note: Originally published: New York: Random House, 1960

BL: 4385.f.18

Com: A prose piece about a Zen temple in Kyoto, first published in the *Chicago review*, summer 1958. This volume also contains work by Alan Watts.

E433

"LSD and all that" in *Conversations, Christian and Buddhist: encounters in Japan / Dom Aelred Graham*. London: Collins, 1969.

pp 53-87

Note: Originally published: New York: Harcourt, Brace & World, 1968
BL: X.100/7143.

Com: A conversation among Snyder and four others in Kyoto, September 4, 1967.

E434

In transit: the Gary Snyder issue. Eugene: Toad, 1969.

55p

Note: One of an edition of 500 copies

BL: YA.2002.a.18483

Com: A book largely consisting of poems and translations by Snyder. Other contributors include John Montgomery and Ginsberg (his 1966 poem, "Holy ghost on the nod over the body of bliss").

E435

Songs of Gods, songs of humans: the epic tradition of the Ainu / [selected and translated by] Donald L. Philippi; with a foreword by Gary Snyder. San Francisco: North Point, 1982.

416p; bibliography

BL: YC.1986.a.1119

Com: Translations of epic poetry of the Ainu of Japan.

E436

A Zen forest: sayings of the masters / compiled and translated, with an introduction, by Sōiku Shigematsu; foreword by Gary Snyder. New York: Weatherhill, 1981.

177p; illus; map

BL: 82/17358 [DSC]

Com: Translations from the Chinese, illustrated with "the ten oxherding pictures" by Gyokusen and calligraphic renderings of Zen sayings. There is an appendix of the sayings in characters and romanization, a glossary and a map of China.

E437

The Japanese psyche: major motifs in the fairy tales of Japan / Hayao Kawai; translated from the Japanese by Hayao Kawai and Sachiko Reece; a new edition with a new foreword by Gary Snyder. Second ed. Woodstock: Spring, 1997.

227p; bibliography

Note: Originally published: Dallas: Spring, 1988

BL: 97/13592 [DSC]

Com: A Jungian analysis of Japanese fairy tales.

Biography

E438

Gary Snyder: dimensions of a life / edited by Jon Halper. San Francisco: Sierra Club, 1991.

451p; illus; index

BL: YA.1992.b.4320

Com: An appreciation of Snyder (and as he wished, "the whole circle and period of time") by some of his many friends and colleagues, among whom are included Allen Ginsberg, Philip Whalen, Michael McClure, and Anne Waldman. There are photographs of Snyder, family and friends including Kyger, Ginsberg, Orlovsky and Whalen.

Criticism

E439

Some notes to Gary Snyder's Myths & texts / Howard McCord. Berkeley: Sand Dollar, 1971.

Unnumbered pages

(Sand dollar; 4)

BL: YA.2001.a.18244

Com: Snyder was consulted in the preparation of this pamphlet identifying some of the allusions and quotes in his poem, and his remarks are specified.

E440

The tribal Dharma: an essay on the work of Gary Snyder / Kenneth White. Llanfynydd, Carmarthen: Unicorn, 1975.

50p; illus

BL: X.950/41657

Com: Scottish author White discusses the San Francisco Renaissance and Kerouac's picture of Snyder (as Japhy Ryder in *Dharma bums*) as a part of it, Snyder's Eastern wanderings and influences, and his return to America and involvement in the cultural-political-ecological changes taking place there. Snyder's poem "Smokey the bear sutra" is printed at the end of the essay.

E441

Gary Snyder / Bob Steuding. Boston: Twayne, 1976.

189p; bibliography; index

(Twayne United States authors series; TUSAS 274)

BL: X.989/51922

Com: The first full-length study of Snyder, concentrating on the poetry. There is an outline of Snyder's life (and a chronology) as well as discussion of his style, his major books of poetry, his ideas and his reputation.

E442

Gary Snyder / Bert Almon. Boise: Boise State University, 1979

47p; bibliography

(Western writers series; 37)

BL: X.0909/731(37)

Com: An essay in three sections: "Background", "The mythopoetic approach" and "Shorter poems and prose writings".

E443

Gary Snyder's vision: poetry and the real work / Charles Molesworth. Columbia: University of Missouri Press, 1983.

128p

(Literary frontiers)

BL: YA.1989.a.19480

Com: A demonstration of how Snyder has woven a diversity of experiences and interests into a consciousness that is social, cultural, and religious, as well as poetic.

E444

Das Naturbild im Werk von Gary Snyder / Christiane Grewe-Volpp. Heidelberg: Winter, 1983.

225p; bibliography

(Anglistische forschungen; 170)

BL: 12981.p.1/170

E445

Tradition and innovation in the poetry of Gary Snyder 1952-1982 / P.A.J. Easy. Hull: University of Hull, 1983.

BL: D53128/85 [DSC - thesis]

E446

In search of the primitive: rereading David Antin, Jerome Rothenberg, and Gary Snyder / Sherman Paul.

Baton Rouge: Louisiana State University Press, 1986.

301p; illus

BL: 86/23936 [DSC]

Com: Paul's 'meditation' on Snyder begins with the character based on him in Kerouac's *Dharma bums* (Japhy Ryder) and continues with discussion of his subsequent work and life. Snyder himself comments on Paul's criticism and suggests that "Sherman Paul is working on himself in these meditations more than on me", that he is "doing a new kind of literary interpretation and explication here". Snyder also states "In spite of all the learning and deliberateness, a fair proportion of my poetry is 'beyond me.' I just did it, and saw that it worked".

E447

Theodore Roethke, William Stafford, and Gary Snyder: the ecological metaphor as transformed regionalism / Lars Nordström. Uppsala, 1989.

197p

(Studia anglistica upsaliensia; 67)

BL: Ac.1075/6(13)[vol.67]

E448

Critical essays on Gary Snyder / [edited by] Patrick D. Murphy. Boston: G.K. Hall, 1990.

267p; index

(Critical essays on American literature)

BL: YA.1993.b.8607

Com: "The most comprehensive collection of criticism ever published on this contemporary writer".

The book contains reprinted early reviews and articles, specially commissioned essays and a substantial introduction by the editor.

E449

Gary Snyder and the American unconscious: inhabiting the ground / Tim Dean. Basingstoke:

Macmillan, 1991.

240p; illus; index

(New directions in American studies)

BL: YC.1991.a.5939

Com: Dean presents a theory of American culture, developed as a result of reading Snyder, whose poetry he believes "articulates most cogently what it means to speak to and for American culture today". Illustrated with photographs, two of which are of Snyder.

E450

Understanding Gary Snyder / Patrick D. Murphy. Columbia, SC: University of South Carolina Press, 1992.

186p; bibliography; index

(Understanding American literature)

BL: 96/08619 [DSC]

Com: "An introduction to Snyder's career, key influences, and all of his full-length published volumes".

E451

Mythenrezeption in der Lyrik von Gary Snyder / Sabine Bock. Frankfurt am Main: Lang, 1993.

448p; bibliography

(Studien zur englischen und amerikanischen literatur; 13)

BL: YA.1994.a.141

E452

Nature's kindred spirits: Aldo Leopold, Joseph Wood Krutch, Edward Abbey, Annie Dillard, and Gary Snyder / James I. McClintock. Madison: University of Wisconsin Press, 1994.

180p; bibliography; index

BL: 94/13680[DSC]

Com: A book that "furthers understanding of the development of modern environmental thought, of nature writing in general, and of these writers in particular".

E453

Finding the space in the heart: primitivism, Zen Buddhism and deep ecology in the works of Gary Snyder / Nicholas Foxton. Nottingham: University of Nottingham, 1997.

BL: DXN014256 [DSC - thesis]

E454

A place for wayfaring: the poetry and prose of Gary Snyder / Patrick D. Murphy. Corvallis: Oregon State University Press, 2000.

248p; bibliography; index

BL: m00/24104 [DSC]

Com: An expansion of Murphy's 1992 book *Understanding Gary Snyder*, as a result in particular of the publication of Snyder's *Mountains and rivers without end* and *The Gary Snyder reader*. The cover photograph of Snyder is by Raku Myers.

E455

'Forest beatniks' and 'urban Thoreaus': Gary Snyder, Jack Kerouac, Lew Welch, and Michael McClure / Rod Phillips. New York: Lang, 2000.

169p; bibliography; index

(Modern American literature: new approaches; 22)

BL: YA.2000.a.19182

Com: See **McClure** above (E296) and also **Kerouac** (C123) and **Welch** (E498). The chapter on Snyder is entitled "'This is our body': Gary Snyder's erotic universe".

Bibliography

E456

Gary Snyder: a bibliography / compiled by Katherine McNeil. New York: Phoenix Bookshop, 1983.

247p; illus; index

(Phoenix bibliographies; 8)

BL: 2725.c.863

Com: With an introduction by Gary Snyder, a frontispiece photograph of him and illustrations of title pages and covers of some of his books.

See also **West Coast writers - general works - Six poets of the San Francisco Renaissance** (E2).

JACK SPICER 1925-1965

Poetry

E457

After Lorca. [San Francisco]: White Rabbit, 1957.

63p

Note: One of an edition of 500 copies

BL: YA.1994.a.5955

Com: Spicer's first book, 'typed' by Robert Duncan, with a cover design by Jess and an imagined introduction from Federico Garcia Lorca dated "outside Granada, October 1957" - Lorca was killed in the Spanish Civil War in 1936. The book is an amalgamation of translations and fake translations based on Lorca's work, and includes 'letters' to and from him, demonstrating Spicer's idea that each poet is a 'ghost' speaking to other ghosts, living and dead. A Canadian edition (Coach House, 1974) is at BL: X.908/31699.

E458

Billy the Kid / illustrated by Jess. Stinson Beach: Enkidu Surrogate, 1959.

Unnumbered pages; illus

Note: One of an edition of 750 copies

BL: X.909/8071

Com: Published by Robert Duncan's Enkidu Surrogate and with his colophon design. A poem in ten sections using the famous western hero as subject in a meditation on love and death. An Irish limited edition (New Writers Press, 1969) is at BL: Cup.510.akc.1.

E459

The heads of the town up to the aether / lithographs by Fran Herndon. San Francisco: Auerhahn, 1962.

109p; illus

Note: One of an edition of 750 copies

BL: YA.2001.a.37728; (X.907/4626 - missing)

Com: Spicer's longest work, and one regarded as his masterpiece. The title is from a lost Gnostic text referred to in a translation of "The secret books of the Egyptian Gnostics". It is in three sections: "Homage to Creeley/Explanatory notes", "A fake novel about the life of Arthur Rimbaud" and "A textbook of poetry".

E460

The holy grail. San Francisco: White Rabbit, 1964.

Unnumbered pages

BL: Cup.510.ned.5

Com: A book in seven sections each containing seven poems, a poetic roman á clef loosely based on the Arthurian legend.

E461

Language. San Francisco: White Rabbit, 1965.

66p

BL: YA.2001.b.4267; (X.900/1884 – missing)

Com: A book published the year of Spicer's death, with a cover reproducing the 1952 issue of *Language: journal of the Linguistic Society of America*. It was this issue that contained an essay Spicer co-authored with David Reed, an assistant professor in linguistics, entitled "Correlation methods of comparing idiolects in a transition area". The themes of this 1965 poetry collection are however the "contingencies of grammatical rules and human life" and Spicer's "obsession with the 'outside', that essential otherness of poetic inspiration".

E462

Book of magazine verse. [San Francisco]: White Rabbit, 1966.

Unnumbered pages

BL: YA.2001.a.33739

Com: Spicer's last book to be published in his lifetime, containing poems playfully attacking the literary establishment. The cover design imitates *Poetry* magazine. The poems are divided into eight sections each for a different magazine such as *Nation*, *Poetry Chicago*, *Ramparts* and the *St Louis sporting news*. The final poem is addressed to Allen Ginsberg, although he is not mentioned by name, and begins "At least we both know how shitty the world is. You wearing a beard as a mask to disguise it. I wearing my tired smile".

E463

A book of music. San Francisco: White Rabbit, 1969.

Unnumbered pages

BL: YA.2001.a.6354

Com: 14 poems written in 1958 but here published for the first time, "a ravishing performance" according to Robert Duncan.

E464

Lament for the maker. London: Aloes, 1971.

Unnumbered pages

Note: Originally published: San Francisco: White Rabbit, 1963

BL: YA.2000.a.12937

Com: The title for the original edition is *Lament for the makers*. Spicer in later years felt this to be his "least successful book" with its theme of poets selling out for fame and publication with East Coast establishments.

E465

The red wheelbarrow. Berkeley: Arif, 1973.

Unnumbered pages; illus

BL: X.958/26482

Note: Originally published: Berkeley: Arif, 1971

Com: The drawings are by Wesley Tanner. A sequence of short lyrics written in the late 1950s, the title poem (its title taken from a William Carlos Williams poem) and eight entitled "Love" and numbered I - VII and 8.

E466

Admonitions. New York: Adventures in Poetry, 1974.

Unnumbered pages

BL: YA.2001.b.3680

Com: The poems (and introductory letters) were written in 1958 and are a series of warnings each addressed to a particular friend or lover, including Robin (Blaser) and Robert (Duncan). There is a "postscript for Charles Olson". Also included is the poem "For Joe" which was read at a party in 1958 given by Joe Dunn of White Rabbit Press to honour the two women poets he had recently published, Denise Levertov and Helen Adam. It begins "People who don't like the smell of faggot vomit / Will

never understand why men don't like women". Levertov was to answer with her poem "Hypocrite women", published in her 1964 collection *O taste and see* (H158). A Scottish reprint of *Admonitions* (Aquila, 1981) is at BL: X.958/9738.

E467

An ode and Arcadia / Jack Spicer, Robert Duncan. Berkeley: Ark, 1974.

Unnumbered pages; illus

BL: YA.2001.a.27085

Com: A book that prints poems by Spicer, including "An Arcadia for Dick Brown", and Duncan's "Ode for Dick Brown", receiving its first publication. The poems for Brown were written in 1947 on the termination of Brown's parole after imprisonment as a conscientious objector. Brown knew William Everson, who was also a CO. In Berkeley he met Rexroth and then Duncan (he went to live in a co-operative house with Duncan and others - Spicer would often visit but not live there) and other poets who had sympathy with pacifist and anarchist ideals. Also included are letters from Spicer and Duncan to Rexroth, drawings of them in 1947 by Ariel and an introduction by F. J. Cebulski. Spicer's poem is reprinted in *One night stand & other poems* (1980). See also **Duncan** (F273).

E468

Fifteen false propositions about God. San Francisco: Manroot, 1974.

15p

BL: YA.2001.a.33725

Com: The first appearance in book format of a poem that originally appeared in *Beatitude* #3 (1959). The poem was written after Spicer's break-up with his lover, artist Russell Fitzgerald (who had betrayed Spicer with Bob Kaufman). In emulation of Martin Luther it was nailed to Fitzgerald's door (Fitzgerald was a Catholic and Spicer identified himself as a Calvinist Protestant). The poem was also inspired by Fitzgerald's series of paintings entitled "The mysteries of the most holy rosary". The cover is by Robert Berner and the photograph of Spicer is by Edgar Austin.

E469

The collected books of Jack Spicer / edited & with a commentary by Robin Blaser. Los Angeles: Black Sparrow, 1975.

382p; bibliography

BL: Cup.580.cc.10

Com: The first printing of Spicer's work apart from in publications by small presses. In addition to the reprinting of twelve previously published books, there are a number of additional poems and documents. The editor is his long-time friend Robin Blaser, who also contributes a long essay on Spicer's life and work. Also included are two letters of 1951 to Spicer from Robert Duncan. See also **Blaser** (E50).

E470

One night stand & other poems / with a preface by Robert Duncan; edited by Donald Allen. San Francisco: Grey Fox, 1980.

97p; index

BL: YA.2001.a.33269

Com: An edition of uncollected poems by Spicer written between 1945 and 1956, based on manuscripts given to Allen who was working for Grove Press in New York, and incorporating Spicer's revisions and title changes. Also printed is a prose piece from a 1949 symposium "The poet and poetry". As well as discussing Spicer's poetry Duncan in his long preface also tells of his friendship with Spicer that began in 1946.

E471

Collected poems 1945-1946. Berkeley: Oyez/White Rabbit, 1981.

Unnumbered pages

BL: YA.2001.a.40402

Com: A facsimile reprint of an edition "strictly limited to 1 copy" produced by hand in Berkeley in 1946. The original single copy was presented to Spicer's teacher at the University of Berkeley, Josephine Miles. That copy, from which this reprint was made, is at the Bancroft Library in the University. Spicer had helped Miles with her word-counting concordances of nineteenth century American poets, and the present of the *Collected poems 1945-1946* was an acknowledgement for the payment Miles made to Spicer for his assistance. The poems themselves are influenced by Miles and

by a number of other women poets such as H. D., Edna St Vincent Millay, Gertrude Stein, Marianne Moore, and Edith Sitwell.

E472

Golem / collages by Fran Herndon; with an afterword by Kevin Killian. New York: Granary, 1999.

Unnumbered pages; illus

Note: No. 73 of an edition of 100 copies, signed by the artist

BL: YA.2001.a.33854

Com: Spicer and artist Fran Herndon collaborated on this work in 1962, and it is first published as a whole series in this book. Three of the six poems had been published in little magazines. The illustrations are colour collages using images from *Sports illustrated* and other mass-market magazines.

Prose

E473

The train of thought / edited by Lewis Ellingham and Kevin Killian. Gran Canaria: Zasterle, 1994.

62p

Note: No. 61 of an edition of 300 copies

BL: YA.2001.a.33758

Com: Chapter three of a "detective novel" that was begun in 1958 as commercial proposition but became anything but commercial. Chapter one was originally published in *Caterpillar* in 1970 and chapter two in *Poetics journal* #10 (1992). Seven chapters were completed altogether. The novel is set in San Francisco during the Beat era and includes portraits of writers who were part of the San Francisco poetry renaissance.

E474

The house that Jack built: the collected lectures of Jack Spicer / edited and with an afterword by Peter Gizzi. Hanover, NH: University Press of New England, 1998.

265p; bibliography; index

BL: YC.1998.b.5056

Com: Three of these lectures on the subject of poetics, poetry and politics were given in Vancouver in June 1965 at the home of Canadian professor and author Warren Tallman to an audience of Canadian writers and intellectuals. The fourth lecture was given a month later at the Berkeley Poetry Conference organised by Donald Allen, Robert Duncan and others. There is an appendix of uncollected prose and an interview, and a frontispiece photograph of Spicer by Helen Adam.

Letters

E475

Dear Ferlinghetti: the Spicer/Ferlinghetti correspondence. [San Francisco]: White Rabbit, 1964.

Single folded sheet

BL: YA.2001.b.3680

Com: Spicer's letter explains why he has been boycotting Ferlinghetti's City Lights bookstore – his dislike of the "paperback culture" that he believed was replacing the Public Library. He nevertheless says he is happy for Ferlinghetti to sell his (Spicer's) books in the store. Ferlinghetti's reply begins "That's OK with me. I never did understand what you were mad at me about". (Spicer was notoriously difficult with those who were not his close friends). Also printed is Spicer's poem "Ferlinghetti" from *The heads of the town up to the aether* (1962). See also **Ferlinghetti** (E214).

Biography

E476

Poet be like God: Jack Spicer and the San Francisco Renaissance / Lewis Ellingham and Kevin Killian. Hanover, [NH]: University Press of New England, 1998.

439p; illus; index

BL: YC.1998.b.4722

Com: A biography of Spicer that is also a social history of the San Francisco poets, in particular of the group around Spicer that included Robin Blaser and Robert Duncan. The book is illustrated with photographs and drawings of Spicer, and photographs of friends including Blaser, Duncan, Jess, Broughton, Helen Adam, Harry Jacobus, Joanne Kyger and Madeline Gleason. See also E15.

Miscellaneous

E477

Manroot: the Jack Spicer issue. [San Francisco]: Manroot, 1974.

200p; illus

(Manroot; 10)

BL: YA.2001.a.33839

Com: An issue devoted to Spicer that prints selected poems and letters by him, and poems, essays and artwork by friends and admirers. Other contributors include Duncan (seven poems including his "Elegy written 4/7/53 for Jack Spicer"), Eigner, Thom Gunn, Loewinsohn, Jess (his drawings for Spicer's *Billy the Kid*), Wieners and Jonathan Williams. Among the illustrations are a drawing by Spicer and photographs of him including one by Helen Adam. The cover, which includes a portrait of Spicer, is by Robert Berner.

E478

Jack Spicer / edited by William V. Spanos. Binghampton: State University of New York at Binghampton, 1977.

295p; illus

(Boundary 2; 6: 1)

BL: P.901/1073

Com: An issue devoted to Spicer of *Boundary 2*, the journal of postmodern literature. In addition to essays on Spicer's work, poems by Spicer (entitled "An exercise" and edited by Robin Blaser and John Granger) and a prose work by him ("A plan for a book on Tarot" also edited by Blaser and Granger) are included. The cover illustration is a drawing of Spicer by Vogel and other illustrations include a photograph of Spicer and artwork by Fran Herndon from *Heads of the town up to the aether*.

E479

A book of correspondences for Jack Spicer / edited by David Levi Strauss and Benjamin Hollander. San Francisco, 1987.

105p; illus

(Acts; 6)

BL: P.901/3596

Com: A special issue of *Acts* that includes, among other writings on Spicer, extracts from the Spicer / Duncan correspondence, a letter from Jonathan Williams, reproductions of Spicer letters, a poem by McClure, a transcription of a talk by Robin Blaser, and photographs of Duncan, Spicer and Blaser.

CHARLES UPTON 1948-

Poetry

E480

Panic grass. San Francisco: City Lights, 1968.

BL: 011313.t.3/24

Com: A poem resulting from a trip with a friend across the USA in the summer of 1967 in imitation of Kerouac and Cassady. An apocalyptic vision of America, a kind of synthesis of Ginsberg's "Howl" and Kerouac's *On the road*, but reflecting the spirit of its own time.

Prose

E481

Hammering hot iron: a spiritual critique of Bly's 'Iron John'. Wheaton: Quest, 1993.

246p; bibliography; index

BL: YA.1996.a.2534

Com: From a review reproduced on the back cover: "A long-overdue masterful critique of the Men's movement, its popularizing heroes, and the archetypal psychology on which it is based". Upton's poems and those of others are intertwined with his argument to express his own personal and spiritual journey.

Translation

E482

Doorkeeper of the heart: versions of Rabi'a. Putney, Vt.: Threshold, 1988.

52p

BL: YC.1989.a.9834

Com: Rabi'a lived in eighth century Basra (in modern Iraq) and is one of the central figures in the Sufi tradition. The poems and fables in this book are based on sayings attributed to her, or stories about her. There is an appendix of three poems in the spirit of Rabi'a by Jennifer Doane.

LEW WELCH 1926-1971?

Poetry

E483

Wobbly rock. San Francisco: Auerhahn, 1960.

Unnumbered pages; illus

Note: One of 500 copies

BL: YA.2000.a.29433

Com: Welch's first book, dedicated to Gary Snyder and illustrated by Robert LaVigne. The poem, later collected in *On out*, is in six sections and is partly about Welch's personal response to the phenomenon of a boulder by the sea that moved when the waves touched it.

E484

Step out onto the planet. [San Francisco]: [Four Seasons Foundation], [1964].

Single sheet

Note: One of 300 copies signed "Lew 6/12/64"

BL: HS.74/1408/76

Com: "Step out onto the planet / Draw a circle a hundred feet round / Inside the circle are / 300 things nobody understands, and maybe / nobody's ever really seen / How many can you find?" A poem later collected in *Hermit poems*.

E485

Hermit poems. San Francisco: Four Seasons Foundation, 1965.

Unnumbered pages

(Writing; 8)

BL: YA.2001.a.18373

Com: A sequence of poems written in a cabin in the Trinity Alps of northern California, reproduced from the author's handwriting and published by Donald Allen in his 'Writing' series.

E486

On out. Berkeley: Oyez, 1965.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.1999.a.12528

Com: A collection that includes "Chicago poem", previously published in Donald Allen's anthology *The new American poetry* (1960), "Wobbly rock", "Leo poems", "Taxi suite", and poems for Whalen and Wieners. There is a frontispiece photograph of Welch by Jim Hatch.

E487

Courses: no credit no blame no balm. San Francisco: Cranium, 1968.

Unnumbered pages

Note: Facsimile edition of a book printed by Dave Haselwood in an edition of 100 copies

BL: YA.2001.a.962

Com: A number of short poems on, for example: "History", "Aesthetics", "Psychology", "Theology", "The basic con".

E488

Redwood haikus & other poems. San Francisco: Cranium, 1972.

Unnumbered pages

Note: One of an edition of 250

BL: YA.2000.a.29600

Com: Includes the poem "I sometimes talk to Kerouac when I drive".

E489

Trip trap: haiku along the road from San Francisco to New York, 1959 / Jack Kerouac, Albert Saijo, Lew Welch; with recollections by Albert Saijo and Lew Welch. Bolinas: Grey Fox, 1973.

57p

BL: YA.1998.a.11971

Com: Kerouac was in San Francisco in 1959 but wanted to return to his mother's house on Long Island for Thanksgiving. Welch, and Saijo who was living in the same communal house as Welch, offered to drive him and along the way they composed the haiku verses that make up this book that was assembled by Welch and published after his death by Donald Allen. Welch's prose recollection of the trip is from an abandoned novel written in Reno in 1960. Saijo in his recollection writes: "Jack is dead. Lew is somehow dead, or is it just that he wants us to think him dead? With Jack there was his corpus. Lew simply disappeared. How wonderful when you think of it! Perhaps we should all disappear without a trace? Are you there, Lew?" See also **Kerouac** (C5).

E490

Ring of bone: collected poems, 1950 -1971 / edited by Donald Allen. Bolinas; Grey Fox, 1973.

233p; index

BL: YA.2000.a.5140

Com: The title of the collection is from an untitled poem written in 1962 after he had ended a relationship with Lenore Kandel, and while staying in Ferlinghetti's cabin in Big Sur at Bixby Canyon where Kerouac had also stayed in 1960 - Welch and Kandel had driven Kerouac there. (In Kerouac's novel *Big Sur* Welch appears as David Wain, and Kandel as Romona Swartz.) The first part of *Ring of bone* was organised by Welch in a structure of autobiographical lyrics, "where the poems act somewhat like chapters in a novel". Welch "walked away" in May 1971 with his gun and his body was never found. In his farewell note to Donald Allen Welch named Allen to be his Literary Executor and to include work from all of his papers in addition to the original *Ring of bone* manuscript. These additional poems of two decades make up the remainder of the book and were chosen by Allen with the help of Gary Snyder and Philip Whalen. There is a frontispiece photograph of Welch and a chronology.

Fiction

E491

I, Leo: an unfinished novel / edited [and with a preface] by Donald Allen. San Francisco: Grey Fox, 1977.

82p; illus

BL: YA.2000.a.11924

Com: Welch was inspired to write this autobiographical novel after conversations with Jack Kerouac during a drive to New York in 1959.

Prose

E492

On bread & poetry: a panel discussion with Gary Snyder, Lew Welch & Philip Whalen / edited by Donald Allen. Bolinas: Grey Fox, 1977.

47p; illus

BL: YA.1997.a.6081

Com: See **Snyder** above (E421) and see also **Whalen** (E514).

E493

How I work as a poet & other essays / edited by Donald Allen. San Francisco: Grey Fox, 1983.

98p

BL: YA.1999.a.1417

Com: The title piece was a talk given at Reed College (where Welch, Snyder and Whalen had been students) on 31 March 1971, a few weeks before Welch's disappearance in the Sierra Nevada foothills. Also included are reviews of books by Brautigan and Whalen, and essays for *The realist*, the *San Francisco Oracle* and the *San Francisco Chronicle*. The cover photograph of Welch in 1965 is by John W. Doss.

E494

How I read Gertrude Stein / edited and with an introduction by Eric Paul Shaffer. San Francisco: Grey Fox, 1996.

96p; bibliography

BL: YA.1999.a.8433

Com: An edition of Welch's undergraduate thesis for Reed College accepted as part of his Bachelor of Arts degree in 1950. Robert Creeley on the back cover: "Lew Welch's early take on his great mentor's primary works is testament to his own exceptional authority, as reader and writer alike".

Letters

E495

I remain: the letters of Lew Welch & the correspondence of his friends / edited by Donald Allen. 2 v.

Bolinas: Grey Fox, 1980.

224p, 200p; index

BL: YA.1999.a.1667

Com: Welch's life story as narrated in his letters. The chief correspondents are Snyder and Whalen, and others include Allen, Brautigan, Doyle, Duncan, Eigner, Ginsberg, Kerouac, Kyger, Meltzer, Olson and William Carlos Williams. Also collected are many occasional poems, selections from journals and essays, and other prose pieces.

Contributions to books

E496

Poems to the people / Facino Cane. San Francisco: Peace and Gladness, 1965.

76p; index

BL: YA.2000.a.29512

Com: With a foreword by Welch and 8 poems by Cinzano as well as the poems by Facino Cane. Cane was the pseudonym of Doug Palmer who wrote spontaneous poems on the streets of San Francisco and got arrested in the process. Inscribed by Doug Palmer to Gary Snyder.

Biography

E497

Genesis angels: the saga of Lew Welch and the Beat Generation / Aram Saroyan. New York: Morrow, 1979.

128p; illus

BL: X.950/20139

Com: A biography of Welch describing his tragic life and sad death, and his friends among the Beats. See **Beats in general - memoirs and biographical studies** (J132) for Welch's friends who appear in this book.

Criticism

E498

'Forest beatniks' and 'urban Thoreaus': Gary Snyder, Jack Kerouac, Lew Welch, and Michael McClure / Rod Phillips. New York: Lang, 2000.

169p; bibliography; index

(Modern American literature: new approaches; 22)

BL: YA.2000.a.19182

Com: See **McClure** above (E296) and also **Kerouac** (C123) and **Snyder** (E455). The chapter on Welch is entitled "'The journal of a strange withdrawal': nature and the poetry of Lew Welch".

PHILIP WHALEN 1923-2002

Poetry

E499

Self-portrait, from another direction. San Francisco: Auerhahn, 1959.

Folded single sheet

BL: Cup.510.ne.4

Com: Whalen's first published work, apart from the privately printed *Three satires* of 1951. This poem was later collected in *Memoirs of an interglacial age*. Whalen took up the career of a poet after Gary Snyder asked him to take part in the Six Gallery reading in 1955 when Ginsberg gave the first public reading of "Howl". Whalen was a roommate of Snyder and of Lew Wech at Reed College in Oregon.

E500

Like I say. New York: Totem/Corinth, 1960.

47p

BL: 11769.a.25

Com: Whalen's first full-length book, published by Leroi Jones. The first poem in *Like I say* is "Plus ça change", which Whalen had read at the Six Gallery reading on October 13, 1955. The book also includes the major lyric "If you're so smart, why ain't you rich" and the long poem "Sourdough Mountain lookout - for Kenneth Rexroth". Other key figures mentioned by name throughout the collection are Wieners, Olson, Creeley, McClure, Ginsberg and Kerouac. Kerouac himself would immortalise Whalen as Warren Coughlin in *The Dharma bums*. The cover is by Robert LaVigne.

E501

Memoirs of an interglacial age. San Francisco: Auerhahn, 1960.

49p

BL: Cup.510.ne.5

Com: Poems written in 1958 and 1959 when Whalen was living in Newport, Oregon, before returning to San Francisco at the same time as Ginsberg with whom he had been corresponding. The cover wood block cuts are by Robert LaVigne.

E502

Monday, in the evening 21: VIII: 61. Milano: Serigrafia Pezzoli, 1964.

19p; illus

Note: No. 22 of a numbered edition of 291 copies

BL: Cup.501.k.4

Com: A poem in the author's manuscript, copied by him on October 28, 1963 in San Francisco. The sketches in hand-ground Chinese ink are also by Whalen, and there are photographs of him by Ettore Sottsass Jr.

E503

Every day. Eugene: Coyote's Journal, 1965.

53p

(Coyote book; 1)

BL: X.909/8129

Com: Poems written in 1964 when Whalen lived at Beaver Street in San Francisco's Mission District and shared quarters with such writers as Brautigan and Welch. The book contains a number of folded-leaf inserts of poems illustrated by Whalen.

E504

Highgrade: doodles, poems. [Eugene]: Coyote's Journal, 1966.

Unnumbered pages; illus

BL: Cup.503.f.27

Com: From the author's preface: "The following pages were written more for the pen's benefit and instruction than they were for mine or for that of the public. A few of these sheets have appeared in magazines and elsewhere. When Coyote Books offered to print a whole book of them, I felt dubious about the project, but I was too vain to refuse".

E505

On Bear's Head. New York: Harcourt, Brace & World, 1969.

406p; illus

BL: YA.1997.a.4160

Com: From the author's note: "I don't like the idea of a volume of collected poems; I'm still writing more and I'm not really satisfied with the ones that appear here. Nevertheless, here are most of the ones I've written 'ad interim.'" Whalen also acknowledges his great debts to the 'underground' press, so

important to him and to many other Beat writers. The last nine pages are holographs from Whalen's notebooks in the Arrighi calligraphy style, learnt by Whalen at Reed College.

E506

Severance pay: poems, 1967-1969. San Francisco: Four Seasons Foundation, 1970.

51p

(Writing; 24)

Note: No. 22 of an edition of 50 copies signed by the author

BL: YA.1999.b.3488

Com: Many of the poems were written while the author was living and teaching English in Kyoto, Japan; others were written at Bolinas, California, a writer's community north of San Francisco.

E507

Scenes of life at the capital. Bolinas: Grey Fox, 1971.

74p

BL: YA.1997.a.4178

Com: A long autobiographical poem dedicated to Allen Ginsberg and written in Kyoto.

E508

Enough said; fluctuat nec mergitur: poems 1974. San Francisco: Grey Fox, 1980.

75p; illus; index

Note: No.20 of and edition of 56 copies signed by the author

BL: YA.1999.a.6509

Com: A poetry collection dedicated to Joanne Kyger. It was written while the author was living "a life of elegant retirement in the character of a Zen Buddhist priest at the Hossen Temple in San Francisco and at the monastery of Zenshinji at Tassajara Springs, far in the mountains east of Big Sur". The 1980 frontispiece photograph of Whalen is by Tom Girardot and the illustrations are "six doodles" by the poet.

E509

Canoeing up Cabarga Creek: Buddhist poems 1955-1986 / selected and arranged by Miriam Sagan and Robert Winson. Berkeley: Parallax, 1996.

68p; illus

BL: YA.2001.a.4958

Com: A retrospective collection of Whalen's Zen Buddhist poems of three decades. The foreword is by Allen Ginsberg and the introduction is by Zentatsu Richard Baker. Baker had first met Whalen when working for Grove Press in New York in 1959 and later knew him and Snyder in San Francisco and Japan.

Whalen had been ordained as a Zen monk in 1973 and in the final years of his life was abbot of the Hartford Street Zen Center in San Francisco. He illustrated the volume with his drawings, and the back cover photograph of him is by Barbara Lubanski Wenger.

E510

Overtime: selected poems / edited by Michael Rothenberg; introduction by Leslie Scalapino. New York: Penguin, 1999.

311p; bibliography

BL: YA.2001.a.14621

Com: A chronologically arranged selection from all Whalen's books of poetry, including all the major poems and spanning a period of approximately 38 years. The cover photograph of Whalen is by Allen Ginsberg.

Prose poems

E511

Prolegomena to a study of the universe. Berkeley: Poltroon, 1976.

Unnumbered pages

Note: One of an edition of 290 copies

BL: YA.2001.a.18374

Com: Nine prose poems "located as firmly as ever in Whalen's eternal present", with an introduction by Kevin Power.

Fiction

E512

You didn't even try. [San Francisco]: Coyote, 1967.

151p

BL: X.908/82150

Com: A novel written in 1963 in Mill Valley and San Francisco and set in Bohemian San Francisco during the Beat years. The back cover photograph of Whalen is by Ernest Lowe.

E513

Imaginary speeches for a brazen head. Los Angeles: Black Sparrow, 1972.

154p

Note: No. 100 of 200 numbered copies signed by the author

BL: YA.2000.a.28933

Com: A satire on marriage, friendship and rivalries in contemporary California written in Japan in 1966-67. There is a photograph of the author by Gordon Ball.

Miscellaneous prose

E514

On bread & poetry: a panel discussion with Gary Snyder, Lew Welch & Philip Whalen / edited by Donald Allen. Bolinas: Grey Fox, 1977.

47p; illus

BL: YA.1997.a.6081

Com: See **Snyder** above (E421) and see also **Welch** (E492).

E515

Goof book. Pacifica: Big Bridge, 2001.

29p; illus

BL: YA.2002.a.11444

Com: A "private letter" of 1961 from Whalen to his friend Jack Kerouac, that begins: "A book, for Jack, saying whatever I want to say, whatever I feel like saying". The illustrations are drawings by Whalen and the cover photograph of him and Kerouac is by Walter Lehrman.

Bibliography

See **West Coast writers - general works - Six poets of the San Francisco Renaissance** (E2).

BLACK MOUNTAIN

GENERAL WORKS

F1

Black Mountain review / with an historical introduction by Robert Creeley. 3 v. New York: AMS, 1969.

(Edited by Robert Creeley)

BL: P.901/1094

Com: Reprinted from the original issues of 1954-1957 published by the Black Mountain College. Contributors include: Olson, Blackburn, Creeley, Eigner, Rexroth, Duncan, Levertov, Oppenheimer, Carroll, Jess Collins, Franz Kline, Rumaker, Jonathan Williams, Dawson, Ginsberg, Kerouac, Marshall, Whalen, McClure, Burroughs (as William Lee), Snyder, Selby, Dorn and William Carlos Williams. See also **Creeley** (F161) and **Periodicals** (J269).

F2

Black Mountain: an exploration in community / Martin Duberman. London: Wildwood House, 1974.

527p; illus; index

Note: Originally published: New York: Dutton, 1972

BL: X.421/7910

Com: The standard history of the Black Mountain community - from its founding in 1933 to its final days in 1956 and beyond. The book is illustrated with photographs of among others, Cage, Cunningham, Olson, Oppenheimer, Creeley, Jonathan Williams and Duncan.

F3

The lost America of love: rereading Robert Creeley, Edward Dorn, and Robert Duncan / Sherman Paul.

Baton Rouge: Louisiana State University Press, 1981.

276p; illus

BL: X.950/10284

Com: A sequel to Paul's book on Olson, *Olson's push* (F404), that is a critical study of the three Black Mountain poets closest to him. The title is from a poem by Ginsberg and the photographs of the three poets are by Lynn Swigart. See also **Creeley** (F170), **Dorn** (F245) and **Duncan** (F314).

F4

The arts at Black Mountain College / Mary Emma Harris. Cambridge, Mass.: MIT Press, 1987.

314p; illus; bibliography; index

BL: LB.31.c.3562

Com: A history of the College from the 1930s until its closing in 1956. The arts at the College are the main emphasis of the book, and there are illustrations of art works and performances by, among others, Robert Rauschenberg, Josef Albers, Robert Motherwell, Franz Kline, Willem de Kooning, Ben Shahn, Merce Cunningham and John Cage, with photographs of many of the artists themselves. There is a section on "Olson's university" with photographs of Olson, Dorn, Creeley, Duncan, Jonathan Williams, Oppenheimer, Dawson and Blackburn together with illustrations of some of their works. In addition to an extensive bibliography there are lists of faculty and students.

F5

Understanding the Black Mountain poets / Edward H. Foster. Columbia: University of South Carolina Press, 1995.

206p; bibliography; index

(Understanding contemporary American literature)

BL: 98/19842 [DSC]

Com: A study that centres on Olson, Creeley and Duncan, all three of whom taught at Black Mountain. The opening gives the background of the development and college and its aesthetics, and the remaining three chapters are devoted to the three poets.

PAUL BLACKBURN 1926-1971

Poetry

F6

The dissolving fabric. Palma: Divers, 1955.

BL: Cup.510.leb.1

Com: Although Blackburn did not attend Black Mountain College he is usually numbered among the "the Black Mountain School of poetry" where he was grouped in Don Allen's 1960 watershed anthology *The new American poetry 1945-1960*. He was a contributing editor of *The Black Mountain review* at its inception in 1954. This is Blackburn's first book of original poetry, published by Creeley in Mallorca. The cover is by Dan Rice who was a friend of Creeley's at Black Mountain. Blackburn and his wife went to live in Mallorca in 1954 partly in order to be close to the Creeleys who were also living on the island. Unfortunately the two couples had a quarrel and the two men had a fight leading to a breakdown in their friendship. Creeley did fulfil his commitment to publish this book however and continued to publish Blackburn in the *Black Mountain review*. The friendship did recover to some extent in the sixties.

F7

Brooklyn-Manhattan transit: a bouquet for Flatbush. New York: Totem, 1960.

(Totem blueplate; 3)

BL: X.900/1479

Com: New York poems written in the late fifties after Blackburn's separation from his wife. Leroi Jones' Totem Press was the publisher of the book, and one of the poems describes the poet on a train reading Ferlinghetti's *Coney Island of the mind* aloud to the other passengers.

F8

The nets. New York: Trobar, 1961.

(Trobar books; 2)

BL: X.909/6396

Com: Poems composed mostly in France and Spain between 1954 and 1957, some of them inspired by the symbolism of the Celtic tree alphabet found in Robert Graves' *The white goddess*, others by his day-to-day life in Europe.

F9

The cities. New York: Grove, 1967

157p

BL: X.909/19513

Com: The first major collection for several years, containing poems written from the early fifties to the mid-sixties, and dedicated to the 'shade' of Blackburn's mother, the poet Frances Frost. In a review of the book by noted critic M. L. Rosenthal, Blackburn was described as "probably our finest poet of city life since Kenneth Fearing" (1902-1961).

F10

The Reardon poems. Madison: Perishable, 1967.

10 leaves

Note: No. 21 of an edition of 143 copies

BL: Cup.510.nia.1

Com: Poems dedicated to Blackburn's friend, the writer Robert Reardon (1922-1966). The epigraph is a poem by Ed Sanders.

F11

In, on or about the premises: being a short book of poems. London: Cape Goliard, 1968.

Unnumbered pages; illus

BL: Cup.510.dak.14

Com: A collection of poems from 1963 to 1967, mostly set in favourite New York haunts. The illustrations are by Michelle Stuart.

F12

Gin: four journal pieces. Mt. Horeb: Perishable, 1970.

Unnumbered pages

Note: One of an edition of 136 copies

BL: Cup.510.nia.17

Com: Journal poems of November 1967, when Blackburn was in the Netherlands. "Damn, / this gin is good!"

F13

Three dreams and an old poem / edited by Allen De Loach. Buffalo: University Press at Buffalo, 1970.

Unnumbered pages

(Beau fleuve series; 1)

BL: X.909/82972

Com: The three dream-poems were written between 1963 and 1965 and here receive their first publication. The 'old poem' was written in Spain 1956-7 and first appeared in *Nation*. The back cover photograph of Blackburn is by Allen De Loach.

F14

The journals: Blue Mounds entries. Mt. Horeb: [Perishable], 1971.

Unnumbered pages

Note: No. 41 of an edition of 125 copies

BL: Cup.510.nia.32

Com: Journal poems dated May 1971, a few months before Blackburn's death, and composed at Blue Mounds, a mountain and a village in Wisconsin, close to the home of Walter Hamady, publisher of the Perishable Press.

F15

El camino verde. Los Angeles: Black Sparrow, [1972?]

Single sheet

BL: Cup.21.g.18 (41)

Com: A poem composed in 1955 and originally collected in *The nets* (1961). Here it is a broadside/flyer for *Early selected y mas* where it also appears.

F16

Early selected y mas: poems, 1949-1966. Los Angeles: Black Sparrow, 1972.

129p

Note: Copy A of 26 lettered copies signed by Blackburn

BL: Cup.510.nic.48

Com: A numbered signed edition is at BL: RF.2000.b.51. A selection made by Blackburn from four previously published books together with some unpublished poems, dedicated to Robert Creeley, Robert Duncan, Robert Kelly and six other Roberts, "all friends, 'yesirree, Bob!'" but published shortly after his death. The foreword is by Robert Kelly and there is an autobiographical note by Blackburn and a photograph of him.

F17

Halfway down the coast: poems & snapshots. Northampton, Mass.: Mulch, 1975.

56p; illus

BL: YA.1999.a.12671

Com: A posthumously published collection of poems mostly related to Blackburn's European experiences from 1967 until his death from cancer of the oesophagus. The frontispiece photograph of Blackburn is by his wife Joan Blackburn, and Blackburn himself took the photographs of his travels.

F18

The journals / edited by Robert Kelly. Los Angeles: Black Sparrow, 1975.

155p

Note: No. 8 of an edition of 50 numbered copies, signed by Kelly

BL: Cup.510.nic.51

Com: A verse chronicle of the last four years of Blackburn's life, and his last work and most "quintessential" (Kelly in his introduction). Sorrentino: "That the poems seem, often, the thought of a moment, a brilliant or witty or dark response to still-smoking news, is the result of his carefully invented and released voice, a voice that we hear singing, virtuoso, in *The journals*". The photograph of Blackburn is by Caryl Eshelman. See also **Kelly** (D307).

F19

By ear. New York: # magazine, 1978.

Unnumbered pages

Note: One of an edition of 300 copies

BL: YA.2001.a.40567

Com: A small collection of eleven poems published as a special unnumbered issue of # magazine, December 1978.

F20

Against the silences / preface by Robert Creeley. London: Permanent, 1980.

69p

BL: X.989/89862

Com: A posthumously published collection of poems written in the decade before Blackburn's death and chiefly concerned with his relationship with his second wife. Creeley in the preface writes of his friendship and first meeting with Blackburn in 1951 after a correspondence of several years and about their temporary estrangement when living in Mallorca.

F21

The selection of heaven. [Mt. Horeb]: Perishable, 1980.

Unnumbered pages; illus

Note: One of an edition of 170 copies

BL: X.955/372

Com: A poem that first appeared in *Caterpillar* in seventeen sections and here with a 'colophonic postface' and a frontispiece illustration.

F22

The omitted journals / edited by Edith Jarolim. [Mount Horeb]: Perishable, 1983.

13 leaves

Note: One of an edition of 200 copies - printed on six different shades of handmade coloured paper

BL: YA.1997.c.10

Com: Journal poems that were not included in the 1975 Black Sparrow publication, with a foreword by the editor that helps to place them in their proper context.

F23

The collected poems of Paul Blackburn / edited, with an introduction, by Edith Jarolim; foreword by M. L. Rosenthal. New York: Persea, 1985.

687p; index

(Persea lamplighter series)

BL: YA.1990.b.5407

Com: A collection of 523 poems, essentially those Blackburn wished to have published, arranged chronologically by date of composition

Interviews

F24

New York quarterly 2 (spring 1970). New York, 1970.

BL: P.901/617

Com: The interview is about influences, the practice of writing poetry and the art of creative translating. The issue also contains Ginsberg's poem "Manhattan thirties flash".

F25

Contemporary literature 13: 2 (spring 1972). Madison: University of Wisconsin Press, 1972

pp 133-143

BL: Ac.1792/14

Com: The interview was conducted in Madison in May 1971, only a few months before Blackburn's death. Black Mountain and other influences, especially Louis Zukofsky and William Carlos Williams, are discussed as well as Blackburn's own poetry. The same issue also includes an article "The unsure egoist: Robert Creeley and the theme of nothingness" by Charles Altieri.

Contributions to journals

F26

"Das Kennerbuch" in: *New Mexico quarterly* 23: 2 (summer 1953). Albuquerque: University of New Mexico, 1953.

pp 215-219

BL: Ac.2685.f/10

Com: A review of critic Hugh Kenner's *The poetry of Ezra Pound* (1951).

Translations

F27

Proensa / from the Provençal. Palma: Divers, 1953.

Cup.510.leb.2

Unnumbered pages

Com: Blackburn's first collection of troubadour translations published by Robert Creeley's Mallorca based Divers Press.

F28

"Marcabru" in *Gnomon* 1 (Fall 1965). New York, 1965.

pp 12-22

BL: P.901/504

Com: Translations from the Provençal of the twelfth century Gascon troubadour poet Marcabru.

F29

End of the game, and other stories / Julio Cortázar; translated from the Spanish by Paul Blackburn. London: Collins, 1968.

277p

Note: Originally published: New York: Pantheon, 1967

BL: X.909/12087

Com: Stories by the Argentinian writer (1914-1984), including "Blow up" which was the inspiration for the 1966 film by Michelangelo Antonioni.

F30

Hunk of skin / Pablo Picasso; English versions by Paul Blackburn. San Francisco: City Lights, 1968.

39p

(Pocket poets series; 35)

Note: With a parallel Spanish / English text

BL: YA.1998.a.10124

Com: The first publication in English in book form of poems by Picasso, discovered in Malaga by a City Lights editor in 1965.

F31

Peire Vidal / translations by Paul Blackburn; drawings by Basil King; with an introduction by George Economou. New York: Mulch, 1972.

57p; illus; bibliography

BL: YA.1999.a.3991

Com: Translations from the Provençal of the Toulouse-born troubadour poet who wrote between 1180 and 1205 and who had Richard I as one of his patrons.

F32

Guillem de Poitou, his eleven extant poems / translated by Paul Blackburn. Mt Horeb: Perishable, 1976.

31p

Note: One of 165 copies

BL: Cup.510.nia.22

Com: The poems of Guillaume IX, Duke of Aquitaine, Count of Poitou (1071-1126), the earliest known of the Provençal troubadours, the probable inventor of 'courtly love' and one of the most extraordinary figures in European literature.

F33

Cronopios and famas / Julio Cortázar; translated from the Spanish by Paul Blackburn. London: Boyars, 1978.

161p

Note: Originally published: New York: Pantheon, 1967

BL: X.989/52467

Com: Another collection of short stories by the Argentinian writer Cortázar.

F34

Proensa: an anthology of troubadour poetry / selected and translated [from the Provençal] by Paul Blackburn; edited and introduced by George Economou. Berkeley: University of California Press, 1978.

325p; bibliography

BL: X.981/21394

Com: Blackburn made the original translations in the fifties but they are mostly published for the first time in this volume. Revisions were made throughout the sixties and extensive notes were written, although notes on only twelve of the thirty poets were completed at the time of his death in 1971. The editor has provided notes for the remaining poets.

Festschrift

F35

Sixpack: the Paul Blackburn issue 7/8 (spring /summer 1974). London, 1974.

259p; illus

BL: ZA.9.a.6123

Com: A special issue of the journal *Sixpack*. The volume contains a section of works by Blackburn including early and uncollected poems, "Tequila" a collaborative poem with Clayton Eshelman, poems omitted from *The cities*, later poems, and translations of Provençal poet Marcabru. This is followed by a festschrift with contributions, among others, from Bergé, Corman, Dawson, Ginsberg, Kelly, Oppenheimer, Sorrentino, Waldman and Jonathan Williams. The illustrations are photographs of Blackburn. For other issues of *Sixpack* see J367.

CID CORMAN 1924-

Poetry

F36

The responses. Ashland: Origin, 1956.

Unnumbered pages

BL: 11689.de.17

Com: Poems written in the early fifties when Corman was also editing the influential journal *Origin*. The cover and the frontispiece are by Stacha Halpern. The book was printed in Bari in Italy; Corman was working as an English teacher in southern Italy in 1956.

F37

The marches, & other poems / designs by Edwina Curtis. Ashland: Origin, 1957.

17p; illus

Note: One of an edition of 200 copies

BL: 11689.de.18

Com: A second collection from Corman's own Origin Press (printed in Florence) of poems partly influenced by William Carlos Williams.

F38

Stances and distances. Ashland: Origin, 1957.

BL: 11689.f.7

Com: The cover design is by Edwina Curtis. The book was printed in Matera, Italy where Corman was living in 1956-57 and most of the poems have Italian settings.

F39

Sun, rock, man. Kyoto: Origin, 1962.

Unnumbered pages

Note: Inscribed by the author

BL: X.989/75276

Com: An impressive collection of more than eighty poems, inspired by a year's stay in 1956 at Matera in Italy where Corman worked as an English teacher. Corman published this first edition in Japan.

F40

In no time. Kyoto: [Origin], 1963.

Unnumbered pages

BL: YA.1995.a.18336

Com: Edited and printed by Will Petersen.

F41

In good time. [Kyoto]: Origin, 1964.

Unnumbered pages

Note: One of 300 copies, inscribed by Corman

BL: YA.1999.a.12672

Com: Poems in five sections: "Boston", "Europe", "Japan", "America" and "Kyoto".

F42

Nonce. New York: Elizabeth Press, 1965.

Note: One of an edition of 500 copies
BL: Cup.501.i.3
Com: 32 poems printed in Japan and influenced by Japanese poetry.

F43

Words for each other. London: Rapp & Carroll, 1967.

80p

(Poetry USA series)

Note: No 54 of an edition of 100 copies signed by the poet

BL: YA.1999.a.12738

Com: Some of the poems in this collection published in England previously appeared in *In no time, In good time* and *Nonce*. The sections entitled "Slow poems" is published here in book form for the first time.

F44

& without end. New Rochelle: Elizabeth Press, 1968.

Unnumbered pages

BL: X.908/19149

Com: A collection of poems dating from 1952 (Boston) to 1967 (Kyoto).

F45

No less. New Rochelle: Elizabeth Press, 1968.

16p

Note: One of an edition of 500 copies

BL: Cup.503.a.35

Com: Sixteen short poems dated August 1968 composed and printed (on rice paper) in Japan.

F46

Plight. New Rochelle: Elizabeth Press, 1969.

Unnumbered pages

BL: X.958/18316

Com: A book divided into five sections consisting of short poems influenced by Japanese poetry and philosophy and written in Japan.

F47

Livingdying. New York: New Directions, 1970.

Unnumbered pages

BL: X.900/13200

Com: The cover and title page illustrations are by Shiryū Morita. This is the first of Corman's collections to reach a wider public. "It is a pleasure to know that Cid Corman's poems, long cherished by a privileged few, are now to be shared by many" (Denise Levertov).

F48

Of the breath of. [San Francisco]: [Maya], 1970.

Unnumbered pages

Note: One of an edition of 250 copies

(Maya quarto; 12)

BL: X.950/25318

Com: A book of five short poems. David Meltzer and Jack Shoemaker are the editors of the Maya Quartos.

F49

'S. New Rochelle: Elizabeth Press, 1976.

Unnumbered pages

Note: One of an edition of 400 copies

BL: YA.2001.a.38884

Com: A substantial collection of Corman's poetry, some of which originally appeared in various little magazines, sometimes in different versions. The book is arranged in five untitled sections.

F50

Gratis. Boston: North, 1977.

14p

Note: One of an edition of 300 copies

BL: YA.2001.a.39336

Com: Italian translations by Franco Beltrametti of poems by Corman.

F51

Aegis: selected poems 1970-1980. Barrytown: Station Hill, 1983.

99p

BL: YA.2002.a.7637

Com: Poet Haydn Carruth on the back cover: "[Corman's] poems are what all fine poems should be: not only a delight but a solace, not only a fascination but, in the end, a source of repose and wisdom".

F52

In particular: poems, new and selected. [Dunvegan, Ontario]: Cormorant, 1986.

110p

BL: YA.1989.a.11389

Com: A Canadian publication of a selection of Corman's poems and translations, most of which were previously published in a variety of little magazines. Quotations from Corman's prose works *Word for word* and *At their word* have been placed within the text "as a sort of prose gloss on the poems". There is an afterword by Canadian poet Gary Geddes who also selected the poems.

F53

And the word. Minneapolis: Coffee House, 1987.

133p

BL: YA.1990.a.2387

Com: A substantial collection of quintessential Corman poems, with a back cover photograph of the author by John Levy.

F54

How now / with an afterword by Andrew Schelling. Boulder: Cityful, 1995.

Unnumbered pages

BL: YA.1997.a.6772

Com: Poems inspired by (a 'tranvising' of) the Chinese classic *Tao te ching* ascribed to Lao Tzu (sixth century BC).

F55

Marginalia. Plymouth: Shearsman, 1996.

42p

BL: YK.1997.a.3412

Com: A late collection of poems, composed in Kyoto where Corman still lives, and published in the UK.

Prose

F56

The act of poetry and two other essays. [Santa Barbara]: Black Sparrow, 1976.

Unnumbered pages

(Sparrow; 44)

Note: Signed by Corman

BL: Cup.510.nic.67

Com: The other two essays are "Staying with it" and "Seymour Chatman's *A theory of meter*".

F57

William Bronk: an essay. Carrboro: Truck, 1976.

109p

Note: One of an edition of 750 copies

BL: X.958/5063

Com: Bronk (born 1918) was a classmate at Dartmouth and his early poetry appeared in Corman's *Origin*. Corman had also published Bronk's first collection *Light and dark* (1956, BL: 11689.f.9) in

Matera, Italy. This critical essay, with extensive quotations from Bronk's poems, discusses all his published work.

F58

Word for word. Santa Barbara: Black Sparrow, 1977.

169p

(Essays on the arts of language; 1)

Note: No. 3 of 50 numbered copies, signed and with an original holograph poem by Corman

BL: Cup.510.vs.1

Com: A collection of essays that "were not intended to be collected", divided into four sections: "Statements and prefaces", "Theatre", "Oral poetry" and "Prose". The final section includes reviews of William Carlos Williams' *The farmers' daughters*, Zukofsky's *Bottom* and Samuel Beckett's *Proust*. There is a photograph of Corman by John Levy.

F59

At their word. . Santa Barbara: Black Sparrow, 1978.

218p

BL: Cup.510.vs.1

Com: Corman's second collection of essays is devoted to poetry and includes essays on William Carlos Williams, Creeley, Olson, Eigner, Whalen and Snyder.

F60

Projectile/percussive/prospective: the making of a voice. Portree: Aquila, 1982.

Unnumbered pages

(Aquila essays; 4)

BL: YA.1997.a.10093

Com: An essay about the practise of Olson's poetry and how it relates to Creeley and to Corman himself. See also **Olson** (F411).

Letters

F61

'Between your house and mine': the letters of Lorine Niedecker to Cid Corman, 1960 to 1970 / edited by Lisa Pater Faranda. Durham, NC: Duke University Press, 1986.

261p; bibliography; index

BL: 87/05695 [DSC]

Com: Letters to Corman from American poet Niedecker (1903-1970), who lived most of her adult life in a small cabin on Black Hawk Island on Lake Koshkonong, Wisconsin

F62

Charles Olson and Cid Corman: complete correspondence 1950-1964 / edited by George Evans. 2 v. Orono: National Poetry Foundation, University of Maine, 1987-1991.

332p, 186p; index

BL: YA.1993.b.1709

Com: Correspondence between Corman and Olson whose chief subject is Corman's seminal literary magazine *Origin*. The letters are literary, about literary matters, throwing light upon the problems faced by a new poetry attempting to create its own outlets while shut out by established literary systems. See also **Olson** (F388).

Edited by Corman

F63

Origin: a quarterly for the creative. First series: 3-7, 9-11, 13-15, 19, 20. Hoboken, NJ, 1951-57; second series: 1-14. San Francisco, 1961-62; Kyoto, 1962-64.

(Edited by Cid Corman; guest editors included Levertov and Blackburn)

BL: P.P.8006.ls (#8 Olson's *In cold hell, in thicket* is at BL: 11660.ee.49)

Com: Donald Allen has described *Origin* along with *Black Mountain review* as one of "the two most important magazines of the period". The first series may be regarded as a forerunner of *Black Mountain review* itself. For contributors see **Periodicals** (J344).

F64

The gist of Origin 1951-1971: an anthology / edited by Cid Corman. New York: Grossman, 1975.
525p

BL: YA.2001.a.24934

Com: See **Anthologies** (J55).

F65

The granite pail: the selected poems of Lorine Niedecker / edited and with a preface by Cid Corman.
San Francisco: North Point, 1985.

111p

BL: YA.2002.a.1700

Com: A selection of poems by Niedecker who made Corman her literary executor.

Translations

F66

Back roads to far towns: Bashō's Oku-no-hosomichi / with a translation and notes by Cid Corman and Kamaike Susumu. New York: Grossman, 1968.

173p; illus; map

BL: 11102.c.36

Com: Japanese poet Bashō (Matsuo Munefusa 1644-1694) took his pen name from the banana tree and was responsible for making the 17 syllable haiku a serious art form. *Back roads to far towns* partly documents his wandering life.

F67

Frogs & others / poems by Kusano Shimpei; translated from the Japanese by Cid Corman and Kamaike Susumu. New York: Grossman, 1969.

124p; illus

BL: 15235.bb.57

Com: Translations of Kusano Shimpei, probably Japan's favourite twentieth century poet, whose verse articulates a nearness to nature and also a sense of humour.

F68

Roberto Sanesi: a selection. [Pensnett]: Grosseteste, 1975.

36p; illus

BL: Cup.510.acf.13

Com: Three translations by Corman of poems by Italian poet Sanesi with the original Italian are included in this small collection. The illustrations are by Ceri Richards.

F69

Peerless mirror: twenty tanka from the Manyōshu / translated and annotated by Cid Corman.
Cambridge, Mass.: Firefly, 1981.

Unnumbered pages

Note: one of an edition of 500 copies

BL: YA.2001.a.40842

Com: The *Manyōshu* is a Japanese anthology (the title means "The anthology") containing over 4500 poems from the fifth to the eighth century. Corman's translations of twenty *tanka* (poems that are in 5-7-5-7-7 syllabic structure) are of one *uta* (song) from each of the twenty books of the *Manyōshu*.

F70

A haiku calendar: poems of Santoka from 'Walking into the wind' / [translated by] Cid Corman.
Dunblane: Morning Star, 1990.

Single folded sheet; illus

(Morning star folio; first series: 1)

Note: No. 238 of an edition of 300 copies signed and numbered by the artist

BL: Cup.410.g.189 [ser.1, vol.1]

Com: Translations of the Japanese poet Santoka (1882-1940) with illustration by Walter Miller and an additional broadside that prints a short piece on Corman by Thomas A. Clark.

F71

"The empty way and the wisdom tooth" in: *The patched fool: an illustrated poetry anthology* / with linocuts and drawings by Walter Miller. Edinburgh: Morning Star, 1991.

Unnumbered pages; illus

(Morning star folio)

Note: No. 186 of an edition of 250 copies signed by the artist

BL: Cup.410.g.189

Com: A wide-ranging anthology of poetry from the T'ang Dynasty to Heine, Rilke and modern Scottish poets. The Corman translations are of poetry by Japanese poet Kusano Shimpei.

F72

Kawasemi / Hans Waanders, Cid Corman, Masaoka Shiki. Edinburgh: Morning Star, 1995.

Single folded sheet; illus

(Morning star folio; sixth series: 3)

Note: No. 125 of an edition of 300 copies

BL: Cup.410.g.189 [ser.6, vol.3]

Com: Translations by Corman of haiku on kingfishers by Masaoka Shiki, with rubber-stamp illustrations by Waanders.

Miscellaneous

F73

Madrona 3: 11/12 (December 1975). Seattle, 1975.

95p; bibliography

BL: YA.1996.a.8099

Com: A special issue devoted to Corman and edited by John Levy. There are twenty poems and a number of essays by Corman, including one on William Carlos Williams' *White mule*. In addition there are prose and poetry celebrations and appreciation of Corman by a number of writers. A supplement to this issue is a "Cid Corman checklist" compiled by Gary M. Lepper.

ROBERT CREELEY 1926-

Poetry

F74

Le fou. Columbus, [Ohio]: Golden Goose, 1952.

Unnumbered pages; illus

Note: One of an edition of 500 copies, signed by the author

BL: Cup.512.a.227

Com: Creeley's first book of poems published while he was living in the south of France, where he and his wife Ann had moved in May 1951 on a suggestion of Creeley's friend Mitchell Goodman and his wife, Denise Levertov. Some of the poems had previously been published in Corman's *Origin*. The frontispiece is a drawing of Creeley by Ashley Bryan and the book is dedicated to Creeley's sister Helen.

F75

All that is lovely in men / drawings: Dan Rice. Asheville: Jonathan Williams, 1955.

Unnumbered pages; illus

(Jargon; 10)

Note: One of an edition of 200 copies signed by the poet and artist

BL: 11689.ee.25

Com: A book published while Creeley was teaching at Black Mountain of poems from manuscript or reprinted from periodicals (in particular *Origin* and *Black Mountain review*). Creeley writes of the book, and of the importance to him and his writing of jazzmen Charlie Parker and Miles Davis, on the inside front cover, and of Dan Rice, who was also at Black Mountain, on the inside back cover. Publisher Jonathan Williams, who also took the cover photograph, had studied at Black Mountain in 1951, met Creeley in Mallorca on a visit in 1953 while in the army, and returned to Black Mountain after his service. Rice and Creeley, though both wholly heterosexual, were very close and some thought they could only be described as 'lovers'.

F76

If you / illustrations by Fielding Dawson. San Francisco: Porpoise Bookshop, 1956.

13 leaves

(Poems & pictures; 8)

Note: One of an edition of 200 copies

BL: P.P.5126.gd

Com: Eight poems with four illustrations by Dawson. One of the poems is "For Ann", Creeley's first wife. He had married her in 1946 when at Harvard, but they divorced in 1955.

F77

The whip. Worcester: Migrant, 1957.

Unnumbered pages

BL: 11662.dd.6

Com.: A selection of poems from earlier volumes, dedicated to Creeley's children, published in England but printed in Palma de Mallorca. Among the poems printed in book form for the first time is the first of two poems entitled "For W. C. W." (i. e. William Carlos Williams). The cover design is by René Laubiès.

F78

A form of women. New York: Jargon/Corinth, 1959.

Unnumbered pages

(Jargon; 33)

BL: 12233.t.22

Com: A collection of poems written since *The whip* (1957), together with the eight poems from *If you* (1956). Creeley provides "A note to these poems". The book is dedicated to Creeley's second wife Bobbie, and includes a poem for Robert Duncan, and one "for James Broughton" called "Please", which is also "a poem for Kenneth Patchen" and "a poem for Allen Ginsberg". There is a photograph of Creeley on the inside back cover. A British Centaur Press copy is at BL: 11455.a.21.

F79

For love: poems, 1950-60. New York: Scribner, 1962.

160p

BL: X.908/6964

Com: A first book of collected poems in three chronological sections: 1950-1955, 1956-1958 and 1959-1960. Among the poems printed in book form for the first time is "The awakening - for Charles Olson". The back cover photograph of Creeley is by Harry Redl and the final poem and the dedication are for Bobbie Creeley.

F80

Two poems. [Berkeley]: Oyez, 1964.

Single sheet

(Oyez; 5)

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

BL: LR.416.c.7

Com: The poems, here published for the first time, are "Some place" and "Song".

F81

For Joel. [Mt Horeb]: Perishable, 1966.

Single sheet

Note: One of an edition of 85 copies, signed by the author

BL: YA.2001.b.2853

Com: A poem written for Joel and Helen Oppenheimer on the occasion of their marriage, 6 June 1966. This copy is inscribed "for Don" (Allen). The poem is collected in *Words* (1967).

F82

Poems 1950-1965. London: Calder, 1966.

227p

BL: X.909/7220

Com: A first British collection of poems, consisting of the poems in *For love*, followed by mostly new poems that were later reprinted in *Words* (1967). The book is divided into four chronological sections: 1950-1955, 1956-1958, 1959-1960 and 1961-1965.

F83

Robert Creeley reads. London: Turret, 1967.

24p

Note: With a gramophone record; one of an edition of 350 copies

BL: Cup.575.ff.6

Com: A printing of fifteen poems from *Poems: 1950-1965* (1966), with an interview with Edward Lucie-Smith as preface and a record of Creeley reading the poems.

F84

A sight / Robert Creeley, R. B. Kitaj. London: Cape Goliard, 1967.

4 leaves; illus

Note: No. 6 of an edition of 100 copies - signed by the author and artist

BL: 14001.t.4

Com: A poem printed in a limited edition and in very large format in the author's facsimile handwriting. The illustrations in colour and the design are by Anglo-American artist Kitaj. The poem is collected in *Words* (1967).

F85

Words. New York: Scribner 1967.

143p

BL: X.909/15718

Com: A second book of collected poems, and as such a continuation of *For love* (1962). Included are the poems of 1961-1965 from *Poems 1950-1965* (1966) followed by new poems from manuscript or reprinted from periodicals. Among the poems is the second poem entitled "For W. C. W." and "The messengers - for Allen Ginsberg". The review of this book in *Poetry* (January 1968) concluded that this volume "marks a new moment in twentieth century American poetry".

F86

Divisions & other early poems. [Mt. Horeb]: Perishable, 1968.

19p

Note: No. 17 of an edition of 100 copies

BL: YA.2001.a.26701

Com: A chapbook of sixteen early poems from the 1950s that were later collected in *The charm: early and uncollected poems* (1969).

F87

The finger / with collages by Bobbie Creeley. Los Angeles: Black Sparrow, 1968.

Unnumbered pages; illus

Note: No. 278 of an edition of 300 copies, signed by the poet

BL: Cup.510.nic.1

Com: The illustrations are by Creeley's second wife Bobbie (who writes under the name Bobbie Louise Hawkins) whom he married in 1957. The poem was to some extent written under the influence of LSD and was later collected in *Pieces* (1969) and *The finger: poems 1966-1969* (1970).

F88

Numbers / [serigraphs] by Robert Indiana; edited by Dieter Honisch; translation of the poems [into German] by Klaus Reichert. Stuttgart: Domberger, 1968.

Unnumbered pages; illus

BL: X.981/1935

Com: A poem sequence in English and German with 10 coloured serigraphs by Indiana (a New York artist born in 1928).

F89

Pieces / with collages by Bobbie Creeley. Los Angeles: Black Sparrow, 1968.

13p; illus

Note: No. 199 of an edition of 250 numbered copies, signed by Creeley.

BL: Cup.510.nig.1
Com: A collection of new poems illustrated with 8 collages.

F90

The charm: early and uncollected poems. San Francisco: Four Seasons Foundation, 1969.

97p

(Writing; 23)

BL: X.909/19531

Com: The cover photograph of Creeley at Black Mountain College in 1956 is by Jonathan Williams. The poems in this volume date from Creeley's first published poem "Return" (in *Wake*, spring 1946) to uncollected poems of the mid-sixties.

F91

Pieces. New York: Scribner, 1969.

81p

BL: YA.2000.a.31734

Com: An expanded version of the Black Sparrow 1968 publication, including poems from 5 other publications. The book is dedicated to Louis Zukofsky, has an epigraph by Ginsberg, and the jacket photograph of Creeley is by Elsa Dorfman.

F92

America. [Miami]: [Press of the Black Flag], [1970].

Single sheet

BL: HS.74/1408/77

Com: A broadside poem from *Pieces* (1969).

F93

The finger: poems, 1966-1969. London: Calder, 1970.

143p

BL: X.989/6781

Com: A collection of poems previously printed in *Words* (1967) and *Pieces* (1969), together with the simultaneously published poem sequence *In London* (1970) and several newly published poems.

F94

In London. Bolinas: Angel Hair, 1970.

Unnumbered pages

Note: One of 214 copies

BL: YA.1997.b.2902

Com: A poem sequence that describes experiences on a reading tour in London and that shows the influence of Ginsberg

F95

1-2-3-4-5-6-7-8-9-0 / drawings by Arthur Okamura. Berkeley: Shambala; San Francisco: Mudra, 1971.

Unnumbered pages; illus

BL: X.415/948

Com: Creeley's long poem "People" accompanies the drawings by Okamura. The poem is also published in the poetry and prose collection *A day book* (F141).

F96

St. Martin's / monoprints by Bobbie Creeley. Los Angeles: Black Sparrow, 1971.

Unnumbered pages; illus

BL: Cup.510.nic.14

Com: A collection of 15 poems including one for his wife Bobbie who provides the illustrations and one for Jane and Stan Brakhage.

F97

For my mother: Genevieve Jules Creeley, 8 April 1887 - 7 October 1972. Rushden: Sceptre, 1973.

Unnumbered pages

BL: X.909/25788

Com: A poem written the week after his mother's death at the age of eighty-five, here published in England and later collected in *Away* (1976) and *Selected poems* (1976).

F98

His idea / photographs by Elsa Dorfman.[Toronto]: Coach House, 1973.

Unnumbered pages; illus

BL: Cup.510.sba.16

Com: Erotic poems with suitably erotic photographs by Elsa Dorfman, published by Canada's most important small press.

F99

Backwards. Knotting: Sceptre, 1975.

Unnumbered pages

Note: One of an edition of 150 copies

BL: Cup.510.dey.4

Com: 13 short poems published at Knotting, Bedfordshire.

F100

Away / illustrations by Bobbie Creeley. Santa Barbara: Black Sparrow, 1976.

78p; illus

BL: Cup.510.nic.56

Com: The illustrations are monoprints by Creeley's wife Bobbie to whom the title poem is dedicated.

F101

Selected poems. New York: Scribner, 1976.

182p

BL: X.989/82843

Com: The poems are selected from *For love*, *The charm*, *Words*, *Pieces* and *A day book* with the addition of 16 recent poems.

F102

Thirty things / monoprints by Bobbie Creeley. Santa Barbara: Black Sparrow, 1976.

71p; illus

Note: Originally published: Los Angeles: Black Sparrow, 1974

BL: Cup.510.nic.20

Com: The second printing of a collection of thirty short poems with illustrations by Creeley's wife and an epigraph by William Carlos Williams. The year of the original publication was also the year of Creeley's divorce from Bobbie, his second wife.

F103

Myself. Knotting: Sceptre, 1977.

Unnumbered pages

Note: One of an edition of 250 copies

BL: Cup.510.dey.19

Com: Three poems published in a limited edition in Bedfordshire, England.

F104

Desultory days. Knotting: Sceptre, 1978.

Unnumbered pages

Note: One of an edition of 250 copies

BL: X.909/43133

Com: A poem here published in the UK and collected in *Later* (1980).

F105

Hello: a journal, February 29-May 3, 1976. New York: New Directions, 1978.

85p

BL: X.950/5882

Com: Poems written during travels in New Zealand, Australia and several countries in the Far East, and dedicated to "Pen" (Creeley's third wife, Penelope Highton, whom he married in 1977). The book was also published in the UK by Boyars in 1978 - BL: X.989/52786.

F106

Later. West Branch: Toothpaste, 1978.

Unnumbered pages

Note: One of an edition of 900 copies

BL: X.900/21943

Com: The cover and title page drawing are by Louis Picsek. The poem is in ten sections and is collected in *Later* (1980).

F107

Corn close. Knotting: Sceptre, 1980.

Unnumbered pages

Note: No. 98 of an edition of 250 copies

BL: X.909/44643

Com: A poem published in the UK dedicated to and about British poet Basil Bunting (1900-1985). Corn Close is a cottage owned by Jonathan Williams in Dentdale, Cumbria, where Bunting was living at the time of the poem. The poem is collected in *Later* (1980).

F108

Later. London: Boyars, 1980.

121p

BL: X.909/45219

Com: A fifth British collection of Creeley's poems. "...but now the wonder of life is / that *it is* at all" (from the title poem).

F109

The collected poems of Robert Creeley, 1945-1975. Berkeley: University of California Press, 1982.

671p

BL: YA.1987.a.2386

Com: Included in this volume are all the poems in print between Creeley's first published poem of 1945 and 1975. They are taken from nine collections with the addition of uncollected poems published in magazines or broadsides.

F110

Echoes. West Branch: Toothpaste, 1982.

Unnumbered pages

BL: X.958/24613

Com: A collection of twelve poems.

F111

A calendar: 1984. West Branch: Toothpaste, 1984.

Unnumbered pages

BL: LB.31.c.12529

Com: A calendar with poems by Creeley for each month. The cover, "Day lilies", is by Ann Mikolowski.

F112

Memories. Durham: Pig, 1984.

31p

BL: X.958/26698

Com: A small collection of 23 poems published in England.

F113

Mirrors. London: Boyars, 1984.

88p

Note: Originally published: New York: New Directions, 1983

BL: X.950/34030

Com: A major collection of new poems, including the poems published in *Echoes* (1982). Among the poems is one entitled "On phrase from Ginsberg's *Kaddish*".

F114

Memory gardens. London: Boyars, 1987.

88p

Note: Originally published: New York: New Directions, 1986

BL: YC.1987.a.6161

Com: The title and epigraph is from a poem by Ginsberg. Among the poems is one "For Ted Berrigan". From the back cover: "Robert Creeley's poetry is as basic and necessary as the air we breathe; as hospitable, plain and open as our continent itself. He is about the best we have" (John Ashbery).

F115

Xmas. Buffalo: State University of New York at Buffalo, 1987.

Folded single sheet; illus

(Christmas broadside: second series; 9)

BL: YA.2002.a.4320

Com: Creeley's poem is accompanied by the colour reproduction of a painting entitled "Prophecy" by Martha Visser't Hooft.

F116

The company. Providence: Burning Deck, 1988.

49p

Note: One of an edition of 800 copies

BL: YA.1990.a.11910

Com: 33 poems, some very short, some previously published in little magazines. These poems are collected in *Windows* (1991).

F117

Dreams. [Madison]: Periphery & The Salient Seedling, 1989.

Unnumbered pages

Note: Copy no. 32, signed by author

BL: Cup.512.b.158

Com: The title page photograph is a letterpress reproduction of an original print by Duane Michals. The poems in this chapbook are collected in *Windows* (1991).

F118

Gnomic verses. La Laguna [Islas Canarias]: Zasterle, 1991.

39p

Note: No. 367 of an edition of 500 copies

BL: YA.1995.a.5206

Com: The cover is by Cletus Johnson, the book is dedicated to him, and he used some of the poems at exhibitions in Buffalo and New York.

F119

Selected poems. Berkeley: University of California Press, 1991.

366p; index

BL: YA.1992.a.16192

Com: With a preface by Creeley who thanks "the friends of this life, Pound, Williams, Zukofsky, Olson, Levertov, Duncan, Dorn, Wieners, McClure, Ginsberg, and many, many more." A British edition published by Boyars is at BL: YC.1991.a.4757.

F120

Windows. London: Boyars, 1991.

152p; index

Note: Originally published: New York: New Directions, 1990

BL: YK.1991.a.576

Com: A collection of poems of the late eighties, many of which were published in magazines, chapbooks and anthologies. The volume concludes with the poem sequence "Helsinki window" written during a stay in Finland.

F121

Echo. Edinburgh: Morning Star, 1993.

Single folded sheet; illus
(Morning star folio; fourth series: 3)
Note: One of an edition of 250 copies
BL: Cup.410.g.189 [ser.4, no.3]
Com: A poem by Creeley illustrated by Sol Le Witt.

F122

Four days in Vermont. Durham: Pig, [1995].
Folded single sheet
BL: YA.1997.b.4186
Com: A poem in eight sections published on the occasion of Creeley's 1995 tour of the UK, with a cover drawing of the poet. The poem is collected in *Life & death* (1998).

F123

Echoes. London: Boyars, 1995.
116p; index
Note: Originally published: New York: New Directions, 1994
BL: YK.1996.a.183
Com: A different collection from that of the same title published in 1982. Most of the poems were previously published in little magazines or in limited editions. The cover is by Susi Mawani and the epigraph is from Coleridge's "Frost at midnight".

F124

Loops. Kripplebush: Nadja, 1995.
Unnumbered pages
Note: No. 25 of an edition of 75 in paper wrappers, signed by Creeley
BL: Cup.410.f.785
Com: A collection of ten poems, some of which had previously been published in little magazines.

F125

The dogs of Auckland / Robert Creeley, Max Gimblett. Auckland: Holloway, 1998.
8 leaves; illus
Note: No.79 of an edition of 100 copies, signed by the author and illustrator
BL: LB.37.b.771
Com: A poem about Auckland, New Zealand and dogs by Creeley, illustrated with drawings of dogs by Max Gimblett and collected in *Life & death* (1998).

F126

Life & death. New York: New Directions, 1998.
87p; index
BL: YA.1998.a.9898
Com: A collection divided into three sections: "Histoire de Florida", "Old poems, etc." and "Life & death / There / Inside my head". Most of the poems were previously published in little magazines or in limited editions. The book is dedicated to his third wife "Pen" (Penelope) and their children.

F127

Personal / linoleum cuts by John Millei. Berkeley: Peter Koch, 1998.
Unnumbered pages; illus
Note: No. 7 of 75 numbered copies, signed by the poet, the artist and the printer
BL: Cup.512.a.173
Com: A collection of 16 poems dedicated to Tom and Angelina Clark

F128

En famille / photographs by Elsa Dorfman. [New York]: Granary, 1999.
Unnumbered pages
BL: YA.2001.a.4072
Com: Creeley's poem is accompanied by colour photographs of families (including Creeley's) of all ages and sizes taken using a Polaroid 20" x 24", one of only six in the world.

F129

Thinking / illustration by Alex Katz. Calais, Vt.: Z Press, 2000.
Unnumbered pages; illus
Note: One of an edition of 200 copies
BL: Awaiting pressmark

F130

Drawn & quartered / Robert Creeley & Archie Rand. New York: Granary, 2001.
Unnumbered pages; illus
BL: YA.2001.a.40362
Com: 54 poems by Creeley accompanying drawings by Rand. On the back cover Creeley describes how the collaboration came about and how he and Rand produced the resulting book.

Fiction

F131

The gold diggers. Palma de Mallorca: Divers, 1954.
141p
Note: One of an edition of 500 copies
BL: Cup.510.leb.6
Com: A first collection of eleven short stories published by Creeley's own Divers Press in Mallorca and with a preface by him. The cover is by René Laubiès.

F132

The island. New York: Scribner, 1963.
190p
BL: Nov.8058
Com: A novel dedicated to Charles Olson that was written between 1960 and 1963 in Guatemala, New Mexico and British Columbia, but which is based on Creeley's experiences in Mallorca in the early 1950s, and on his first marriage. One of the characters, Manus, is based on Alex Trocchi. A UK edition published by Calder in 1964 is at BL: X.909/8619.

F133

The gold diggers, and other stories. London: Calder, 1965.
158p
BL: X.909/4591
Com: An expanded version of the 1954 Divers Press edition with the same preface, but with five additional stories. Scribner published the American edition later in 1965. The stories were written over a period of more than a decade, from 1948 to 1960 and had mostly first appeared in such periodicals as *Origin*, *New directions* and *Evergreen review*.

F134

Presences / Robert Creeley, Marisol. New York: Scribner, 1976.
Unnumbered pages; illus
BL: X.419/8475
Com: A text illustrated by photographs of mixed media work of Marisol Escobar, a painter and sculptor of Venezuelan parents born in Paris in 1930 who moved to New York in 1950. The text is arranged in a mathematical formula as represented on the title page and the epigraph is by contemporary painter Donald Sutherland.

F135

Mabel: a story, & other prose. London: Boyars, 1976.
170p
BL: Nov.32492
Com: As well as the title story this volume also contains "A day book" (originally published: New York: Scribner, 1972) and "Presences" (originally published: New York: Scribner, 1976).

F136

The collected prose of Robert Creeley. London: Boyars, 1984.
428p
BL: X.950/48189

Com: Contains "The gold diggers" (1954, 1965), "The island" (1963), the radio play "Listen" (1972) and "Mabel: a story, and other prose" (1976). In his introduction Creeley states that initially he thought he would be a writer of prose and that *The gold diggers* is "the first book of my own imagination".

Drama

F137

Listen. Los Angeles: Black Sparrow, 1972.

42p; illus

Note: No. 189 of an edition of 250 copies numbered and signed by Creeley.

BL: Cup.510.vs.10

Com: A radio play first performed in German translation in Cologne in 1971. Illustrated with monoprints by Bobbie Creeley, who also prepared the production notes.

Prose - non-fiction

F138

A quick graph: collected notes & essays / edited by Donald Allen. San Francisco: Four Seasons Foundation, 1970.

365p

(Writing; 22)

BL: YA.2000.a.184

Com: A first collection of non-fictional prose comprising prefaces, notes on poetry and critical writings on such authors as Olson, William Carlos Williams, Duncan, Levertov, Oppenheimer, Snyder, Dorn, Patchen, Rexroth, Koch, Kerouac, Brother Antoninus, Bukowski, Burroughs, Dawson, Trocchi and Brakhage.

F139

Was that a real poem & other essays / edited by Donald Allen; with a chronology by Mary Novik.

Bolinas: Four Seasons Foundation, 1979.

149p

(Writing; 39)

BL: X.950/13633

Com: Among the essays in this volume are "Black Mountain review", "On the road: notes on artists and poets 1950-1965" and "For Michael" (McClure). The final essay on the films of Brakhage concludes "'With your eyes alone / with your eyes / with your eyes...'. Ginsberg wrote in his never to be forgotten masterpiece *Kaddish*. Hear it. We are all related, we are all *here*. See this world we live in".

F140

The collected essays of Robert Creeley. Berkeley: University of California Press, 1989.

603p; index

BL: YC.1992.b.4182

Com: The essays are divided into five sections: "Heroes/elders", "The company" (on Black Mountain and Beat writers), "The writing life", "Artists" and "Autobiography and poetics". Among the subjects of the essays are William Carlos Williams, Olson, Duncan, Dorn, Blackburn, Snyder, McClure, Whalen, Loewinsohn, Wieners, Patchen, Rexroth, Burroughs, Koch, Kerouac, Brother Antoninus, Bukowski, Dawson, Trocchi, Alan Marlowe, Diane di Prima, Welch, Sorrentino, Ferlinghetti, Berrigan, Brautigan, Brakhage and Malanga. Creeley also writes about *Black Mountain review*, *Evergreen review*, and San Francisco in 1956.

Poetry and prose

F141

A day book. New York: Scribner, 1972.

Unnumbered pages

BL: X.989/53624

Com: The cover by Robert Indiana has November 19 1968 Tuesday on the front and June 11 1971 Tuesday on the back, and the volume ends with a poem for his daughter Sarah's graduation on June 11, 1971. The first part of the book is a prose work in journal form but without individual dates. This is

followed by a selection of poems including the sequence "In London", which was separately published in 1970.

Autobiography

F142

Autobiography. Madras: Hanuman, 1990.

103p

BL: YA.1994.a.8955

Com: A 'mini-book' edition of Creeley's autobiographical essay also published as the conclusion of *Robert Creeley and the genius of the American common place* (1993) –see F164. The illustrations in the text are photographs of a young Creeley and members of his family; the cover photograph by Ginsberg is of Creeley at Naropa, Boulder in 1984.

Letters

F143

Charles Olson & Robert Creeley: the complete correspondence / edited by George F. Butterick. 10 v. Santa Barbara: Black Sparrow, 1980-1996.

10v; illus; index

BL: X.950/23336

Com: The editor of volumes 9 and 10 is Richard Blevins. Creeley and Olson began their voluminous correspondence in April 1950 and it became one of the most important relationships of post-war literary history. They continued writing until Olson's death in 1970 and more than one thousand pieces of correspondence survive. The ten volumes published to date contain letters written up to July 1952. There are extensive notes and the illustrations are photographs of Creeley, Olson, their families and friends, and reproductions of letters. See also **Olson** (F387).

F144

Irving Layton & Robert Creeley: the complete correspondence, 1953-1978 / edited by Ekbert Faas & Sabrina Reed. Montreal: McGill-Queen's University Press, 1990.

312; illus; bibliography; index

BL: YA.1992.b.4544

Com: Correspondence with Canadian poet Layton mostly from Creeley's time at Black Mountain and Mallorca in the fifties. Creeley was to publish Layton at his Mallorca-based Divers Press (*In the midst of my fever*, BL: X.900/874). The illustrations include photographs of Layton and other Canadian poets, Creeley, Olson, Blackburn, English poet Robert Graves, and reproductions of the correspondence.

Interviews

F145

Contexts of poetry / Robert Creeley with Allen Ginsberg, at the Vancouver Conference, July 1963. Buffalo, 1968.

18p

(Audit; 5:1)

BL: X.909/20543

Com: The text is transcribed from a tape made at the Vancouver Poetry Conference. Creeley, with brief interjections and questions from Ginsberg, discusses his "particular habits of writing" usually with a typewriter and to music, mainly jazz. In a postscript of April 1968 he states he has changed some habits and is currently writing in notebooks in longhand. The cover photograph of Creeley is by Elsa Dorfman.

F146

Contexts of poetry: interviews 1961-1971 / edited by Donald Allen. Bolinas: Four Seasons Foundation, 1973.

214p

(Writing; 30)

BL: YA.2001.a.26449

Com: Ten interviews with Creeley with various interviewers in the 1960s and early 1970s and in a variety of circumstances. Included is the discussion with Ginsberg at the 1965 Vancouver Poetry Conference, others are with friends, students and broadcasters. A constant subject for discussion is Black Mountain College - "almost a myth as it comes into the divers texts again and again" as Creeley states in his introduction. The cover photograph of Creeley is by Gerard Malanga.

F147

Tales out of school: selected interviews. Ann Arbor: University of Michigan Press, 1993.

192p

(Poets on poetry)

BL: 94/05639[DSC]

Com: Five interviews dating from 1963 to 1978 with introductions and a preface by Creeley. The subjects discussed include Creeley's childhood, the influence of jazz on his work, Black Mountain, and the influences and friendship of other poets, including Olson, Ginsberg, William Carlos Williams, Duncan, Snyder and Levertov. The back cover photograph of Creeley is by Chris Felver. A more recent interview with Creeley that took place in Buffalo in 1993 may be found in the *Review of contemporary fiction* (15.3, 1995, BL: P.901/2087)

Miscellaneous collaboration

F148

The class of '47 / Robert Creeley and Joe Brainard. New York: Bouwerie, 1973.

Unnumbered pages; illus

Note: No. 118 of an edition of 200.

BL: YA.2002.b.2925

Com: A book in the form of a comic strip with Creeley's prose accompanying Brainard's inimitable illustrations. The "class of '47" is that of Harvard. Creeley entered Harvard in 1943 and dropped out during the last semester of his senior year.

Contributions to books and periodicals

F149

Nolo contendere / Judson Crews; preface by Robert Creeley; drawings by Lori Felton. Houston: Wings, 1978.

60p; illus

BL: YA.2002.a.3494

Com: A preface by Creeley to a poetry collection by Texan poet Judson Crews. Creeley: "One day, when we're all, as Jack Kerouac put it, 'safe in heaven, dead', I'm sure that Judson Crews will be remembered for the loner wisdom of what he has to tell us and that wild down-home elegance of what one might call his delivery".

F150

Robert Creeley: a gathering / edited by William V. Spanos. Binghamton: State University of New York at Binghamton, 1978.

570p; illus

(Boundary 2; 6: 3 & 7: 1)

BL: P.901/1073

Com: A special issue of *Boundary 2* on the work of Creeley. The volume prints a selection of poems by Creeley and there is an interview with the editor. Among the reminiscences are "Creeley and Olson: the beginning" by George Butterick and Michael Rumaker's "Creeley at Black Mountain". The critical essays and reviews include pieces by Duncan, Ginsberg, Dorn and Clark. There are three poems by Denise Levertov and photographs of Creeley by Elsa Dorfman, and among the contributing artists are Jim Dine, Philip Guston, Robert Indiana, R. B. Kitaj, Franz Kline, Marisol, Dan Rice and Frank Stella.

F151

A blessing outside us / Hilda Morley. Woods Hole: Pourboire, 1979.

85p

Note: One of an edition of 550 copies

BL: YA.1986.a.8023

Com: Creeley provides a prefatory note to this first book of poetry by the wife of composer Stepan Wolpe. Wolpe and Morley were both at Black Mountain in the fifties.

F152

Sojourner microcosms: new and selected poems 1959-1977 / Anselm Hollo; with a foreword by Robert Creeley; and an afterword by Edward Dorn. Berkeley: Blue Wind, 1977.

286p; bibliography; index

BL: YA.1999.a.3827

Com: A "continuous poem" by Finnish American poet Hollo composed over nearly twenty years and across two continents. The poems are selected from seven collections together with new unpublished works. See also **Dorn** (F237).

F153

Larry Bell: new work: an exhibition organized by the Hudson River Museum. Yonkers: Hudson River Museum, 1980.

BL: 81/17126 [DSC]

Com: An exhibition catalogue that includes an introduction to the work of sculptor Bell by Creeley.

F154

Complete short poetry / Louis Zukofsky; with a foreword by Robert Creeley. Baltimore: Johns Hopkins University Press, 1991.

365p; index

BL: YC.1992.b.1597

Com: A foreword by Creeley to the shorter poems of Zukofsky (1904-1978), a poet associated with the 'Objectivist' school and a writer of importance to Creeley and other Black Mountain poets.

F155

"Mr Sondheim, poet" in: *The poetry of song: five tributes to Stephen Sondheim* / edited by George Robert Minkoff and J. D. McClatchy. New York: Poetry Society of America, 1992.

19p

Note: Signed by Sondheim and the contributors

BL: YA.2001.b.2983

Com: A tribute to songwriter Sondheim published for a benefit to support poets and poetry throughout the Poetry Society of America. The other contributors are McClatchy, Richard Wilbur, John Hollander and Grace Schulman.

F156

Susan Rothenberg: paintings from the nineties / text by Cheryl Brutvan; poem by Robert Creeley. New York: Museum of Fine Arts, 1999.

Unnumbered pages; illus

BL: m00/27388 [DSC]

Com: An exhibition catalogue featuring colour illustrations of paintings by Rothenberg (born 1945) and Creeley's poem for Rothenberg "Possibilities".

Edited by Creeley

F157

Mayan letters / Charles Olson; edited with a preface by Robert Creeley. Palma de Mallorca: Divers, 1953.

89p; illus; bibliography

BL: X.809/1990

Com: See **Olson** below (F383).

F158

New American story / edited by Donald M. Allen and Robert Creeley. New York: Grove, 1965.

278p

BL: Cup.805.c.12.

Com: An amended 1971 UK edition is at BL: Cup.805.p.37. For contributors see **Anthologies** (J18 and J44)

F159

Selected writings of Charles Olson / edited, with an introduction by Robert Creeley. New York: New Directions, 1966.

280p

BL: X.989/5411

Com: See **Olson** (F381).

F160

The new writing in the USA / edited by Donald Allen and Robert Creeley. Harmondsworth: Penguin, 1967.

331p

BL: 12208.a.1/2519

Com: For contributors see **Anthologies** (J22).

F161

Black Mountain review / with an historical introduction by Robert Creeley. 3 v. New York: AMS, 1969.

BL: P.901/1094

Com: See F1 above and see also **Periodicals** (J269).

F162

Whitman / selected by Robert Creeley. Harmondsworth: Penguin, 1973.

237p

(Poet to poet)

BL: X.908/25154

Com: Creeley also provides an introduction to this volume in the series "Poet to poet" in which a modern poet presents his own edition of a British or American poet of the past. In his introduction he writes of the importance of Whitman to modern American poets as well as himself, including Ginsberg, O'Hara, Olson, William Carlos Williams and Duncan.

F163

Selected poems / Charles Olson; edited by Robert Creeley. Berkeley: University of California Press, 1993.

225p; index

BL: YK.1994.a.1071

Com: See **Olson** (F363).

Biography

F164

Robert Creeley and the genius of the American common place / Tom Clark; together with the poet's own autobiography. New York: New Directions, 1993.

150p; illus; bibliography

BL: YA.1996.a.1177

Com: Based mostly upon conversations between Clark and Creeley in the early nineties. Creeley's autobiographical essay was written in Helsinki in March 1989. The illustrations are photographs of Creeley and family, including one with Ginsberg and two of him by Ginsberg. The photograph of Creeley being appointed State Poet of New York in 1989 is by Gerald Malanga. See also **Clark** (I235).

F165

Robert Creeley: a biography, including excerpts from the memoirs and 1944 diary of the poet's first wife, Ann MacKinnon / Ekbert Faas with Maria Trombacco. Montreal: McGill-Queens, 2001.

513p; illus; bibliography; index

BL: YA.2002.a.20484

Com: A biography with a primary focus on Creeley's first forty years from 1926-1966. A main endeavour of the biographer has been "to unearth the poet's younger self from underneath the older one's inventions". An afterword discusses the later Creeley and an appendix of a hundred pages is devoted to Ann MacKinnon's memoirs and diary. The illustrations are photographs of Creeley, family, and friends including Denise Levertov, Bobbie Louise Hawkins, Corman, Olson, Blackburn, Duncan, Kerouac, Ginsberg, Rexroth, Wieners, and Blaser.

Criticism

F166

Three essays on Creeley / Warren Tallman. Toronto: Coach House, 1973.

Unnumbered pages

(A Beaver Kosmos folio)

BL: X.908/27523

Com: The three essays by Canadian critic Tallman are entitled "Robert Creeley's rimethought", "Robert Creeley's portrait of the artist" and "Robert Creeley's *The island*". The front cover has a photograph of Creeley and the back cover one of Tallman with Canadian poet bpNichol. The photographer is another Canadian poet, George Bowering.

F167

Measures: Robert Creeley's poetry / Ann Mandel. [Toronto:] Coach House, 1974.

Unnumbered pages

(Beaver Kosmos folio; 6)

BL: X.909/29783

Com: A critical essay that uses many examples from Creeley's poems and discusses many aspects of his poetry and that concludes: "Each passionate event or chance grace leads Creeley on, attached to time, to others, to his words".

F168

Robert Creeley / Arthur L. Ford. Boston: Twayne, 1978.

159p; index

(Twayne's United States authors series; TUSAS 310)

BL: X.989/82905

Com: A critical study with some biographical comment and chronology. There is a select bibliography and a frontispiece photograph of Creeley by Harry Redl.

F169

Robert Creeley's poetry: a critical introduction / Cynthia Dubin Edelberg. Albuquerque: University of New Mexico Press, 1978.

186p; index

BL: X.950/20222

Com: With a biographical introduction, an interview with Creeley recorded in 1975, a bibliography, and a frontispiece photograph of Creeley by Elsa Dorfman.

F170

The lost America of love: rereading Robert Creeley, Edward Dorn, and Robert Duncan / Sherman Paul.

Baton Rouge: Louisiana State University Press, 1981.

276p; illus

BL: X.950/10284

Com: See F3 and see also **Dorn** F245) and **Duncan** (F314).

F171

The poetics of post-modernism: Robert Creeley and open-verse / Zsolt Istvan Alapi. Montreal: McGill University, 1984.

(Canadian theses on microfiche; 66683)

BL: 3045.35F.c66683 [DSC]

F172

Robert Creeley: the poet's workshop / edited with an introduction by Carroll F. Terrell. Orono: National Poetry Foundation, University of Maine at Orono, 1984.

383p; illus; bibliography; index

(The poet's workshop series)

BL: 86/12886 [DSC]

Com: In addition to essays on Creeley by George Butterick, Ekbert Faas and others, this volume contains two interviews with Creeley and a year by year bibliography from 1940 to 1983.

F173

Robert Creeley's life and work: a sense of increment / edited by John Wilson. Ann Arbor: University of Michigan Press, 1987.

426p

(Under discussion)

BL: YA.1990.a.1934

Com: Includes letters from William Carlos Williams, Zukofsky and Olson; other contributors with biographical or critical essays include: Ginsberg, Rumaker, Sorrentino, Corman, Rexroth, Duncan, and Levertov. There is an interview from 1976 with Kevin Power and an essay documenting Creeley's friendship with filmmaker Stan Brakhage. The volume also contains a chronology and a bibliography.

F174

The lyric and modern poetry: Olson, Creeley, Bunting / Brian Conniff. New York: Lang, 1988.

212p; bibliography; index

(American university studies; series IV, English language and literature; 60)

BL: YA.1992.a.2819

Com: A study that has extended treatment of Olson and Creeley, and of British poet Bunting as a result of comments of Creeley's about a poet "ignored by younger poets in America". See also **Olson** (F415).

F175

Review of contemporary fiction 15: 3 (fall 1995). Normal, 1995.

pp 79-154

BL: P.901/2087

Com: The Creeley section of this issue includes his afterword to the German translation of *The gold diggers* and his "Homage to Turgenev". The critical essays on his work include one by Gilbert Sorrentino, and in addition there is an interview, and a checklist of his fiction. The illustrations are photographs including one taken in 1952 by Jonathan Williams and another of Creeley with Allen Ginsberg and Peter Orlovsky in 1959 by Bobbie Louise Hawkins.

F176

Creeley among others: an American poetics in context / Alice Susanna Davies. Durham: University of Durham, 1996.

BL: DXN009323 [DSC] - thesis

Bibliography

F177

Robert Creeley: an inventory, 1945-1970 / Mary Novik; with a foreword by Robert Creeley. Montreal: McGill-Queen's University Press, 1973.

210p; index

BL: X.989/31811

Com: A comprehensive listing of Creeley's writings published to 1970 together with a selective listing of writings about him and anthologies including his work. Manuscripts, letters and audio-visual material are also included.

F178

Robert Creeley, Edward Dorn, and Robert Duncan: a reference guide / Willard Fox III. Boston: G. K. Hall, 1989.

549p; index

BL: YA.1995.b.6741

Com: A selective bibliography covering the period 1944-1986, with brief listings of major works by the three authors and extensive annotated bibliographies of writings about them. See also **Dorn** (F250) and **Duncan** (F318).

FIELDING DAWSON 1930-2002

Fiction

F179

Krazy Kat and one more. San Francisco: Jargon, 1955.

Unnumbered pages

Note: One of an edition of 150 copies - author's presentation copy, with his signature

BL: X.900/1542

Com: Dawson's first book, two stories published by Jonathan Williams' Jargon Society. The other story is "The party". "Krazy Kat" is collected in *Krazy Kat/The unveiling, & other stories* (1969).

F180

Elizabeth Constantine. Asheville: [Jonathan Williams], 1955.

Unnumbered pages

Note: One of an edition of 150 copies - author's presentation copy, with his signature

BL: X.900/1543

Com: A long story that is preceded by "The house". The book is designed by Jonathan Williams, printed at the Biltmore Press, and has a cover drawing by Dawson.

F181

Thread. Woolwich: Ferry, 1964.

19p

Com: One of an edition of 600 copies

BL: Cup.21.e.24

Com: A story that is about childhood, adolescence and the first years of writing, here published in the UK and later collected in *Krazy Kat/The unveiling, & other stories* (1969). The cover collage is by Dawson and Robert Creeley writes about him on the back cover.

F182

Man steps into space. [New York]: Shortstop, 1965.

Unnumbered pages

Note: One of an edition of 500 copies

BL: X.907/4157

Com: A "story-celebration" that is #7 in a series called "Different people". The cover is a collage by Dawson. The story is collected in *Krazy kat & 76 more* (1982).

F183

Krazy Kat/The unveiling, & other stories. Los Angeles: Black Sparrow, 1969.

186p

BL: X.908/19429

Com: Dawson's first collection consisting of stories from eighteen years of writing, with an introduction by Robert Creeley. Some of the stories had previously been published in journals such as *Black Mountain review*, *Yugen*, *The floating bear*, *Outburst* and *El corno emplumado*. The cover collage is by Dawson and the photograph of him is by James O. Mitchell.

F184

Open road. Los Angeles: Black Sparrow, 1970.

136p

Note: Signed by the author

BL: YA.2001.a.40926

Com: The first book written by Dawson, a novel begun in 1957 and completed in 1961. Rejected then by the publisher to whom it was sent, Black Sparrow finally published it a decade later in this edition. "The first book is a chancey raw effort to form consciousness, and probably why, more than we are aware, it has the special self-conscious quality of the young writer risking it and fighting for articulation, giving his first book everything he has" (Dawson in his introduction). The cover and title page collage are by the author, and the back cover photograph of him is by James O. Mitchell.

F185

The Mandalay dream. Indianapolis: Bobbs-Merrill, 1971.

144p

BL: YA.2001.a.11292

Com: "A novel in the form of emotional memories and experiences involving childhood and manhood simultaneously." The dust jacket has a photograph of Dawson on the back and when a young boy on the front.

F186

The dream/Thunder road: stories & dreams 1955-1965. Los Angeles: Black Sparrow, 1972.

122p

Note: Signed by the author

BL: YA.2001.a.40670

Com: A collection in which some are "story-stories, and some of the stories are dreams, and some of them are dreams written, and some are a mixture of both". The cover collage is by Dawson.

F187

The greatest story ever told: a transformation. Los Angeles: Black Sparrow, 1973.

69p

Note: No. 58 of an edition of 200 copies, signed by the author

BL: YA.2001.a.25516

Com: An autobiographical story about adolescent love and baseball set in the Midwest in 1947 and written in New York in 1971 and 1972. It is collected in *Krazy kat & 76 more* (1982).

F188

The sun rises into the sky and other stories 1952-1966. Los Angeles: Black Sparrow, 1974.

134p

Note: Signed by the author

BL: YA.2001.a.38626

Com: A book, which completed a circle that "began with the writing of the story "Krazy kat" at Black Mountain, and ended with the title story here". The first four stories in the collection were written at school and at Black Mountain College in 1952 and 1953. Among the other stories are one "for Ed & Jennifer" (Dorn) and one "in memory of Paul Blackburn". The cover collage is by the author.

F189

On shortstop as the figure of kinesis. Durham, NC: The Bassett Fund / Duke University, 1975.

9p

Note: Published in 300 copies to celebrate Dawson's appearance at Duke University, April 1975.

Signed by the author

BL: Ya.2001.a.7357

Com: A short piece about baseball.

F190

Penny lane. Santa Barbara: Black Sparrow, 1977.

121p

Note: No. 33 of an edition of 250 copies, signed by the author

BL: YA.2001.a.25523

Com: The first of a trilogy of novels. "One of the most original of prose writers...he approaches the page as an energy field, filling it with action the same way Kline used to fill his canvases" (F. Whitney Jones). The photograph of Dawson is by Ray Hartman.

F191

Two penny lane. Santa Barbara: Black Sparrow, 1977.

106p; illus

BL: YA.1989.a.18639

Com: The second novel in the trilogy with a cover collage by Dawson, an epigraph from Baudelaire ("One should always be drunk"), a photograph of Dawson by Ray Hartman, and a closing quotation from Ed Sanders ("I have said he is the new Chekhov").

F192

Three penny lane. Santa Barbara: Black Sparrow, 1981.

111p; illus

Note: No. 197 of an edition of 250 copies, signed by Dawson

BL: YA.1989.a.18342

Com: The third novel in the trilogy although two more were projected. The cover collage is by Dawson and the photograph of him is by George F. Butterick.

F193

Krazy kat & 76 more: collected stories 1950-1976. Santa Barbara: Black Sparrow, 1982.

374p

BL: X.950/23440

Com: A collection of 77 stories that includes "Father", the first published story by Dawson, in the only edition of the *Black Mountain College review*, June 1951. Dawson provides an introduction and the cover collage is by him. At the end of the book is a quotation from Creeley about Dawson and a photograph of Dawson by Rudolph Burekhardt.

F194

Tiger lilies: an American childhood. Durham, NC: Duke University Press, 1984.

213p

BL: YA.1988.a.20885

Com: A memoir in the form of a novel that tells of childhood and adolescence in small-town America, evoking the home front at the time of World War II.

F195

Virginia Dare: stories, 1976-1981. Santa Barbara: Black Sparrow, 1985.

172p; illus

BL: Cup.510.vs.32

Com: A collection of stories with photo-collages by Dawson interwoven with the text. The photograph of Dawson is by Gerard Malanga.

F196

Will she understand?: new short stories / collages by the author. Santa Rosa: Black Sparrow, 1988.

154p; illus

BL: YA.1999.b.1354

Com: 32 new stories with collages throughout the text. The photograph of Dawson is by Gerard Malanga.

F197

The trick: new stories / photos and collages by the author. Santa Rosa: Black Sparrow, 1991.

155p; illus

BL: YA.1993.b.4905

Com: Stories that are often autobiographical but that have a third-person narrative voice and no trace of nostalgia. The book is in "in memory of Seymour Krim" and the photograph of Dawson is by Mimi Fronczak.

F198

The orange in the orange: a novella and two stories. Santa Rosa: Black Sparrow, 1995.

172p; illus

BL: H.95/2074

Com: The two stories are "Under the trees on the hill" and "Hands like Titian's Venus". The photographs are by Dawson and Susan Moldovan, who also took the one of Dawson and to whom the book is dedicated.

F199

The dirty blue car. Fresno: Wake Up Heavy, 1999.

Unnumbered pages

(Wake up heavy; 2)

Note: No. 10 of an edition of 30 numbered copies, signed by the author

BL: YA.2001.a.39007

Com: A long story in which the narrator teaches creative writing in a prison, rides back in the "dirty blue car" to his hotel in the city, where he reflects on the meaning of his job and on Wallace Stevens' poem "The man with the blue guitar".

Non-fiction

F200

An essay on new American fiction. New York: Interim, 1963.

Unnumbered pages

BL: X.907/4539

Com: An essay that reads more like a story but with quotations from Olson, Melville, Jung and others. The cover is a photograph by Dawson.

F201

The second diplomat. London: Ferry, 1977.

8p

BL: X.909/42114

Com: An essay on inspiration "for Robert Duncan" published on the occasion of Dawson's first visit to England in April 1977.

F202

The yellow cab: an essay on new fiction. Kent, Ohio: Viscerally/Three Hawk, 1981.

Unnumbered pages

Note: No 81 of an edition of 300 copies, signed by the author

BL: YA.1989.a.8982

Com: A short essay by Dawson in which he describes his own writing experiences including those at Black Mountain where Olson was his teacher.

Autobiography

F203

An emotional memoir of Franz Kline. New York: Pantheon, 1967.

147p

BL: YA.2001.a.26160

Com: Dawson's personal memories of the Abstract Expressionist Franz Kline, who died in 1962. The memoir opens at Black Mountain in 1952 where Dawson was studying and Kline arrived to teach painting, and continues in the New York of art galleries and the Cedar Bar, the habitat of many painters and writers. Robert and Bobbie Creeley, Dan Rice, Olson, Oppenheimer, Leroi and Hettie Jones, Jackson Pollock and Willem de Kooning are among the cast of characters.

F204

The Black Mountain book. New ed. revised and enlarged. Rocky Mount: North Carolina Wesleyan College Press, 1991.

249p; illus

Note: Originally published: New York: Croton, 1970

BL: YA.2001.a.34118

Com: "The only book about the school written by someone who went there". This new edition contains revisions of the 1970 text together with poems by Olson and much additional material including documents from Dawson's years at Black Mountain (1949-1953). The illustrations include drawings and photographs by Dawson of Olson, Jonathan Williams and others.

Letters

F205

A letter from Black Mountain. [Storrs]: University of Connecticut Library, 1974.

Unnumbered pages

Note: One of an edition of 250 copies

BL: YA.2001.a.38886

BL: A letter from an eighteen-year-old Dawson to his sister and her husband from Black Mountain College in July 1949. He had been at the college about a week, summer session had just begun, and he was having a "wonderful time". Dawson writes in some detail about "Mr Olson", the "Verses and Drama teacher". The letter was issued on the occasion of a reading by the author at the University of Connecticut Library, March 28, 1974. The cover drawing by Dawson is of Charles Olson at Black Mountain.

Artwork

F206

The shell game / poems by Joe Early; collages by Fielding Dawson. [New York]: [Totem], 1962.

Unnumbered pages; illus

BL: X.989/88041

Com: Dawson's photographic collages accompany Early's poems in a collection published by Leroi Jones' Totem Press.

See also **Creeley**, *If you* (1956) – F76, **Dorn**, *The newly fallen* (1961) – F209, *Idaho out* (1965) – F213, and **Jonathan Williams**, *The Empire finals at Verona* (1959) – F462, and *Hot what?* (1975) – F488.

Biography

F207

"Fielding Dawson" / Patrick Meanor in: *American short-story writers since World War II*. Detroit: Gale, 1993.

pp 109-123; illus; bibliography

(Dictionary of literary biography; 130)

BL: HLR.809

Com: An essay that traces Dawson's literary career from his Black Mountain days to his more recent publications. The essay concludes: "He not only knows 'the rhythm of the mundane as the origin of suspense' but enacts that rhythm to transform the mundane into some of the most compelling prose in contemporary American writing". The illustrations are of reproductions from his works as well as photographs of Dawson including one by Gerard Malanga.

Criticism

F208

Vort 4 (fall 1973). Silver Spring, 1973.

pp 2-53

BL: P.901/1428

Com: Two essays by Dawson are included together with an interview with *Vort's* editor Barry Alpert, and critical essays by Robert Creeley and others. The photograph portrait of Dawson is by Robin Richman, and the back cover is a drawing by him. He shares this issue of *Vort* with **Jonathan Williams** (F493).

ED DORN 1929-1999

Poetry

F209

The newly fallen. New York: Totem, 1961.

31p

BL: X.909/6487

Com: Dorn's first collection of poetry published by Leroi Jones' Totem Press, with a cover by Fielding Dawson that evokes the rural poverty of the Depression of the 1930s.

F210

From Gloucester out / drawing by Barry Hall. London: Matrix, 1964.

Note: One of an edition of 350 copies

BL: Cup.510.cog.2

Com: A poem that is a tribute to Charles Olson, Dorn's friend, mentor and teacher at Black Mountain. Gloucester, Massachusetts, is the setting for Olson's epic *The Maximus poems*. British poet Tom Raworth is the book's publisher and a letter from him is tipped in.

F211

Hands up! New York: Totem/Corinth, 1964.

Unnumbered pages

BL: X.908/7476

Com: Poems exploring the discrepancy between the heroic West of Hollywood and the reality of the West in contemporary America, together with more personal poems about Dorn and his family's Western sojourn.

F212

Geography. London: Fulcrum, 1965.

73p

BL: X.900/1546

Com: A collection dedicated to Charles Olson of mainly political poetry as well as love songs.

F213

Idaho out. London: Fulcrum, 1965.

Unnumbered pages

BL: X.909/5988

Com: A long poem in six sections dedicated to Leroi and Hettie Jones with a preface by Dorn and a cover by Fielding Dawson. The poem is collected in *Geography*.

F214

The North Atlantic turbine. London: Fulcrum, 1967.

64p

BL: X.950/31417

Com: A portrait of Dorn by R. B. Kitaj appears on the title pages. Poems about England (including Oxford and London) and the global reach of American economics and culture (the poems were written at the height of the war in Vietnam), the beginnings of the *Gunslinger* epic, and the geopolitics of the title poem.

F215

Gunslinger 1 & 2. London: Fulcrum, 1969.

80p

BL: X.989/5948

Com: *Geography*, *Idaho out*, *The north Atlantic turbine* and this volume, the first of the *Gunslinger* books, were all published in England while Dorn was lecturer at the University of Essex from 1965 to 1970. Black Sparrow published *Gunslinger: book 1* and *Gunslinger: book 2* separately in the US.

F216

Twenty-four love songs. [San Francisco]: Frontier, 1969.

Unnumbered pages

BL: X.421/25325

Com: Poems dedicated to JD (Jennifer Dunbar, Dorn's second wife) and commemorating their life in emotionally intense personal lyrics.

F217

Songs: set two - a short count: this volume is to honor the scald. [West Newbury]: Frontier, 1970.

Unnumbered pages

BL: X.958/22872

Com: 19 short poems that are a continuation of *Twenty-four love songs*.

F218

The cycle. West Newbury: Frontier, 1971.

Unnumbered pages; illus

BL: LB.31.c.11386

Com: An instalment of the epic *Gunslinger* illustrated with coloured comic-book style drawings.

F219

Gunslinger, book III: the winterbook; prologue to the great book III: Kornerstone. West Newbury: Frontier, 1972.

Unnumbered pages

BL: YA.2002.b.112

Com: The first publication of the third book of the *Gunslinger* epic.

F220

Recollections of Gran Apacheria. San Francisco: Turtle Island, 1974.

Unnumbered pages

BL: X.955/2413

Com: Poems dedicated to Robert Creeley about the conflict between Apache and white culture. The cover drawing is by Michael Myers.

F221

The collected poems, 1956 -1974. Bolinas: Four Seasons Foundation, 1975.

277p; index

(Writing; 34)

BL: X.981/13086

Com: A collection of poems from previously published books and from magazines and anthologies.

Not included is the "dramatic narrative" *Gunslinger* which was published separately in 1975 as *Slinger*.

F222

Manchester Square / Edward Dorn & Jennifer Dunbar. London: Permanent, 1975.

Unnumbered pages

Note: One of an edition of 600 copies

BL: X.909/42656

Com: Poems written by Dorn in collaboration with his wife Jennifer about an area of the West End of London where they stayed during the academic year 1974-75, when Dorn once again taught American literature at the University of Essex. The frontispiece photograph is of the Dorns and friends and children in Manchester Square.

F223

Slinger. Berkeley: Wingbow, 1975.

Unnumbered pages

BL: X.950/20227

Com: This volume prints the complete text of the four books of the *Gunslinger* poem. In 1989 Duke University Press reprinted this edition in facsimile. Robert Duncan: "Let me be one of those who acclaim *Gunslinger* as one of *the* poems of the era, of the one we are going into, or the era *Gunslinger* begins to create for us". The back cover photograph of Dorn is by R. Rusk.

F224

Hello, La Jolla. Berkeley: Wingbow, 1978.

92p; illus

BL: YA.1993.a.12287

Com: A collection of mostly satirical and aphoristic poems about contemporary America taken from notebooks kept by Dorn in the 1970s.

F225

Yellow Lola. Santa Barbara: Cadmus, 1981.

128p; illus

BL: YA.2001.a.27836

Com: Works from Dorn's notebooks formerly titled *Japanese neon* and book II of *Hello, La Jolla*.

They have been selected and arranged by Tom Clark. The portrait of Dorn is by Clark and the cover is by David Hockney.

F226

Captain Jack's chaps; or, Houston/MLA. Madison: Black Mesa, 1983.

Unnumbered pages; illus

Note: No. 101 of an edition of 260 copies

BL: X.950/47095

Com: Poems written at the time of the Modern Language Association Conference at Houston, Texas. The illustrations are by Jim Lee.

F227

Abhorrences. Santa Rosa: Black Sparrow, 1990.

174p

BL: YA.1992.b.2688

Com: A collection of short poems subtitled "a chronicle of the eighties". The photograph of Dorn is by Chris Felver.

F228

High west rendezvous. Buckfastleigh: Etruscan, 1997.

60p

Note: One of an edition of 500 copies

BL: YK.1999.b.4038

Com: A selection of previously published poems "which reflect my sojourn in England half a lifetime ago", together with some appearing for the first time in this British publication. The back cover photograph of Dorn is by Nicholas Johnson.

Prose

F229

What I see in 'The Maximus poems'. Ventura: Migrant, 1960.

17 leaves

(A Migrant pamphlet)

BL: RF.2001.a.99; 11877.h.24 - missing

Com: Dorn's first book, an examination of Olson's *Maximus poems*, of Olson's Gloucester, the setting of the poems, and of Santa Fé, Dorn's own "particular place". See also **Olson** (F395).

F230

The rites of passage: a brief history. Buffalo: Frontier, 1965.

155p

BL: X.909/8187

Com: A novel set in the Pacific Northwest in the late 1950s and concentrating on three working class families. It was published as *By the Sound* in 1971 and 1991.

F231

By the Sound / with a new preface by the author. Santa Rosa: Black Sparrow, 1991.

224p

Note: Originally published: Mount Vernon: Frontier, 1971

BL: YA.1993.b.3941

Com: A retitling of *The rites of passage* (1965). From Dorn's preface to this edition: "*By the Sound*, masquerading as a 'novel', is simply a sociological study of the basement stratum of its time: the never ending story of hunger and pressing circumstance in a land of excess". The photograph of Dorn is by Chris Felver.

Poetry and prose

F232

Way west: stories, essays & verse accounts, 1963-1993. Santa Rosa: Black Sparrow, 1993.

281p

BL: YA.1993.b.12060

Com: A collection that contains four stories from 1963 and selections from the experimental prose work *Some business recently transacted in the white world* (1971). In addition it prints the poetry collections *Recollections of Gran Apacheria* (1974) and *Captain Jack's chaps; or, Houston/MLA* (1981), editorials from the journal *Rolling stock* (1983-1991) that Dorn edited with his wife Jennifer Dunbar Dorn, and "Recent essays" (1985-1993) including "In memoriam: Richard Brautigan". The photograph of Dorn is by Jennifer Dunbar Dorn.

Interviews

F233

Roadtesting the language: an interview with Edward Dorn / Stephen Fredman. San Diego: Archive for New Poetry, University of California, San Diego, 1978.

48p; illus; bibliography

(Documents for new poetry; 1)

BL: YA.1986.a.4381

Com: In addition to the interview that took place in San Francisco in 1977 there is a checklist of published materials by Dorn. The frontispiece photograph of Dorn is by Philip Gagliani.

F234

Interviews / edited by Donald Allen. Bolinas: Four Seasons Foundation, 1980.

117p

(Writing; 38)

BL: YA.1987.a.3428

Com: Six interviews with Dorn dating from 1961 to 1978. Most of the interviews discuss Black Mountain College and Dorn's association with other Black Mountain writers as well as his own books.

Contributions to books

F235

My friend, tree / Lorine Niedecker; linocuts by Walter Miller; [with an introduction by Edward Dorn]. Edinburgh: Wild Hawthorn, 1961.

Unnumbered pages; illus

BL: Cup.510.cop.4

Com: Dorn provides a brief introduction to this collection of Niedecker's poems, some of which had previously appeared in *Origin* and *Black Mountain review*.

F236

"The camp" in: *Prose I* / Edward Dorn, Michael Rumaker, Warren Tallman. [San Francisco]: Four Seasons Foundation, 1964.

pp 23-31

(Writing; 2)

BL: YA.2001.a.9504

Com: "The camp" was later published as chapter 2 of *Rites of passage*. Also included is a review by Dorn of Leroi Jones' *Blues people*. The contribution by Tallman is a review of Creeley's *The island*. See below for **Rumaker's** contributions (F445).

F237

Sojourner microcosms: new and selected poems 1959-1977 / Anselm Hollo; with a foreword by Robert Creeley; and an afterword by Edward Dorn. Berkeley: Blue Wind, 1977.

286p; bibliography; index

BL: YA.1999.a.3827

Com: See **Creeley** above (F152).

Edited by Dorn

F238

Wild dog. 1-16, 18, 21. Pocatello, Idaho, 1963-64; Salt Lake City, 1964; San Francisco, 1965-66.

(Editors include Ed Dorn and Joanne Kyger)

BL: P.903/15

Com: See **Periodicals** (J384) for contributors and see also **Kyger** (H138).

Translations

F239

Our word: guerrilla poems from Latin America / translated by Edward Dorn and Gordon Brotherston. London: Cape Goliard, 1968.

Unnumbered pages; illus

BL: X.900/3840

Com: A bilingual Spanish-English text that includes Che Guevara's "Song to Fidel" together with many poems published for the first time.

F240

Selected poems / César Vallejo; selected and translated by Ed Dorn and Gordon Brotherston; with a critical assessment by Gordon Brotherston. Harmondsworth: Penguin, 1976.

145p

(Penguin Latin American poets)

BL: X.908/40304

Com: Translations of the Peruvian poet Vallejo (1892-1938), a major figure in Latin American literature, who after 1923 lived in Paris and Spain, where he was a strong supporter of the Republic in the Civil War. The cover is a drawing of Vallejo by Picasso.

F241

Image of the New World: the American continent portrayed in native texts / [compiled by] Gordon Brotherston; translations prepared in collaboration with Ed Dorn. London: Thames and Hudson, 1979. 324p; bibliography; index; maps

BL: X.809/44472

Com: A book consisting of 118 documentary texts and many illustrations, produced, like his other translations, with Gordon Brotherston who also taught at the University of Essex.

Criticism

F242

"The Black Mountain poets: Charles Olson and Edward Dorn" / Donald Davie in: *The survival of poetry: a contemporary survey* / edited by Martin Dodsworth. London: Faber, 1970.

pp 216-234

BL: X.989/6381

Com: An essay by Davie, First Professor of the Literature Department at the University of Essex where Dorn had a Fulbright Lectureship from 1965 to 1970, and who assisted Dorn in working out his notions about the Far West, a crucial moment for Dorn post-Black Mountain. In this essay Davie explores the meaning and importance of 'geography' to Dorn and Olson and also compares and contrasts Black Mountain poets with the Beats in particular Ginsberg. See also **Olson** (F397).

F243

Vort 1 (fall 1972). Silver Spring, 1972.

pp 2-28

BL: P.901/1428

Com: Included is an interview with *Vort's* editor Barry Alpert, a poem by Dorn, and essays on him by critic Donald Davie, Alpert and Robert Kelly. Dorn shares this issue with British poet Tom Raworth and also contributes an essay on him.

F244

Towards open form: a study of process poetics in relation to four long poems - The Anathemata by David Jones, In Memoriam James Joyce by Hugh MacDiarmid, Passages by Robert Duncan, Gunslinger by Edward Dorn / K. McPhilemy. Edinburgh: University of Edinburgh, 1980.

BL: D34596/81[DSC] - thesis

Com: See also **Duncan** (F313)

F245

The lost America of love: rereading Robert Creeley, Edward Dorn, and Robert Duncan / Sherman Paul.

Baton Rouge: Louisiana State University Press, 1981.

276p; illus

BL: X.950/10284

Com: See F3 and see also **Creeley** (F170) and **Duncan** (F314).

F246

Internal resistances: the poetry of Edward Dorn / edited by Donald Wesling. Berkeley: University of California Press, 1985.

246; index

BL: YH.1988.a.711

Com: The first book devoted entirely to Dorn's poetic work including sections on the shorter poems, on Dorn and the American Indian, and three essays on Dorn's masterwork *Slinger*.

F247

Edward Dorn / William McPherson. Boise: Boise State University Press, 1988.

53p; bibliography

(Western writers series; 85)

BL: X.0909/731

Com: A survey of Dorn's work that has a biographical section followed by discussion of his writings: the early "adamant" period 1956-1966; the period of *Slinger* 1967-1974; and work after 1974.

Miscellaneous

F248

A bibliography on America for Ed Dorn / Charles Olson. [San Francisco]: Four Seasons Foundation, 1964.

16p

(Writing; 1)

BL: YA.2001.a.31288; 2714.bs.5 – missing

Com: See **Olson** below (F368).

Bibliography

F249

A bibliography of Ed Dorn / compiled by David Streeter. New York: Phoenix Bookshop, 1973.

64p; index

(Phoenix bibliographies)

BL: X.909/86581

F250

Robert Creeley, Edward Dorn, and Robert Duncan: a reference guide / Willard Fox III. Boston: G. K. Hall, 1989.

549p; index

BL: YA.1995.b.6741

Com: A selective bibliography covering the period 1944-1986, with brief listings of major works by the three authors and extensive annotated bibliographies of writings about them. See also **Creeley** (F178) and **Duncan** (F318).

ROBERT DUNCAN 1919-1988

Poetry

F251

Heavenly city, earthly city / with drawings by Mary Fabilli. Berkeley: Bern Porter, 1947.

33p; illus

Note: One of an edition of 350 copies

BL: 11689.dd.25

Com: Duncan's first book. It is divided into three parts: "Treesbank poems", "Berkeley poems" and "Heavenly city, earthly city". The poems, arranged chronologically, are personal and lyrical and were written at Sonoma County, California, and Berkeley. Duncan had read many of the poems in Berkeley and the San Francisco Bay area prior to publication. The illustrations are by Duncan's friend Mary Fabilli, a poet as well as an artist, and the second wife of William Everson. The frontispiece drawing is the first published portrait of Duncan.

F252

Poems 1948-49. [Berkeley]: Berkeley Miscellany Editions, 1949.

84p

Note: One of an edition of 400 copies

BL: YA.2001.a.27016

Com: The second 'censored' state of Duncan's second book. The author wanted an edition of 100 censored copies "for sale to sensitive old ladies at poetry readings" and 400 uncensored copies - the printers (the Libertarian Press in New Jersey) reversed the proportions. The censored poem is part of the "The Venice poem" whose complete text may be found in the *Selected poems* (1959). This book also contains the play "A poet's masque" written for Halloween and whose performers at a party included Duncan's friends Robin Blaser and Jack Spicer.

F253

Medieval scenes. San Francisco: Centaur, 1950.

Unnumbered pages

Note: One of an edition of 250 copies, signed by the author

BL: YA.1996.b.5011

Com: Ten poems written on ten successive days in February 1947 at a round table in a shared house in Berkeley. James Broughton and Kermit Sheets printed the book from a typed reading version. Different versions of eight of the poems, from original pencil drafts, are printed in the *Selected poems* (1959). See below (1978) for a later edition.

F254

Caesar's gate: poems, 1949-1950 / with collages by Jess Collins. [Palma de Mallorca]: Divers, 1955.

Unnumbered pages; illus

Note: One of an edition of 200 copies

BL: Cup.510.leb.4

Com: John Wieners' copy when at Black Mountain College in 1956. The poems were written after contemplation of the collages done by Jess for the book. Jess had recently become Duncan's lover and eventual life-long companion. This is the last book to be published by Creeley's Divers Press - Duncan had visited Creeley in Mallorca in spring 1954. A second expanded edition was published in 1972 by Sand Dollar in Berkeley (BL: YA.2001.a.33267).

F255

Letters: poems mcmliii-mcmlvi. Highlands, NC: Jonathan Williams, 1958.

Unnumbered pages; illus

Note: No. 347 of an edition of 510 copies

(Jargon; 14)

BL: YA.2001.b.3636

Com: A collection of thirty poems with a preface by Duncan. A number of the poems are dedicated to fellow poets - Levertov, Olson, Lamantia, Adam, Creeley, Michael and Joanna McClure, and Broughton. The five delightful drawings by Duncan are of "the ideal reader".

F256

Selected poems. San Francisco: City Lights, 1959.

80p

(Pocket poets series; 10)

BL: 011313.t.3/10

Com: A selection published by Ferlinghetti's City Lights Pocket poets series of poems from previously published books including the whole of "The Venice poem" from *Poems 1948-49* (1949) and the first publication in book form of "The temple of the animals", winner of *Poetry's* Union League prize in 1957. At the time of this book's publication, Duncan had been for a number of years an important figure among poets writing in San Francisco, where he moved in 1956 after the closure of Black Mountain College.

F257

The opening of the field. New York: Grove, 1960.

96p

BL: W.P.14947/275

Com: A major collection that was begun at Black Mountain in 1956 and influenced by Olson who was beginning work on the *Maximus poems* at the same time. Two of Duncan's most discussed and anthologised poems are included: the opening poem "Often I am permitted to return to a meadow" which was written in London in 1956, and "A poem beginning with a line by Pindar". The collection also contains the first prose poems in the "Structure of rime" poem sequence. Jess Collins designed the title page especially for the author and both the title page and the cover use a photograph by Paul Popper of children dancing in a ring. Cape reprinted the book (without Jess' illustration) in the UK in 1969 - BL: X.909/18328.

F258

Roots and branches: poems. New York: Scribner, 1964.

176p

BL: X.909/6309

Com: In his acknowledgement Duncan thanks several editors who first published poems in this collection in magazines and anthologies, including Wieners, Di Prima, Jones, Spicer, Kelly, Levertov, Corman, Loewinsohn and Berrigan. Several poems from the sequence "Structure of rime", poems influenced by Blake, Shelley, Baudelaire and H. D., and a poem for Jack Spicer are included. The publishers wanted to exclude "Night scenes" because they thought it would "possibly offend librarians" but eventually Duncan was able to publish the poem as intended. A UK edition (Cape, 1970) is at BL: X.989/5673.

F259

A book of resemblances: poems 1950-1953 / reproduced in holograph of the author, & ornamented with drawings by Jess. New Haven: Henry Wenning, 1966.

Note: No. 152 of an edition of 200, signed by the author and artist

91p; illus

BL: Cup.501.k.6

Com: Poems from the early 1950s, which was the time of the war in Korea and of obsessional homosexual love for Duncan. The manuscript, together with Jess' drawings, was completed in 1953, and the book was originally submitted for publication to Grove Press in New York where it remained unpublished. In 1962 it was sent to the Auerhahn Press in San Francisco, and was announced for publication in two volumes. But a dispute arose with the printers and the book was cancelled until 1966 when this volume was published to Duncan's satisfaction. Duncan's long introduction describes the genesis of the poems and the evolution of the book.

F260

Fragments of a disorderd [sic] devotion. San Francisco: Gnomon; Toronto: Island, 1966.

Unnumbered pages; illus

BL: Cup.501.i.2

Com: Five poems that were privately printed in 1952 and sent to friends as a Christmas gift. For this first joint publication of Jonathan Greene's Gnomon Press and Victor Coleman's Island Press, the text was "newly drawn for this edition". This copy is the second issue of the edition and it has Duncan's title page drawing reproduced on the cover. The poems are also collected in *A book of resemblances* (1966).

F261

Of the war: passages 22-27. [Berkeley]: Oyez, 1966.

Unnumbered pages

BL: X.900/2574 and BL: YA.1996.b.2322

Com: Six poems from the sequence "Passages", a serial poem of which individual parts had been published in little magazines. The first 30 poems of the sequence are collected in *Bending the bow* (1968). The war of these poems is the Vietnam war, but Duncan cannot be described as a political poet (unlike, say, Levertov or Rexroth at this time), and Vietnam is not a subject for protest but the material out of which a poem can grow.

F262

The years as catches: first poems, 1939-1946. Berkeley: Oyez, 1966.

93p; bibliography

BL: X.900/2418

Com: Duncan supplies a long introduction to this collection of early work, giving biographical information and noting a number of influences including Lorca, Blake, Auden and Pound. He also provides his own bibliography of works written 1937-1946, including those before 1941 under his adopted family name Symmes (Duncan is the surname of his birth used after 1941). Two photographs of Duncan are reproduced, one on the cover, and another on the title page and again in a laid-in folio flyer at the end of the book. Here also is reproduced a statement on Duncan's early poetry by Denise Levertov and a poem on Duncan by Olson.

F263

Bending the bow. New York: New Directions, 1968.

137p

BL: X.909/18936

Com: A collection that contains poems from two sequences in progress, "Passages" and "Structure of rime". Also included are translations from Nerval and Verlaine and a number of other poems including the separately published "Epilogos" of 1967 (not in BL) and "My mother would be a falconess", one

of his best known and most frequently anthologised poems. Duncan provides a ten-page introduction and notes on the sources of the poems. Also published in the UK by Cape in 1971, BL: X.989/9995.

F264

The first decade: selected poems, 1940-1950. London: Fulcrum, 1968.

136p

BL: X.900/3885

Com: A chronological British selection of early poems that appeared in previously published collections apart from five poems from 1947 that are here published in book form for the first time.

F265

Derivations: selected poems, 1950-1956. London: Fulcrum, 1968.

144p

BL: X.900/3886

Com: A second British selection of poems from previously published collections with the addition of a number of poems appearing for the first time in book form, including some "imitations of Gertrude Stein" not included in *Names of people* (1968).

F266

Names of people / illustrated by Jess. Los Angeles: Black Sparrow, 1968.

37p; illus

Note: No. 221 of an edition of 250 copies, signed by Duncan and Jess

BL: Cup.510.nic.5

Com: Poems from 1952 that are imitations of Gertrude Stein. The book is a companion to *A book of resemblances* (1966), containing poems from the same period. *Names of people* went in and out of print in one day.

F267

Achilles' song. New York: Phoenix Book Shop, 1969.

Unnumbered pages

(Oblong octavo series; 7)

Note: No. 57 of an edition of 500 copies, signed by Duncan.

BL: YA.2001.a.34116

Com: A poem later collected in *Ground work: before the war* (1984). The cover drawing of Achilles is by Duncan.

F268

Poetic disturbances. [Berkeley]: Maya Quarto Eight, 1970.

Unnumbered pages

Note: One of an edition of 300 copies

BL: YA.1999.b.1829

Com: Three poems from 1949 and one from 1960 printed here in a limited edition. The 1960 poem "I saw the rabbit leap" is from a letter to Robert Creeley.

F269

Tribunals: passages 31-35. Los Angeles: Black Sparrow, 1970.

24p

Note: No. 138 of an edition of 250 copies, signed by the author

BL: YA.1990.b.8899

Com: Five poems from the sequence "Passages". They are reprinted in the first *Ground work* volume (1984). Laid in a pocket at the back is a pamphlet printing "The feast: passages 34", a facsimile of the holograph notebook and of the final typescript.

F270

***Poems from the margins of Thom Gunn's Moly.* San Francisco: The Author, 1972.**

Unnumbered pages

(Ground work; supplement 1)

Note: One of an edition of 250 copies

BL: YA.2001.b.3648

Com: Poems inspired by British born and California-based poet Thom Gunn whose *Moly* was published in 1971. This particular copy is one that Duncan had retained for himself.

F271

A seventeenth century suite in homage to the metaphysical genius in English poetry, 1590-1690: being imitations, derivations & variations upon certain conceits and findings made among strong lines. [San Francisco]: Privately published, 1973.

Unnumbered pages

Note: Copy no. 224 of an edition of 250 copies, signed by the author

BL: YA.1997.a.4632

Com: A note by Duncan describes the making of this book, a suite of ten poems in homage to English poems mostly from the Penguin anthology *The metaphysical poets* (1957). The poets are Sir Walter Raleigh, Robert Southwell, George Herbert, Ben Jonson and John Norris of Bemerton. The eighth poem is number 36 in the "Passages" sequence. The poems are reprinted in *Ground work: before the war* (1984).

F272

Dante. [Canton, NY]: Institute of Further Studies, 1974.

Unnumbered pages

(Curriculum for the study of the soul; 8)

Note: One of an edition of 450 copies

BL: YA.2001.a.27015

Com: Poems that are a reflection upon the reading of Dante's texts, "Dante études rather than studies" as Duncan explains in his introduction, "a music not a dissertation" in an analogy with the Romantic composers. Olson's "Plan for a curriculum of the soul" is reproduced on the inside of the covers and the cover illustration is by Guy Berard. The poems are reprinted in *Ground work: before the war* (1984).

F273

An ode and Arcadia / Jack Spicer, Robert Duncan. Berkeley: Ark, 1974.

Unnumbered pages; illus

BL: YA.2001.a.27085

Com: See **Spicer** (E467) for comments.

F274

Wine. [Berkeley]: Oyez, 1974.

Single sheet

(Oyez; 4)

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

BL: LR.416.c.7

Com: Number 12 in the "Passages" sequence, here numbered 11. A poem drawn from Baudelaire's "Du vin et du haschisch", with a closing quote from Rimbaud.

F275

Medieval scenes, 1950 and 1959 / with a preface by the author and an afterword by Robert Bertholf. Kent, Ohio: Kent State University Libraries, 1978.

Unnumbered pages

Note: One of an edition of 624 copies

BL: YA.2001.a.33254

Com: A second edition of *Medieval scenes* containing the ten poems published in the 1950 edition and the eight poems that appeared in the *Selected poems* (1959).

F276

Veil, turbine, cord, and bird. New York: Jordan Davies, 1979.

Unnumbered pages

Note: No. 178 of an edition of 200 copies, signed by the author.

BL: X.958/3880

Com: The full title of this small collection is *Sets of syllables, sets of words, sets of lines, sets of poems addressing: veil, turbine, cord & bird*. Five poems from this book are reprinted in *Ground work II: in the dark* (1987).

F277

The five songs. La Jolla: Friends of the UCSD Library, 1981.

Unnumbered pages

Note: No. 29 of a special edition of 100 - signed by the author

BL: YA.1996.a.4969

Com: A keepsake commissioned by the Friends of the UCSD Library as a contribution to the inauguration of Richard C. Atkinson as Chancellor of the University of California, San Diego. The text has been reproduced from Duncan's holograph, and the decorated borders are also by the poet. Another copy is at BL: YM.1989.a.274. The poems are reprinted in *Ground work II: in the dark* (1987)

F278

Ground work: before the war. New York: New Directions, 1984.

175p

BL: YA.2001.a.31356

Com: Duncan's first major collection since *Bending the bow* (1968). Further poems from the "Passages" and "Structure of rime" sequences are included. The book was typeset under Duncan's direct supervision and several poems previously appearing in broadsides, pamphlets or chapbooks show numerous differences from their previous publication. Duncan provides "Some notes on notation" and the dust jacket cover is a collage by Jess.

F279

Ground work II: in the dark. New York: New Directions, 1987.

90p

BL: YC.1991.a.2485

Com: Duncan's last book, which was published the year before his death, containing more poems from the "Passages" sequence and poems from a new sequence "To Master Baudelaire". Also included is the poem "From the fall of 1950 December 1980" about Duncan's long relationship with Jess which lasted until Duncan's death.

F280

Selected poems / edited by Robert J. Bertholf. Manchester: Carcanet, 1993.

147p

Note: Originally published: New York: New Directions, 1993

BL: YK.1993.a.17030

Com: Tom Clark: "A compilation that provides the most comprehensive available look at the career of the Bay Area's greatest lyric poet". Bertholf in his introduction: "Duncan insisted on the value of the poem, the force of love in the human community, and the revelation of mythological presences in everyday events".

F281

Selected poems / edited by Robert J. Bertholf. Rev. and enlarged ed. New York: New Directions, 1997.

171p; index

BL: YA.1997.a.12891

Com: The second edition of the 1993 *Selected poems*, enlarged to include eleven additional poems and excerpts. There is an amended introduction by Bertholf and the cover photograph of Duncan is by Kelly Wise.

Prose poems

F282

Six prose pieces. [Madison]: Perishable, 1966.

Unnumbered pages

Note: One of an edition of 70 copies consisting of unbound, unsewn gatherings, signed by author

BL: Cup.512.b.130

Com: Five prose poems from the "Structure of rime" sequence (XXII - XXVI) and a prose poem entitled "Reflections". All are reprinted in the poetry collection *Bending the bow* (1968). A drawing by Duncan is included.

F283

In memoriam Wallace Stevens. Storms: University of Connecticut, 1972.

Folded single sheet

Note: One of an edition of 500 copies

BL: YA.1986.b.2207

Com: Issued to commemorate Duncan's reading at the Wallace Stevens Memorial Program, April 25, 1972. Duncan regarded Stevens (1879-1955) "as one of the Master generation whose work is foundation of my own in poetry" (in a letter to the Chairman of the Department of English at the University of Connecticut).

This prose poem is number XXVIII in the "Structure of rime" poem sequence.

Drama

F284

Faust foutu: an entertainment in four parts. Stinson Beach: Enkidu Surrogate, 1959.

71p

Note: Originally published: San Francisco: Privately published, 1953

BL: X.909/9562

Com: Published in this edition by Duncan's own imprint, Enkidu Surrogate at Stinson Beach, California, where Duncan and Jess were living at the time. A dramatic reading was produced at the Six Gallery in San Francisco in January 1955 (in October of the same year Ginsberg gave his famous reading of the first part of "Howl" at the same venue).

F285

Medea at Kolchis: the maiden head. Berkeley: Oyez, 1965.

44p

BL: Cup.510.nez.1

Com: Duncan provides two prefaces for this play. One is dated 1956 from Black Mountain College where he was teaching, and where the play was performed that summer by his students on an improvised stage - among the actors was John Wieners. The second preface is dated 1963/1965 and describes the genesis of the play set in 1904 in which an adolescent Medea falls in love with Jason.

Prose

F286

As testimony: the poem & the scene. San Francisco: White Rabbit, 1964.

20p

BL: Cup.510.ned.6

Com: An essay by Duncan in the form of a letter referring to a poem by Harold Dull ("The door poem") and one by Joanne Kyger ("The maze poem"), together with the text of the poems. The poems were read at a series of meetings of poets in San Francisco in summer 1957. Other poets at these meetings included Spicer, Brautigan, McClure and Wieners as well as Duncan himself. See also **Kyger** (H128).

F287

Writing writing: a composition book. Albuquerque: Sumbooks, 1964.

Unnumbered pages

Note: One of 350 copies

BL: X.909/27292

Com: A book Duncan wanted to resemble a school exercise book. The cover and title page illustrations are by Duncan himself and the text of "writing-like-Stein" is dedicated "for the love of Gertrude Stein" as well as to painter Lyn Brockway and Duncan's lover Jess "who found pleasure in some of these pieces".

F288

The sweetness and greatness of Dante's Divine comedy, 1265-1965: lecture given October 27th, 1965, at the Dominican College of San Rafael. San Francisco: Open Space, 1965.

Unnumbered pages

Note: One of an edition of 500 copies

BL: X.900/1349

Com: Duncan designed the cover and title-page for this booklet reproducing his lecture honouring Dante on the seven hundredth year of his birth.

F289

The cat and the blackbird / told by Robert Duncan; pictured by Jess. San Francisco: White Rabbit, 1967.

48p; illus

BL: X.992/574

Com: A book written for Brenda Tyler, daughter of Mary and Hamilton Tyler, long-time friends of Duncan and Jess. Another copy is at BL: LB.31.b.12268.

F290

The truth & life of myth: an essay in essential autobiography. New York: House of Books, 1968.

78p

(Crown octavos; 16)

Note: No. 82 of an edition of 300 copies, signed by the author

BL: X.989/6539

Com: A study that originated in a paper presented at a Conference on Myth in Religion and Poetry at the National Cathedral in Washington in October 1967. In the essay Duncan discusses the poetry, books and illustrations that he read or that were read to him as a child. He also describes the creative process in some detail, commenting on particular poems of his and concluding with the text of the poem "Yes, I care deeply and yet".

F291

Play time pseudo Stein: from the laboratory records notebook, 1953. [New York]: Poets Press, 1969.

Unnumbered pages; illus

Note: One of 35 copies distributed and not for sale

BL: YA.1996.a.4967

Com: Prose influenced by Gertrude Stein with illustrations by Duncan, containing "1942, a story", "A fairy play" and "How excited we get". Published at the request of Diane di Prima and Alan Marlowe by their Poets Press originally to be part of a series of signed holograph limited editions. The author and publisher disagreed on the subject of edition numerology and the book was produced eventually to meet the obligations of subscribers.

F292

Play time pseudo Stein: from the laboratory records notebook, 1953. [San Francisco]: Tenth Muse, 1969.

Unnumbered pages; illus

BL: Cup.512.a.157

Com: A second edition of the above, with additional notebook entries ("A butter machine" and "Smoking the cigarette") and a preface by Duncan explaining the publishing history of the two editions of this work.

F293

Towards an open universe. Portree: Aquila, 1982.

Unnumbered pages

(Aquila essays; 17)

BL: X.950/17476

Com: An essay first published in *Poets on poetry* (1966) (BL: X.909/9784) and here pirated without Duncan's permission or knowledge.

F294

Fictive certainties. New York: New Directions, 1985.

234p

BL: YA.2001.a.27838

Com: A collection of mostly reprinted essays. Included are "The truth and life of myth", "From a notebook" (the first appearance was in the *Black Mountain review* 5, summer 1955) and "Ideas of the morning of form" (originally appearing in *Kulchur* 4, winter 1961). Also printed are "The sweetness and greatness of Dante's *Divine comedy*", "Towards an open universe", "Man's fulfillment in order and strife" (originally published in *Caterpillar* 8-9, 1969) and "The self in postmodern poetry".

F295

A selected prose / edited by Robert J. Bertholf. New York: New Directions, 1995.

230p; index

BL: 96/14880 [DSC]

Com: A collection of essays including "Towards an open universe", "The homosexual in society", and essays on writers Whitman, Pound, Marianne Moore, Zukofsky, Olson, Creeley, Levertov, French poet Edmond Jabès and others, and on artists Jess, Jacobus, Herms and Berman.

Letters

F296

A great admiration: H.D./Robert Duncan correspondence, 1950-1961 / edited by Robert J. Bertholf. Venice, CA: Lapis, 1992.

Unnumbered pages; illus

BL: YA.1993.b.6392

Com: H. D. was a major influence on Duncan along with Pound, William Carlos Williams and other modernists, and he remained devoted to her work, corresponding with her from 1950 until her death in 1961. The 35 surviving letters between them are published here plus Duncan's letter to Norman Holmes Pearson, H. D.'s friend and benefactor, written the day H. D. died. This letter contains the manuscript version of the poem "Doves", which was revised and collected in *Roots and branches* (1964). The illustrations are photographs of Duncan, Jess, and H. D.

Interviews

F297

Robert Duncan: an interview / by George Bowering & Robert Hogg, April 19, 1969. Toronto: Coach House, 1971.

Unnumbered pages; illus.

(Beaver Kosmos folio)

BL: X.900/13311

Com: An interview with two Canadian poets that took place at Duncan's Montreal hotel the morning after his reading at Sir George Williams University. The front cover photograph of Duncan reading is reversed on the back, but here he is holding a beaver in his hand. In addition to discussing his poetry, Duncan provides some biographical detail in the interview and mentions the influences of and relationships with Olson, Zukofsky, William Carlos Williams, Creeley, Spicer and others.

F298

"An interview with Robert Duncan" in *Boundary 2*, 8: 2 (winter 1980). Binghamton: State University of New York at Binghamton, 1980.

pp 1-21

BL: P.901/1073

Com: The interview with Duncan is by Ekbert Faas. The issue also includes two essays on Duncan's poetry.

F299

A little endarkment and in my poetry you find me: the Naropa Institute interview with Robert Duncan, 1978. Buffalo: Poetry/Rare Books Collection, 1997.

47p

BL: YA.2002.a.15440

Com: An interview conducted by Anne Waldman and two of her students at the Jack Kerouac School of Disembodied Poetics at the Naropa Institute, Boulder, Colorado, on July 21, 1978. Duncan had taught the Institute's Visiting Poetics course for two weeks from July 17, 1978. Two of his poems are included – "A letter" of July 1955, and "Songs of the bard, Orpheus" of September/November 1962. The frontispiece photograph of Duncan reading at the Institute is by Andrea Roth.

Artwork and exhibition catalogues

F300

65 drawings: a selection from one drawing book, 1952-1956. Los Angeles: Black Sparrow, 1970.

65 leaves

BL: D74/2969 [DSC]

Com: 65 loose pages of black and white ink drawings in a slipcase and folding box, dedicated to "Jess, who was always there".

F301

Robert Duncan: drawings and decorated books / curated and edited by Christopher Wagstaff.

[Berkeley]: Rose, 1992.

63p; illus

Note: An exhibition at the University Art Museum and Pacific Film Archive, and the Bancroft Library, University of California, 1992

BL: YA.2000.a.40594

Com: An exhibition catalogue devoted to Duncan's crayon drawings and decorated books. Many of the illustrations are in colour. The catalogue includes Duncan's essay "Concerning the art. This December 1963" and Robin Blaser's "The 'elf' of it".

F302

A symposium of the imagination: Robert Duncan in word and image / with a foreword by Robert J. Bertholf; and an afterword by Robin Blaser. Buffalo: The Poetry/Rare Books Collection, University of Buffalo, State University of New York, 1993.

48p; illus

BL: YA.1996.b.3498

Com: An exhibition catalogue of 183 items by or connected with Duncan, beginning with a box of poems for his grandmother written at the age of nine and ending with a collage by Jess dated 1993. Books, magazines, manuscripts, unpublished poems, letters, drawings and paintings by Duncan are included as well as paintings and photographs of him and friends. The items illustrated include manuscripts, photographs and art works by Duncan and by Jess, whose 1952 painting of Duncan is on the cover. The afterword by Blaser places Duncan's work in its poetic context.

Contributions to books and journals

F303

The happy meadow: cantata for speaker, children's voices, recorder consort, glockenspiel, xylophone & percussion / Wilfrid Mellers; to poems by Robert Duncan and Yvor Winters. London: Novello, 1964.

pp 1-5

BL: g.1268.ee.(2) - Music Library

Com: Duncan's contribution to this musical score is "Often I am permitted to return to a meadow", a poem from *The opening of the field*.

F304

"Two chapters from H. D." in: *Tri-quarterly* 12 (spring 1968). Evanston, 1968.

pp 67-98

BL: PP.8002.zq

Com: "The H. D. book" is a prose work begun in the sixties and continued until 1981. It takes its focus from the work of poet H. D. (Hilda Doolittle), but is also an artistic and spiritual autobiography. Sections of the work were published in various magazines including *Coyote's journal* (the first two chapters), *Caterpillar*, *Chicago review*, *Stony brook*, *Credences*, *Montemora* and the *Southern review*. In these two chapters (3 and 4), Duncan notes the importance of myth to him and its importance in his work, and describes his first attempts at writing poetry. Also in this issue is an article "Beardsley, Burroughs, decadence and the poetics of obscenity" by Peter Michelson.

F305

Maps 6. Shippensburg: John Taggart, 1974.

98p; illus

BL: YA.2001.a.33268

Com: A special issue devoted to Duncan of this journal edited by John Taggart. Duncan contributes a preface to this issue, a "Preface to a reading of *Passages* 1-22", a selection of "Notes on the *Structure of rime*", the complete "A seventeenth century suite", and some letters to Charles Olson. In addition

there are three essays on Duncan's work and photographs of him from 1922 to 1973. The cover photograph of Duncan is by Jane McClure.

F306

Dodeka / John Taggart. Milwaukee: Membrane, 1979.

Unnumbered pages

BL: X.950/16410

Com: Duncan provides a nine-page introduction to this poetry collection by Taggart (born 1942).

Edited by Duncan

F307

Ritual 1: 1 (spring 1940); continued as: *Experimental review* 2 (Nov. 1940) (with supplement, Jan. 1941), and 3 (Sept. 1941). Annapolis and Woodstock, NY, 1940-41.

Note: All published

BL: RF.2001.b.4

Com: A magazine of avant-garde writing published by Duncan under the name of his adopted family Robert Symmes and edited with Russell Sanders. Among the contributors, apart from early appearances in print by Duncan himself, are: William Everson, Kenneth Patchen, Henry Miller, Lawrence Durrell, Anais Nin, Mary Fabilli and Thomas Merton.

F308

Berkeley miscellany. 1-2. Berkeley, 1948-9.

24p; 32p

Note: All published

BL: YA.2001.a.33277; YA.2001.a.33291

Com: The first issue of this little magazine prints Spicer's "A night in four parts", "Troy poem" and "Sonnet", Mary Fabilli's "The lost love of Aurora Bligh", and Duncan's poem "A description of Venice". The second issue prints Spicer's prose piece "The scroll work on the casket", a poem and a story by Fabilli, and "3 poems in homage to the Brothers Grimm" by Duncan.

Biography

F309

Young Robert Duncan: portrait of the poet as homosexual in society / Ekbert Faas. Santa Barbara: Black Sparrow, 1983.

361p; illus; bibliography; index

Note: No.74 of an edition of 125 signed by Duncan and the author

BL: YH.1988.b.1160

Com: A biography of Duncan's early life until 1950 when he was 31. An appendix of six uncollected pieces contains four reviews, a story from 1949, and the essay "The homosexual in society" that appeared in *Politics*, August 1944. The illustrations are photographs of Duncan, his family, and friends, including Mary Fabilli, Everson, Anais Nin, Spicer, Broughton, Paul Goodman and Madeline Gleason.

F310

Robert Duncan in San Francisco / Michael Rumaker. San Francisco: Grey Fox, 1996.

81p

BL: YA.1999.a.8456

Com: A memoir of Duncan by Black Mountain student Rumaker, written in 1976-77. The memoir centres on San Francisco, where a number of Black Mountain students and teachers went after the closing of the college, and the year 1957, when Ferlinghetti was prosecuted for publishing Ginsberg's *Howl* and the North Beach Beat scene was at its height. Rumaker also contrasts Duncan's open gay life with his own difficult sexuality at the time. The photograph of Rumaker is by Kathy Gardner. See also **Rumaker** (F444).

Criticism

F311

Centres and boundaries: the presentation of self in the work of William Burroughs, Thomas Pynchon, Charles Olson, and Robert Duncan / M. J. Cooper. Nottingham: University of Nottingham, 1977.

BL: D49490/84 [DSC] - thesis
Com: See also **Burroughs** (A128) and **Olson** (F400).

F312

Robert Duncan: scales of the marvelous / edited with an introduction by Robert J. Bertholf and Ian W. Reid. New York: New Directions, 1979.

245p; illus; bibliography

(Insights: working papers in contemporary criticism; NDP 487)

BL: X.958/28571

Com: A collection of sixteen pieces on Duncan. They include memoirs of his early years, a conversation about him between the editor and Michael and Joanna McClure, "A few notes on Robert Duncan" by Helen Adam, "Some Duncan letters - a memoir and a critical tribute" by Denise Levertov, and Thom Gunn on "Homosexuality in Robert Duncan's poetry". In addition there are essays of miscellaneous criticism, and drawings of Duncan by R. B. Kitaj and Jess.

F313

Towards open form: a study of process poetics in relation to four long poems - The Anathemata by David Jones, In Memorial James Joyce by Hugh MacDiarmid, Passages by Robert Duncan, Gunslinger by Edward Dorn / K. McPhilemy. Edinburgh: University of Edinburgh, 1980.

BL: D34596/81[DSC] - thesis

Com: See also **Dorn** (F244).

F314

The lost America of love: rereading Robert Creeley, Edward Dorn, and Robert Duncan / Sherman Paul.

Baton Rouge: Louisiana State University Press, 1981.

276p; illus

BL: X.950/10284

Com: See F3 and see also **Creeley** (F170) and **Dorn** (F245).

F315

El paisaje interior / Denise Levertov. Tlaxcala, [Mexico]: Universidad Autónoma de Tlaxcala, 1990.

114p

(Colección interiores)

BL: YA.1995.a.16165

Com: See **Levertov** (H196).

F316

Hear the voice of the bard! Who present, past, & future see: three cores of bardic attention; the early bards, William Blake & Robert Duncan / David Annwn. Hay-on-Wye: West House, 1995.

32p

BL: YK.1995.a.8640

Com: An essay originally delivered as a lecture to the Blake Society in 1994, in which Annwn traces Blake's vision of the Bard from the early Welsh bardic poems to Yeats and the modernist poetics of Robert Duncan.

Bibliography

F317

Robert Duncan: a descriptive bibliography / Robert J. Bertholf; preface by Robert Creeley. Santa Rosa: Black Sparrow, 1986.

491p; illus; index

BL: Cup.410.bb.4

Com: An excellent extensive bibliography illustrated with reproductions from Duncan's works.

F318

Robert Creeley, Edward Dorn, and Robert Duncan: a reference guide / Willard Fox III. Boston: G. K. Hall, 1989.

549p; index

BL: YA.1995.b.6741

Com: A selective bibliography covering the period 1944-1986, with brief listings of major works by the three authors and extensive annotated bibliographies of writings about them. See also **Creeley** (F178) and **Dorn** (F250).

LARRY EIGNER 1927-1996

Poetry

F319

From the sustaining air. [Palma de Mallorca]: Divers, 1953.

Unnumbered pages

Note: One of an edition of 250 copies

BL: Cup.510.leb.5

Com: Eigner's first book (apart from an extremely rare collection of poems published at the age of 14 at the Massachusetts Hospital School), published by Creeley's Divers Press. The cover is by René Laubiès. Eigner, who was born with cerebral palsy, took correspondence courses with the University of Chicago. In 1949 he began correspondence with Cid Corman after hearing him read on the radio from Boston, and was soon to be published in Cid Corman's *Origin*. Creeley was also to publish him in the *Black Mountain review*.

F320

On my eyes / photographs by Harry Callahan. Highlands: Jonathan Williams, 1960.

Unnumbered pages; illus

Note: One of an edition of 500 copies

(Jargon; 36)

BL: Cup.1254.w.24

Com: A collection of 88 poems written between 1953 and 1959, selected by Jonathan Williams, Olson and Denise Levertov. A short essay by Levertov ("A note on Larry Eigner's poems") appears as an introduction.

Callahan's photographs are of birds, leaves, grass and other natural images.

F321

Another time in fragments. London: Fulcrum, 1967.

Unnumbered pages; illus

BL: X.981/2979

Com: A British collection of 141 poems, with drawings by British artist Patrick Caulfield.

F322

The-/Towards autumn. [Los Angeles]: Black Sparrow, 1967.

Unnumbered pages

Note: No. 127 of an edition of 150 copies, signed and inscribed by the author

BL: Cup.510.nic.61

Com: A chapbook printing nine short poems.

F323

Air the trees / illustrated by Bobbie Creeley. Los Angeles: Black Sparrow, 1968.

54p; illus

Note: No. 30 of an edition of 100 copies, signed by the author and artist.

BL: Cup.510.nic.4

Com: A collection of 44 poems, some of which had been previously published in little magazines. The fifteen drawings on tissue leaves are by Bobbie Creeley, the second wife of Robert Creeley, the publisher of Eigner's first book in 1953.

F324

The breath of once live things/In the field with Poe. Los Angeles: Black Sparrow, 1968.

8p

Note: No. 288 of an edition of 300, signed by the poet

BL: Cup.510.nic.62

Com: A poem that invokes Thomas Wolfe and Melville as well as Poe.

F325

Valleys, branches. London: Big Venus, 1969.

22p

BL: X.950/5215

Com: A collection of poems of which some had appeared in various little magazines and that are here published in London and edited by Nick Kimberley.

F326

Poem Nov: 1968 / with image by Derrick Greaves. London: Tetrads, 1970.

Folded sheet; illus

Note: One of an edition of 500 copies

BL: Cup.512.b.91

Com: A pamphlet printing a poem beginning "the child that was in your mind" and dated Nov. 29 1968 with a coloured image by artist Derrick Greaves.

F327

Selected poems / edited by Samuel Charters and Andrea Wyatt. Berkeley: Oyez, 1972.

125p

Note: Inscribed by the author

BL: X.950/21721

Com: A collection of 70 poems from books published between 1953 and 1968 together with six uncollected poems and an autobiographical essay entitled "What a time distance". There is an introduction by Charters that describes the world of Eigner's poetry and his life confined to a wheelchair living in the same house in Massachusetts. He also places Eigner's poetry in context, stressing the importance of Corman's *Origin* and the influence of William Carlos Williams ("no ideas but in things"), Olson and Black Mountain. The photograph of Eigner on the back cover is by Ann Charters.

F328

What you hear. London: 'Edible magazine', 1972.

Unnumbered pages; illus

Note: One of an edition of 220 copies

BL: X.908/42507

Com: Poems written between 1964 and 1971 with illustrations by Dick Miller. The book contains typographical errors and the spacing between words is not always as Eigner intended.

F329

Shape shadow elements move. Los Angeles: Black Sparrow, 1974.

Unnumbered pages

(Sparrow; 13)

BL: YA.2001.37226

Com: A collection of 13 poems.

F330

Things stirring together or far away. Los Angeles: Black Sparrow, 1974.

115p

BL: X.900/18350

Com: A collection of 83 poems and five prose pieces, the latter grouped together under the title "Reaches". At the end of the book is a short "Biography" written by Eigner and a photograph of him.

F331

Suddenly it gets light and dark in the street: poems 1961-74. Winchester: Platform/Green Horse, 1975.

Unnumbered pages

(Green horse booklet; 8)

BL: YA.1986.a.11060

Com: 31 poems, some previously printed in little magazines, and here published in a British series edited by Andrew Cozens. There is an introduction by Eigner giving biographical and some bibliographical information.

F332

The world and its streets, places. Santa Barbara: Black Sparrow, 1977.
180p

Note: No. 126 of an edition of 250 copies, signed by the author

BL: Cup.510.nic.54

Com: 143 poems most of which were originally published in little magazines and anthologies. The photograph of Eigner is by Barton Eigner.

F333

Flagpole riding. Alverstone: Stingy Artist, 1978.

Unnumbered pages; illus

(Stingy artist; 2)

Note: One of an edition of 350 copies

BL: YA.2001.ab.4216

Com: 29 poems published in the UK, with drawings by Chris Howes.

F334

Lined up bulk senses. Providence: Burning Deck, 1979.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.2001.a.38859

Com: A sequence of seven poems.

F335

Earth birds: forty six poems written between May 1964 and June 1972. Guildford: Circle, 1981.

Unnumbered pages; illus

Note: One of an edition of 150 copies

BL: Cup.510.dky.1

Com: The illustrations are by Ronald King, the book's publisher. The manuscript had been with him for nine years and he prints an apology for the delay in publication.

F336

Waters/place/a time / edited by Robert Grenier. Santa Barbara: Black Sparrow, 1983.

162p

Note: No. 136 of an edition of 200 copies, signed by the author

BL: X.950/36306

Com: 125 poems most of which had first appeared in little magazines and anthologies. A brief autobiographical essay by Eigner is at the end of the book with a photograph of him by Debra Heimerdinger. Eigner had lived at Berkeley since 1978. The book received a share of the 1984 San Francisco Poetry Center prize.

F337

Windows/walls/yard/ways / edited by Robert Grenier. Santa Rosa: Black Sparrow, 1994.

192p

BL: YA.2001.a.39003

Com: A collection of 322 poems written between 1959 and 1992. 88 of the poems were written at Swampscott, Massachusetts, where Eigner lived until 1978, and the bulk of the remainder was written at Berkeley. The poems were mostly selected by Eigner himself, who dedicates the collection "in vivid loving memory" of his mother who died in 1993, aged 92. The editor provides a note on the text and a short essay/poem "How I read Larry Eigner". The photograph of the poet is by Anna Kaminska and there is an autobiographical sketch by Eigner .

Prose

F338

Country/harbor/quiet/act/around: selected prose / introduction by Douglas Woolf; edited by Barrett Watten. [San Francisco]: This, 1978.

159p

BL: X.950/6496

Com: A collection of 27 prose pieces written with one exception in the period 1950-56 and previously published in a variety of little magazines. There is an afterword by Eigner.

Bibliography

F339

Larry Eigner: a bibliography of his works / Irving P. Leif; with a preface by Larry Eigner. Metuchen: Scarecrow, 1989.

239p; index

(Scarecrow author bibliographies; 84)

BL: 2725.e.622

Com: The frontispiece photograph of Eigner is by Pamela Bracken.

CHARLES OLSON 1910-1970

Poetry

F340

Y and X. Washington, DC: Black Sun, 1950.

Unnumbered pages; illus

(Collector's item; 1)

BL: YA.1996.a.2282

Com: The second, photo-offset printing of the author's first collection of poems, here reprinted in diminished format as "Collectors item no. 1". The first, limited printing appeared in 1948. This edition of the collection was published the year Olson began teaching at Black Mountain. The publisher, Caresse Crosby's Black Sun Press, was the pre-war publisher of Joyce, Hemingway, Lawrence, Hart Crane and other modernist writers. The pamphlet contains five poems including important early works such as "La préface" and "The Moebius [erroneously spelt Moebus] strip". The illustrations are by Corrado Cagli (b. 1910), an Italian painter and poet and a friend of Olson's since 1940.

F341

In cold hell, in thicket. Palma de Mallorca: Divers, 1953.

Unnumbered pages

(Origin; 8)

Note: One of an edition of 500 copies

BL: 11660.ee.49

Com: A book originally called "The praises" in manuscript, that was to have been published by the Golden Goose Press, but which under its new title was eventually issued as #8 in Cid Corman's *Origin* series, designed by Robert Creeley and published at Creeley's Divers Press in Mallorca. This collection includes "The kingfishers", a poem composed in the method formulated in Olson's manifesto "Projective verse", which was first published in 1950 in *Poetry New York* (BL: P.P.5126.ni). "The kingfishers", which was originally published in the summer 1950 issue of the *Montevallo review* (not in BL), and the *Projective verse* manifesto established Olson as one of the influential leaders of the mid-century poetry renaissance.

F342

The Maximus poems, 1-10. Stuttgart: Jonathan Williams, 1953.

46p

(Jargon; 7)

Note: One of an edition of 300 copies

BL: 11661.dd.21

Com: The first part of Olson's long poem sequence in the form of letters, about the town of Gloucester on the Massachusetts coast, where he spent most of his childhood. The sequence was begun in 1950, first appearing in Corman's *Origin*, and continued until Olson's death in 1970. There is a foreword to this publication of the first ten letters by Robert Creeley.

F343

The Maximus poems, 11-22. Stuttgart: Jonathan Williams, 1956.

51p

(Jargon; 9)

Note: One of an edition of 350 copies

BL: 11688.r.15

Com: The second sequence of the *Maximus poems*, which had in fact been completed by 1953. Some of the poems were first published in *Origin* and *Black Mountain review*. This book was published the year of the closure of Black Mountain College, where Olson had become rector. Another copy is at BL: 11688.r.16.

F344

The distances. New York: Grove, 1960.

96p

BL: W.P.14947/274

Com: Apart from *In cold hell, in thicket*, the only collection of shorter poems published in Olson's lifetime. This volume includes a reprinting of the title poem and the influential long poem "The kingfishers" from the earlier book.

F345

The Maximus poems. New York: Jargon/Corinth, 1960.

160p

(Jargon; 24)

BL: 011388.p.7

Com: Since 1957 Olson had been living in Gloucester where he continued to write the *Maximus* poems and this book is the first complete volume of the epic series. The first 22 poems that were published in 1953 and 1956 are reprinted here with revisions, plus a number of new poems. The book is dedicated to Robert Creeley and the cover is a map of Gloucester. A UK edition (Centaur, 1960) is at BL: 01388.h.24, a third printing (Jargon; 24, 1970) is at BL: X.909/88937 and a later UK edition (Cape Goliard, 1970) is at BL: Cup.510.dak.34.

F346

Maximus, from Dogtown-I / Charles Olson; with a foreword by Michael McClure. San Francisco: Auerhahn, 1961.

Unnumbered pages

Note: One of an edition of 500 copies

BL: Cup.510.ne.3

Com: In the foreword McClure describes the occasion in November 1959 when he and Olson were in Dogtown Meadow, Massachusetts, and Olson told him the story that inspired the poem. The poem is reprinted in *The Maximus poems, IV, V, VI* (1968).

F347

Signature to petition on Ten Pound Island asked of me by Mr. Vincent Ferrini. [Berkeley]: Oyez, 1964. Single sheet

(Oyez; 8)

Note: Part of a collection of ten broadsides placed together in a limited edition of 27 copies

BL: LR.416.c.7

Com: A poem dated February 1964 that is part of the third volume of *Maximus poems*. It was written in response to a request from poet Vincent Ferrini for Olson to add his name to a petition protesting against Gloucester City Council's attempt to rezone Ten Pound island for business purposes.

F348

O'Ryan 1 2 3 4 5 6 7 8 9 10. San Francisco: White Rabbit, 1965.

Unnumbered pages

BL: Cup.510.ned.3

Com: The second enlarged edition (the first was published in 1958) of a sequence begun at Black Mountain in 1955 where it was read to Robert Duncan and others. The cover drawing of O'Ryan/Orion is by Duncan's friend Jess Collins and the hero of the poems is based upon Robert Creeley.

F349

West. London: Goliard, 1966.

Unnumbered pages; illus

Note: One of an edition of 500 copies

BL: Cup.510.dak.5

Com: Poems that were first printed in *Wild dog* and *Yūgen*, part of a series that remained uncompleted. "West 6" is about a poetry reading with Duncan, Blaser and others in Vancouver, others are about the

historical and mythical West. There is a brief introduction by Olson and a frontispiece photograph of Chief Red Cloud.

F350

Maximus poems IV, V, VI. London: Cape Goliard, 1968.

Unnumbered pages

BL: X.902/722

Com: The second volume of the *Maximus poems*, a continuation of the 1960 publication. This book was first published in the UK. Grossman published the American edition later in 1968.

F351

Reading about my world. [Buffalo]: Institute of Further Studies, 1968.

Single sheet

BL: YA.2001.a.10081

Com: A poem that Olson originally intended to be added to the "Watchhouse Point" poem in the third *Maximus* volume.

F352

That there was a woman in Gloucester. [Buffalo]: [Institute of Further Studies], 1968.

Single sheet, with accompanying envelope

BL: Cup.21.g.19 (2)

Com: A broadside poem dated August 1960 and that is part of the third volume of the *Maximus poems*

F353

[Wholly absorbed]. [Buffalo]: [Institute of Further Studies], 1968.

Single sheet in envelope

BL: YA.2001.a.10082

Com: An untitled poem beginning "Wholly absorbed" and dated "Additions, March 1968 – 2" that was included in Book III of the *Maximus poems*.

F354

Archaeologist of morning. London: Cape Goliard, 1970.

Unnumbered pages

BL: Cup.510.dak.38

Com: A collection, first published in the UK, of shorter poems dating from 1946 to 1970, the year of Olson's death. The title is from a description given by Olson of himself for a biography in *Contemporary authors*. A list at the end of the book records the earliest known date for each poem, and the date and publisher of the poem's first publication.

F355

"Les martins-pêcheurs" in: *3 pourrissements poétiques*. Paris: L'Herne, 1972.

pp 39-63

BL: X.907/17885(4)

Com: A translation of the 1949 poem "The kingfishers" from *In cold hell in thicket* (1953).

F356

Spearmint & rosemary. Berkeley: Turtle Island, 1975.

Unnumbered pages

BL: YA.2001.a.31661

Com: A poem from the Olson archive in the University of Connecticut Library.

F357

The horses of the sea. Santa Barbara: Black Sparrow, 1976.

Unnumbered pages

(Sparrow; 43)

BL: ZA.9.a.10840

Com: A poem from a notepad for March 1963 among Olson's papers at the University of Connecticut Library. The poem concerns Our Lady of Good Voyage, the muse of the *Maximus* poems.

F358

Some early poems. Iowa City: Windhover, 1978.

Unnumbered pages

Note: One of an edition of 300 copies

BL: X.950/23994

Com: A selection of poems from the decade 1948-1958, many of which are published for the first time. There is an end-note and a title-page woodcut of Olson by Roxanne Sexauer.

F359

The Maximus poems / edited by George F. Butterick. Berkeley: University of California Press, 1983.

652p; index; map

BL: YK.1991.b.8216

Com: The complete edition with corrections and necessary alterations of Olson's *Maximus poems*, the long poem that was begun in 1950 and completed shortly before his death in 1970. The first volume originally appeared in 1960, the second in 1968, and the third (not in BL) in 1975. In addition to the texts of the three volumes are an editor's afterword, alternate and questionable readings in volume three, and an index of poems. The title page map is of Gloucester, Massachusetts, and the book like the original volumes, is dedicated to Robert Creeley.

F360

Digte / [på dansk ved Peter Laugesen]. Ringkøbing: Edition After Hand, 1984.

62p

(After hand; 21)

BL: P.903/279[no.21]

Com: Translations into Danish of a selection of Olson's poems.

F361

The collected poems of Charles Olson: excluding the Maximus poems / edited by George F. Butterick. Berkeley: University of California Press, 1987.

675p; index

BL: YC.1991.b.1426

Com: Poems from the full course of Olson's career, including all the non-*Maximus* poems published during his lifetime, together with many poems that remained unpublished. The total is more than four times the number of non-*Maximus* poems collected in *Archaeologist of morning* (1970). Butterick, who had responsibility for the Charles Olson Archives at the University of Connecticut, provides a 36-page introduction and textual notes on each poem.

F362

A nation of nothing but poetry: supplementary poems / edited by George F. Butterick. Santa Rosa: Black Sparrow, 1989.

221p; index

BL: YA.1993.a.12343

Com: A volume containing poems omitted from *The collected poems* (1987). Some are alternate versions of poems published there, many others are wholly new, never before published in any form. There are extensive notes by the editor on each poem, and a photograph of Olson from the Olson Collection at the University of Connecticut is printed at the end of the book with brief biographies of Olson and of Butterick, who died the year before publication.

F363

Selected poems / edited by Robert Creeley. Berkeley: University of California Press, 1993.

225p; index

BL: YK.1994.a.1071

Com: Selections made by Creeley from *The Maximus poems* (1983) and *The collected poems* (1987). Creeley also provides a ten-page preface. See also **Creeley** (F163).

Fiction

F364

Stocking cap. [San Francisco]: [Four Seasons Foundation], 1966.

15p

Note: One of 100 copies printed on mould-made paper for Donald Allen
BL: YA.2000.a.32279
Com: An autobiographical short story first published in 1951 in the *Montevallo review*.

F365

The post office: a memoir of his father / with an introduction by George F. Butterick. Bolinas: Grey Fox, 1975.

55p; illus

BL: YA.1994.a.5987

Com: Three stories written in 1948 and intended for magazine publication but rejected at the time. They are based on remembrances of Olson's father who worked for the Post Office. They are set in Worcester, Massachusetts, in the 1910s and 1920s. Included is "Stocking cap" published in 1966 by Donald Allen's Four Seasons Foundation. The illustrations are photographs of a young Olson and his parents.

Drama

F366

The fiery hunt and other plays. Bolinas: Four Seasons Foundation, 1977.

125p

BL: YA.1994.a.5988

Com: A collection of the eleven known plays and verse-dramas written by Olson, none of which was ever performed. The title play is based on *Moby-Dick* and the important "Apollonius of Tyana" is also included. It is a "dance, with some words, for two actors" written at Black Mountain College and is the only work to be published previously (by the College in a very small edition in 1951). There is a 21-page introduction by George F. Butterick.

Prose

F367

Projective verse. New York: Totem, 1959.

14p

BL: 11880.i.8

Com: The first separate publication by Leroi Jones' Totem Press of Olson's influential manifesto that originally appeared in 1950 in *Poetry New York* (BL: P.P.5126.ni). Also included is a letter from Olson to English poet Elaine Feinstein, here mistakenly called Mr E.B. Feinstein. The cover drawing is by Matsumi Kanemitsu. A 1962 edition is at BL: X.909/29593

F368

A bibliography on America for Ed Dorn. [San Francisco]: Four Seasons Foundation, 1964.

16p

(Writing; 1)

BL: YA.2001.a.31288; (2714.bs.5 – missing)

Com: A work reprinted in *Collected prose* (1997). It was written in 1955 for Dorn, a student of Olson's at Black Mountain, who asked him for a reading list. Olson responded with this highly idiosyncratic "bibliography" that "has become a letter". Don Allen published it in his "Writing" series in 1964. See also **Dorn** (F248).

F369

Human universe, and other essays / edited by Donald Allen. San Francisco: Auerhahn, 1965.

160p

Note: One of an edition of 250 copies

BL: X.902/353

Com: Essays, letters and reviews from 1951 to 1965, divided into four sections: "Human universe", "Projective verse" (including a reprinting of the important manifesto of that title and "Against wisdom as such" on Robert Duncan), "Equal, that is, to the real itself" (including an essay on Creeley) and "Books". The cover woodcut is by Robert LaVigne and the photograph of Olson is by Kenneth Irby.

F370

Proprioception. San Francisco: Four Seasons Foundation, 1965.

18p

(Writing; 6)

BL: X.909/8166

Com: A blending of prose, poetry, psychology, geography, aesthetics and other disciplines that develops Olson's apocalyptic and mythic version of history.

F371

Call me Ishmael: a study of Melville. London: Cape, 1967.

111p

Note: Originally published: New York: Reynal & Hitchcock, 1947.

BL: X.907/7940

Com: A study of Herman Melville, and in particular *Moby-Dick*, based on Olson's 1933 thesis at Wesleyan University.

F372

[Clear, shining water]. [Buffalo]: [Institute of Further Studies], 1968.

Folded card

BL: YA.2001.a.10046

Com: Three pages of prose on Nordic mythology with a drawing of five classical figures.

F373

Causal mythology. San Francisco: Four Seasons Foundation, 1969.

40p; bibliography

(Writing; 16)

BL: YA.2002.a.20994

Com: A lecture delivered to the University of California Poetry Conference, July 20, 1965, at Berkeley. The lecture is introduced by Robert Duncan and is illustrated by four poems from *Maximus*.

F374

The special view of history / edited with an introduction by Ann Charters. Berkeley: Oyez, 1970.

61p

BL: X.700/11888

Com: An extensive philosophical statement by Olson, published the year of his death but originating from a series of lectures, readings and discussions given at Black Mountain College in spring and summer 1956. The introduction includes Creeley and Duncan's memories of Olson and Black Mountain based upon interviews with Ann Charters that took place in 1969. The cover is a photograph by Charters of a Jean Charlot mural at Black Mountain College.

F375

Charles Olson in Connecticut: last lectures / as heard by John Cech, Oliver Ford, Peter Rittner. Iowa City: Windhover, 1974.

28p

BL: YA.1996.a.6833

Com: A partial transcription of a seminar on poetics given by Olson in 1969 at the University of Connecticut.

F376

Charles Olson & Ezra Pound: an encounter at St. Elizabeths / edited by Catherine Seelye. New York: Grossman, 1975.

145p; index

BL: YA.2001.a.38731

Com: In 1945 Ezra Pound was saved from a trial for treason on grounds of insanity and hospitalised at St Elizabeths in Washington. Olson visited him there and the two poets would argue about poetry, politics and life. Olson kept a record of the visits in notebooks, diaries and poems in an attempt to understand the older, controversial Pound. This book is edited from the voluminous personal papers left by Olson at his death in 1970. It gives an insight into the young Olson and his conflicting feelings about Pound, a "fascist and a traitor" but also a poet that Olson profoundly admired and to whom he owed an artistic debt.

F377

Muthologos: the collected lectures & interviews / edited by George F. Butterick. 2 v. Bolinas: Four Seasons Foundation, 1978-1979.

230p, 217p; index

(Writing; 35)

BL: YA.2001.a.4589

Com: Includes readings, lectures and interviews from 1963 to 1969 with among others Creeley, Duncan, Ginsberg, Whalen and Dorn. In addition there is "Under the mushroom" a discussion which relates Olson's drug experiences with Timothy Leary, transcription of a film at Olson's Gloucester home, an informal talk "On Black Mountain", and interviews with the BBC and the *Paris review* with Gerald Malanga. The editor supplies notes and there are long excerpts throughout of Olson's poems.

F378

Call me Ishmael / with a new afterword by Merton M. Sealts, Jr. Baltimore: Johns Hopkins University Press, 1997.

158p; bibliography

Note: Originally published: New York: Reynal & Hitchcock, 1947

BL: YK.1998.a.146

Com: A reprinting of Olson's classic of American literary criticism. The thirty-page afterword entitled "On Melville and Olson" discusses the genesis of *Call me Ishmael* in the 1930s and 1940s and also places it in relationship to the further development of Olson's work.

F379

Collected prose / edited by Donald Allen and Benjamin Friedlander; with an introduction by Robert Creeley. Berkeley: University of California Press, 1997.

471p; index

BL: YC.1998.b.263

Com: Collected here are mainly previously published works with little chosen from Olson's voluminous archive of unpublished writings. The book opens with a reprinting of "Call me Ishmael" and essays in sections entitled "On Melville, Dostoevsky, Lawrence, and Pound" and "Human universe". These are followed by "The present is prologue" (which includes "Stocking cap" and "The post office"), "Poetry and poets" (including "Projective verse" and essays on Creeley, William Carlos Williams and Ed Sanders), "Space and time" (including "A bibliography on America for Ed Dorn"), and "Other essays, notes, and reviews". There is a note on Olson's sources and an extensive section of editor's notes.

Poetry and prose

F380

Charles Olson reading at Berkeley / as transcribed by Zoe Brown. [San Francisco]: Coyote, 1966.

59p; illus

BL: X.900/2326

Com: At the Berkeley Poetry Conference in July 1965 Olson read from a number of his poems and participated in a discussion with the audience and other poets at the conference. Among the latter here transcribed with Olson were Ginsberg, Creeley, Duncan and Lew Welch. The photographs of Olson taken during the reading are by Jim Hatch.

F381

Selected writings of Charles Olson / edited, with an introduction by Robert Creeley. New York: New Directions, 1966.

280p; bibliography

BL: X.989/5411

Com: A selection of Olson's work that prints essays including "Projective verse" and "Human universe", the "Mayan letters", "Apollonius of Tyana", miscellaneous poems, and selections from the *Maximus poems*. Creeley's 10-page introduction gives some biographical detail as well as discussion of Olson's writing. See also **Creeley** (F159).

F382

Poetry and truth: the Beloit lectures and poems / transcribed and edited by George F. Butterick. San Francisco: Four Seasons Foundation, 1971.

75p

(Writing; 27)

BL: X.908/25519

Com: A transcription of lectures given at Beloit College, Wisconsin in March 1968 together with a reading from Part IV of the *Maximus poems*. There is an introduction by Chad Walsh, poet and chairman of the College's English Department, and a cover photograph by Ann Charters of Olson at Gloucester in July 1968.

Letters

F383

Mayan letters / edited with a preface by Robert Creeley. Palma de Mallorca: Divers, 1953.

89p; illus; bibliography

BL: X.809/1990

Com: Olson's letters to Creeley from Yucatan where he went to study Mayan hieroglyphics, published by Creeley's Divers Press in Mallorca and reprinted in the UK in 1968 by Cape (BL: X.908/13954). Olson has annotated the bibliography and the illustrations are of hieroglyphics. See also **Creeley** (F157)

F384

Pleistocene man: letters from Charles Olson to John Clarke, during October 1965. Buffalo: Institute of Further Studies, 1968.

20p; bibliography

(Curriculum for the study of the soul; 1)

BL: X.510/9557

Com: Clarke, together with Olson, designed the series of pamphlets entitled "A curriculum for the study of the soul" as an attempt to unify a variety of otherwise disparate disciplines. In these letters Olson proposes Pleistocene culture as a corrective to Western values.

F385

Letters for Origin, 1950-1956 / edited by Albert Glover. London: Cape Goliard, 1969.

141p

BL: Cup.510.dak.25

Com: This book is dedicated to Cid Corman, editor of *Origin*, to whom the letters were addressed. Corman published Olson's poems in his periodical, the most important little magazine of the period and a forerunner of *Black Mountain review*. Many of the letters were sent from Black Mountain College and some were from Mexico.

F386

Olson/Den Boer: a letter. Santa Barbara: Christopher's Books, 1979.

Unnumbered pages

Note: one of an edition of 500 copies

BL: X.950/20670

Com: James Den Boer (now proprietor of Paperwork Books) first wrote to Olson when a sophomore in 1959 after reading Olson's essay "Human universe" in the *Evergreen review* (spring 1958). Olson's answer is the letter printed here with an introduction by Den Boer.

F387

Charles Olson & Robert Creeley: the complete correspondence / edited by George F. Butterick. 10 v. Santa Barbara: Black Sparrow, 1980-1996.

10v; illus; index

BL: X.950/23336

Com: The editor of volumes 9 and 10 is Richard Blevins. See **Creeley** above (F143).

F388

Charles Olson and Cid Corman: complete correspondence / edited by George Evans. 2 v. Orono: National Poetry Foundation, 1987-1991.

BL: YA.1993.b.1709

Com: See **Corman** above (F62).

F389

In love, in sorrow: the complete correspondence of Charles Olson and Edward Dahlberg / edited with an introduction by Paul Christensen. New York: Paragon House, 1990.

231p

BL: YA.1991.b.7943

Com: Dahlberg (1900-1977) was an important early friend of Olson's. They met when Olson was 25 and an English instructor at Clark University in Worcester, Massachusetts and their correspondence dates from 1936 to 1955. The relationship, despite disagreements and fallings out was a vital one to Olson, and it was through Dahlberg that Olson was offered a position at Black Mountain College.

F390

Charles Olson and Frances Boldereff: a modern correspondence / edited by Ralph Maud and Sharon Thesen; and with an introduction by Sharon Thesen. Hanover, NH: University Press of New England, 1999.

552p; bibliography; index

BL: YC.1999.b.7871

Com: Olson corresponded with Boldereff, a typographic designer and independent scholar (particularly of the works of James Joyce) born in 1905, during his formative years as a poet. She first wrote to him in 1947 after reading his newly published book *Call me Ishmael*. The letters in this volume date from November 1947 to September 1950, although the two continued to correspond until Olson's death. The editors are Canadian scholars and authors, and Thesen is also a poet. The bibliographies are of both Olson and Boldereff.

F391

Selected letters / edited by Ralph Maud. Berkeley: University of California Press, 2000.

493p; bibliography; index

BL: YC.2001.a.5383

Com: A selection of letters from 1931 to 1969. Recipients include Pound, Malcolm Cowley, Edward Dahlberg, Creeley, Corman, Dawson, Perkoff, Jonathan Williams, Blackburn, Duncan, William Carlos Williams, Eigner, Edward Marshall, Blaser, Rumaker, Whalen, Ginsberg, Wieners, McClure, Donald Allen, Sorrentino, Kelly, Leary, Leroi Jones, Dorn, Ferlinghetti, Sanders, and Oppenheimer. A chronology is included and the frontispiece is a photograph of Olson in 1946.

Contributions to books

F392

"For Cy Twombly" in: *Cy Twombly; paintings and sculptures, 1951 and 1953*. New York: Sperone Westwater, 1989.

BL: f.92/0013 [DSC]

Com: A poem by Olson as an introduction to this illustrated art catalogue. Some of the 1951 paintings were executed while Twombly was at Black Mountain and the frontispiece photograph of him was taken at Black Mountain in 1951.

Edited by Olson

F393

Niagara frontier review. 1-3. Buffalo, 1964-66.

(Edited by Charles Brover; advisory editor: Charles Olson)

Note: All published

BL: P.901/85

Com: See **Periodicals** (J337).

Biography

F394

Charles Olson: the allegory of a poet's life / Tom Clark. New York: Norton, 1991.

405p; illus; index

BL: 91/10908 [DSC]

Com: Clark, who has written biographies of Kerouac and Berrigan among others, knew Olson and corresponded with him from 1965 until his death. He has also used his friendships with Duncan,

Creeley and Dorn and other writers for this biography of what Creeley has called "an extraordinary life". See also **Clark** (I233).

Criticism

F395

What I see in 'The Maximus poems' / Ed Dorn. Ventura: Migrant, 1960.

17 leaves

(A Migrant pamphlet)

BL: RF.2001.a.99; 11877.h.24 – missing

Com: See **Dorn** above (F229).

F396

Olson/Melville: a study in affinity / Ann Charters. [Berkeley]: Oyez, 1968.

90p; illus; bibliography

BL: X.989/4943

Com: Charters first showed her interest in the subject of this study with a letter to Olson about his admiration for Melville's *Moby-Dick* as expressed in his 1947 book *Call me Ishmael*. A postscript prints excerpts from previously unpublished lectures given at Black Mountain College 1953-56. The photographs by Charters are of Olson and his home and surroundings in Gloucester.

F397

"The Black Mountain poets: Charles Olson and Edward Dorn" / Donald Davie in: *The survival of poetry: a contemporary survey* / edited by Martin Dodsworth. London: Faber, 1970.

pp 216-234

BL: X.989/6381

Com: See **Dorn** above (F242) for comments.

F398

Five readings of Olson's Maximus / Frank Davey. [Montreal]: [The author], 1970.

56p

(Beaver Kosmos folio; 2)

BL: YA.1987.a.1064

Com: An essay by Canadian poet Davey on the first volume of the *Maximus poems*.

F399

Charles Olson: essays, reminiscences, reviews / edited by Matthew Corrigan. Binghamton: State University of New York at Binghamton, 1974.

372p; illus

(Boundary 2; 2: 1 & 2)

BL: P.901/1073

Com: An issue of *Boundary 2*, the international journal of postmodern literature, devoted to the work of Olson, published three years after his death. Two essays by Olson are included: "Notes for the proposition: man is prospective" and "Definitions by undoings". Wiener's memoir of Olson "Hanging on for dear life" is included but the majority of the essays are by students or friends of the latter part of Olson's career. The illustrations are photographs of Olson and of Gloucester, Massachusetts.

F400

Centres and boundaries: the presentation of self in the work of William Burroughs, Thomas Pynchon, Charles Olson, and Robert Duncan / M. J. Cooper. Nottingham: University of Nottingham, 1977.

BL: D49490/84 [DSC] - thesis

Com: See also **Burroughs** (A128) and **Duncan** (F311).

F401

Charles Olson: the scholar's art / Robert von Hallberg. Cambridge, Mass: Harvard University Press, 1978.

252p; index

BL: X.981/21517

Com: A study of Olson that is "concerned primarily with Olson's understanding of poetry and only secondarily with individual poems" and that focuses on his early writings before and during his time at Black Mountain.

F402

A guide to the Maximus poems of Charles Olson / George F. Butterick. Berkeley: University of California Press, 1978.

816p; illus; bibliography; index

BL: X.981/21355

Com: A series of over 4000 annotations to Olson's *Maximus poems* "moving through all three volumes of Olson's epic work, page by page, line by line, identifying names of persons and places, foreign words and phrases, and supplying the precise sources of the many literary and historical allusions and borrowings". Butterick also provides a 64-page introduction and a chronology. The book is illustrated with numerous photographs of Olson together with reproductions of manuscript pages of poems and of books used by Olson.

F403

Landscape and geography: approaches to English and American poetry with special reference to Charles Olson / G. Clarke. Colchester: University of Essex, 1978.

BL: D53610/85 [DSC] - thesis

F404

Olson's push: 'Origin', 'Black Mountain' and recent American poetry / Sherman Paul. Baton Rouge: Louisiana State University Press, 1978.

291p; index; maps

BL: X.989/53044

Com: A critical study of Olson's work, his connection with *Origin* and Black Mountain, and of his importance as a central figure in literature since World War II.

F405

Charles Olson: call him Ishmael / Paul Christensen; foreword by George F. Butterick. Austin: University of Texas Press, 1979.

245p; illus; bibliography; index

BL: X.981/21417

Com: In addition to extended critical discussion of Olson's poetics and major poetry this volume has a section on "Olson and the Black Mountain poets" with particular reference to Creeley, Duncan, Levertov and Blackburn. The photographic illustrations are of Olson, examples of his works, Creeley, Duncan, Corman, Blackburn, Levertov, Dorn, Wieners, Oppenheimer, Ginsberg, Rumaker and Jonathan Williams.

F406

Charles Olson's Maximus / Don Byrd. Urbana: University of Illinois Press, 1980.

240p; index

BL: X.950/16231

Com: Byrd begins his reading of *Maximus* with a discussion of Olson's relationship with the modernist poets, in particular Pound and William Carlos Williams, continues with an outline of his theoretical synthesis, and goes on to address the three *Maximus* volumes in detail.

F407

To let words swim into the soul: an anniversary tribute to the art of Charles Olson / Gavin Selerie.

London: Binnacle, 1980.

29 leaves; illus

BL: X.955/1377

Com: A critical study of Olson, his influence and significance, which focuses in particular on *Maximus* and the *Projective verse* manifesto. The illustrations are photographs of Gloucester, Massachusetts in addition to one of Olson by Pauline Wah.

F408

Versions of community in American poetry: William Carlos Williams and Charles Olson / J. B. Philip. Colchester: University of Essex, 1981.

BL: D41577/82 [DSC] - thesis
Com: See also **Williams** (1797).

F409

Charles Olson and Edward Dahlberg: a portrait of a friendship / John Cech. Victoria, BC: English Literary Studies, University of Victoria, 1982.

127p

(ELS monograph series; 27)

BL: X.0909/812(27)

Com: Dahlberg and Olson were friends, on and off, for twenty years, and this study of their association concentrates on both the human and artistic aspects of their friendship. The author had studied under Olson at the University of Connecticut towards the end of Olson's life and also corresponded and talked with Dahlberg about his friendship with Olson. There is a frontispiece photograph of the two writers together.

F410

The poetry of Charles Olson: a primer / Thomas F. Merrill. Newark: University of Delaware Press, 1982.

228p; bibliography; index

BL: 82/28554 [DSC]

Com: The opening chapter attempts to place Olson within the literary and scholarly milieu with particular reference to Black Mountain College, and the following chapter discusses Olson's critical writings. The remaining chapters examine the individual poems, in particular "The kingfishers" and the poems collected in *The distances*, *Archaeologist of morning*, and *The Maximus poems*.

F411

Projectile/percussive/prospective: the making of a voice / Cid Corman. Portree: Aquila, 1982.

Unnumbered pages

(Aquila essays; 4)

BL: YA.1997.a.10093

Com: See **Corman** above (F60).

F412

Editing the Maximus poems: supplementary notes / George F. Butterick. Storrs: University of Connecticut Library, 1983.

79p; illus

BL: 2725.g.1249

Com: A book published in conjunction with the publication of the collected edition of the *Maximus poems*. The collected edition included 29 poems not included in the 1975 publication of volume 3 of the poems. This volume provides notes for those poems in the same manner as the author's *Guide to the Maximus poems* (1978) as well as making additions and corrections to the *Guide* itself. There are two appendices: reproductions of "Difficult manuscripts" and "Rejected poems".

F413

A history of theory of subjectivity in the writing of T.S. Eliot, Charles Olson and John Ashbery / A.T.I. Ross. Canterbury: University of Kent, 1983.

BL: D49481/84 [DSC] - thesis

Com: See also **Ashbery** (D117).

F414

The secret of the black chrysanthemum / Charles Stein. Barrytown: Station Hill, 1987.

224p; illus; bibliography

(Clinamen studies series)

BL: YA.1989.b.6015

Com: An intertextual study that examines the ways in which Olson appropriated and reacted with the works of Jung and of a number of Jungian writers, and considers the general vision that Olson shared with Jung. The book is illustrated with a portfolio of photographs of Olson by the author and there is an appendix that is a facsimile, transcription and annotation by George F. Butterick of Olson's poem "The secret of the black chrysanthemum".

F415

The lyric and modern poetry: Olson, Creeley, Bunting / Brian Conniff. New York: Lang, 1988.

212p; bibliography; index

(American university studies; series IV, English language and literature; 60)

BL: YA.1992.a.2819

Com: See **Creeley** above (F174).

F416

Bardic ethos and the American epic poem: Whitman, Pound, Crane, Williams, Olson / Jeffrey Walker. Baton Rouge: Louisiana State University Press, 1989.

261p; bibliography; index

BL: 89/25124 [DSC]

Com: A study that concentrates on Whitman's *Leaves of grass*, Pound's *Cantos*, Hart Crane's *The bridge*, William Carlos Williams' *Paterson*, and Olson's *Maximus poems*. See also **William Carlos Williams** (1817).

F417

Un topos Atlántico para el mitólogo / Manuel Brito. La Laguna [Islas Canarias]: Zasterle, 1989.

29p

Note: No. 117 of an edition of 150 copies

BL: YA.1995.b.2180

Com: An essay in Spanish with parallel Spanish translations of a selection of Maximus poems.

F418

The topology of being: the poetics of Charles Olson / Judith Halden-Sullivan. New York: Lang, 1991.

151p; bibliography

(American university studies: series XXIV, American literature; 18)

BL: YA.1993.b.1629

Com: An interpretation of Olson's poetics from the perspective of Heidegger's hermeneutic phenomenology.

F419

Poetics and politics in the writings of Louis Zukofsky, Charles Olson, and the 'Language' poets /

Timothy Stephen Woods. Southampton: University of Southampton, 1992.

BL: DX173460 [DSC] - thesis

F420

Charles Olson / Enikő Bollobás. New York: Twayne, 1992.

151p; bibliography; index

(Twayne's United States authors series; TUSAS 590)

BL: YA.1993.a.3000

Com: A critical study with a biographical introduction that discusses Olson's poetics, his shorter poems, and the Maximus poems. A chronology is included and there is a frontispiece photograph of Olson.

F421

The grounding of American poetry: Charles Olson and the Emersonian tradition / Stephen Fredman.

Cambridge: Cambridge University Press, 1993.

170p; index

(Cambridge studies in American literature and culture)

BL: YC.1993.b.7511

Com: The work of Olson stands at the core of this book which focuses on four pairs of poets – Eliot/William Carlos Williams, Thoreau/Olson, Emerson/Duncan, and Whitman/Creeley. It is Olson who "dramatically articulates the whole range of issues arising from the American poet's anxious search for, and resistance to, an authentic and unified tradition".

Miscellaneous

F422

Olson's Gloucester / photographs by Lynn Swigart; an interview with Lynn Swigart by Sherman Paul; foreword by George Butterick. Baton Rouge: Louisiana State University Press, 1980.

72p; illus

BL: L.49/680

Com: Photographer Swigart came to know of Olson through his friend Sherman Paul, author of books on Olson and Black Mountain. His photographs of Gloucester, Massachusetts, the setting of *The Maximus poems*, were taken in the late 1970s.

F423

The films of Stan Brakhage in the American tradition of Ezra Pound, Gertrude Stein, and Charles Olson / R. Bruce Elder. Waterloo: Wilfrid Laurier University Press, 1998.

572p; bibliography; index

BL: 99/15632 [DSC]

Com: See **Brakhage** (I102)

Bibliography

F424

A bibliography of works by Charles Olson / compiled by George F. Butterick and Albert Glover. New York: Phoenix Book Shop, 1967.

90p; index

BL: 2784.mt.41

F425

Charles Olson: the critical reception, 1941-1983: a bibliographic guide / William McPherson. New York: Garland, 1986.

427p; index

(Garland reference library of the humanities; 619)

BL: 2725.d.280

Com: A chronology of Olson's principal works precedes a comprehensive listing of sources registering critical interest in his work.

JOEL OPPENHEIMER 1930-1988

Poetry

F426

The dutiful son. New York: Jonathan Williams, 1956.

Unnumbered pages

(Jargon; 16)

BL: X.900/2196

Com: A second 1961 printing by Leroi Jones' Totem Press that is photo offset from the original edition published by Jonathan Williams as Jargon 16 in 1956. Most of the poems originally appeared in *Origin* and *Black Mountain review*. The frontispiece drawing is by Joe Fiore.

F427

The love bit, and other poems. New York: Totem/Corinth, 1962.

Unnumbered pages

BL: X.909/6405

Com: Poems that mostly first appeared in such journals as *Black Mountain review* and *Yūgen*, here published by Leroi Jones' Totem Press. Robert Creeley is a major influence, especially on the title poem. Creeley's work first impressed Oppenheimer when Olson read it in class at Black Mountain College, which Oppenheimer attended between 1950 and 1953. Other poems show the influence of William Carlos Williams, and also jazz, in particular trumpeter Miles Davis. The cover is by Dan Rice, Creeley's friend and fellow Black Mountaineer.

F428

In time: poems 1962-1968. Indianapolis: Bobbs-Merrill, 1969.

224p

BL: X.989/32125

Com: A substantial collection of mostly 'occasional' poems, including poems addressed to or elegies for Frank O'Hara, Leroi Jones, and William Carlos Williams. Also included is a long, passionate indictment of American expansionism entitled "17-18 April, 1961", a political protest poem similar to those of Ginsberg, Dorn and Olson.

F429

On occasion: some births, deaths, weddings, birthdays, holidays, and other events. Indianapolis: Bobbs-Merrill, 1973.

136p

BL: YA.2001.a.18625

Com: A collection of 'occasional' poems written between 1950 and 1973 and dedicated to Charles Olson and painter Franz Kline. The back cover photograph of Oppenheimer is by Bill Powers.

F430

The woman poems. Indianapolis: Bobbs-Merrill, 1975.

92p

BL: YA.2001.a.37306

Com: A sequence of poems that is an exploration of "the mythic world of the Mother Goddess in terms of male-female relationships of today". The front cover is by Bill Tinker and the back cover photograph of Oppenheimer is by David Wyland.

F431

Acts. Driftless: Perishable, 1976.

Unnumbered pages

Note: One of an edition of 112 copies, signed by Oppenheimer

BL: Cup.510.nia.21

Com: A long poem inspired by a newspaper report of the death of first "human cannonball" and his desire to be a painter, printed by Walter Hamady's Perishable Press "as an act of friendship". The poem is collected in *New spaces* (1985).

F432

Names, dates, & places. Laurinburg: Saint Andrews, 1978.

53p

BL: YA.2001.a.39015

Com: A collection of occasional poems. In defence of poetry, Oppenheimer says, "A poem is the answer to a question you did not know you'd asked yourself". The back cover photograph of the poet by Anthony B. Ridings is accompanied by quotations on Oppenheimer by Dorn and Creeley.

F433

Del quien lo tomó: a suite. Minor Confluence: Perishable, 1982.

Unnumbered pages; illus

Note: One of an edition of 228 copies

BL: Cup.719/262

Com: A book that is "an homage for Paul Blackburn" and that contains three love poems, "adornment of body poem", "the jane street poem" and "autumn". The illustration is of a coloured map in the shape of a woman's body.

F434

Just friends/friends and lovers: poems 1959-1962. [New York]: Jargon, 1980.

87p

(Jargon; 57)

BL: YA.2001.a.31647

Com: A poetry collection in which the "friends and lovers" are mentioned only by their initials. The cover blurb by Thomas Meyer emphasises that Oppenheimer is more than just a "Black Mountain Poet" after having been designated as such in Donald Allen's anthology *New American poetry* (1960). Since attending Black Mountain College and studying with Olson in the fifties he has been mostly in New York, teaching there and having a regular column in the *Village Voice*. There is also a note on Oppenheimer by publisher Jonathan Williams and a cover photograph of him by Bob Adelman.

F435

Notes toward the definition of David. Minor Confluence: Perishable, 1984.

Unnumbered pages; illus

Note: One of an edition of 210 copies, signed by Oppenheimer

BL: Cup.711/248

Com: Three poems: "batshebe seen", a prose poem entitled "kings" and "old david". The illustration is by Pati Scobey.

F436

New spaces: poems, 1975-1983. Santa Barbara: Black Sparrow, 1985.

148p

Note: No. 130 of an edition of 150 copies, signed by Oppenheimer

BL: Cup.510.vs.5

Com: An elegy on the death of Louis Zukofsky and a poem for Jonathan Williams are among the poems in this collection. There is a photograph of Oppenheimer by Gerard Malanga.

F437

"Topic sentence" in: *Since man began to eat himself: four poems, two stories*. [Mt. Horeb]: Perishable, 1986.

Unnumbered pages; illus

Note: One of an edition of 113 copies signed by the authors, artist, publisher and printer.

BL: Cup.510.nia.45

Com: A poem that ends with the words used for the title of this book. Also included are poems by Ferlinghetti, Jerome Rothenberg and Ginsberg, stories by Toby Olson and Kenneth Bernard, and illustrations by Warrington Colescott. See also **Ginsberg** (B33) and **Ferlinghetti** (E195).

Fiction

F438

Pan's eyes. Amherst: Mulch, 1974.

56p

BL: YA.2001.a.18930

Com: A collection of stories about the experiences of love, marriage and divorce. The frontispiece photograph of Oppenheimer is by Michael Abramson.

Drama

F439

The great American desert. New York: Grove, 1966.

40p

(Evergreen playscript; 3)

BL: X.908/16032

Com: A play that chronicles the lives of three Western outlaws, with Wyatt Earp, Wild Bill Hickock, Billy the Kid and Doc Holliday as chorus. The first production was by the Judson Poets Theater in New York in November 1961, and among the cast were Joyce Glassman (Johnson) and Paul Blackburn.

Prose

F440

Drawing from life / edited by Robert J. Bertholf and David W. Landrey. Wakefield, RI: Asphodel, 1997.

300p; bibliography

BL: YA.1998.b.1388

Com: A selection from Oppenheimer's *Village Voice* columns from 1969 to 1984.

MICHAEL RUMAKER 1932-

Fiction

F441

The butterfly. New York: Scribner, 1962.

242p

BL: Nov.7818

Com: A "story in nine parts", of which the opening section, "The morning glory" had been published in the

Evergreen review. The book was begun in 1958 at a time when Rumaker was recovering from a mental breakdown and was partly written while institutionalised at Rockland State Hospital (famous from Ginsberg's "Howl" - "Carl Solomon! I'm with you in Rockland /where you're madder than I am"). The character Eiko, who gives the narrator an origami butterfly, the symbol of his soul, is based on Yoko Ono.

F442

Exit 3, and other stories. Harmondsworth: Penguin, 1966.

173p

Note: Originally published: New York: Grove, 1967 as *Gringos and other stories*

BL: 12208.a.1/2575

Com: A collection that includes Rumaker's earliest written stories, including "The truck", which appeared in 1955 in the *Black Mountain review* while he was still a student at the college, and "The pipe", also published by Creeley in 1955 in the *Black Mountain review*. The latter story gained for Rumaker recognition as the most promising prose writer from Black Mountain. Another story, "The desert", written in San Francisco in 1957, was admired by Robert Duncan, and was sent to Don Allen at Grove Press who included it in the famous "San Francisco scene" issue of the *Evergreen review*.

F443

A day and a night at the baths. Bolinas: Grey Fox, 1979.

81p

Note: No. 50 of an edition of 50 copies, signed by the author

BL: Cup.510.pel.1

Com: A semi-autobiographical account of the narrator's initiation into the world of a New York bathhouse patronised by the gay community. The book is dedicated to those who died, were injured, or were present at the fire on May 25, 1977 that destroyed the Everard Baths in Manhattan.

Prose

F444

Robert Duncan in San Francisco. San Francisco: Grey Fox, 1996.

81p

BL: YA.1999.a.8456

Com: See **Duncan** above (F310).

Contributions to books

F445

"The bar" in: *Prose 1* / Edward Dorn, Michael Rumaker, Warren Tallman. [San Francisco]: Four Seasons Foundation, 1964.

pp 5-22

(Writing; 2)

BL: YA.2001.a.9504

Com: In addition to this story, which is collected in *Exit 3*, Rumaker also contributes a review of Scott Fitzgerald's *Letters*. See also **Dorn** (F236).

JOHN WIENERS 1934-2002

Poetry

F446

The Hotel Wentley poems. San Francisco: Auerhahn, 1958.

Unnumbered pages; illus

BL: X.908/7317

Com: Wieners' first book, a collection of eight poems, written in the boarding-house of the title in San Francisco's red light district. Wieners had come to San Francisco at the height of the Beat poetry

renaissance, having been fired from his job in Boston, where he had lived for a while in 1956 after leaving Black Mountain in the summer of that year. This book became an overnight classic of the Beat Generation, was highly praised by Ginsberg, Leroi Jones and others, and was regarded as a fusion of Beat poetry and the "Projective verse" taught by Olson at Black Mountain. The cover photograph taken in the Hotel Wentley is by Jerry Burchard and the drawing of Wieners is by Robert LaVigne. See below (1965) for the unexpurgated edition.

F447

Ace of pentacles. New York: James F. Carr & Robert A. Wilson, 1964.

72p

BL: X.900/1463

Com: Wieners' second book, published by Robert A. Wilson of the Phoenix Bookshop in Greenwich Village. The title derives its name from the tarot deck, and the poems, despite using traditional forms such as sonnets, couplets and ballads, have subject matter in common with much Beat writing and with late romanticism. It is a world of poverty, madness, transience, despair, homosexual love and narcotics in the city underworld, exemplified especially in the major poem "The acts of youth".

F448

The Hotel Wentley poems: original versions. Second revised ed. San Francisco: Dave Haselwood, 1965.

Unnumbered pages

BL: X.950/10323

Com: An edition of Wieners' first book that restores the poems to their original versions, correcting errors and restoring lines that had been omitted by the printer for alleged pornographic content. The photograph of Wieners is by Wallace Berman and was taken in 1957 at the time the poems were written.

F449

Pressed wafer. Buffalo: Gallery Upstairs, 1967.

Unnumbered pages

BL: Cup.510.ni.1

Com: Poems written between 1965 and 1967 when Wieners was a graduate student at the State University of New York at Buffalo. Olson held an endowed chair of poetics at the university and Wieners held a post as his teaching assistant. Visiting professors at this period included Creeley, Ginsberg, Duncan, Corso and Sanders. The title of the book refers to the Eucharist, the symbol of the body of Christ, and Wieners, who grew up in Irish Catholic Boston, utilises Christian and church metaphors in these poems.

F450

Unhired. Mt. Horeb: Perishable, 1968.

Unnumbered pages

Note: One of an edition of 250 copies

BL: X.958/20067

Com: Three poems, "Unhired", "Unhived" and "Long distance" all beginning with the same phrase, and using many of the same words.

F451

Asylum poems: for my father. New York: Angel Hair, 1969.

Unnumbered pages

Note: one of an edition of 300 copies

BL: YA.2000.b.661

Com: Poems composed in a mental institution, which Wieners entered in spring 1969. The collection is dedicated to Wieners' father who had been institutionalised for alcoholism and violence when Wieners was born. The final poem is for Allen Ginsberg and the cover is by George Schneeman. The poems are reprinted in *Nerves*.

F452

Nerves / photographs by Gerard Malanga. London: Cape Goliard, 1970.

Unnumbered pages

BL: Cup.510.dak.40

Com: Published simultaneously in New York by Grossman. The photographs by Malanga are of Boston. The poems were written between 1966 and 1970 and include some of Wieners' most desperate poems. The collection of sixty poems has been described by many as the finest work of his career.

F453

Selected poems. London: Cape, 1972.

125p

Note: Originally published: New York: Grossman, 1972

BL: X.989/15330

Com: A selection from five previously published books - *The Hotel Wentley poems*, *Ace of pentacles*, *Pressed wafer*, *Asylum poems* and *Nerves*. There is a preface by Wieners.

F454

Selected poems, 1958-1984 / edited by Raymond Foye. Santa Barbara: Black Sparrow, 1986.

317p; index

Note: One of an edition of 300 copies

BL: Cup.510.vs.22

Com: Selections from Wieners' previously published books together with uncollected poems from 1958-1975 and works from 1984 entitled "She'd turn on a dime". The first five books are printed in their entirety, and the "uncollected poems" section begins with three poems originally composed for the *Hotel Wentley* suite. There is a foreword by Allen Ginsberg, and appendices that contain a talk with Wieners and Robert von Halberg from 1974 and an interview with Charles Shively from 1973/7.

Prose

F455

Hotels. New York: Angel Hair, 1974.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.2000.b.662

Com: A prose poem describing the hotels Wieners has stayed in transcribed from a tape of a reading at the Poetry Project, St Marks Church-in-the-Bowery, New York, on February 13, 1974, and from the author's manuscripts dated 1970. Olson, Dorn, Ginsberg and Leary are among the friends of Wieners' who are mentioned.

F456

A superficial estimation. New York: Hanuman, 1986.

44p; illus

BL: YA.2000.a.5597

Com: A 'mini-book' about actresses including the author's "sister" Elizabeth Taylor, his "mother" Bette Davis" and his "aunt" Dorothy Lamour, illustrated with photographs of the stars.

F457

Conjugal contraries & quart. New York: Hanuman, 1987.

61p

BL: YA.2000.a.5098-missing

Com: Another 'mini-book' in the Hanuman series printed in India and edited by Raymond Foye and Francesco Clemente.

Poetry and prose

F458

Behind the state capitol or, Cincinnati pike: cinema d'écoupages, verses, abbreviated prose insights.

Boston: Good Gay Poets, 1975.

204p; illus

BL: X.950/43298

Com: A collection of poems and prose poems "in response to" Allen Ginsberg. The first part of the title refers to the location of Wieners' apartment on Beacon Hill, Boston. Several poems refer to Creeley, Kerouac, Burroughs, McClure, Duncan, Leroi Jones, Corso, Taylor Mead and other Beat figures, and one is for Gerard Malanga. One of the prose pieces "Hanging on for dear life", refers to Olson and

Black Mountain and is illustrated with a photograph of Olson. Other illustrations are collages of film stars, gangsters, singers, paperback book covers and newspaper cuttings. The title page photograph is of Jackie Kennedy Onassis.

F459

Cultural affairs in Boston: poetry & prose, 1956-1985 / edited by Raymond Foye; preface by Robert Creeley. Santa Rosa: Black Sparrow, 1988.

204; index

Note: One of an edition of 400 copies

BL: YA.1993.b.4850

Com: A collection of three decades of poetry and prose, with, in addition to Creeley's preface, an interview with Wieners conducted by editor Foye that took place in Wieners' Boston apartment in 1984. The interview concludes in typical Wieners fashion: "No one has ever written a poem about an old person dying in the cold, of hunger and loneliness. Except of course Ava Gardner, who is always our master". There is a photograph of Wieners at the end of the book.

Edited by Wieners

F460

Measure: a quarterly to the poem. 2-3. San Francisco, 1958-59.

BL: P.P.7618.j

Com: See **Periodicals** (J325) for contributors.

Festschrift

F461

The blind see only this world: poems for John Wieners / edited by William Corbett, Michael Gizzi and Joseph Torra. New York: Granary, 2000.

109p

BL: YA.2001.a.41017

Com: A publication that honours the work of John Wieners, taking its title from the last poem in his collection *Pressed wafer* (1967). Among the contributors are Ashbery, Baraka, Berkson, Creeley, di Prima, Dorn, Duncan, Elmslie, Ginsberg, Guest, Kelly, Kyger, Padgett, Rumaker, Waldman and Warsh. The cover photograph of Wieners is by Ginsberg.

JONATHAN WILLIAMS 1929-

Poetry

F462

The Empire finals at Verona / collages & drawings: Fielding Dawson. Highlands: Jargon, 1959.

(Jargon; 30)

BL: X.902/39

Com: A collection of poems in collaboration with fellow Black Mountaineer Dawson and published by Williams as Jargon 30. There is an introductory note by Williams and the book is dedicated to Louis Zukofsky. Individual poems are dedicated to Duncan and Spicer and one is "after Olson".

F463

Amen, huzza, selah / [with] a preface by Louis Zukofsky. Highlands: Jargon, 1960.

Unnumbered pages

(Jargon; 13a)

BL: X.908/10107

Com: Poems "local to life during the last days of Black Mountain College" (individual poems are dedicated to Creeley and Oppenheimer). Cover photographs, design and publication are by Williams himself.

F464

Elegies and celebrations. Highlands: Jargon, 1962.

Unnumbered pages; illus

(Jargon; 13b)

Note: One of an edition of 750 copies

BL: X.909/6406

Com: A collection of poems mostly written in the mid-fifties, and originally published in such journals as *Origin* and *Black Mountain review*. Williams acknowledges a debt to Kenneth Rexroth and pays "tribute to Charles Olson, whose attentions to many of us have been incredible and constant. He has tried to let a generation know what was happening". The preface, dated 1956, is by Robert Duncan, and the photographs are by Aaron Siskind and by the author.

F465

In England's green & (a garland and a clyster) / with drawings by Philip Van Aver. San Francisco: Auerhahn, 1962.

Unnumbered pages; illus

Note: One of an edition of 750 copies

BL: X.900/1564

Com: A collection of ten poems dedicated to Edward Dahlberg, "mentor & friend". The title is from William Blake. Williams provides notes on sources for the poems.

F466

Lullabies, twisters, gibbers, drags. Highlands: Nanthala, 1963.

Unnumbered pages

(Jargon; 61)

Note: Inscribed by the author

BL: Cup.510.cat.2

Com: Poems written at Stonegrave, Yorkshire on June 17, 1963. Williams' inscription reads: "Col. Wlms from the front – Dixieland '64". The *Oxford dictionary of nursery rhymes* was the inspiration for some of the poems. One of the poems is for William Burroughs and the cover is by R. B. Kitaj.

F467

Petite country concrete suite. [Flint, Mich.]: Fenian Head Centre Press, 1965.

Unnumbered pages

BL: P.901/158

Com: A poem in a booklet in a pocket at the back of *The spero* 1: 1 (see **Periodicals** J370)

F468

Fifty epiphytes. London: Poet & Printer, 1967.

16p

BL: Cup.510.cut.11

Com: Poems written while Williams was scholar-in-residence and The Aspen Institute for Humanistic Studies, Colorado, and published in London. The poems are epigrams for, among others, Rexroth, Spicer, Whitman, William Carlos Williams, Charlie Parker and Charles Mingus.

F469

The lucidities: sixteen in visionary company / drawings by John Furnival. London: Turret, 1967.

Unnumbered pages; illus

Note: one of edition of 280 copies

BL: Cup.510.bf.9

Com: Poems inspired by British artists, including Samuel Palmer, Richard Dadd and Thomas Bewick, and writers such as Mervyn Peake, Henry Vaughan and Denton Welch.

F470

An ear in Bartram's tree: selected poems 1957-1967 / introduction by Guy Davenport. Chapel Hill:

University of North Carolina Press, 1969.

Unnumbered pages

(Contemporary poetry series)

BL: X.981/1417

Com: In lieu of a preface there are quotations from, among others, Duncan, William Carlos Williams, Broughton, Rexroth, Olson, Kelly, Creeley and Patchen. Williams' previous books were all published in small editions, and this is the first collection, chosen by Williams himself, to be offered to "that charming fiction, the reading public".

F471

Mahler. London: Cape Goliard, 1969.

Unnumbered pages

BL: X.900/20178

Com: Published simultaneously in New York by Grossman. Williams had first listened to the music of Mahler in 1949 and was "always more responsive to his music than to any other". These 44 poems, the number of movements in Mahler's ten symphonies, were written in response to intensive listening at Williams' home in Highlands, North Carolina in 1964, and were originally published as a folio edition by Marlborough Fine Art in 1967. The cover is by R. B. Kitaj and there are notes by Williams to both editions.

F472

The loco logodaedalist in situ: selected poems, 1968-70 / embellishments by Joe Tilson; notes by the poet.

London: Cape Goliard, 1971.

Unnumbered pages; illus

BL: Cup.805.bb.13

Com: Among the poems in this collection are acrostics for Basil Bunting and Edward Dahlberg, and an "Elegy for a photograph of William Carlos Williams" and "Excavations from the case histories of Havelock Ellis, with a final funerary ode for Charles Olson". There are also a number of Name Games, anagram poems on writer's names, such as Brother Antoninus, James Broughton, William Burroughs, Robert Duncan, Larry Eigner, Allen Ginsberg, Leroi Jones, Denise Levertov, Michael McClure, Charles Olson, Joel Oppenheimer, Kenneth Rexroth and Jack Spicer.

F473

Imaginary postcards / text by Jonathan Williams, with notes & afterword; images by Tom Phillips.

London: Trigram, 1975.

Unnumbered pages; illus

Note: One of 120 copies

BL: Cup.410.g.409

Com: A disagreement arose between the publishers and one of the authors over the design of this book and it was decided that the book should not be published. 120 copies however had been bound and distributed to friends of Trigram Press. The idiosyncratic postcard poems were written while rambling in the Yorkshire Dales.

F474

gAy BCs / with drawings by Joe Brainard. Champaign: Finial, 1976.

Unnumbered pages; illus

BL: RG.2001.a.18

Com: A "new poem" and an introduction by Williams with drawings, mostly of penises, by Brainard.

F475

An omen for Stevie Smith. New Haven: Bibliographical Press, Sterling Memorial Library, Yale University, 1977.

Single sheet

Note: No. 42 of an edition of 100 copies, signed by the author

BL: Cup.21.g.17 (26)

Com: A previously unpublished poem for English poet Stevie Smith, who had died in 1971. The poem opens with a quotation from Stevie Smith: "being alive is like being in enemy territory".

F476

Untinears & antennae for Maurice Ravel. St. Paul: Truck, 1977.

58p

BL: YA.1986.a.3632

Com: Poems in homage to Ravel, although "Ravel, himself, seldom enters the picture. But he is *there*, always demanding something more exalté". There are notes by Williams on the poems.

F477

The Delian seasons / with illustrations by Karl Torok. London: Coracle, 1982.

Unnumbered pages; illus

Note: No. 251 of an edition of 500 copies

BL: YA.2001.a.41440

Com: Four poems by Williams with coloured illustrations of the Dales by Torok. The poems were inspired by Frederick Delius' *North country sketches* (1913-14), his only composition evoking the Pennine Dales.

F478

Get hot or get out: a selection of poems, 1957-1981. Metuchen: Scarecrow, 1982.

175p

(Poet's now; 1)

BL: X.950/15760

Com: A selection, with an introduction by series editor Robert Peters, that is in six sections: "Celebrations on stones", "The southern mountains", "Ives", "England and the Dales", "The sexual strut" and "A democracy of content; or, 'some people would write about anything'".

F479

Blues & roots, rue & bluets: a Garland for the southern Appalachians / introduction by Herbert Leibowitz. Durham, NC: Duke University Press, 1985.

Unnumbered pages

Note: Originally published: New York: Grossman, 1971

BL: YA.1988.b.6213

Com: This edition includes 33 poems additional to the earlier version of 1971. The poems make up "an unofficial oral history in verse of the Southern Appalachian folk often vilified and dismissed as hillbillies" (Leibowitz in his introduction). The cover photograph is by Aaron Siskind and the back cover photograph of Williams is by John Menapace.

F480

Paint splash for Redon's birthday. Rocky Mount, NC: Arthur Mann Kaye, 1986.

Postcard

Note: One of an edition of 500 copies

BL: YA.1995.a.1727

Com: One of Williams' 'name games', a poem anagram on the French painter's name. The poem is reprinted in *Aposiopeses*.

F481

Aposiopeses (odds & ends) / frontispiece drawing by R.B. Kitaj. Minneapolis: Granary, 1988.

Unnumbered pages; illus

Note: No. 51 of an edition of 165 copies, signed by the author

BL: YA.1997.b.1619

Com: Of this collection, sixteen poems are appearing for the first time, while the remainder were first published in private editions, little magazines, broadsides or in *Blues & roots*. Kitaj's drawing of Williams is entitled "The Hasid of Highlands" (Highlands in the Blue Ridge Mountains, North Carolina is Williams' American home).

F482

The map of Kentucky and its litany of glorifications. Vancouver: Slug, 1990.

Single sheet

Note: No. 73 of an edition of 100 copies, signed by the author

BL: HS.74/927

Com: A poem published by a small Canadian press that lists such Kentucky "glorifications" as "hi hat", "rowdy", "viper", and "possum trot", concluding with "friendly".

F483

Metafours for mysophobes. Twickenham: North and South, 1990.

Unnumbered pages

BL: YC.1990.a.8650

Com: Poems with four words to each line. Williams supplies an introductory "woid form the void" in which he writes something about his view of poetry today. The cover photograph by Williams is of a 12th century pagan remnant in Carperby, North Yorkshire.

Prose

F484

Lines about hills above lakes. Fort Lauderdale: Roman Books, 1964.

27p; illus

BL: X.909/6291

Com: Postcards written by Williams from the Lake District and from London. Williams had written about England and was inspired by English poets. "And so", writes English poet and novelist John Wain in his introduction, "the poet, having sent his imagination to England, came over himself to see how it was getting on". The illustrations are drawings by Barry Hall.

F485

Descant on Rawthey's madrigal: conversations with Basil Bunting. Lexington: Gnomon, 1968.

Unnumbered pages

Note: One of an edition of 500 copies

BL: Cup.510.sbg.1

Com: Williams first visited Bunting at his Northumberland home in 1963, prompted by Zukofsky and Duncan. These conversations were recorded on three occasions after that meeting and reveal something of Bunting's autobiography, even though Bunting himself said to Williams "my autobiography" is his poem *Briggflats* – "there's nothing else worth speaking aloud". The frontispiece photograph by Williams of Bunting was taken at Briggflatts in 1966.

F486

The magpie's bagpipe: selected essays of Jonathan Williams / selected and edited by Thomas Meyer.

San Francisco: North Point, 1982.

185p

BL: YC.1986.a.1111

Com: The essays date from 1959 to 1982 and are divided into three sections: "Portraits" (including an essay on Olson), "Attentions" and "Distances". There is an introduction by editor Meyer (who has lived with Williams since 1969) and a "note" by Williams that concludes: "For JW, prose is to order. Poetry just happens, like dandruff and what some call inspiration".

Poetry and prose

F487

Blackbird dust: essays, poems, and photographs. [New York]: Turtle Point, 2000.

243p; illus

BL: YA.2001.a.26759

Com: A miscellany by Williams including occasional poems and essays on Williams' Jargon Society, Duncan, Broughton, Patchen, and Oppenheimer as well as other writers, and artists and photographers. Among the subjects of Williams' photographs are Olson, Creeley and Oppenheimer (all taken at Black Mountain), Duncan, Patchen and Rexroth. The frontispiece photograph of Williams at Black Mountain in 1955 is by Creeley.

Photographs by Williams

F488

Hot what? Dublin, GA: Mole, 1975.

Unnumbered pages; illus

Note: One of an edition of 500, signed by the author

BL: YA.2000.a.5097

Com: Collages, texts, photos by Williams, Fielding Dawson et al.

F489

Portrait photographs. London: Coracle, 1979.

30 leaves; illus

BL: X.429/11898

Com: Includes photographs of William Carlos Williams, Pound, Zukofsky, Levertov, Rexroth (wearing a suit given him by Al Capone), Olson, Ginsberg and others.

Contributions to books

F489

Harry Callahan / with an essay by Jonathan Williams. New York: Aperture, 1999.

95p; illus; bibliography

(Masters of photography)

BL: YK.2000.a.5654

Com: Callahan was at Black Mountain with Williams, and studied photography under him there. In addition to Williams' essay introducing Callahan's photographs, there is a chronology, a bibliography and a listing of exhibitions.

F490

"Some jazz from the Baz: the Bunting-Williams letters" in: *The star you steer by: Basil Bunting and British modernism* / edited by James McGonigal and Richard Price. Amsterdam: Rodopi, 2000.

pp 253-289

(Studies in literature; 30)

BL: YA.2002.a.1510

Com: Letters from British poet Bunting (1900-1985) to Williams dating from 1963 to 1985 with an introduction by Williams.

Edited by Williams

F491

Edward Dahlberg: a tribute: essays, reminiscences, correspondence, tributes / edited by Jonathan Williams. New York: David Lewis, 1970.

196p; illus; bibliography

BL: X.981/3618

Com: A festschrift with a preface by Williams, essays and reminiscences by Anthony Burgess, Sorrentino and others, including "Excerpts from 'Father of Beatnik novel' discovered" by Adele Z. Silver. There is a selection of letters from Dahlberg to Williams and among those paying tribute are Kelly, Carroll, Rosenthal and Corman. "Poems, photos and paeans" are by Whalen, Eigner, Kerouac, Broughton, Oppenheimer et al. There is a checklist of Dahlberg's writings, a chronology, an excerpt from his *The confessions* and notes by Williams on the "festschrifters".

F492

Madeira & toasts for Basil Bunting's 75th birthday / edited by Jonathan Williams. Dentdale: Jargon Society, 1975.

Unnumbered pages; illus

(Jargon; 66)

BL: YA.1990.a.20239

Com: A festschrift for Bunting, with contributions presented in alphabetical order by, among others, Broughton, Corman, Creeley, Ginsberg, Kelly, Whalen, and Williams. The cover drawing of Bunting is by Kitaj.

Criticism

F493

Vort 4 (fall 1973). Silver Spring, 1973.

pp 54-112

BL: P.901/1428

Com: An essay by Williams is included together with an interview with Barry Alpert, editor of *Vort*, and critical essays on Williams by Larry Eigner, Robert Kelly and others. Williams shares this issue with **Fielding Dawson** (see F208).

Miscellaneous

F494

Jonathan Williams' quote book 1992-1993. Highlands: Press of Otis the Lamedvovnik, 1994.

37p

Note: One of 125 copies, signed by Williams

BL: YA.2001.b.3546

Com: A collection of quotes published by Williams himself under a new nom de plume. Those quoted include Robert Kelly, Olson, Blaser, Alfred Leslie, Robert Duncan, McClure, O'Hara, Huncke, Brakhage, Broughton and Watts. Also to be found are Mae West, Basil Bunting, Flaubert, John Cage, Kafka, Rosemary Clooney, Madonna, Sartre, Dizzy Gillespie and many more. The cover drawing of Williams is by James McGarrell.

Bibliography

F495

Uncle Gus Flaubert rates the Jargon Society: in one hundred one laconic présalé sage sentences.
Chapel Hill: Hanes Foundation, Rare Book Collection/University Library, University of North Carolina at Chapel Hill, 1989.

32p; illus

(Hanes lecture; 8)

BL: YA.1990.a.21671

Com: An annotated listing by Williams of 101 publications of his Jargon Society. The reference to Flaubert, "the Hermit of Croisset, the Bourgeois Bourgeoisophobe" is the result of "those who say that J. Williams and G. Flaubert share physiognomies, as well as a melancholy and misanthropic nature". Among the authors published by the Jargon Society are Williams himself, Oppenheimer, Patchen, Olson, Creeley, Duncan, Perkoff, Levertov, McClure, Blackburn, Ginsberg, Sorrentino, Eigner, Norse, Dawson, and Broughton. The illustrations are photographs by Williams of, among others, Patchen, Duncan, Creeley Williams (photographed by Creeley) and Olson. See also **Beats in general – bibliographies** (J395).

OTHER BEATS

WILLIAM S. BURROUGHS JR 1947-1981

Fiction

G1

Speed / introduction by Allen Ginsberg. London: Olympia, 1971.

191p

Note: Originally published: New York: Olympia, 1970

BL: YK.1993.a.12503

Com: An autobiographical novel that tells of the author's days as a teenage methedrine addict. A paperback edition published by Sphere in 1971 is at BL: W.869.

G2

Kentucky ham. London: Pan, 1975.

194p

Note: Originally published: New York: Dutton, 1973

BL: X.319/7749

Com: William Burroughs' son's description of his heroin addiction and his time at Lexington Kentucky Narcotics Farm, with memories of his father in Texas and Tangier. An autobiographical sequel to *Speed* that was written in 1969 and 1970. William Jr died in his early thirties after a failed liver transplant.

NEAL CASSADY 1926-1968

Autobiography

G3

The first third & other writings. San Francisco: City Lights, 1974.

157p

Note: Originally published: San Francisco: City Lights, 1971

BL: X.908/33445

Com: The fourth printing of the first edition of Cassady's book of autobiographical writing, which Ginsberg helped prepare for publication, telling of the "first third" of his life. It does not include the writings and tape recordings of what might be called the 'second third' - and he never got to live the 'last third'. In addition to the three chapters of *The first third* are six "fragments" and letters to Kerouac and to Kesey. The cover is a photograph by Carolyn Cassady of Neal and Kerouac.

G4

The first third & other writings. Revised and expanded edition together with a new prologue. San Francisco: City Lights, 1981.

225p

BL: 89/12330 [DSC]

Com: A resetting of the text of Cassady's autobiography that includes pencil corrections made by Cassady to the manuscript that were excluded from the first edition, and corrections of mistakes in transcription that occurred in that edition between manuscript and book page. Also included is a previously lost "prologue" that is Cassady's relating of the history of his family.

Letters

G5

The visions of the great rememberer / Allen Ginsberg; with letters by Neal Cassady & drawings by Basil King. Amherst: Mulch, 1974.

71p; illus

Note: No. 54 of 75 copies signed by the author

BL: RF.1999.a.2

Com: See **Ginsberg** (B49) and see also **Kerouac** (C70).

G6

As ever: the collected correspondence of Allen Ginsberg & Neal Cassady / foreword by Carolyn Cassady; edited with an introduction by Barry Gifford; afterword by Allen Ginsberg. Berkeley: Creative Arts, 1977.

227p; index

BL: YA.1989.a.3996

Com: See **Ginsberg** (B64).

G7

Grace beats Karma: letters from prison, 1958-60 / foreword and notes by Carolyn Cassady; afterword by Allen Ginsberg. New York: Blast, 1993.

223p

BL: YA.1995.a.15781

Com: Cassady's letters to his wife, children and godfather written while he was imprisoned in San Quentin on a narcotics charge. In addition there is a letter from Carolyn Cassady to Jack Kerouac, of April 22, 1959, and a prose piece by Ginsberg first published in the *San Francisco Chronicle* in 1959, "Poetry, violence, and the trembling of the lambs".

Contributions

G8

"First night of the tapes" in: *Transatlantic review* 33/4. London, 1970.

pp 115-125

BL: PP7617.br

Com: See **Kerouac** (C60).

Memoirs and historical accounts

G9

The Dead book: a social history of the Grateful Dead / Hank Harrison. New York: Links, 1973.

178p; illus

BL: CDM.2000.a.349

Com: Book one of "The Dead trilogy", a history of the San Francisco band that was heavily influenced by the Beats. There is much on Cassady and Kesey, and the book contains a flexi-disc of Cassady

"Raps" recorded with the Dead at the Straight Theatre, San Francisco in July 1967, shortly before he left for Mexico, never to return. Harrison is a journalist and was one of the founders of the Haight-Ashbury community in San Francisco.

G10

Heart beat: my life with Jack & Neal / Carolyn Cassady. Berkeley: Creative Arts, 1976.

93p; illus

BL: X.950/30401

Com: See **Carolyn Cassady** (H44) and also **Kerouac** (C71).

G11

The Dead / Hank Harrison. Millbrae: Celestial Arts, 1980.

322p; illus; discography

BL: YA.2000.a.26279

Com: Books 2 and 3 of "The Dead trilogy". A history of two decades of the Grateful Dead, that includes a chapter on Cassady and mention of Kesey.

G12

On the bus: the complete guide to the legendary trip of Ken Kesey and the Merry Pranksters and the birth of the counterculture / Paul Perry; featuring photos by Ron "Hassler" Bevirt, Allen Ginsberg [et al.]; forewords by Hunter S. Thompson and Jerry Garcia; edited by Michael Schwartz and Neil Ortenberg. New York: Thunder's Mouth, 1990.

195p; illus

BL: YA.1992.b.1647

Com: A celebration of the 1964 fabled cross-country bus trip - with Neal Cassady at the wheel. See also **Kesey** (I390) and **Beats in general – historical and sociological** (J123).

G13

Off the road / Carolyn Cassady. London: Black Spring, 1990.

436p; illus; index

Note: Originally published: New York: Morrow, 1990

BL: YC.1990.b.6875

Com: Carolyn Cassady's story of her life at the centre of the Beat Generation, from her marriage to Neal in 1948 to his death in 1968 and Kerouac's the year after. Illustrated with photographs of the Cassadys, Kerouac, Ginsberg and other friends. See also **Carolyn Cassady** (H45) and **Kerouac** (C79).

G14

Goin' down the road: a Grateful Dead traveling companion / Blair Jackson. New York: Harmony, 1992.

322p; illus

BL: YA.2000.a.25718

Com: The material in this book was previously published in the Dead fanzine (edited by Jackson) *The golden road*. There is a chapter on Cassady, a defining influence on the band, by Steve Silberman, entitled "Who was cowboy Neal, the life and myth of Neal Cassady".

G15

Living with the Dead: twenty years on the bus with Garcia and The Grateful Dead / Rock Scully with David Dalton. London: Little, Brown, 1996.

381; illus; index

Note: Originally published: Boston: Little, Brown, 1996

BL: YK.1996.b.2155

Com: The history of the Dead written by their manager Scully. Cassady was part of the "Dead family" in the halcyon hippie days from 1965 to 1967 and appears frequently in the first part of this book.

Biography

G16

The holy goof: a biography of Neal Cassady / William Plummer. Englewood Cliffs: Prentice-Hall, 1981.

162p; illus; index

BL: YA.1986.a.11064

Com: The standard biography illustrated with photographs of Cassady, wives, lovers and friends, including Ginsberg, Carolyn Cassady, Kerouac, Kesey, the Merry Pranksters and Wavy Gravy.

G17

Neal Cassady: Vol.1, 1926-1940 / Tom Christopher. [Vashon]: [T. Christopher], 1995.

48p; illus; map; bibliography

BL: YA.2001.b.227

Com: Cassady's early days - his family and boyhood in Denver - with excerpts from his writings and memories of friends and neighbours.

G18

Neal Cassady: Vol.2, 1941-1946 / Tom Christopher. [Vashon]: [T. Christopher], 1998.

95p; illus; bibliography

BL: YA.2001.b.230

Com: Cassady's life from the age of 14 to 20, from Colorado Boy's Home to his arrival in New York and his meeting with Kerouac. Extracts from his writings are included together with the memories of friends and associates and his first wife LuAnne Henderson.

Miscellaneous

G19

The day after superman died / Ken Kesey. Northridge: Lord John, 1980.

48p

Note: A presentation copy of an edition of 350 signed by the author

BL: YA.2001.a.5597

Com: A short story that is an elegy for Cassady (here called Houlihan), narrating the consequences of his final days and expressing the significance of his life. See also **Kesey** (I376).

G20

Friendly and flowing savage: the literary legend of Neal Cassady / Gregory Stephenson; foreword by Carolyn Cassady. New York: Textile Bridge, 1987.

19p; bibliography

(Esprit critique series; 20)

BL: YA.2000.a.11921

Com: A discussion of the fictional personae inspired by Cassady in works by Kerouac, Ginsberg, Kesey, Holmes and others.

GREGORY CORSO 1930-2001

Poetry

G21

The vestal lady on Brattle and other poems. Cambridge, Mass.: Richard Brukenfeld, 1955.

35p

BL: X.909/8327

Com: Corso's first book, privately printed by subscription. The poems were written in Cambridge, Massachusetts, in 1954 and 1955, when he unofficially attended Harvard University, and are dedicated to "all my friends... my beautiful Cambridge friends".

G22

Gasoline. San Francisco: City Lights, 1958.

48p

(Pocket poets series; 8)

BL: 011313.t.3/8

Com: Corso's second book. Ginsberg in the introduction describes him as "the best poet in America" and on the back Kerouac writes "Gregory Corso and Allen Ginsberg are the best two poets in America". Corso dedicates the book to "the angels of Clinton Prison who, in my seventeenth year, handed me, from all the cells surrounding me, books of illumination".

G23

Bomb. San Francisco: City Lights, 1958.

Single folded sheet

BL: X.908/35422

Com: A poem that, along with "Howl", is one of the most important early poetic statements of the Beat ethos. It was later collected as the centrepiece of *The happy birthday of death*, arranged in the shape of the mushroom cloud of the first atomic bomb dropped on Hiroshima in August 1945.

G24

"Five poems from the vestal lady" in: *A pulp magazine for the dead generation*. Paris: [Dead Language], 1959.

Unnumbered pages

Note: With "Poems" by Henk Marsman.

BL: YA.2001.a.10896

Com: Poems from Corso's first book of 1955, which is here stated by the publisher as being "practically unavailable - our own copy was found in someone's glove compartment along with Kenneth Patchen's *Journal of Albion Moonlight* which we also took". Marsman is a Dutch poet (born 1939) and his poems in this booklet are translations into English of anonymous "Keukenmeidsgedichten".

G25

The happy birthday of death. New York: New Directions, 1960.

91p

BL: X.909/564

Com: A collection that includes "Bomb" (see G23 above), that has a cover photograph of an atomic explosion, and whose title refers to the anniversary of Hiroshima. While the book was in production Corso was travelling in Europe, "reporting from Munich that he was sleeping in an English garden, 'untired, happy' amid rabbits and swans". The back cover photograph of Corso is by Howard Smith.

G26

Long live man. New York: New Directions, 1962.

93p

BL: X.909/6421

Com: In contrast to the previous collection with its preoccupation with death, this book is a celebration of human life, and many of its subjects are Corso's experiences of his European travels.

G27

Selected poems. London: Eyre & Spottiswoode, 1962.

61p

BL: 11517.h.54

Com: Selections from the four volumes of poetry published by Corso to 1962 - *The vestal lady on Brattle*, *Gasoline*, *The happy birthday of death* and *Long live man*.

G28

[Selected poems] in: *Penguin modern poets 5*. Harmondsworth: Penguin, 1963.

pp 1- 40

BL: 011769.aa.2/5

Com: With poems by Ferlinghetti and Ginsberg. Corso's contribution includes poems from *Gasoline*, *The happy birthday of death* and *Long live man*. See also **Ginsberg** (B7) and **Ferlinghetti** (E168).

G29

The geometric poem. [Milan]: Litografia Cosmopresse, [1966].

Unnumbered pages; illus

Note: A facsimile of the author's manuscript. One of an edition of 309 copies

BL: X.902/830

Com: A restatement of themes from ancient Egyptian religion, reproduced from Corso's hand-written sheets with his marginal decorations, drawings and glyphs. Collected in *Elegiac feelings American*.

G30

Elegiac feelings American. New York: New Directions, 1970.

120p; illus

BL: YA.2001.a.1227

Com: The cover has a drawing of Corso by Ettore Sottsass Jr. The title poem is a tribute to Kerouac and a lament for the present state of America. The collection also includes a number of short poems and "The geometric poem", originally published in 1966 in Milan.

G31

[*Ankh*]. New York: Phoenix Book Shop, 1971.

Unnumbered pages

(Phoenix book shop oblong octavo series; 13)

Note: No 19 of an edition of 100 copies, signed by the author

BL: Cup.510.pch.4

Com: A poem whose title is the Egyptian hieroglyph for "life".

G32

Earth egg. New York: Unmuzzled Ox, 1974.

Unnumbered pages; illus

Note: Signed by Corso.

BL: Cup.935/1176

Com: A box containing several inserts, primarily this poem in holograph facsimile together with illustrations by Corso in concertina format.

G33

Way out: a poem in discord. Kathmandu: Bardo Matrix, 1974.

11 leaves

(Starstreams poetry series; 1)

Note: Signed by Corso.

BL: RF.2000.b.50

Com: With an insert stating "The world premiere of *Way out* by Gregory Corso was apparently given in Kathmandu, Nepal, at the Yak & Yeti Crystal Ballroom on October 11, 1974".

G34

Herald of the autochthonic spirit. New York: New Directions, 1981.

57p

Note: Signed, and with hand-written corrections, by the author

BL: YA.1997.a.4693

Com: Corso's first major collection in eleven years dedicated to his children and their mothers, has the transition to mid-life and the passing of time as recurrent themes.

G35

Mindfield / with forewords by Douglas Oliver, William S. Burroughs and Allen Ginsberg; and drawings by the author. London: Paladin, 1992.

268p; illus

Note: Originally published: New York: Thunder's Mouth, 1989

BL: YK.1992.a.6196

Com: Selections from previously published collections together with unpublished and new poems. Burroughs and Ginsberg's forewords were written for the original edition while that of British author Douglas Oliver is for this Paladin edition.

Fiction

G36

The American Express / with illustrations by the author. Paris: Olympia, 1961.

241p; illus

(Traveller's companion series; 85)

BL: X.907/5886

Com: Corso's only novel, written during the years of itinerant European travel from 1957 to 1961. "Detective Frump's spontaneous & reflective testament", the first chapter of an unpublished novel "All things are sustained in being" had been published in *Transatlantic review* 5 in 1960 (BL: PP.7617.br) Detective Frump reappears as a character in the published novel *American Express*.

Drama

G37

"In this hung-up age" in: *Encounter 18: 1* (January 1962). London, 1962.

pp 83-90

BL: P.P.5938.can

Com: A one-act play written in 1954 and according to the author's note, pre-dating "anything ever written about the Hipster and hip-talk, the Square, and the advent of San Francisco's 'poesy rebirth' - all of which came to light in 1956". The play was performed by the Harvard Dramatic Workshop in 1955.

Non-fiction

G38

Some of my beginnings and what I feel right now. Portree: Aquila, 1982.

Unnumbered pages

(Aquila essays; 7)

BL: YA.1997.a.10105

Com: An essay here published by a Scottish press that was originally published in *Magazine 2* (1965) and also in *Poets on poetry* (BL: X.909/9784). It tells of the early prison experiences that led to him becoming a poet and his perception of what it is like being a poet in the world today.

Interview

G39

The Riverside interviews: 3 /edited by Gavin Selerie; with essays by Jim Burns and Michael Horovitz.

London: Binnacle, 1982.

76p; illus; bibliography

BL: P.903/704

Com: The interview with Corso was recorded at the London house of Jay Landesman in September 1980. There is an introduction by Selerie and the essays on Corso are by English poets Burns and Horovitz. The photographs of Corso include one at the 1965 Albert Hall Poetry Reading and one in Paris in 1960 as well as several in London in 1980.

Contributions to books and journals

G40

"The literary revolution in America" in: *Litterair paspoort 110* (November 1957). Amsterdam, 1957.

pp 193-6

BL: PP.4881.w

Com: A seminal Beat essay, credited to Corso but written in fact with Allen Ginsberg, appearing in English in a Dutch magazine. The article was written in the year that *On the road* was published and that Ferlinghetti was on trial for publishing *Howl and other poems*. A description of Ginsberg's famous reading of "Howl" at the Six Gallery in San Francisco is central to the essay and the other poets performing there (Lamantia, McClure, Whalen, and Snyder) also receive attention. Kerouac was also at the Six (though Corso was not) and is described with his "back to the poets, eyes closed, nodding at good lines, swigging a bottle of California red wine – at times shouting encouragement or responding with spontaneous images". Other writers favourably mentioned include Ashbery, O'Hara, Koch, Wieners and William Carlos Williams, and the article concludes with discussion of Burroughs' yet to be published *Naked lunch* and the reunion of Ginsberg and Kerouac with Burroughs "early this year in Tangier" when they helped edit the novel. A photograph of Corso and Ginsberg in Amsterdam accompanies the essay.

G41

"Variations on a generation" in: *Gemini 2: 6* (spring 1959). Oxford, 1959.

pp 47-51; illus

BL: PP.4881.tar

Com: An article in a British Universities journal of politics and literature by Corso giving his view of what the Beat Generation is and what it is not. This issue also contains Ginsberg's poem "The shrouded stranger", which was later published in Donald Allen's anthology *The new American poetry 1945-1960* (1960) and in the collection *Gates of wrath* (1973).

G42

Minutes to go / Sinclair Beiles, William Burroughs, Gregory Corso and Brion Gysin. Paris: Two Cities, 1960.

63p

BL: X.909/6494.

Com: The first cut-up text. Corso contributed to the cut-up system in this book but adds a postscript. In this he shows that he joined the venture both unwillingly and willingly, and concludes by saying to the muse "'thank you for the poesy that cannot be destroyed that is in me' - for this I have learned after such a short venture in uninspired machine-poetry". See also **Burroughs** (A62) and **Gysin** (G57).

G43

"Poetry and religion" in: *The Aylesford review* 5 (summer 1963). Aylesford Priory, Kent, 1963.

pp 119-126

BL: PP.210.lae

Com: Corso was asked to contribute to this literary quarterly sponsored by English Carmelites and responded with this open letter and a poem "I am colors". This issue of the review also contains "Beat and afterbeat: a parallel condition of poetry & theology" by Dom Sylvester Houédard OSB, an essay on Beat writers including Kerouac, Burroughs, Ginsberg, Corso and the Black Mountain poets, and poets influenced by them.

Festschrift

G44

"Gregory Corso remembered" in *Long shot* 24. Hoboken, Long Shot, 2001.

pp 7-84; illus

BL: ZA.9.a.11423

Com: A tribute to the recently deceased Gregory Corso in a section of this magazine edited by Danny Shot. In addition to poems by Corso there are contributions by friends including Ferlinghetti, Janine Pommy Vega, Anne Waldman, David Amram, Diane di Prima and Andy Clausen. The illustrations are drawings by Corso and photographs of him, Huncke, Ginsberg and Orlovsky.

Criticism

G45

Exiled angel: a study of the work of Gregory Corso / Gregory Stephenson. London: Hearing Eye, 1989.

103p; bibliography

BL: YK.1992.a.8697

Com: The first comprehensive study of Corso's oeuvre. Stephenson examines the major collections and declares that "Corso has helped to enlarge the scope of contemporary poetry and to extend its audience beyond the academy, beyond the province of the elite". The frontispiece and cover photograph of Corso outside the Phoenix Bookshop is by Robert A. Wilson.

G46

A clown in a grave: complexities and tensions in the works of Gregory Corso / Michael Skau.

Carbondale: Southern Illinois University Press, 1999.

232p; bibliography; index

BL: m00/13812 [DSC]

Com: A thematic treatment of Corso's writings, with notes identifying allusions and a very extensive bibliography. The frontispiece photograph of Corso is by Arthur Knight.

Bibliography

G47

A bibliography of works by Gregory Corso, 1954-1965 / Robert A. Wilson. New York: Phoenix Book Shop, 1966.

40p; index

(Phoenix bibliographies; 2)

BL: 2784.mt.32

BRION GYSIN 1916-1986

Fiction

G48

The process. London: Cape, 1970.

353p

Note: Originally published: Garden City: Doubleday, 1969

BL: Nov.14855

Com: A novel written in Tangier and set in Morocco. Burroughs: " Few books have sold fewer copies and been more enthusiastically read. Perhaps the basic message of the book is too disquieting to receive wide acceptance as yet." Later editions are at BL: Nov.55122 (London: Quartet, 1985) and BL: H.88/1237 (London: Paladin, 1988).

G49

Stories. Oakland: Inkblot, 1984.

98p

BL: YA.2001.a.11466

Com: Seven early stories dating from 1942 to 1951, some set in Morocco. The cover photograph of Gysin in Tangier in 1955 is by Donald Angus.

G50

The last museum. London: Faber, 1986.

186p

Note: Originally published: New York: Grove, 1986

BL: YC.1986.a.4920

Com: Gysin's long awaited novel about the Beat Hotel Bardo in Paris in the 1950s and 1960s, published the year of his death. The introduction is by Burroughs and the cover is by Keith Haring.

Screenplay

G51

Morocco two. Oakland: Inkblot, 1986.

51p

BL: YA.2002.a.17112

Com: A screenplay written in the early 1970s dedicated to Josef von Sternberg, Marlene Dietrich and Gary Cooper, that "came about because of movie commitments and hopes..."

Non-fiction

G52

To master - a long goodnight: the story of Uncle Tom, a historical narrative. New York: Creative Age, 1946.

276p; bibliography; index

BL: YA.1999.a.5486

Com: Gysin's first book, a historical work about slavery and the sources of Harriet Beecher Stowe's *Uncle Tom's cabin* in particular the 'real Uncle Tom', Josiah Henson.

G53

Dreamachine plans. Brighton: Temple, 1992.

Unnumbered pages; illus

Note: Originally published: Denver: OV, 1986

BL: YK.1994.a.5024

Com: Detailed instructions for building the 'Dreamachine' "the first device in history to be looked at with closed eyes".

Collections and exhibitions

G54

Soft need #17: Brion Gysin special / edited by Udo Breger. Basel: Expanded Media, 1977.
107p; illus

BL: YA.2001.b.870

Com: Contains texts by Gysin including "Beat Museum - Bardo Hotel", "Fire" and calligraphic poems, together with interviews, photographs, and texts by Patti Smith, Terry Wilson and others.

G55

Back in no time. New York: Guillaume Gallozzi, 1994.

24p; illus

BL: YA.2001.a.18662

Com: An exhibition catalogue that contains previously unpublished texts as well as colour illustrations of Gysin's work. A chronology and photographs of Gysin are also included.

G56

Who runs may read / edited by Theo Green and Michael Spann. Oakland: Inkblot, 2000.

74p; illus

Note: Published in an edition of 99 copies

BL: YA.2001.a.7475

Com: Contains three pieces by Gysin, "No name hotel", "Eight units of a permutative picture", and "A quick trip to Alamut", together with interviews, calligraphy and photographs of Gysin.

Collaborations

G57

Minutes to go / Sinclair Beiles, William Burroughs, Gregory Corso and Brion Gysin. Paris: Two Cities, 1960.

63p

BL: X.909/6494.

Com: The first cut-up text. See **Burroughs** (A62) and see also **Corso** (G42).

G58

The exterminator / William Burroughs and Brion Gysin. San Francisco: Auerhahn, 1960.

51p

BL: X.900/2039

Com: Another early cut-up text that contains poems and calligraphy by Gysin and prose by Burroughs. See **Burroughs** (A63).

G59

Time / William Burroughs; with 4 drawings by Brion Gysin. Brighton: Urgency Press Rip-Off, 1972.

Unnumbered pages; illus

BL: YA.2000.b.1349

Com: See **Burroughs** (A65).

G60

Brion Gysin let the mice in / edited by Jan Herman; with texts by William Burroughs & Ian Sommerville. [West Glover]: Something Else, 1973.

64p; illus

BL: YA.1986.b.1370

Com: Gysin's contributions include texts explaining cut-ups and "Dreamachine", about an invention of his with mathematician Sommerville, that "paints pictures in the viewer's head", dream images in brilliant colour. See also **Burroughs** (A66).

G61

The third mind / William S. Burroughs and Brion Gysin. London: Calder, 1979.

194; illus

Note: Originally published: New York: Viking, 1978

BL: X.958/7759

Com: See **Burroughs** (A69).

G62

Here to go: planet R-101 / Brion Gysin interviewed by Terry Wilson; with introduction and texts by William S. Burroughs & Brion Gysin. London: Quartet, 1985.

280p; illus; index

Note: Originally published: San Francisco: Re/Search, 1982

BL: X.950/47149

Com: "*Here to go* is a unique introduction to the life and art of Brion Gysin, a master of twentieth-century experimentation. William S. Burroughs has described him as 'the only modern artist,' and theirs remains the most important collaboration in modern literature." A series of interviews illustrated with photographs of Gysin, Burroughs, Corso, and other collaborators, and Gysin's art works. Texts include "Interzone - the live world", Gysin's screenplay from Burroughs' novel *Naked lunch*. There is also a chronology of Gysin's life and career. See also **Burroughs** (A70).

Contributions to books and journals

G63

International literary annual 3 / edited by Arthur Boyars and Pamela Lyon. London: Calder, 1961.

BL: P.P.2495.abe

Com: Gysin's "The poem of poems" is included in this volume together with texts by Burroughs. See also **Burroughs** (A80).

G64

Re/search #4/5: a special book issue: William S. Burroughs, Brion Gysin and Throbbing Gristle. San Francisco: V/Search, 1982.

94p; illus

BL: YA.1997.b.3802

Com: The section on Gysin includes a biography/appreciation by Terry Wilson in addition to interviews by Wilson and others. The Burroughs section includes his essay "The cut-up method of Brion Gysin" and there are numerous photographs of Gysin and Burroughs. The third section of the volume is devoted to British deviant band Throbbing Gristle who were influenced by Burroughs and Gysin. See also **Burroughs** (A107).

G65

Flickers of the dreamachine / [edited by Paul Cecil]. Hove: Codex, 1996.

129p; illus; bibliography

BL: YK.1997.a.2385

Com: Gysin's text "Dreamachine" is included and is the central focus of this book, which also contains essays about Gysin's work and influence. There is a short biography and numerous photographs of Gysin.

Conference papers

G66

Le colloque de Tanger / textes provoqués ou suscités par Gérard-Georges Lemaire à l'occasion de la venue de William S. Burroughs et de Brion Gysin à Genève entre le 24 et 28 septembre 1975. Paris: Bourgois, 1976.

378p; illus

BL: Cup.805.i.33

Com: The papers (mainly in French) of a symposium held in Geneva organised by French writer Lemaire to celebrate the work of Burroughs and Gysin. Gysin contributes his poems entitled "Songs" (in English), and there are translations of fiction and "Dreamachine". In addition there are interviews and photographs of Gysin and Burroughs in Geneva. See also **Burroughs** (A118).

G67

Le colloque de Tanger II / William S. Burroughs, Brion Gysin inventé et présenté par Gérard-Georges Lemaire. Paris: Bourgois, 1979.

310p; illus

BL: X.529/35065

Com: This second volume of the symposium papers contains several translations of works by Burroughs and Gysin (including "Beat Museum - Bardo Hotel"), and a translation of Ginsberg's testimony at the Boston obscenity trial of Burroughs' *Naked lunch*. Also included is an interview with

Burroughs, a Burroughs letter, essays on the two writers, and pieces by European writers inspired by their work. The cover photograph of Burroughs and Gysin is by François Lagarde. See also **Burroughs** (A119).

Bibliography

G68

A preliminary checklist of works by Brion Gysin / compiled by Gregory Stephenson. London: Reality Studios, 1985.

7 leaves

(Reality Studios occasional papers; 1)

BL: YK.1995.b.314

JOHN CLELLON HOLMES 1926-1988

Poetry

G69

Death drag: selected poems 1948-1979. Pocatello: Limberlost, 1979.

57p

(Limberlost review; 7 & 8)

BL: YA.2001.a.38893

Com: Best known as the author of *Go* (1952 - *The Beat boys* in the UK) and as a Boswell of the Beat Generation, Holmes is also a poet and these poems written before 1952 and after 1959 give an overview of his development in that field. Holmes did not write poetry in the intervening years, and it was not until he found he could not describe his true feelings about the death of his father in a car accident in a 1959 letter to Kerouac, that he was able to write poetry again. The resulting poem "Too late words to my father" composed 1959-1973, concludes and is pivotal to this collection, which is dedicated to Ginsberg. The back cover photograph of Holmes is by Margaret Bolsterli.

G70

Night music: selected poems. Fayetteville: University of Arkansas Press, 1989.

72p

BL: YA.2000.a.29440

Com: With a photograph of the author by Ann Charters on the back cover. A collection dedicated to Allen Ginsberg. Robert Creeley: "Whatever he means, Holmes tells a basic truth again and again, that we're here and that we'd better care about it."

Fiction

G71

Go. New York: Scribner, 1952.

BL: YA.2002.a.21201

Com: *Go*, which has been described as the first Beat Generation novel, was written between 1949 and 1951 and is a roman à clef set in New York with characters based upon Kerouac, Ginsberg, Cassady, Huncke and other Beat legends. An abridged version of the original novel entitled *The Beat boys* (London: Harborough, 1959) is at BL: W.P.13500.

G72

The horn. London: Deutsch, 1959.

243p

Note: Originally published: New York: Random House, 1958

BL: NNN.14325.

Com: A novel that portrays the world of black jazz musicians partly based on the lives of saxophonists Lester Young and Charlie Parker. A later edition (Penguin, 1990) is at BL: H.90/1943.

G73

Get home free. London: Corgi, 1966.

254p

Note: Originally published: New York: Dutton, 1964

BL: W.P.12745/1681

Com: Holmes' favourite among his novels, which revives characters from *Go* and is set in New York, Connecticut and Louisiana.

Non-fiction

G74

Nothing more to declare. New York: Dutton, 1967.

253p

BL: X.989/22947

Com: A collection of essays including his articles on the Beats, "This is the Beat Generation", "The philosophy of the Beat Generation", and "The game of the name"; also included are reminiscences of Kerouac, Ginsberg, and Jay and Fran Landesman. See also **General works – historical and sociological** (J103).

G75

Visitor: Jack Kerouac in Old Saybrook. California, PA: A. and K. Knight, 1981.

(The unspeakable visions of the individual; 11)

Unnumbered pages; illus

Note: No. 449 of an edition of 750 copies, signed by the author

BL: YA.2001.a.39060

Com: Four journal entries with commentary that describe a few of Kerouac's visits to Old Saybrook, Connecticut, to which Holmes had moved from New York in 1955. The entries are for 1957 (Kerouac came with Ginsberg and Orlovsky), 1962, 1965 and 1969. The last records Holmes' feelings on hearing of Kerouac's death. The frontispiece photograph is of John and Shirley Holmes' house in Old Saybrook. See also **Kerouac** (C73).

G76

Gone in October. Hailey, Idaho: Limberlost, 1985.

78p; illus

(Limberlost review; 14 & 15)

BL: YA.2000.a.28959

Com: Holmes' memories of Kerouac with a poem "Going west alone - for Jack" and photographs of Kerouac and other Beats including some at his funeral. See also **Kerouac** (C77).

G77

Displaced person: the travel essays. Fayetteville: University of Arkansas Press, 1987.

267p

(Selected essays; 1)

BL: YA.1990.a.6895

Com: Most of these essays were written during the Vietnam War when Holmes and his wife were travelling in Europe. In addition there is a piece on Los Angeles and one on New England and the writers of Holmes' generation from that part of the world, especially Kerouac and also Creeley, Olson, Wieners and Eigner.

G78

Representative men: the biographical essays. Fayetteville: University of Arkansas Press, 1988.

277p

(Selected essays; 2)

BL: 91/08181 [DSC]

Com: Among the subjects of these essays, some previously appearing in *Nothing more to declare*, are Kerouac, Jay Landesman, Ginsberg and Cassady. The moving final piece, "Envoi in Boulder" is about the Naropa Institute's celebration of the 25th anniversary of the publication of Kerouac's *On the road*.

G79

Passionate opinions: the cultural essays. Fayetteville: University of Arkansas Press, 1988.

273p

(Selected essays; 3)

BL: 91/08182 [DSC]

Com: Among these essays are "This is the Beat Generation", "The philosophy of the Beat Generation", "The Beat poets: a primer", "The Mailer decade: Seymour Krim reporting" and three introductions to Holmes' own novels.

Interview

G80

Interior geographies: an interview with John Clellon Holmes / Arthur and Kit Knight. Warren: Literary Denim, 1981.

32p; illus

Note: No 477 of an edition of 500 copies, signed by Holmes, Arthur and Kit Knight

BL: YA.2001.a.39095

Com: An interview at Holmes' Saybrook home and at Fayetteville, where he was a Professor in the English Department of University of Arkansas, in which Holmes talks about his life's work as an artist and of his association with Kerouac and other Beat writers. The illustrations are photographs of Holmes, most of them by his wife Shirley.

Criticism

G81

A hunger to participate: the work of John Clellon Holmes 1926-1988 / Jaap van der Bent. [Nijmegen]: [J. van der Bent], 1989.

385p; bibliography

BL: YA.1990.a.9417

Com: A study of Holmes, the first of full-length, that obtained the help of Ginsberg and Jay Landesman. Van der Bent shows that Holmes is a writer worth reading for his own sake and not only as part of a circle of writing friends.

HERBERT HUNCKE 1915-1996

Prose/Autobiography

G82

Huncke's journal / drawings by Erin Watson. New York: Poets Press, 1965.

78p; illus

BL: X.900/16690

Com: The first book by Huncke, friend of Ginsberg, Kerouac, Holmes, and Burroughs (he appears in works by all four), and epitome of the Beat life. This volume, published by Diane di Prima's Poets Press, contains miscellaneous writings mostly written on the run, with subjects ranging from early sexual experiences to lyrical descriptions of Ponderosa Pine country in Idaho.

G83

The evening sun turned crimson / introduction by Allen Ginsberg. [Cherry Valley]: Cherry Valley Editions, 1980.

224p; illus

BL: YA.1999.a.5858

Com: A collection of autobiographical pieces, many dealing with Huncke's drug experiences and most imbued with a sense of the transience of all relationships.

G84

Guilty of everything: the autobiography of Herbert Huncke / foreword by William S. Burroughs. New York: Paragon House, 1990.

210p; illus

BL: YA.2001.a.935

Com: Born in Massachusetts, Huncke hit the road at 12 and lived on the fringes of American society as petty criminal, hustler and drug addict. He travelled with the hoboes in the thirties, eventually finding a home of sorts among the drifters of Times Square in New York. Here in the mid-forties he met Burroughs and introduced him to the term "beat" and to morphine. In this autobiography he tells his story and describes the places he has seen, including 11 years in jail, and the people he has known, including Orlovsky, Corso, Cassady, and Trocchi as well as Ginsberg, Kerouac, and Burroughs.

G85

The Herbert Huncke reader / edited by Benjamin G. Schafer; foreword by William S. Burroughs; introduction by Raymond Foye; biographical sketch by Jerome Poynton. London: Bloomsbury, 1998. 374p; illus; bibliography

Note: Originally published: New York: Morrow, 1997

BL: YC.2000.a.3552

Com: Includes the full texts of Huncke's classics *Huncke's journal* and *The evening sun turned crimson*, excerpts from his autobiography *Guilty of everything*, and a wide selection from his unpublished letters and diaries. Two chapters from *Sheeper* by Irving Rosenthal, in which Huncke appears under his own name, are printed as an appendix.

Miscellaneous

G86

The unspeakable visions of the individual, 3: 1-2 / edited by Arthur and Glee Knight. California, PA, 1973.

72p; illus; bibliography

BL: YA.2000.b.1383

Com: An issue "dedicated to Herbert Huncke, a legend in his own time". Includes writing by Huncke, photographs, an interview with him and an essay by Ginsberg.

BOB KAUFMAN 1925-1986

Poetry

G87

Second April. San Francisco: City Lights, 1959.

Single sheet

BL: Cup.935/1022

Com: A broadside poem that is Kaufman's first separately published work, later collected in *Solitudes crowded with loneliness* (1965).

G88

Abomunist manifesto. San Francisco: City Lights, 1959.

Single sheet

BL: Cup.900.t.4. (2)

Com: A broadside poem that is also one of the most important statements of the Beat ethos, later collected in *Solitudes crowded with loneliness*.

G89

Solitudes crowded with loneliness. New York: New Directions, 1965.

87p

BL: X.958/22826

Com: Kaufman's first book consisting mostly of early work written in the forties and fifties while travelling from New York to San Francisco and back again, meeting on the way Ginsberg, Burroughs, Kerouac and Cassady and other legendary Beat figures.

G90

Golden sardine. San Francisco: City Lights, 1967.

81p

(Pocket poets; 21)

BL: X.958/22822

Com: Kaufman's second collection, which was translated into French resulting in French critics referring to him as the "American Rimbaud".

G91

Cranial guitar: selected poems / edited by Gerald Nicosia; introduction by David Henderson.

Minneapolis: Coffee House, 1996.

166p; bibliography

BL: YA.1997.a.4727

Com: The only major collection of Kaufman's classic works, including the entire text of *Golden sardine*, and containing selections from his other books and poems that have never before appeared in book form.

Prose

G92

Does the secret mind whisper? San Francisco: City Lights, 1960.

Folded broadside

BL: YA.2001.a.18837

Com: Kaufman's third publication, a prose extract from a work in progress.

Contributions to periodicals

G93

[Six poems] in: *Gemini 3: 3* (summer 1960). Oxford, 1960.

pp 36-40

BL: PP.4881.tar

Com: These poems are part of a supplement devoted to San Francisco poetry. This issue also contains "Man" by Gregory Corso, which is a different version of the opening poem to the collection *Long live man*.

PHILIP LAMANTIA 1927-

Poetry

G94

Erotic poems. Berkeley: Bern Porter, 1946.

42p

BL: 11689.dd.23

Com: Lamantia's first poems were published in 1943 in the surrealist journal *View* (edited by Charles Henri Ford; BL: PP.1931.pdk) when he was only fifteen, and a selection of his work from this period was published a few years later in this his first book. The introduction is by Kenneth Rexroth. It is in the form of a letter to Lamantia, "writing it on the side of a mountain; the paper resting on my knee".

G95

Ekstasis. San Francisco: Auerhahn, 1959.

Unnumbered pages

Note: One of an edition of 950 copies. A letter from publisher Dave Haselwood to critic John Ciardi is tipped in.

BL: Cup.512.a.235

Com: A collection written between 1948 and 1958. Included is a poem entitled "McClure's favorite" and one called "Binoculars" which has sections on Corso, Ginsberg, McClure, Kerouac, Snyder, Whalen and other Beat figures.

G96

Narcotica / Lamantia [and] Artaud. San Francisco: Auerhahn, 1959.

Unnumbered pages

BL: X.529/6377

Com: A booklet containing five poems on the theme of narcotics by Lamantia, together with translations by L. Dejardin of two pieces on the same subject by French poet, dramatist and founder of the Theatre of Cruelty, Antonin Artaud (1896-1948). In addition there is Lamantia's translation "The infinite" of a poem by the great Italian poet Giacomo Leopardi (1798-1837). The cover photographs of Lamantia are by Wallace Berman.

G97

Destroyed works: Hypodermic light, Mantic notebook, Still poems, Spansule. San Francisco: Auerhahn, 1962.

Unnumbered pages

BL: X.909/19283

Com: The cover is a photograph of a collage by Bruce Conner entitled "Superhuman devotion". Most of the poems in this collection were written in the 1950s, a decade of nomadic wandering for Lamantia, and were originally published in such magazines as *Evergreen review*, *Big table*, *Measure* and *Plumed horn* and in the anthology *New American poetry 1945-1960*.

G98

Touch of the marvelous. [Berkeley]: Oyez, 1966.

65p

BL: X.908/11664

Com: The front cover of this collection of poems "inspired by my three year adventure in psychic automatism" is a photograph of Lamantia at sixteen. Tom Clark when reviewing these poems was reminded of Poe and Hart Crane, but most of all Rimbaud and the French surrealists.

G99

Selected poems: 1943-1966. San Francisco: City Lights, 1967.

100p

(Pocket poets series; 20)

BL: 011313.t.3/20

Com: The rear cover quotes Allen Ginsberg, who calls Lamantia "an American original, soothsayer even as Poe, genius in the language of Whitman, native companion and teacher to myself".

G100

[Selected poems] in: *Penguin modern poets 13*. Harmondsworth: Penguin, 1969.

pp 65-120

BL: 011769.aa.2/13

Com: Poems selected by Lamantia while living in Spain from 1965 to 1968, in a volume shared with Bukowski (see I120) and Norse (see G119).

G101

The blood of the air. San Francisco: Four Seasons Foundation, 1970.

45p; illus

(Writing; 25)

BL: X.908/23829

Com: The cover photograph of Lamantia is by Stanley Reade, the frontispiece drawing is by Marie Wilson, and there are four automatic drawings by the poet. Some of the poems in this collection were first published in *Penguin modern poets 13*.

G102

Becoming visible. San Francisco: City Lights, 1981.

83p

(Pocket poets series; 39)

BL: YA.2001.a.17043

Com: From the back cover: "*Becoming visible* underlines Lamantia's reputation as a 'pioneering genius of American poetry...a master of the fixed-explosive image'". The front cover image is by J. Karl Bogartte.

G103

Bed of sphinxes. San Francisco: City Lights, 1997.

141p; index

BL: YA.1999.a.8480

Com: A selection from eight published books from 1946 to 1986, together with uncollected poems dating from 1985 to 1992.

Contributions

G104

"Letter from San Francisco" in *Horizon 93-4*. London, 1947.

pp 118-123

BL: PP.5939.car

Com: An essay on creative activity in San Francisco for a special issue on American art in the influential magazine edited by Cyril Connolly. Lamantia mentions Rexroth, Everson, Duncan, and Patchen, amongst others.

JAY LANDESMAN 1919-

Autobiography

G105

Rebel without applause. London: Bloomsbury, 1987.

286p

BL: Nov.1988/2102

Com: Kenneth Rexroth called Landesman "the founder of the Beat Generation". This is the autobiographical account of his American years, the early roots of his rebellion, the Beat years as editor of *Neurotica* and friendship with Kerouac, Solomon, Holmes, Brossard, Broyard, Lenny Bruce and others. And there is his life with Fran Landesman who he married in 1950 and with whom he became 'Jay and Fran' to all who knew them, the 'Scott and Zelda' (Fitzgerald) of their day.

G106

Jay walking. London: Weidenfeld and Nicolson, 1992.

229p; index

BL: YK.1993.b.6501

Com: Landesman's autobiographical account of life after moving to England in 1964 - the 'swinging London' of the mid-sixties, the underground scene of the late sixties, the permissiveness of the 1970s, and the frivolities of the early 1980s. The Landesmans' London house became a stopping off point for visiting Americans such as Burroughs, Ginsberg, Corso, Kesey and Holmes, and he was friendly with Carolyn Cassady, another American expatriate and Anglophile. Along the way he became a publisher in Wardour Street putting out such works as *The Private Case: a bibliography of the Erotica Collection in the British (Museum) Library*.

Edited by Landesman

G107

Neurotica, 1948-1951 / introduction by John Clellon Holmes. London: Landesman, 1981.

544p; illus

BL: X.800/31121

Com: For contributors to this journal edited by Landesman and published by him in this collected edition see **Periodicals** (J333).

JACK MICHELINE 1929 - 1998

Poetry

G108

Kuboya. [New York], 1973.

Unnumbered pages

Note: Signed by the author

BL: YA.2002.a.17287

Com: Micheline was born (as Harvey Martin Silver) in the Bronx of Russian Romanian Jewish ancestry and hit the road when still a teenager. In the fifties he moved to Greenwich Village and identified himself with the tradition of American street poets such as Vachel Lindsay and Maxwell Bodenheim. Kerouac met him in 1957 and liked his work ("He's the nuts. A real poet") and wrote the introduction to his first book, *River of red wine* (1958; reprinted 1986). This major poem, written in New York in 1972, has one full-page illustration, is dedicated to Andrey Voznesensky (the Russian poet published in America by Ferlinghetti's City Lights) and is in memory of Jack Kerouac. The poem is collected in *Poems of Dr Innisfree* (1975).

G109

Poems of Dr Innisfree. San Francisco: Beatitude, 1975.

Unnumbered pages

Note: Signed and inscribed by Micheline

BL: YA.2002.a.17286

Com: A collection of poems that previously appeared in *Wormwood review*, *Second coming*, *Beat scene*, *The Beats*, and other magazines and anthologies. The back cover photograph of Micheline is by James Mitchell.

G110

Yellow horn. San Francisco: Golden Mountain, 1975.

Unnumbered pages

BL: YA.2001.a.39013

Com: This collection includes poems written in New York and San Francisco between 1957 and 1974. The cover drawing of Micheline is by Dave Geiser and the photograph of him is by James Mitchell.

G111

River of red wine and other poems / with an introduction by Jack Kerouac. Sudbury: Water Row, 1986. 49p

Note: Originally published: New York: Troubadour, 1958

BL: YA.2002.a.13251

Com: A reprinting of Micheline's first book of poems together with Kerouac's original introduction, and with a new note by Micheline. At the time of the original publication Micheline was living in a Greenwich Village cold water flat in the same building as Kerouac's friend Howard Hart. As the publisher wanted an introduction by a "famous person" as a condition for publication, Micheline approached Kerouac, who on reading the poems began yelling, "Wow! A new poet" and proceeded to drunkenly write his page-long introduction. The photograph of Micheline is by Gregory Mansur.

G112

Outlaw of the lowest planet. Oakland: Zeitgeist, 1993.

28p; illus

Note: Signed and inscribed by the author

BL: YA.2001.a.3459

Com: A collection of poems dating from 1961 to 1987. The cover art and drawings are by Micheline and the back cover photograph of him is by Sally Larsen.

Fiction

G113

Blue nose was 50-1: a race track story. San Francisco: Midnight Special Editions, 1992.

6p

Note: Signed by Micheline

BL: YA.2001.a.4571

Com: A short story about horse racing and a long odds bet.

Edited by Micheline

G114

Six American poets / edited by Jack Micheline. New York: Harvard Book Company, 1964.

73p; illus

BL: X.909/6269

Com: A collection of poetry by John Richardson, Roberts Blossom, B. A. Uronovitz, Stephen Tropp, Neil Chassman and Murray Brown. There is a preface by James T. Farrell and an introduction and a closing poem, "Poet in the city", by Micheline. The book is illustrated with drawings and photographs of the poets.

Memorial

G115

Ragged lion: a tribute to Jack Micheline / editor, John Bennett. Brooklyn/Ellensburg: Smith & Vagabond, 1999.

209p; illus

BL: YA.2002.a.12761

Com: A collection of poetic and prose tributes to the recently deceased Micheline. Contributors include Ruth Weiss, Andy Clausen, McClure, Pommy Vega, Ferlinghetti, Linda King, Plymell, and Hubert Selby Jr. In addition there are interviews with Micheline, a brief biography, and artwork, seven poems, and a story by him. The illustrations are photographs of Micheline and friends including Kaufman and Bremser.

HAROLD NORSE 1916-

Poetry

G116

The undersea mountain. Denver: Alan Swallow, 1953.

54p

(New poetry series; 8)

BL: YA.2001.a.18596

Com: Norse's first collection consisting of poems mostly originally published in anthologies and little magazines. Included is "Key West", a long poem first published in *Poetry* in 1943, and shown by Norse to Ginsberg during their first meeting in New York (Ginsberg was reciting Rimbaud on the subway before they went to Norse's Greenwich Village apartment to discuss poetry) in the winter of 1944.

G117

The dancing beasts. New York: Macmillan, 1962.

58p

BL: YA.2001.a.23165

Com: Norse's second poetry book consisting of poems with Italian settings, and some translations from the Latin (Catullus) and Italian (G. G. Belli).

G118

Karma circuit: 20 poems & a preface. London: Nothing Doing in London, 1967.

71p; illus

Note: One of an edition of 553 copies

BL: X.908/11820

Com: The illustrations are photographs of vibratory phenomena by Hans Peter Widmer. The poems were written in Italy, France and Greece and date from 1958 to 1966, and mostly appeared in earlier drafts in little magazines, including *Big table*, *Evergreen review*, *Ole* and *Two cities*.

G119

[Selected poems] in: *Penguin modern poets 13*. Harmondsworth: Penguin, 1969.

pp 121-176

BL: 011769.aa.2/13

Com: Selected poems in a collection with Bukowski (see I120) and Lamantia (see G100)

G120

Hotel Nirvana: selected poems, 1953-1973. San Francisco: City Lights, 1974.

94p

(Pocket poets series; 32)

BL: X.907/15693

Com: The first comprehensive selection of Norse's poetry, mostly written during fifteen years of wandering in Europe, plus new poems after his return to America in 1968. The photograph of Norse in Paris in 1960 opposite page 1 was by Norse himself, and the cover photograph of him is by Neil Hollier.

Fiction

G121

Beat Hotel. San Diego: Atticus, 1983.

76p; illus

BL: YA.2002.a.9983

Com: Norse's surreal novella about the Beat Hotel in Paris in the late fifties and early sixties. The hotel was home to Ginsberg, Kerouac, Orlovsky, Burroughs, Gysin, Norse and others at this period. The original publication of the novella was in German translation (by Carl Weissner) in 1975. This is its first American edition and it is written in the cut-up method that was developed at the hotel by Burroughs and others. In addition to the text of *Beat Hotel* this volume also contains a foreword by Burroughs and a preface by Weissner, together with "Cut-up magic" and postscripts for 1963 and 1982 by Norse. There are also photographs of Norse, Burroughs, and others.

Autobiography

G122

Memoirs of a bastard angel. London: Bloomsbury, 1990.
447p; illus; index

Note: Originally published: New York: Morrow, 1989

BL: YK.1991.b.7571

Com: Norse's candid autobiography tells of his life at the centre of the creative culture and gay subculture of three continents. Among many friends and admirers are W. H. Auden, James Baldwin, Anais Nin, Tennessee Williams, William Carlos Williams, Dylan Thomas, Christopher Isherwood, Paul and Jane Bowles, Burroughs, Bukowski, Gysin, Corso and Ginsberg, Beck and Malina, Leonard Cohen and Robert Graves. The book is illustrated with photographs of Norse, family and friends, including Corso, Ginsberg, Ferlinghetti, Kaufman, McClure, Burroughs, Orlovsky and Duncan.

Edited by Norse

G123

Bastard angel. 1. San Francisco, 1972.

BL: YA.2001.b.2025

Com: See **Periodicals** (J266) for contributors. Norse had always wanted a magazine to publish works that suited his tastes and after 40 years writing produced this magazine of which three issues appeared. He first wanted to call it "Mongrel", Ferlinghetti suggested "Bastard", Ginsberg when sending in poems to the as yet unnamed magazine wrote: "here are some poems for your Mongrel Bastard Angel Devil", and *Bastard angel* eventually became the title.

Translated by Norse

G124

The Roman sonnets of G. G. Belli / translated by Harold Norse; preface by William Carlos Williams; introduction by Alberto Moravia. Highlands: Jonathan Williams, 1960.

Unnumbered pages

(Jargon; 38)

BL: YA2002.a.21888

Com: The first translations in any language of Giuseppe Gioachino Belli (1791-1863), author of 2279 sonnets, mostly written in the 1830s and mostly directed against the vices of Pope Gregory XVI and his clergy. They were not published in his lifetime but when eventually published were admired by Gogol, Lawrence, and Joyce. This book contains Norse's translation of 46 of the sonnets. He had worked on these in the early 1950s and a selection was to be printed in 1956 by the *Hudson review* but the printer refused to set the sonnets claiming they were "scandalous, obscene, anti-clerical and offensive to Catholics". They did eventually appear in that journal when the printer's contract expired. Norse also translated Moravia's introduction to this volume.

Miscellaneous

G125

Ole 5: Harold Norse special issue. Bensenville: Open Skull, 1966.

Unnumbered pages

BL: ZA.9.b.1597

Com: An issue of the journal edited by Doug Blazek that contains numerous poems by Norse, an introduction by Bukowski, Burroughs on Norse's 1961 Paris exhibition of ink drawing 'cosmographs', and contributions by Paul Carroll, William Carlos Williams (excerpts from letters to Norse), James

Baldwin, Anais Nin and others. The cover is a collage by Norse and Blazek, and the back cover has a photograph of Norse by Charles Henri Ford.

PETER ORLOVSKY 1933-

Poetry

G126

Dear Allen: Ship will land Jan 23, 58. Buffalo: Intrepid, 1971.

Unnumbered pages

(Beau fleuve series; 5)

BL: X.989/87235

Com: A long poem that was begun as a letter to Ginsberg on January 23, 1958, while on board ship travelling from Le Havre to New York.

G127

Lepers cry. [New York]: Phoenix Book Shop, 1972.

Unnumbered pages

(Phoenix Book Shop oblong octavo series; 15)

Note: No. 26 of an edition of 100 copies signed by the author

BL: Cup.510.pch.1

Com: A poem written in 1971 about an experience in India ten years earlier.

G128

Clean asshole poems & smiling vegetable songs: poems 1957-1977. San Francisco: City Lights, 1978.

144p; illus

(Pocket poets series; 37)

BL: 011313.t.3/37

Com: There are three photographs of Orlovsky: on the cover at the Naropa Institute in 1975 by Rachel Homer; inside the front cover at the Beat Hotel in Paris by Harold Chapman; and inside the back cover at Cherry Valley by Mellon Tytell. Ted Berrigan gave editorial assistance in producing this volume of Orlovsky's poems of two decades, the introduction is by Corso, and Ginsberg provides a biographical note on the back cover.

G129

Straight hearts' delight: love poems and selected letters, 1947-1980 / Allen Ginsberg, Peter Orlovsky; edited by Winston Leyland. San Francisco: Gay Sunshine, 1980.

239p; illus

BL: X.950/27320

Com: Poems about Orlovsky's relationship with Ginsberg and letters between them from 1956 to 1965. See also **Ginsberg** (B56).

CLAUDE PÉLIEU 1934-2002

Poetry

G130

With revolvers aimed - finger bowls / Claude Pélieu; presented by William S. Burroughs; translated by Mary Beach. [San Francisco]: Beach Books, Texts, & Documents, 1967.

85p

Note: Signed by the author

BL: YA.1999.a.5891

Com: A book of translations of poetry by Pélieu with "Two counterscripts" by Burroughs as foreword.

G131

Opal USA. San Francisco: Beach Books, Texts & Documents, 1968.

22p

BL: YA.2001.b.535

Com: A long poem written at Bixby Canyon over Big Sur, California, October 1968.

G132

Infra noir suivi de Opale USA, La fenêtre rose, LSD 25: la vaste lumière du sang, Silver alphabet.

Paris: Le Soleil noir, 1972.

153p.

BL: X.907/12979

Com: "Infra noir", "Opale USA" (the French version of the above), "La fenêtre rose" (dedicated to Ed Sanders and Chas. Plymell) and "LSD 25" were written in and on the subject of America, while "Silver alphabet" was written in England and France and includes poems dedicated to Ferlinghetti and Sanders.

G133

Coca neon/polaroid rainbow / translated by Mary Beach. Cherry Valley: Cherry Valley Editions, 1975.

63p

BL: YA.2001.a.3189

Com: A collection of poems written mainly in America and England. There is an introduction by Charles Plymell and a piece by Burroughs on the back noting the common sources of his and Pélieu's writing.

Prose

G134

Automatic pilot / translated by Mary Beach. New York: Fuck You; San Francisco: City Lights, 1964.

37 leaves

BL: YA.2002.b.2626

Com: The author's first work to be published in English. Ed Sanders' Fuck You/Press and Ferlinghetti's City Lights Books are the joint publishers.

Poetry and prose

G135

Ce que dit la bouche d'ombre dans le bronze-étoile d'une tête suivi de Dernière minute électriée.

[Paris]: Le Soleil noir, 1969.

171p

BL: YA.1988.a.7962

Com: The first part consists of cut-up texts à la Burroughs and Gysin, the second of poems dedicated to Ginsberg, Solomon, Ferlinghetti, Beck and Malina, Kupferberg, Kaufman, Sanders, Burroughs and others.

Collaborations

G136

So who owns death TV? / William S. Burroughs, Claude Pélieu, Carl Weissner. San Francisco: Beach Books, Texts & Documents, 1967.

Unnumbered pages; illus

(Black bag pamphlet)

BL: X.909/35985

Com: A second expanded edition (the first was also 1967), containing illustrations including a photograph of Pélieu and various photo-collages by Jean-Jacques Lebel, Pélieu and others. See also **Burroughs** (A64).

Edited by Pélieu

G137

Bulletin from nothing. 1-2. San Francisco, 1965.

(Edited by Claude Pélieu, Mary Beach and Chano Pozo)

Note: All published

BL: ZA.9.b.2363

Com: See **Periodicals** (J272) for contributors.

Translation

G138

Le métro blanc / William S. Burroughs; traduction par Mary Beach et Claude Pélieu-Washburn. Paris: Seuil, 1976.

201p; illus

BL: X.909/35625

Com: A translation of Burroughs' *White subway*. See also **Burroughs** (A38).

IRVING ROSENTHAL 1930-

Fiction

G139

Sheeper: 'The poet! The crooked! The extra-fingered!' New York: Grove, 1967

304p

BL: YA.2000.a.5147

Com: A classic underground autobiographical novel by the editor of *Chicago review* and *Big table*, and actor in Jack Smith's *Flaming creatures*. Ginsberg ("Allen"), Trocchi, Huncke and Edward Marshall are among the characters of *Sheeper*, which Gilbert Sorrentino has described as the "most elegant single work to emerge from that [Beat] era". Rosenthal moved to Morocco in 1963, where he had a relationship with a Moroccan hustler who was later killed by the Moroccan police. *Sheeper*, Rosenthal's only book, was written as a memorial to his friend.

Edited by Rosenthal

G140

Chicago review. 9: 4-. Chicago, 1956 -

(The editor for 1958 was Irving Rosenthal; poetry editor Paul Carroll)

BL: P.P.6153.ica

Com: See **Periodicals** (J278) and also **Carroll** (I199)

G141

Big table. 1-5. Chicago, 1959-60.

Note: All published

BL: Cup.800.f.30

Com: Rosenthal edited the first issue. See **Periodicals** (J266) and also **Carroll** (I200).

CARL SOLOMON 1928-

Prose

G142

Mishaps, perhaps: beach books, texts & documents. San Francisco: City Lights, 1966.

60p

BL: YA.2000.a.5138

Com: Ginsberg's own copy, signed by him. A collection of aphorisms, jokes, poetry, fiction, and essays, with a cover photograph of Solomon.

G143

More mishaps: beach books, texts & documents. San Francisco: City Lights, 1968.

57p

BL: YA.2000.a.5142

Com: Ginsberg's own copy with a note by him, and signed by Solomon. This and the above book are both, according to the *Dictionary of literary biography*, "funny, terrifying, eminently quotable, and deserving of a wider readership". Sales however were not brisk and Solomon even received "a negative royalty statement".

G144

Contretemps à temps / traduit de l'américain par Pierre Joris. Paris: Bourgois, 1975.

188p

X.909/33483

Com: A selection of Solomon's writings from *Mishaps*, *perhaps* and *More mishaps* translated into French.

Autobiography

G145

Emergency messages: an autobiographical miscellany / edited and with a foreword by John Tytell. New York: Paragon House, 1989.

235p

BL: YA.1990.a.16616

Com: Solomon is most well-known as the dedicatee and inspirer of Ginsberg's "Howl", and this collection includes some background to "Howl", poems, reviews, an interview with Tytell, "Beat reflections" (on Kerouac, Ginsberg and Burroughs) letters (several of them to or with Ginsberg), and other autobiographical writings.

ALEXANDER TROCCHI 1925-1984

Poetry

G146

Man at leisure. London: Calder, 1972.

90p

(Signature series; 15)

BL: Cup.804/k.23

Com: Trocchi's only collection of poetry written mostly in the 1950s, with a foreword by William Burroughs.

Fiction

G147

Helen and desire / Frances Lengel. Paris: Olympia, 1954.

200p

(Atlantic library; 2)

BL: P.C.17.a.22

Com: The narrator is an Australian woman held captive for sexual purposes by Arabs in Algeria. This is the first of Trocchi's pseudonymous novels to be published by Maurice Girodias' famous Olympia Press under titles supplied by him. Other editions are at BL: YA.1996.a.13385 (1956) and BL: Cup.805.s.33 (1971). The novel was also published under the pseudonym 'Jean Blanche' and with the title *Angela* (Tandem, 1968 at BL: X.908/1459).

G148

The carnal days of Helen Seferis / Frances Lengel. Paris: Olympia, 1954.

183p

(Atlantic library; 7)

BL: P.C.31.d.46

Com: The sequel to *Helen and desire*.

G149

Young Adam / Frances Lengel. Paris: Olympia, 1954.

190p

(Atlantic library; 6)

BL: Cup.805.p.36

Com: The first edition of Trocchi's third novel, an existential thriller set on a barge on a Scottish canal, published pseudonymously. See below (1961) for a revised edition.

G150

White thighs / Frances Lengel. Paris: Olympia, 1955.

170p

(Traveller's companion series; 14)

BL: YA.1996.a.13377

Com: The tale of Saul, a young European striving to succeed in America, as his erotic explorations transport him from the complacency of the Old World to the wilds of New England.

G151

Thongs / Carmencita de las Lunas. Paris: Olympia, 1956.

189p

(Traveller's companion series; 25)

BL: YA.1996.a.14069

Com: The first edition of this pseudonymously published novel, again with a female narrator, set in the Gorbals district of Glasgow and in Madrid. Another edition that was published under Trocchi's own name in 1971 is at BL: Cup.805.s.23.

G152

My life and loves: fifth volume / Frank Harris. Paris: Olympia, 1958.

185p

Note: Originally published: Paris: Olympia, 1954

(The traveller's companion series; 10)

BL: P.C.17.a.32

Com: A continuation of Frank Harris's (1856-1931) classic autobiography of 1923-7 that was banned for being pornographic, partly based on unpublished material by Harris but mostly by Trocchi. A 1966 edition is at BL: Cup.1001.f.5.

G153

Young Adam. London: Heinemann, 1961.

161p

Note: Originally published: Paris: Olympia, 1954

BL: NNN.16621.

Com: The first appearance in England of Trocchi's novel, including some revisions to the 1954 edition. Other editions include that in the Olympia Press Traveller's Companion series, 1966 (BL: X.907/5738), the John Calder 1983 edition (BL: X.958/16460), and the Rebel Inc., Edinburgh edition of 1996 (BL: H97/918). Trocchi regarded the 1966 edition as 'definitive' and the Calder edition followed this. The 1996 Rebel Inc. edition corrects some misprints and compares the text with the original draft in the library of Washington University, St Louis, Missouri.

G154

Cain's book. London: Calder, 1963.

252p

Note: Originally published: New York: Grove, 1961

BL: Cup.1000.b.5.

Com: The first UK edition of Trocchi's classic novel, written while working on the Hudson River from 1956 to 1959, and set in Scotland and New York. The book was the subject of a court prosecution and was burned publicly in Sheffield. Other editions are at BL: H.93/1562 (1965), BL: H.73/720 (1973) and BL: YK.1994.a.2855 (1992).

G155

School for wives / introduction by Jack Hirschman. North Hollywood: Brandon House, 1967.

207p

Note: Originally published: Paris: Olympia, 1954.

BL: YA.2001.a.25351

Com: The original edition was published under Trocchi's pseudonym Francis Lengel. Trocchi provides a postscript to this, the first paperback edition of this "contemporary erotic farce".

G156

Anna en sa tanière / texte français Thadée Klossowski. Paris: Marie Concorde, 1970.

254p

BL: YA.1989.a.14251

Com: A translation into French of *White thighs*.

G157

Sappho of Lesbos: the autobiography of a strange woman / translated from the mediaeval Latin; edited by [i.e. written by] Alexander Trocchi. London: W.H. Allen, 1986.
220p

Note: Originally published: New York: Castle, 1960

BL: H.87/619

Com: A 'poetic memoir' of the Greek poetess written by Trocchi in the style of Sappho's original works, which became in later editions one of Trocchi's most popular books. Most of the original edition remained in the publisher's warehouse however because of fear of prosecution under the then current obscenity laws.

Miscellaneous prose

G158

Invisible insurrection of a million minds: a Trocchi reader / edited by Andrew Murray Scott.

Edinburgh: Polygon, 1991.

228p; bibliography

BL: H.91/2049

Com: A collection of shorter pieces including stories, essays, autobiographical writing, letters and extracts, many of them previously unpublished. Among the recipients of the letters are Samuel Beckett, Terry Southern and William Burroughs. The cover is a photograph of Trocchi in Spain in 1954 and the frontispiece is a photograph of him aged three with his parents in Glasgow.

Contributions to books and journals

G159

"Wind from the Bosphorus" in: *Ninepence* 3. Bournemouth, 1952.

BL: PP.5126.faa

Com: A poem by Trocchi that is reprinted in *Man at leisure* (1972),

G160

"The invisible insurrection of a million minds" in *New Saltire* 8. Edinburgh, 1963.

pp 34-41

BL: P.P.8002.nl

Com: An important and ambitious philosophical essay/manifesto in a review edited by Magnus Magnusson, that was reprinted in *Evergreen review* (BL: Cup.701.a.16), *Anarchy* (BL: PP.1261.fl), *International Situationist review* and the *Los Angeles Free Press*.

G161

Ambit 22. London, 1964/65.

pp 29-32

BL: P.P.7612.aaz

Com: An excerpt from *Cain's book 2*, a proposed continuation of Trocchi's most famous book.

G162

"The spontaneous university" in: *Anarchy: a journal of anarchist ideas* 31. (September 1963) London, 1963.

BL: PP.1261.fl

Com: Trocchi contributes to an issue that also contains the essay "Beatnik as anarchist?" by Ian Vine.

G163

"Four stories" in: *New writers* 3. London: Calder, 1965.

pp. 9-60

BL: 12521.d.1/3.

Com: The stories are entitled "A being of distances", "The holy man", "Peter Pierce" and "A meeting". South African poet Sinclair Beiles (who collaborated with Burroughs, Gysin and Corso) and English dramatist David Mercer are also in this volume.

G164

"The long book" in: *Residu* 2. London, 1966.

pp 5-17

BL: P.901/129

Com: The only appearance in print of chapter one of Trocchi's unpublished and uncompleted novel "The long book" together with a photograph of Trocchi. See **Periodicals** (J357) for other contributors to *Residu*.

Edited by Trocchi

G165

Merlin: a collection of contemporary writing. 1:1-2:4. Paris, 1952-55.

Note: All published

BL: P.P.4881.say

Com: Edited by Trocchi in Paris; Robert Creeley was on the editorial committee for vol. 2, no. 4. The journal published Beckett, Ionesco (the first printing in any language), Sartre, Genet, Neruda, Henry Miller, Christopher Logue, Trocchi himself and others. It was in order to fund the magazine that, among a number of casual jobs, Trocchi wrote the pornographic books for the Olympia Press.

G166

Sigma portfolio. London: Project Sigma, [1964]-[1966]

Note: Holdings: 1-7, 9-14, 16-19, 21-23, 25, and 26 - 14, 2, 5, and 12 have been stapled together, in that order

BL: RF.1999.c.15; BL: HS.74/1373 - #1 only

Com: #1 is entitled *Moving times* and contains Burroughs' "Martin's folly", #2 is Trocchi's "Invisible insurrection", and #9 consists of Michael McClure's essay "Revolt" reprinted from *Meat science essays*. Other contributors to these issues include Brakhage, Kelly, Creeley and psychiatrist R. D. Laing.

G167

Writers in revolt: an anthology / edited by Richard Seaver, Terry Southern and Alexander Trocchi. New York: Frederick Fell, 1963.

366p

BL: X.909/11007

Com: See **Anthologies** (J14) for contents. The unsigned introduction is by Trocchi.

Translations

G168

The debauched hospodar / Guillaume Apollinaire; translated from the French by Oscar Mole [i.e. Alexander Trocchi]. Paris: Olympia, 1953.

157p

BL: YA.1996.a.13926

Com: Trocchi's first book for Olympia, a translation of Apollinaire's (1880-1918) erotic tale, *Les onzes milles vierges*, the supposed memoirs of a Romanian count.

G169

I, Jan Cremer / Jan Cremer; English version by R. E. Wyngaard and Alexander Trocchi. London: Calder, 1965.

335p

BL: X.909/5776

Com: A translation from the Dutch of a novel published in 1964, that is the portrait of a young hipster out of reform school and his adventures in Europe and North Africa. A 1970 edition is at BL: W.821.

G170

The girl on the motorcycle / André Pieyre de Mandiargues; translated by Alexander Trocchi. London: Calder, 1966.

164p

BL: X.909/5807

Com: A translation of the 1963 novel *La motocyclette*, that was made into a film starring Marianne Faithfull and Alain Delon.

G171

The bloody Countess / Valentine Penrose; translated from the French by Alexander Trocchi. London: Calder, 1970.

192p; illus

BL: YA.2002.a.5711

Com: The story of the Hungarian Countess, Erzsébet Báthory, who died in 1614 immured in one of her own castles, and who believed her beauty would be preserved if she bathed in the blood of beautiful young virgins. Among the illustrations is an anonymous portrait of the Countess. The original book was published in Paris in 1957. A Hammer horror film based on the book, starring Ingrid Pitt and called *Countess Dracula*, was made in 1971.

G172

The centenarian / René de Obaldia / translated by Alexander Trocchi. London: Calder, 1970.

192p

BL: X.989/7699

Com: A translation of *Le centenaire* (1960), a prize-winning novel in the form of an 87-year-old's monologue, by the French avant-garde playwright, poet and novelist.

G173

La Gana / Jean Douassot; translated by Alex Trocchi. London: Calder, 1974.

559p

BL: X.989/29380

Com: An autobiographical novel set in Marseilles by painter Alfred Deux (Douassot is a pseudonym) that was published in France in 1958. Trocchi had been working on a translation on and off since then.

Biography

G174

Edinburgh review 70. Edinburgh, 1985.

pp 32-65; illus

BL: P.523/237

Com: This issue of the journal contains reminiscences of Trocchi and surveys of his work by publisher John Calder, poets Christopher Logue and Edwin Morgan, and playwright Tom McGrath. The essays are illustrated with photographs of Trocchi and there is also a photograph of William Burroughs by Robert Mapplethorpe in an article on singer/performance artist Laurie Anderson.

G175

Alexander Trocchi: the making of the monster / Andrew Murray Scott. Edinburgh: Polygon, 1991.

182p; illus; bibliography

BL: YC.1991.a.2522

Com: Trocchi's life and work from his origins in Glasgow to existentialist Paris to the America of the Beats and after. Illustrated with photographs of Trocchi with family and friends including one of him with Allen Ginsberg at the Albert memorial before the 1965 Albert Hall Poetry Festival.

G176

A life in pieces: reflections on Alexander Trocchi / edited by Allan Campbell and Tim Niel. Edinburgh: Rebel Inc, 1997.

307p; illus; bibliography; index

BL: YC.2002.a.2324

Com: A collection of memories of Trocchi together with some of his own writings: fiction (including *Cain's book*), letters, manifestos, poems, and polemics. After introductions by Trocchi himself and others the following sections are titled Glasgow, Paris, New York, London, and Afterwords.

Contributors include Ginsberg, Orlovsky, Burroughs, Maurice Girodias, Christopher Logue, Leonard Cohen, John Calder, and Jeff Nuttall.

Criticism

G177

'The outsiders': Alexander Trocchi and Kenneth White / Gavin Bowd. Kirkcaldy: Akros, 1998.

44p

(Scot view essay series)

BL: YK.1999.a.4164

Com: An essay comparing Trocchi with another 'cosmopolitan' Scottish writer, Kenneth White (b. 1936) and discussing how they relate to contemporary Scottish culture.

Miscellaneous

G178

'The novel today': programme & notes, International Writers' Conference. Edinburgh, 1962.

128p; illus

BL: Cup.21.ee.41

Com: This conference organised by publisher John Calder at the McEwan Hall, Edinburgh on 20-24th August 1962 included a discussion of Scottish literature among 70 writers from over 20 countries. It became notorious for an exchange between Trocchi (though Scottish he was unfamiliar to other Scots present though not to the Americans) and the poet Hugh MacDiarmid. Trocchi denounced MacDiarmid as parochial and was to claim that MacDiarmid had referred to him (and William Burroughs and the avant-garde Scots poet Ian Hamilton Finlay) as "cosmopolitan scum".

ALDEN VAN BUSKIRK

Poetry

G179

Lami / with an introductory note by Allen Ginsberg. San Francisco: Auerhahn, 1965.

91p

BL: YA.2000.a.5064

Com: The only book and the last poems of Van Buskirk, who died in 1961 in his early twenties. Some of the poems, which have been posthumously collected from the author's writings by David Rattray, had been published in periodicals such as *Yügen*, *Evergreen review* and *City Lights journal*. There is a frontispiece photograph of Van Buskirk with his girlfriend Freddie. Ginsberg never knew him but thought when reading his verse "ah what a lovely companion he would have been to talk to on top of roofs & bridges, or sitting with a bottle of wine or delicate martini in the middle of a living rm. floor at 3am".

WOMEN

GENERAL WORKS

H1

Shaman woman, mainline lady: women's writings on the drug experience / edited by Cynthia Palmer and Michael Horowitz. New York: Morrow, 1982.

295p; illus

BL: YA.2000.b.2715

Com: The only collection on this subject, including a section on "Beats and Hippies" with texts by Waldman, Bonnie Bremser, Kay Johnson, Kandel and Di Prima, among others from Sappho through Enid Blyton to Susan Sontag. See H4 for a later edition.

H2

Women of the Beat Generation: the writers, artists and muses at the heart of a revolution / Brenda Knight; foreword by Anne Waldman; afterword by Ann Charters. Berkeley: Conari, 1996.

366p; illus; bibliographies; index

BL: YA.1997.a.4031

Com: Biographical studies of precursors, muses, writers and artists including Adam, Jane Bowles, Gleason, Miles, Carolyn Cassady, Eileen Kaufman, Di Prima, Guest, Joyce Johnson, Hettie Jones, Mary Norbert Körte, Kyger, Levertov, Joanna McClure, Pommy Vega, Weiss, Brenda Frazer (Bonnie Bremser), Kandel, Waldman, and Jan Kerouac. In addition there are excerpts from their writings, photographs of the women, and Ted Joans' recollection "Worthy Beat women". See also **Beats in general - memoirs and biographical studies** (J142).

H3

A different beat: writings by women of the Beat Generation / edited by Richard Peabody. London and New York: Serpent's Tail, 1997.

235p

BL: YK.1998.a.3783

Com: Includes contributions by Bergé, Carolyn Cassady, Elise Cowen (and a memoir of her), Di Prima, Bonnie Bremser, Hochman, Joyce Johnson, Kay Johnson, Hettie Jones, Kandel, Eileen Kaufman, Jan Kerouac, Joan Haverty Kerouac, Kyger, Fran Landesman, Joanna McClure, Moraff, Brigid Murnaghan, Randall, Laura Ulewicz, Pommy Vega, Waldman and Weiss. There is an appendix of biographical notes. "*A different beat* celebrates the voices of the women who participated in this important literary movement. Their work is essential in helping us understand the social and cultural context of their times" (Ann Charters). See also **Anthologies** (J86).

H4

Sisters of the extreme: women writing on the drug experience / edited by Cynthia Palmer and Michael Horowitz. Rochester, Vt.: Park Street Press, 2000.

310p; illus; bibliography

Note: A revised edition of *Shaman woman, mainline lady*, New York: Morrow, 1982

BL: YA.2001.b.4073

Com: An updated and revised edition of the 1982 publication, with new texts and photographs and an additional chapter entitled "Shaman women at the end of the millennium". Among the illustrations are photographs of Waldman, Di Prima, Kandel and Bonnie Bremser.

HELEN ADAM 1909-1992

Poetry

H5

The elfin pedlar and tales told by Pixy Pool. London: Hodder & Stoughton, 1923.

147p; illus

BL: 011648.h.62

Com: Adam was born in Scotland where she was regarded as a child prodigy. This is her first book, published when she was fourteen, and it consists of more than fifty ballads and a verse play, composed from the time she was four years old (the foreword prints a poem from the age of two spoken to her doll). The book ends with "The elfin pedlar", which was written for her school class to be acted at Christmas. The illustrations are drawings by Adam and photographs of her at various ages.

H6

Charms and dreams from the elfin pedlar's pack. London: Hodder & Stoughton: London, 1924.

118p; illus

BL: 11643.cc.16

Com: Adam's second book, like her first and third, published by a major English press. The illustrations by her are in colour and in black-and-white. A verse play entitled "The sea knight" concludes the volume.

H7

Shadow of the moon. London: Hodder & Stoughton, 1929.

96p

BL: 11643.1.38

Com: Adam's third book, published when she was a student at the University of Edinburgh. Upon graduation, as well as writing poetry, Adam began a singing career under the name Pixy Pool, a name used in her first book. With her mother and sister, Adam migrated to America in 1939, moving to San Francisco in 1948.

H8

Ballads / illustrated by Jess. New York: Acadia, 1964.

Unnumbered pages

BL: YA.1996.a.9012

Com: Although Adam attempted free verse and experimental forms, she is at her most successful with ballads, as in this collection. It includes "The Queen o' Crow Castle - a ballad for Jess Collins", which was Adam's first American publication when published in 1958 by the White Rabbit Press in San

Francisco. In addition to the illustrations by Jess there is a three-page preface by Robert Duncan. Adam was a good friend to Duncan and Jess and was an integral part of the San Francisco poetry renaissance in the fifties and sixties.

H9

Counting out rhyme. New York: Interim, 1972.

Unnumbered pages; illus

Note: Signed and inscribed by the author

BL: YA.2001.a.39849

Com: A ballad about seven sisters illustrated with photographs of Adam.

H10

Selected poems & ballads. New York: Helikon, 1974.

57p

Note: No.75 of an edition of 100 numbered copies, signed by the author

BL: Cup.408.y.40

Com: Versions of some of the poems were previously published in little magazines or in the 1964 *Ballads*. The poem "I love my love" has an epigraph by Robert Duncan.

H11

Turn again to me, and other poems / cover and collage illustrations by Helen Adam. New York: Kulchur Foundation, 1977.

120p; illus

BL: YA.2001.b.1471

Com: A collection of poems mostly in ballad form.

H12

Gone sailing. West Branch: Toothpaste, 1980.

Unnumbered pages; illus

BL: X.955/2891

Com: Seven poems (one first published in *Credences*) with drawings by Ann Mikolowski.

H13

Stone cold Gothic / paintings by Austè; [edited by Lita Hornick]. New York: Kulchur Foundation, 1984.

127p; illus

BL: YA.2001.a.10030

Com: The illustrations to the poems are black-and-white drawings. Some of the poems were previously published in *Turn again to me* (1977).

H14

The bells of Dis. West Branch, Iowa: Coffee House, 1985.

Unnumbered pages; illus

(Morning coffee chapbook; 12)

Note: No. 63 of an edition of 500, signed by the author and artist

BL: YA.2001.b.1452

Com: The drawings for this poetry collection are by Ann Mikolowski.

Fiction

H15

Ghosts and grinning shadows: two witch stories / with collage illustrations by the author. Brooklyn: Hanging Loose, 1979.

98p; illus

BL: YA.2001.a.7951

Com: The stories are entitled "The true reason for the dreadful death of Master Rex Arundel" and "Riders to Blokula". The back cover photograph of Adam is by Peter Kolonia. A second printing (1990) is at BL: YA.1992.a.21254.

Miscellaneous

H16

San Francisco's burning / book by Helen Adam & Pat Adam; lyrics by Helen Adam; additional lyrics by Pat Adam; music by Al Carmines; drawings by Jess. Brooklyn: Hanging Loose, 1985.

163p; illus; music

Note: Originally published (without the music): Berkeley: Oannes, 1963

BL: YA.2000.a.5066

Com: A ballad opera set in San Francisco just before the earthquake of 1906. It was written by Helen Adam and her sister Pat and dedicated to James Broughton. Broughton staged the first performance at his Playhouse Theatre in San Francisco in 1961. It was produced Off-Broadway a few years later. Soon after this successful production Adam was sacked from her job and suffered from depression, which led to hospitalisation and electric shock treatments. Not long afterwards she and her sister Pat moved from San Francisco to New York. This edition is complete and updated and includes many changes made by the Adam sisters. The back cover photograph of Adam is by Carl Schurer.

JOAN BAEZ 1941-

Autobiography

H17

Daybreak. London: MacGibbon & Kee, 1970.

164p

Note: Originally published: New York: Dial, 1968

BL: X.439/1961

Com: A memoir in the form of "autobiographical vignettes", recalling important experiences and people in Baez's life, including her parents and sisters, sister Mimi's husband Richard Fariña, Bob Dylan, and others. The book was a best seller in the US and according to the *Saturday Review* "*Daybreak* is a jewel of American folklore – it captures the America of our dreams".

H18

And a voice to sing with: a memoir. London: Century, 1988.

Unnumbered pages; illus

Note: Originally published: New York: Summit, 1987

BL: YM.1988.b.170

Com: Conceived as a sequel to *Daybreak* but more conventionally structured, this second memoir was a book Baez worked on for more than three years. It too became a bestseller in America although published at a time when Baez's career as a singer led her to feel "something of a dissident in my own land". Among her experiences Baez tells of her first meeting with Bob Dylan in 1961: "He was not overly impressive. He looked like an urban hillbilly...he seemed dwarfed by his guitar...he was absurd, new, and grubby beyond words". The illustrations are drawings by Baez and photographs of her, family and friends, including Bob Dylan, Baez with Martin Luther King Jr., Mimi Fariña and Judy Collins.

Biography

H19

A troubadour as teacher, the concert as classroom? Joan Baez, advocate of nonviolence and motivator of the young: a study in the biographical method / Fletcher Ranney DuBois. Frankfurt/Main: Haag & Herchen, 1985.

323p; illus

(Studien zur Kinder-und Jugendmedien-Forschung; 11)

BL: YM.1989.a.216

Com: An attempt to understand Baez "in the light of her views on 'youth', her critique of formal education, her description of her own school and learning...as well as through an analysis of certain images associated with her". Among the illustrations are photographs of Baez and drawings by her.

H20

Positively 4th street: the life and times of Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña / David Hajdu. London: Bloomsbury, 2001.

328p; illus; bibliography; index

Note: Originally published: New York: Farrar, Straus and Giroux, 2001

BL: YK.2001.a.8734

Com: A biography of Baez, her sister Mimi and husband Richard Fariña, and Bob Dylan, that concentrates on the early folk music scene of which they were a major part. The book ends with Fariña's death riding a Harley Davidson in 1966. The illustrations are of photographs of all four, including Dylan and Fariña at the London folk club, the Troubadour, Dylan with Carolyn Hester at the time of his first recording, backing her on harmonica, Mimi and Richard's wedding, and Joan and Dylan at the 1963 Newport Folk Festival. The title is Dylan's song of 1966 that Hadju calls his "valedictory to the Greenwich Village scene". See also **Dylan** (I266) and **Fariña** (I345).

Bibliographies and discographies

H21

A discography of Joan Baez / Verner Schvarz. [Aalborg]: [V. Schvarz], [1977].

119p

BL: X.439/10585

Com: A discography (in English though published in Denmark) in two parts: 1) an LP and single index and 2) an author and composer and a musicians index

H22

Joan Baez, a bio-disco-bibliography: being a selected guide to material in print, on record, on cassette and on film: with a biographical introduction / Peter Swan. Brighton: Noyce, 1977.

23p; index

BL: X.435/579

Com: The short biographical introduction is entitled "Profile of a pacifist".

H23

Joan Baez: a bio-bibliography / Charles J. Fuss. Westport: Greenwood, 1996.

252p; discography; filmography; index

(Bio-bibliographies in the performing arts; 70)

BL: 2725.g.2436

Com: A forty-page biography is followed by an extensive chronology. The discography includes extracts from reviews and the bibliography and filmography are annotated. The frontispiece photograph is of Baez performing at the Live Aid Concert in Philadelphia in 1985. A *Joan Baez songbook* arranged by Elie Siegmeister (1966) may be found in the Music Library (BL: F.1196qq).

CAROL BERGÉ 1928-

Poetry

H24

Four young lady poets / Carol Bergé, Barbara Moraff, Rochelle Owens, Diane Wakoski. New York: Totem/Corinth, 1962.

Unnumbered pages

Note: Signed and inscribed by Bergé

BL: YA.2001.a.38957

Com: The first appearance, apart from in magazines such as *Origin*, *Nomad* and *El corno emplumado*, of poems by Bergé, in a book published by Leroi Jones. The opening poem is for Denise Levertov. There are notes by Jones on the authors, and the cover is by Jesse Sorrentino. See also **Moraff** (H260).

H25

Poems made of skin. Toronto: Weed/flower, 1968.

15p

BL: YA.1993.a.13166

Com: Many of the poems in this collection were read to jazz accompaniment in New York, San Francisco and Mexico City. They were first published in little magazines and in the book edited by Leroi Jones, *Four young lady poets* (1962). They were written between 1959 and 1966 and include poems for Leroi Jones, Denise Levertov, John Wieners and Paul Blackburn.

H26

Circles, as in the eye. Santa Fe: Desert Review, 1969.

22p

Note: One of an edition of 500 copies

BL: YA.2001.a.37309

Com: A book that constitutes the winter 68-69 issue of the *Desert review*. The poems previously appeared in such journals as *Origin*, *Tish* and *El corno emplumado* and date from 1959 to 1965. There is a brief introduction by Paul Blackburn and a cover photograph by Alan Dye.

H27

The chambers. Abergavenny: Brocard Sewell, 1969.

18p

Note: One of an edition of 400 copies

BL: Cup.510.bdc.5

Com: A Welsh publication of poems that were written between 1961 and 1966 and that originally appeared in American little magazines. The introduction is by Robert Vas Dias and the title poem is for John Wieners.

H28

Rituals & gargoyles. Bowling Green: Newedi, 1976.

40p

(Black book; 2)

Com: Inscribed by the author in 1993

BL: YA.2001.a.37689

Com: A collection of poems that originally appeared in various periodicals, and that are here published in a poetry magazine of which each issue features the work of one writer.

Fiction

H29

A couple named Moebius: eleven sensual stories. Indianapolis: Bobbs-Merrill, 1972.

270p

BL: YA.2001.a.39384

Com: Stories about "the potential infinity of relationships that, like the Moebius strip, has no beginning and no end: only a continuum".

Prose

H30

The Vancouver report. New York: Fuck You, 1964.

16 leaves

BL: YA.2002.b.2845

Com: Berge's first separate book, published by Ed Sanders' Fuck You/Press. It is a report of the 1963 poetry seminar at the University of British Columbia in Vancouver, which included among its participants Ginsberg, Creeley, Duncan, Levertov, Whalen, and Olson.

JANE BOWLES 1917-1976

Fiction

H31

Two serious ladies. London: Owen, 1965.

271p

Note: Originally published: New York: Knopf, 1943.

BL: Nov.5798

Com: Bowles' first and only novel, written in New York and Mexico when she was in her twenties, and partly inspired by Jane's honeymoon trip to Central America with husband Paul, whom she married in 1938. The book became an underground cult classic (Tennessee Williams called it his "favourite book") but Jane Bowles herself did not want the book reprinted in London when Peter Owen asked to do so. Eventually Paul Bowles sent one of the two copies they possessed (the book had become extremely rare) to the London publisher. Later editions include Virago, 1979 (with an introduction by

Francine du Plessix Gray - BL: H.79/2086) and Penguin, 2000 (with an introduction by Lorna Sage) (BL: H.2000/551).

H32

Plain pleasures. London: Owen, 1966.

184p

BL: Nov.8328

Com: Six short stories and a dialogue for puppets, written between 1944 and 1951, and with settings including a Niagara summer camp, a Moslem town in North Africa, and brothels in Latin America. One of the stories "Everything is nice" was re-written for publication by Paul Bowles. It was originally a non-fiction piece on her experiences in Tangier (where she and Paul went to live in the late forties, Paul in 1947, Jane the following year) entitled "East Side: North Africa", and was published as such in *Mademoiselle* in 1951. Later editions include Penguin, 2000 (with an introduction by Elizabeth Young) (BL: YK.2000.a.6009).

H33

The collected works of Jane Bowles / with an introduction by Truman Capote. New York: Noonday, 1966.

431p

BL: X.989/26334

Com: The contents are *Two serious ladies*, *In the summer house* and *Plain pleasures*. *In the summer house* is a play that was first performed in repertory in Moylan, Pennsylvania in 1951, and produced at the Playhouse Theatre in New York in December 1953. John Ashbery in his review of *The collected works* describes Bowles' "seemingly casual, colloquial prose" as "a constant miracle" and writes that she evokes "visions of a nutty America that we have to recognise as ours".

H34

Feminine wiles / introduction by Tennessee Williams. Santa Barbara: Black Sparrow, 1976.

85p; illus

Note: One of an edition of 500 copies

BL: X.950/21798

Com: Published here are four "stories and sketches" including fragments from the uncompleted novel *Out in the world* and selections from notebooks of the forties and fifties. Also included is a scene from a play written in Ceylon in 1955 entitled "At the jumping bean" and six letters written between 1949 and 1958, to friends and to Paul Bowles from Algeria, Paris and Tangier. The illustrations are a selection of photographs dating from 1929 to 1963, including some of Jane with Paul Bowles and with Truman Capote, Tennessee Williams and others. A brief biography of Jane by Paul Bowles is printed at the end of the book.

H35

The collected works of Jane Bowles / with an introduction by Truman Capote. London: Owen, 1984.

476p

BL: X.950/28112

Com: A republication of the 1966 *Collected works* with the addition of six more stories. These are three other stories that were included in *Feminine wiles* and three pieces "From the notebooks". The latter are fragments of larger, unfinished works of fiction from notebooks dating from the 1940s and 1950s.

H36

Plain pleasures and other stories. London: Arena, 1985.

238p

BL: X.958/30679

Com: In addition to the six stories and puppet play that comprise the 1966 *Plain pleasures*, this book also contains the six extra stories published in the UK *Collected works* (1984).

H37

The collected works of Jane Bowles / with a new introduction by Paul Bowles. London: Virago, 1989.

237p

(Virago modern classic; 328)

Note: Cover title: *Everything is nice: the collected stories*

BL: YC.1990.a.3194

Com: This volume contains the stories and the puppet play from *Plain pleasures* (1966) together with the six extra prose works published in *Plain pleasures and other stories* (1985), plus three uncollected stories "From the Threepenny review". These three stories were selected from Jane Bowles' notebooks by her biographer Millicent Dillon and were originally published in the *Threepenny review* between 1984 and 1987. Paul Bowles describes in his introduction the reticence and indecisiveness of Jane when it came to publishing her works. "In all probability she would have objected strongly to seeing the last nine pieces included in the present volume...But those of us who have survived her are justified, I believe, in presenting these small scenes as valid examples of her work".

H38

The portable Paul and Jane Bowles / edited and with an introduction by Millicent Dillon. London: Penguin, 1994.

611p

(Viking portable library)

BL: YA.1995.a.20194

Com: An anthology of the works of both Jane and Paul Bowles. It includes two thirds of the novel *Two serious ladies*, her major stories, a fragment from the unfinished novel *Out in the world*, a letter from Tangier in 1954 and fragments from notebooks including the one autobiographical entry she ever made. See also **Paul Bowles** (I33).

Letters

H39

Out in the world: selected letters of Jane Bowles 1935-1970 / edited by Millicent Dillon. Santa Barbara: Black Sparrow, 1985.

319p; illus

BL: X.950/45907

Com: 133 letters written between 1935 and 1970. They begin with her years in Greenwich Village, and continue with her marriage to Paul Bowles, the writing of her novel and stories, her decision to follow Paul to North Africa, her life there and her passion for the Arab women she met. Later letters are from Paris, New York, and again Tangier and describe her writer's block and her illness – she suffered a severe stroke at forty, and was institutionalised or hospitalised in England, America and Spain for much of the rest of her life. Many letters are written to her husband, another large group is to her friend Libby Holman. The title of this volume is that of Jane Bowles' unfinished novel and extracts from it are included. The illustrations are photographs of Jane and Paul Bowles and friends, and reproductions of Jane's letters. The cover portrait of Jane Bowles in 1947 is by Maurice Grosser.

Biography

H40

A little original sin: the life and work of Jane Bowles / Millicent Dillon. London: Virago, 1988.

480p; illus

Note: Originally published: New York: Holt, Rinehart & Winston, 1981

BL: YH.1988.b.959

Com: "A truly major biography" of a remarkable and tragic life. Born Jane Auer to an affluent Jewish family, she moved to New York Bohemia, had lesbian affairs, married Paul Bowles in 1938 and wrote her novel and major stories in the forties. She then lived with Paul in Tangier, was the friend of Truman Capote, Cecil Beaton, Tennessee Williams, singer Libby Holman and others, became involved with an Arab woman and suffered from writer's block. And after a long illness she was to die in a convent hospital in Spain at the age of fifty-six. The illustrations are photographs of Jane and her family, Paul Bowles and friends, and Jane's unmarked grave in Malaga. A later edition, University of California Press, 1998, is at BL: YC.1998.a.1324.

Criticism

H41

Jane Bowles: analyse der kurzprosa / Barbara Schinzel. Frankfurt am Main Lang, 1996.

368p; bibliography

(European university studies, series 14: Anglo-Saxon language and literatures; 307)

BL: YA.1999.a.9217

Com: A study in German of symbols, myths, psychology and autobiography in Bowles' writing.

BONNIE BREMSER (BRENDA FRAZER) 1939-

Autobiography

H42

For love of Ray. London: London Magazine Editions, 1971.

192p

Note: Originally published as *Troia: Mexican memoirs*: New York Croton, 1969

BL: Cup.804.p.16

Com: Brenda Frazer married Beat poet Bremser in 1959 and this work published under the name Bonnie Bremser is her story of the early years of their marriage. See also **Ray Bremser** (D173).

H43

The Village scene / Bonnie Frazer. Sudbury: Water Row, 2000.

Unnumbered pages; illus

Note: No. 69 of an edition of 176 copies, signed by Bonnie Frazer

BL: YA.2001.a.15893

Com: A memoir of Greenwich Village life where Bonnie and Ray Bremser lived and were friends with Kerouac, Ginsberg, Orlovsky, Irving Rosenthal, Hugh Romney and other Beats. Ray Bremser's poem "Follow the East River" is folded in and the book is illustrated with drawings of the Bohemian scene. See also **Greenwich Village** (D23).

CAROLYN CASSADY 1923-

Autobiography

H44

Heart beat: my life with Jack & Neal. Berkeley: Creative Arts, 1976.

93p; illus

BL: X.950/30401

Com: Carolyn Cassady's story of her life with Neal Cassady in 1952-3 in San Francisco and San Jose. Kerouac lived with them off and on during this period while writing *Visions of Cody* and Ginsberg also stayed with them before moving to Berkeley, where he wrote "Howl". Letters from Kerouac, Cassady and Ginsberg are included and the illustrations are photographs of the Cassadys and Kerouac, and a comic strip drawn by Kerouac for the Cassady children. See also **Kerouac** (C71) and **Neal Cassady** (G10).

H45

Off the road. London: Black Spring, 1990.

436p; illus; index

BL: YC.1990.b.6875

Com: Carolyn Cassady's second memoir tells of her life at the centre of the Beat Generation, from her marriage to Neal Cassady in 1948 to his death in 1968 and Kerouac's the year after. Illustrated with photographs of the Cassadys, Kerouac, Ginsberg and other friends. See also **Kerouac** (C79) and **Neal Cassady** (G13).

Letters

H46

Dear Carolyn: letters to Carolyn Cassady / Jack Kerouac; introduced and edited by Arthur and Kit Knight. California, PA, 1983.

31p

(Unspeakable visions of the individual; 13)

BL: YA.2000.a.11916

Com: See **Kerouac** (C49).

DIANE DI PRIMA 1934-

Poetry

H47

This kind of bird flies backward. New York: Totem, 1958.

43p; illus

BL: X.908/7244

Com: Di Prima's first book, published by Leroi Jones, is a collection of poems with "A non-introduction by way of introduction" by Ferlinghetti and drawings by Bret Rohmer. A third of the book is taken up by a sequence entitled "In memoriam" and consists of poems dated 1951 to 1956. The cover is by Fred Herko and the book is dedicated to him, to Rohmer and "O'M if she wants it". Herko, Jones and Di Prima were founders of the New York Poets Theatre and produced several seasons of one-act plays by poets such as Duncan, Wieners, O'Hara and Schuyler, with sets by artists from both east and west coasts.

H48

The new handbook of heaven. New York: Poets Press, 1963.

Unnumbered pages

BL: YA.2000.a.11915

Com: Poems dedicated to Leroi Jones, with whom Di Prima had her second daughter in 1962. She and Jones were to publish many Beat writers in the journal *Floating bear* that they founded together in 1961. The book includes "Moon mattress" a three poem sequence dedicated to "the child / we didn't have", and "The jungle", a long poem in five parts set in a bleak New York that concludes "that the block of ice which binds us / binds us both".

H49

Earthsong: poems 1957-1959 / chosen by Alan S. Marlowe. New York: Poets Press, 1968.

Unnumbered pages

BL: YA.2001.a.4554

Com: Marlowe was Di Prima's husband at the time and selected these poems from her notebooks to be published by their Poets Press. His criterion was "to choose the poems that I felt were closest to the flow of the poet's personal life and therefore best presented a picture of the author and her life." The cover drawing is by George Herms.

H50

Hotel Albert. New York: Poets Press, 1968.

BL: MS.Facs.825 [Dept of MSS]

Com: A facsimile reproduction of the manuscript.

H51

Kerhonkson journal: 1966. Berkeley: Oyez, 1971.

Unnumbered pages

BL: YA.2001.a.10614

Com: Poems written while Di Prima was living in Kerhonkson in upstate New York with her husband Alan Marlowe, but not published until two years after their divorce. The frontispiece photograph is of Di Prima, Marlowe and their two children.

H52

Revolutionary letters. San Francisco: City Lights, 1971.

80p

(Pocket poets series; 27)

BL: X.907/12091

Com: In the sixties Di Prima was heavily involved in the counterculture, stayed at Timothy Leary's Millbrook community and also travelled the country in a Volkswagen bus with her children, giving poetry readings wherever she could. She settled in San Francisco in 1968 and joined the Diggers with whom she distributed free food and staged rallies and demonstrations. She also wrote these *Revolutionary letters*, which are dedicated to Bob Dylan and published by Ferlinghetti's City Lights Books after being circulated in the underground press. In addition to the 43 "letters" are a number of other poems including "A canticle of St Joan – for Robert Duncan". The front cover is by Ferlinghetti and the back cover photograph of Di Prima is by James Mitchell.

H53

The calculus of variation. San Francisco: [Eidolon], 1972.

Unnumbered pages

BL: YA.2001.a.31542

Com: "A surrealistic stream of consciousness mixed with specific memories" (DLB), written between 1961 and 1964. The text is preceded by a summary of the hexagrams of the *I ching* and the book is divided into eight sections reflecting the hexagrams, beginning with "the creative heaven father" and ending with "the joyous lake 3rd daughter".

H54

Freddie poems. Point Reyes: Eidolon, 1974.

Unnumbered pages; illus

BL: YA.2001.a.10613

Com: A collection of poems written between 1957 and 1969 for Freddie Herko, friend, lover, dancer and suicide (in 1964). The cover and photographs of Herko are by George Herms.

H55

Brass furnace going out: song, after an abortion. Syracuse, NY: Intrepid, 1975.

Unnumbered pages

(Beau fleuve series; 9)

BL: X.902/3780

Com: A long poem written in July 1960 after an abortion. "I want you in a bottle to send to your father / with a long bitter note. I want him to know / I'll not forgive you, or him for not being born". Di Prima, mother of five children, wrote a number of poems about childbirth and several about the loss of a child whether because of a miscarriage, an abortion as in this poem, or because of a failed relationship as in "Moon mattress" in the *New handbook of heaven* (1963). The cover photograph is a sculpture by Suzanne Benton, "Fertile donation box".

H56

Loba as Eve. New York: Phoenix Book Shop, 1975.

Unnumbered pages

(Phoenix Book Shop oblong octavo series; 18)

Note: No. 34 of an edition of 100 copies, signed by the poet

BL: Cup.510.pch.2

Com: A section of *Loba*, a long poem begun in 1971. The cover drawing is by Josie Grant.

H57

Loba: parts I-VIII / illustrations by Josie Grant. Berkeley: Wingbow, 1978.

190p; illus

BL: YA.1998.a.12085

Com: An ambitious work-in-progress that attempts to embody manifestations of female power through *Loba*, the wolf-goddess.

H58

Pieces of a song: selected poems. San Francisco: City Lights, 1990.

206p; index

BL: YA.1992.a.18052

Com: A selection by Di Prima herself of writings from previously published books together with many new poems. The foreword is by Robert Creeley, Ginsberg on the back cover calls Di Prima "a great woman poet in second half of American century, she broke barriers in race-class identity, delivered a major body of verse brilliant in its particularity". A chronology is included and the photograph of Di Prima is by Sheppard Powell.

Autobiography/Fiction

H59

Memoirs of a beatnik. New York: Penguin, 1998.

192p

Note: Signed by the author. Originally published: New York: Olympia, 1969

BL: YA.2000.a.12404

Com: A new edition of the underground classic, which includes her fictionalised liaisons with Kerouac and others in the late fifties. A Beat orgy with Kerouac, Ginsberg, herself, and two others, is described as "warm and friendly and very unsexy – like being in a bathtub with four other people".

H60

Recollections of my life as a woman: the New York years. New York: Viking, 2001.

424p

BL: YA.2002.a.3099

Com: Di Prima's memoir of the first three decades of her life. She grew up in Brooklyn in an Italian American family and made a commitment to be a poet in high school. In the 1950s she was a central part of Manhattan's Bohemia as poet and editor, as well as in her revolutionary lifestyle. The memoir covers these years before she moved permanently to the West Coast where she became involved with the Diggers and commune living in the sixties. The book has received praise from Judith Malina, Dennis Hopper and Ferlinghetti amongst others, and David Amram writes: "No writer of fiction could create a tale to equal the incredible story of Diane di Prima's journey through life. One of the enduring poets of the Beat Generation, Diane has a strength of spirit and honesty that shine through every page of this memoir".

Poetry and prose

H61

Dinners & nightmares. New York: Corinth, 1961.

94p

BL: YA.1986.a.5476

Com: Di Prima's second book, a collection of "stories" entitled "What I ate where", "Nightmares" (first published in Seymour Krim's anthology *The Beats*, "Memories of childhood" and "Conversations", and a section of "More or less love poems". The book is dedicated "to my three pads & the people who shared them with me".

Contributions to books

H62

The first cities / Audre Lorde; introduction by Diane di Prima. New York: Poets Press, 1968.

Unnumbered pages

BL: X.909/16046

Com: African-American poet Lorde's first book, published by Di Prima's Poets Press. Di Prima had known Lorde since they were fifteen when they would read their poems to each other in High School.

Edited by Di Prima

H63

The floating bear: a newsletter. New York, 1961-67.

(Editors: Diane di Prima and Leroi Jones)

BL: Cup.802.ff.2

Com: See **Periodicals** (J298) for contributors. The FBI arrested Di Prima and Jones for obscenity in late 1961 after the ninth issue. Jones defended the case using the precedents of *Ulysses* and *Lady Chatterley's lover* and the case was thrown out. Jones resigned as co-editor in 1963 after Di Prima's marriage to Alan Marlowe. See also **Leroi Jones** (D255).

H64

Signal. 1: 1-1: 3. New York, 1963-65.

(Edited by Bret Rohmer; associate editor: Diane di Prima)

Note: All published

BL: Cup.805.h.1

Com: See **Periodicals** (J366).

H65

War poems / edited by Diane di Prima. New York: Poets Press, 1968.

86p

BL: X.908/16047

Com: For contents see **Anthologies** (J28).

Translations

H66

The man condemned to death / Jean Genet; translated by Diane di Prima, Alan Marlowe, Harriet and Bret Rohmer. [New York]: [Poets Press], [196?].

Unnumbered pages; illus

Note: No. 204 of an edition of 300 copies

BL: Cup.805.h.2

Com: "A pirated edition" with illustrations by Bret Rohmer (presumably). A translation "for Freddie Herko" of the poem, with the original text, by French novelist, playwright and poet Genet (1910-1986). The poem was originally written for a friend of Genet's who was executed in the prison of Saint-Brieuc in 1939, where Genet was also a prisoner. Di Prima and her New York Poets Theatre (together with Jonas Mekas' Cinematheque) were to be charged with obscenity for showing Genet's film *Chant d'amour* in 1963, and eventually won a civil rights case after a long struggle.

H67

Seven love poems from the Middle Latin / translated by Diane di Prima. New York: Poets Press, 1965.

Unnumbered pages

BL: X.909/8186

Com: Di Prima dedicates these translations to her parents at whose house they were made. The original Latin is included, the cover drawing is by Bret Rohmer and there is "an introduction for Alan" (Di Prima's husband Alan Marlowe).

Miscellaneous

H68

John's book / Alan Marlowe; introduction by Robert Creeley. [New York]: Poets Press, 1969.

Unnumbered pages

BL: YA.2001.a.2903

Com: A collection of poems by Di Prima's first husband published by their Poets Press. The book is dedicated to John Wieners and John Braden and in addition to Wieners, Di Prima and Creeley other Beat figures appear in the poems - Ginsberg, Olson, Duncan, Orlovsky, Corso, Huncke, Ferlinghetti, Rivers and Leroi Jones. The cover photograph by Daniel Entin is of Marlowe, Di Prima and John Braden.

MARY FABILLI 1914-

Poetry

H69

The old ones / with linoleum blocks cut by the author. Berkeley: Oyez, 1966.

Unnumbered pages; illus

BL: YA.2001.a.38861

Com: The first book by Fabilli. She was associated with the San Francisco Beat scene through Beat mentor Josephine Miles, who taught and encouraged Fabilli at the University College of Berkeley, her second marriage to William Everson, and her friendship with Robert Duncan (her linoleum block art was to accompany some of their books). Her poetry has affinities with that of Duncan, who has said it evokes a dark intimacy and an "ecstatic pessimism".

Poetry and prose

H70

Aurora Bligh & early poems. Berkeley: Oyez, 1968.

108p

BL: YA.2001.a.38954

Com: A collection dedicated to painter Virginia Admiral and to Robert Duncan. The early poems were written 1935-38, and the "Aurora Bligh" stories between 1938 and 1949 for a small audience,

consisting of Admiral, Duncan and a few other friends. Some were published in the *Berkeley miscellany* published by Duncan (see F308). Fabilli writes in her introduction for this volume about her relationships with Everson, Duncan, Rexroth and others, and about her involvement with the Roman Catholic Church.

MADELINE GLEASON 1903-1979

Poetry

H71

Concerto for bell and telephone. San Francisco: Unicorn, 1967.

52p

Note: One of an edition of 500 copies

BL: X.900/20790

Com: Gleason was an important figure in the San Francisco poetry renaissance, lived at North Beach, was a close friend of Duncan, Jess, Broughton and Blaser, and was a precursor to the Beat poets. She was director of the first Poetry Festival in the US where she read with Rexroth, Everson and others. The subject of her poems is "like Emily Dickinson's the sorrow in loving both God and his creatures" Broughton wrote in the *San Francisco Chronicle*. Most of the poems in this volume were originally published in various little magazines.

H72

Collected poems, 1919-1979 / edited by Christopher Wagstaff. Jersey City: Talisman House, 1999.

265p

BL: YA.2001.a.5642

Com: Gleason's early books have been unavailable for many years and this volume collects her four major collections including the first, *Poems* (1944) (not in BL) and *Concerto for bell and telephone*. Also included are a number of essays on poetics by Gleason and an afterword by Robert Duncan, written in 1956 and part of his essay about the San Francisco poetry scene, "Memoirs of our time and place".

BARBARA GUEST 1920-

Poetry

H73

Poems: The location of things; Archaics; The open skies. Garden City: Doubleday, 1962.

95p

BL: RF.2001.a.101

Com: Born in North Carolina, Guest was educated at the University of California, Berkeley. She then moved to New York and became part of the scene connected with the New York Poets (including Ashbery, Koch, O'Hara, Schuyler) and the Abstract Expressionist artists. She was included as one of the New York poets in Donald Allen's anthology *The New American poetry 1945-1960*. This is her first clothbound collection of poems, written at the time of her association with the New York poets and painters. The back cover photograph of Guest is by Lynn Millar, and the jacket drawing is by Robert Dash.

H74

The blue stairs. New York: Corinth, 1968.

46p

BL: YA.2001.a.35815

Com: A collection of poems that had mostly previously appeared in such magazines as *Art and literature* and *City Lights journal*, and that has been seen as having affinities with the work of Wallace Stevens. The cover is by New York Abstract Expressionist painter Helen Frankenthaler.

H75

The countess from Minneapolis. Providence, RI: Burning Deck, 1976.

42p

BL: X.709/51397

Com: "The encounter of an ultrarefined cosmopolitan woman with the hinterlands of America" (DLB). The cover is from a painting by Robert Koehler, "Rainy evening on Hennepin Avenue". A second edition of this collection of experimental poems and prose poems is at BL: YK.1993.a.3403.

H76

Biography. Providence, RI: Burning Deck, 1980.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.2001.a.35813

Com: A sequence of nine poems.

H77

Musicality / June Felter, drawings. [Berkeley]: Kelsey St. Press, 1988.

Unnumbered pages; illus

BL: YA.1993.a.4275

Com: A collaboration with artist Felter in which "all is fugitive, perishable, mortal – drawing one into the mind of pure longing as natural and imagined landscapes extend each other's tenuous fictions" (Kathleen Fraser on the back cover).

H78

Fair realism. Los Angeles: Sun & Moon, 1989.

114p

(New American poetry series; 1)

BL: YA.1991.a.17649

Com: A collection that was the winner of the Lawrence Lipton Prize. Some of the poems were previously published in various magazines. The long poems "Türler losses" and "The nude" were originally published as limited editions.

H79

Stripped tales / with artist, Anne Dunn. Berkeley: Kelsey St. Press, 1995.

43p; illus

BL: YA.1997.b.2313

Com: A collection of poems by Guest with drawings by Ann Dunn that is dedicated "to our long friendship".

H80

Quill, solitary apparition. Sausalito: Post-Apollo, 1996.

77p

BL: YA.1997.a.11356

Com: The cover drawing is by Etel Adnan, who on the back cover writes "There's high energy (in this parting from modernity and its medieval trappings) made of elements of words transcending themselves into the solitude of pure light".

H81

Selected poems. Manchester: Carcanet, 1996.

197p

BL: YC.1996.a.2315

Com: Poems from five published collections from the 1960s to the 1990s. The cover illustration is by Guest and on the back cover James Schuyler writes: "Barbara Guest is one of our finest poets...her images seem to feed from her hands like birds, and then to take wing again".

H82

Robin Blaser, Barbara Guest, Lee Harwood. Buckfastleigh: Etruscan, 1998.

pp 61-95

BL: YK.2002.a.807

Com: A British selection of poems including "Il splash", "Airborne", and "Reverie on the making of a poem". See also **Blaser** (E45).

H83

If so, tell me. London: Reality Street Editions, 1999.

47p

BL: YK.1999.a.5361

Com: The first original, individual poetry collection by Guest to be published in Britain. Some of the poems were originally published in various magazines. The front cover art is by Anne Dunn.

H84

Rocks on a platter: notes on literature. Hanover, NH: Wesleyan University Press, 1999.

51p

BL: YK.1999.a.9456

Com: A long poem in four sections that "is a meditation on the difficulty of assemblage and [that] seeks to express and reflect on the poetic process". The cover art is by Guest herself. In the year of publication of this book Guest received the Robert Frost Medal for Lifetime Achievement from the Poetry Society of America.

Fiction

H85

Seeking air. Santa Barbara: Black Sparrow, 1978.

184p

Note: One of an edition of 500 copies

BL: Cup.510.vs.37

Com: Guest's only novel, written in journal form and with a male narrator. Peter Ackroyd in the *Sunday Times* called it "a generous book and a delight to read...[it] has taken American fiction away from the deliberate whimsey and sullen portentousness with which it has been too often associated".

Prose

H86

Herself defined: the poet H. D. and her world. London: Collins, 1985.

360p; illus; bibliography; index

Note: Originally published: Garden City: Doubleday, 1984

BL: X.950/42005

Com: A biography of Imagist poet H. D. (Hilda Doolittle, 1886-1961), that Guest worked on for five years. The illustrations are photographs and drawings of H. D., family, friends and associates, including Freud, D. H. Lawrence, her husband Richard Aldington, Ezra Pound (briefly her fiancé), Havelock Ellis, and her close friend Bryher.

BOBBIE LOUISE HAWKINS 1930-

Poetry

H87

Own your body. Los Angeles: Black Sparrow, 1973.

Unnumbered pages

(Sparrow; 15)

BL: YA.2001.a.41531

Com: Bobbie Louise Hawkins was born in Texas, was married to Robert Creeley between 1957 and 1976, and illustrated several of his and other books under the name Bobbie Creeley. She also had exhibitions of her paintings and collages in New York. A collection of nine poems.

H88

Fifteen poems. Berkeley: Arif, 1974.

Unnumbered pages

Note: One of an edition of 426 copies

BL: YA.1986.a.4161

Com: The preface to this collection of poems is by Robert Duncan.

Prose

H89

Almost everything. Toronto: Coach House; East Haven: Long River, 1982.

172p; illus

BL: X.950/20165

Com: A joint US/Canadian publication of short stories in three sections: "Back to Texas", "Frenchy and Cuban Pete" and "New stories". The illustrations are by Chuck Miller.

H90

One small saga. Saint Paul: Coffee House, 1984.

103p

Note: Signed by the author

BL: YA.2001.a.39222

Com: A novella in which a young bride from Albuquerque accompanies her husband to Denmark, London and the West Indies. There is a photograph of the author on the back cover.

H91

My own alphabet: stories, essays & memoirs. Minneapolis: Coffee House, 1989.

151p

BL: YA.1992.a.18782

Com: A collection published while Hawkins was teaching at the Naropa Institute in Boulder. Letters of the alphabet mark each section. For instance A is for Abortion, B is for Beauty contest, C is for John Cage, D is for Dogs that bark and will not stop, etc. each section also has a number of "quotes".

H92

The sanguine breast of Margaret. Twickenham: North and South, 1992.

142p

BL: H.94/1575

Com: A novel set in Central America in 1959 and based upon Hawkins' experiences there during her marriage to Robert Creeley. The Creeleys had moved to Guatemala in 1959 where Robert Creeley worked as a tutor on a plantation. Versions and sections of the novel were first published in *Almost everything* and *My own alphabet*.

SANDRA HOCHMAN 1936-

Poetry

H93

Manhattan pastures / foreword by Dudley Fitts. New Haven: Yale University Press, 1963.

66p

(Yale series of younger poets; 59)

BL: W.P.6198/59

Com: Hochman's second book (her first, *Voyage home*, was published in 1960 in Paris while she was at the Sorbonne), published in the series edited by poet Dudley Fitts (1903-1968). The book's subject is "the great urban nightmare" and it contains a number of reworked versions of poems that appeared in the earlier volume. Fitts chose Hochman's verse for this series because "I liked its freshness, its generous delight in physical things, in textures and colors and odors, in the whole young experience of being alive". Hochman at the time of writing this book was photographed by Fred McDarragh and appears in his book *Kerouac and friends: a Beat generation album* (1985, BL: YA.2001.a.26157).

H94

The vaudeville marriage. New York: Viking, 1966.

69p

BL: X.950/33275

Com: Poems that tell of the torments of a lonely childhood, a failing marriage, a divorce, and an unhappy affair.

H95

Earthworks: poems, 1960-1970. New York: Viking, 1970.

210p

BL: X.981/3924

Com: Selections from Hochman's previously published books, together with a new section entitled "Maps for the skin", which according to Hochman is "about a person going to seed". Published in the UK in 1972 by Secker and Warburg (BL: X.989/15677).

H96

Futures: new poems. New York: Viking, 1974.

52p

BL: X.950/35032

Com: A collection of poems whose subjects are the various problems of women – divorce, dieting, dejection – but where the poet attempts, as in much of her work, to find "ways to live – even celebrate – life in the midst of anxiety and pain".

Fiction

H97

Walking papers. New York: Viking, 1971.

211p

Note: Signed and inscribed by the author

BL: YA.2001.a.39243

Com: Hochman's first novel is an erotic journal, set in New York, exploring the wife's side of "Divorce Madness". It was published with recommendations from Philip Roth and John Cheever, and received many favourable reviews.

H98

Happiness is too much trouble. New York: Putnam, 1976.

256p

BL: YA.2001.a.39223

Com: A novel about a woman who becomes head of the world's largest film studio, and who, by an accident of history, is "forced to give up happiness and settle instead for fame, fortune, power".

JOYCE JOHNSON 1935-

Fiction

H99

Come and join the dance. New York: Atheneum, 1962.

176p

BL: RF.2002.a.106

Com: Johnson's first novel, which she began at the age of twenty and published six years later under her maiden name Joyce Glassman when working in the book-publishing field. The novel is "about a young girl in the process of becoming a human being". In the week between her last examination and her graduation and before leaving for Europe, the protagonist becomes closely involved with three young people who seem to be living in the "real" world because they have chosen to be what she terms "outlaws". A few years before the publication of this book, Glassman started a two-year affair with Jack Kerouac. The affair began after a blind date arranged by Allen Ginsberg who was having a relationship with Glassman's Barnard classmate Elise Cowen. The photograph of the author on the back of the dust jacket is by Bob Henriques.

H100

Bad connections. London: Virago, 1979.

262p

Note: Originally published: New York: Putnam, 1978

BL: Nov.38844

Com: Joyce Johnson's second novel, the story of a magazine editor who replaces an unhappy marriage with affairs with men who treat her badly.

H101

In the night café. London: Collins, 1989.

225p

Note: Originally published: New York: Dutton, 1989

BL: Nov.1989/1089

Com: A novel about a New York actress and her romance with a self-destructive artist, behind whom, according to the *Washington Post Book World* critic, is the ghost of Jack Kerouac. The novel closes with an episode published as a short story in 1987, "The children's wing". A 1990 edition is at BL: H.90/1470.

Autobiography

H102

Minor characters. London: Harvill, 1983.

262p

Note: Originally published: New York: Houghton & Mifflin, 1983

BL: X.529/54011

Com: A memoir that won a 1983 National Book Critics Circle award. It tells of Johnson's life with Kerouac at the time of the publication of *On the road* and portrays Kerouac's difficulty in confronting the fame that followed. It also explores the response of other Beat figures to the growing public awareness of the phenomenon that was the Beat Generation, and brings to life Ginsberg, Burroughs, Leroi Jones, Cassady, Corso and others. But above it the story of the 'minor characters', Joyce Johnson and women like her, in particular Hettie Jones and Elise Cowen, and their coming of age in fifties America. Other editions include Picador, 1983 (BL: X.958/30714) and Virago, 1996 (BL: YC.1996.a.4867). See also **Kerouac** (C76).

Prose

H103

What Lisa knew: the truths and lies of the Steinberg case. London: Bloomsbury, 1991.

302p

Note: Originally published: New York: Putnam, 1990

BL: YK.1992.b.3271

Com: An examination of the mysteries surrounding the life and death of Lisa Steinberg, a six-year-old abused by surrogate parents in a Greenwich Village apartment. Lawyer Joel Steinberg was convicted in 1989 of her manslaughter after a nationally televised trial, in which his former lover and editor of children's books Hedda Nussbaum, was chief prosecution witness. The two adults were neither the natural or adopted parents of the child who had lived with them for most of her life.

Letters

H104

Door wide open: a Beat love affair in letters, 1957-1958 / Jack Kerouac and Joyce Johnson; with introduction and commentary by Joyce Johnson. New York: Viking, 2000.

182p; bibliography; index

BL: m00/45821 [DSC]

Com: See **Kerouac** (C52).

KAY JOHNSON

Poetry

H105

Human songs. San Francisco: City Lights, 1964.

47p

BL: X.908/1804

Com: A poetry collection by an American expatriate writer who lived for a time in the Beat Hotel in Paris with Burroughs, Gysin, Norse and others. She was also an artist using the name Kaja. Her writings appeared in such journals as *Residu* (a long psychedelic visionary poem "LSD-748"), *The outsider*, *Olympia* and *The journal for the protection of all beings* (the fragment of a novel). She also published poetry in the British journal *The window* (BL: P.P.5126.bbp), in the 1950s alongside Creeley, Olson and British poets including Harold Pinta (later Pinter). According to *A different Beat: writing by women of the Beat Generation* (1997) she has "seemingly disappeared off the face of the earth" and was last heard of living in Greece.

Fiction

H106

The corrupted. London: Softcover Library, 1968.

160p

Note: Originally published: New York: Softcover Library, 1966.

BL: Cup.805.pp.24

Com: An erotic novel that answers the question "Can women be seduced while under hypnosis?" As noted on the rear cover of *Human songs*, this is one of "several lovely lonely novels, none of which has been published [by 1964], except for a fragment in the *Journal for the protection of all beings*".

H107

Lessons in love. London: Softcover Library, 1973.

155p

Note: Originally published as *Her raging needs*: New York: Universal, 1964.

BL: Cup.805.u.42

Com: Honey was a widow and "an insatiable lust drove her from man to man" but none knew how to keep her. In desperation she "submitted to the caresses of a voluptuous lesbian..."

HETTIE JONES 1934-

Poetry

H108

Having been her. New York: Number Press, 1981.

Unnumbered pages

BL: YA.2001.a.37304

Com: A special unnumbered issue of *# magazine*. Married to black poet Leroi Jones between 1961 and 1968 Hettie Jones (born Hettie Cohen to a Jewish family), Hettie Jones has written children's books and also poetry, publishing in such magazines as the *Village voice*. Many of her poems, as in this collection, are autobiographical and set in New York, where Hettie Jones still lives on the Lower East Side and runs writing workshops for the homeless and at the New York State Correctional facility for Women.

Autobiography

H109

How I became Hettie Jones. New York: Dutton, 1990.

239p

BL: YA.1993.b.7979

Com: Hettie Jones is one of the 'minor characters' in Joyce Johnson's memoir of Greenwich Village Beat life. Her own memoir tells of her life from Hettie Cohen of Long Island to Hettie Jones, wife of Leroi Jones, poet and publisher of Totem Press and *Yūgen*. While working at the *Partisan review*, Hettie with her husband founded *Yūgen*, and put together the entire magazine in their Morton Street kitchen. It featured many Beat poets and writers and her memoir evokes vividly the New York Beat, jazz and art scene of the fifties and sixties.

Other prose

H110

Big star fallin' mama: five women in black music / foreword by Nelson George. Rev. ed. New York: Viking, 1995.

147p; illus; bibliography; discography; index

Note: Originally published: New York: Viking, 1974.

BL: YA.1997.b.2324

Com: Portraits of five black women singers: Ma Rainey, Bessie Smith, Billie Holiday, Mahalia Jackson and Aretha Franklin.

Edited by Jones

H111

Yūgen. 1-8. New York, 1958-62.

(Edited by Leroi Jones and Hettie Cohen Jones)

Note: All published

BL: P.901/1048

Com: See **Periodicals** (J386) and see also **Leroi Jones** (D253).

H112

Poems now / edited by Hettie Jones. New York: Kulchur, 1976.

114p

BL: YA.2001.b.4665

Com: See **Anthologies** (J58) for contributors.

LENORE KANDEL 1932-

Poetry

H113

Beat and beatific II / poetry by Lenore Kandel and Walter C. Brown; illustrations by John Leslie Fox II. [Studio City]: Three Penny Press, 1959.

Unnumbered pages; illus

BL: YA.2001.a.5284

Com: Kandel's rare first book published while she was a hostess at the Unicorn Coffee House in Los Angeles. Her own poetry was mostly intended to be read aloud in Los Angeles and San Francisco coffee houses. Little is known about the poet with whom she shares this volume, apart from the fact that he was in the Navy in San Francisco at the time of publication. Soon after publication of the book Kandel moved to San Francisco and met Lew Welch, Snyder, Kerouac and other Beats. She would be immortalised as 'Ramona Schwartz' in Kerouac's *Big Sur*.

H114

The love book. San Francisco: Stolen Paper Review Editions, 1966.

6p

BL: YA.1994.a.5960

Com: A book banned even in San Francisco at the height of the "Love Generation" and Kandel's erotic poems would be the subject of a 1967 obscenity trial. At the trial Professor Thomas Parkinson of the University of California called the book a work of "great human importance".

H115

Word alchemy. New York: Grove, 1967.

80p

BL: YA.2001.a.3188

Com: A collection mainly of shorter poems written between 1960 and 1967. As with *The love book* human sexuality is still a favoured topic but other subjects such as drug use, insanity and the national malaise are also included. The cover is a photograph of the author by Kelly Hart.

Interview

H116

Voices from the love generation / edited and with an introduction and epilogue by Leonard Wolf; in collaboration with Deborah Wolf. Boston: Little, Brown, 1968.

pp 19-37; illus

BL: YA.1999.b. 5187

Com: The introduction to this book of interviews with members of the hippie movement in San Francisco notes the similarities and the differences between the Beat Generation and the hippies. Kandel, the woman who "taught us how to love", in her interview describes her childhood and her life in Greenwich Village where she played guitar and sang and was close to the Beats. She says however that when she moved to San Francisco it was after the "Beat thing" even though it was here that she met Kerouac, Welch and other Beats.

JAN KEROUAC 1952-1996

Fiction

H117

Baby driver. London: Deutsch, 1982.

208p

Note: Originally published: New York: St Martin's, 1981

BL: Nov.47385

Com: The first autobiographical novel by Jack Kerouac's only child, his daughter with his second wife Joan Haverty Kerouac. Jan met him only twice in her life as he refused to acknowledge her as his offspring, a fact that dominated her early life. Her father did talk her on the telephone and would urge her to write and she completed this novel after five years writing to critical acclaim. It tells of her difficult childhood and adolescence, her travels (she went 'on the road' at fifteen), her drug experiences and her affairs. She also describes her two meetings with her father – at nine in New York at a blood test to determine paternity and at fifteen in Lowell when he was with his third wife and his French Canadian relatives. Jan was at the end of her life fighting the family of her father's third wife, Stella Sampas, for control of her father's estate, in the hope of keeping it intact. Unfortunately she was to die without accomplishing her wish. A Corgi paperback edition of the novel is at BL: X.958/25272. See also **Jack Kerouac** (C74).

H118

Trainsong. New York: Holt, 1988.

210p

BL: YA.1998.a.10663

Com: Jan Kerouac's second autobiographical novel tells of many adventures and travels "from Camden to Casablanca" and also of meetings with Ginsberg and Orlovsky in 1964 in New York and in 1982 in Boulder. It also describes the author's experiences as an extra in the feature film *Heartbeat*, about her father's life with Neal and Carolyn Cassady. Although the book is full of experiences that are often extreme there is also in the writing, as Jack Kerouac's biographer Gerald Nicosia writes, an "exquisite chord of sadness – like a Beethoven sonata". Jan Kerouac was working on a third novel called *Parrot fever* to complete an intended trilogy when she died suddenly in Albuquerque after kidney failure and further health problems. She was forty-four.

Biography

H119

Use my name: Jack Kerouac's forgotten families / James T. Jones. Toronto: ECW, 1999.

203p

BL: YA.2000.a.15660

Com: See **Kerouac** (C97) and also **Joan Haverty Kerouac** (H121)

JOAN HAVERTY KEROUAC 1931-1990

H120

Nobody's wife: the smart aleck and the king of the Beats / Joan Haverty Kerouac; introduction by Jan Kerouac; foreward [sic] by Ann Charters. Berkeley: Creative Arts, 1995.

216p

BL: YA.2001.a.18842

Com: Joan Haverty married Kerouac in 1950 two weeks after an accidental meeting that is related at the end of *On the road*. Their daughter Jan was born in 1952 when the marriage fell apart. This memoir covers the years 1949 to 1951 and as well as telling Joan Haverty's own story it gives a detailed account of Jack Kerouac's life 'off the road'. The author was inspired to write by the literary success of her daughter Jan Kerouac, and wrote the manuscript while suffering from breast cancer from which she died in 1990 before the book could be published. See also **Kerouac** (C81).

Biography

H121

Use my name: Jack Kerouac's forgotten families / James T. Jones. Toronto: ECW, 1999.
203p
BL: YA.2000.a.15660
Com: See **Kerouac** (C97) and also **Jan Kerouac** (H119).

MARY NORBERT KÖRTE 1934-

Poetry

H122

Hymn to the gentle sun. Berkeley: Oyez, 1967.

45p

Note: One of an edition of 900 copies

BL: YA.2001.a.39105

Com: Born into a devout Catholic family, Mary Norbert Körte entered a San Francisco convent at the age of eighteen, where she earned a master's degree in Silver Latin. In 1965 she attended the Berkeley Poetry Conference (not surprisingly she was the only nun there) and was moved by the poetry of Ginsberg, Duncan, Creeley, Snyder, Olson, Spicer and others. She also became a friend of Diane di Prima, Lenore Kandel and later of Denise Levertov. Another close friend was David Meltzer who recognised Mary's poetic gift and introduced her to Robert Hawley, publisher of Oyez and of this, her first book of poetry. The collection includes poems for Ginsberg, Lew Welch, Creeley, McClure and Meltzer.

H123

Beginning of lines: response to Albion Moonlight. Berkeley: Oyez, 1968.

Unnumbered pages

Note: No. 166 of an edition of 200 copies, signed by the author

BL: LB.31.c.12526

Com: A poem written on the Pacific Coast, June-November 1967, in response to Kenneth Patchen's *Journal of Albion Moonlight* (1941).

H124

Two poems. [Berkeley]: Oyez/White Rabbit, 1969.

Unnumbered pages

Note: One of 150 copies for friends of the poet and the presses

BL: YA.2001.a.39099

Com: The poems are "My day has been beautiful – how was yours?" and "The going". This pamphlet was published the year after Sister Mary left the convent and the Church and became Mary Körte. She had felt it would be hypocritical to stay in a conservative community that did not share her interests in poetry, liberalism, and the outside world.

H125

The midnight bridge. Berkeley: Oyez, 1970.

Unnumbered pages

BL: YA.2001.a.39096

Com: A collection of two years work that "still did not sort out the emotion" as Körte states in an endnote. She also writes of her separation from the Dominican Order after 16 years and then "into mad journeys of the soul cloudvisions lions pirates lovers creatures of the planet". The cover photograph of the poet is by Allen Say.

H126

Lines bending. [Berkeley]: Oyez, 1978.

Unnumbered pages

Note: One of an edition of 250 copies

BL: YA.2001.a.39101

Com: An autobiographical poem published for friends of the author and the press, Christmas 1978.

H127

Mammals of delight. Berkeley: Oyez, 1978.

37p

Note: One of an edition of 550 copies

BL: YA.2001.a.39091

Com: A collection of poems composed between 1972 and 1977. The opening poem is called "Reading Ferlinghetti in an outdoor bathtub one week into spring". The cover photograph of a sleeping cat is by John Cook.

JOANNE KYGER 1934-

Poetry

H128

"The maze poem" in: *As testimony: the poem & the scene* / Robert Duncan. San Francisco: White Rabbit, 1964.

20p

BL: Cup.510.ned.6

Com: Kyger's first published poem together with an essay by Duncan in the form of a letter referring to a poem by Harold Dull and this poem. Kyger read the poem at John Wieners' North Beach apartment in 1958 and generated the interest documented here by Duncan. She had studied at the University of California, Santa Barbara and then worked in Brentano's Bookstore. In the evenings she would read her poems in bars and friend's apartments where the presiding poets were usually Duncan and Spicer. Kyger was also to meet at this period Brautigan, Loewinsohn, McClure, Meltzer and other poets of the San Francisco Renaissance. She also made friends with poets who were not part of those circles – Ginsberg, Whalen, Snyder (whom she married in Japan in 1960) and Creeley. "The maze" is the first poem in Kyger's first collection *The tapestry and the web*. See also **Duncan** (F286).

H129

The tapestry and the web. San Francisco: Four Seasons Foundation, 1965.

61p; illus

(Writing; 5)

BL: Cup.510.pdf.1

Com: Kyger's first poetry collection' published in Don Allen's "Writing" series soon after she returned to San Francisco from Japan. About this time she divorced Snyder. Several of the poems are observations of Japanese life (she was in Japan from 1960-64) although influences include William Carlos Williams and Greek texts. The illustrations are by Jack Boyce (who married Kyger on Valentine's Day, 1966) with whom Kyger was in 1966 to travel in Europe and in 1968 to purchase land in Bolinas near San Francisco.

H130

Places to go. Los Angeles: Black Sparrow, 1970.

93p; illus

Note: One of an edition of 750 copies

BL: YA.2001.a.37197

Com: Poems published while Kyger and Jack Boyce was living at Bolinas, although many of the poems were written on travels in America and Europe that took place between 1965 and 1969. She and Boyce (who illustrated this book) separated in 1970 and he was to die two years later.

H131

Desecheo notebook. Berkeley: Arif, 1971.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.1986.a.10065

Com: This copy is inscribed "to Gerard [Malanga] love Joanne". Desecheo is an island off Puerto Rico, which Kyger visited in 1971. At this time she was living in Bolinas where her neighbours included Robert and Bobbie Creeley, Donald Allen, Philip Whalen and Tom Clark. In one of the poems she writes "I talked with Jack Kerouac last night" – Kerouac had been dead two years, she had met him ten years earlier in San Francisco.

H132

Trip out and fall back / with drawings by Gordon Baldwin. Berkeley: Arif, 1974.

Unnumbered pages; illus

BL: X.958/26842

Com: Poems about travels across America from Bolinas to Brooklyn and back again, and about the companions of her travels.

H133

All this every day. [Bolinas]: Big Sky, 1975.

91p

Note: Signed and inscribed by the author in 1996

BL: YA.2001.a.40573

Com: A collection dedicated to Philip Whalen of poems often untitled and in diary form. Some were previously published in the anthologies *Another world* and *On the mesa*. The cover photograph of Kyger (and friend) is by Francesco Pellizzi.

H134

Up my coast: sulla mia costa / traduzione di Franco Beltrametti. Melano: Caos, 1978.

Unnumbered pages

Note: One of an edition of 330 copies

BL: X.950/8706

Com: A bilingual English-Italian edition of poems set on the west coast of America around San Francisco Bay and based on Indian myths and legends. The English text will also be found in *The wonderful focus of you*.

H135

The wonderful focus of you. Calais, Vt.: Z Press, 1979.

66p

Note: One of an edition of 776 copies

BL: YA.2001.a.34113

Com: A collection of poems from the seventies set mainly in California and Mexico. The cover photograph of Kyger is by Nancy Whitefield Breedlove, and Z Press publications are edited by Kenward Elmslie.

H136

Just space: poems, 1979-1989 / illustrated by Arthur Okamura. Santa Rosa: Black Sparrow, 1991.

142p; illus

BL: YA.1999.b.1426

Com: A poetry collection dedicated to Donald Guravich, a Canadian writer and artist that Kyger met in 1978 while teaching at the Naropa Institute in Boulder, and who has since lived with Kyger in Bolinas. Among the poems are "The life of Naropa for Ted Berrigan", "Bob Creeley has died and he is to have a Tibetan ceremony" (Creeley was and is still living), "Philip Whalen's hat" and "Robin Blaser's old plaster of Paris". Artist Okamura is a long-time friend and neighbour of Kyger's. The photograph of Kyger is by Allen Ginsberg.

Prose

H137

Strange big moon: the Japan and India journals: 1960-1964. Berkeley: North Atlantic, 2000.

280p; illus

Note: Originally published: Bolinas: Tombouctou, 1981

BL: YA.2001.a.37211

Com: Journals written while Kyger was in her late twenties and married to Gary Snyder. They begin in North Beach, San Francisco, where Kyger was at the centre of literary life and a friend of such writers as Duncan, Whalen and Spicer. She and Snyder were married in Japan in February 1960 and they were to live in nearby Kyoto for four years, where they studied Buddhism. They were to travel to India between February and May 1962 and met Ginsberg and Peter Orlovsky in Delhi. Ginsberg and Orlovsky later visited the Snyders in Japan. Kyger returned alone to America early in 1964, her marriage to Snyder over. The photographs are of Kyger, Snyder, Ginsberg and Orlovsky and other friends. There is a foreword to this new edition by Anne Waldman.

Edited by Kyger

H138

Wild dog. 1-16, 18, 21. Pocatello, Idaho, 1963-64; Salt Lake City, 1964; San Francisco, 1965-66.
(Editors include Ed Dorn and Joanne Kyger)

BL: P.903/15

Com: See **Periodicals** (J384) and see also **Dorn** (F238).

FRAN LANDESMAN 1927-

Poetry

H139

The ballad of the sad young men and other verse. London: Polytantric, 1975.

59p

Note: Signed limited edition

BL: Cup.407.bb.5

Com: Fran Landesman's first book of poetry. Married to writer and editor of *Neurotica*, Jay Landesman, she was at the centre of Greenwich Village Bohemian life in the Beat era. They moved to St Louis where Fran wrote lyrics for Jay's musical productions. Her lyrics for *The nervous set*, which opened on Broadway in 1959, were inspired by her experiences with Kerouac and John Clellon Holmes among others. The couple permanently moved to London in 1964. This collection includes two of Landesman's best-known song lyrics, the title poem and "Spring can really hang you up the most". Fran acknowledges the artists who have recorded her lyrics. These include Chet Baker, June Christy, Miles Davis, Fifth Dimension, Roberta Flack, Stan Getz, Ella Fitzgerald, Julie London, Anita O'Day, and Sarah Vaughan.

H140

Invade my privacy. London: Cape, 1978.

64p

BL: X.909/42141

Com: A second collection dedicated to "*both* my publishers" – the other would be husband Jay Landesman. The lyrics are in four sections: "Cries from the heart", "Chaos and comedy", "Old friends" (including "Lennie" about Lenny Bruce), and "True confessions". The cover photographs of Fran Landesman are by Chris Barker.

H141

More truth than poetry. London: Jay Landesman, 1979.

63p; illus

BL: X.900/22492

Com: A collection published by husband Jay. "Wittier and truer than Sondheim, more rhythmical, more alert, more sensitive" (*The Scotsman*) and "Each of her songs is a gem" (*The New Yorker*).

H142

Is it overcrowded in heaven? London: Golden Handshake, 1981.

61p

BL: X.950/8856

Com: The publisher is an imprint of Jay Landesman Limited. "Frank, funky, piercing insights into family affairs, tangled romances, and ultimate issues".

H143

The thorny side of love. London: Sun Tavern Fields, 1992.

64p

BL: YK.1993.a.3126

Com: A selection from previously published books..

H144

Rhymes at midnight: a new collection. London: Golden Handshake, 1996.

63p

BL: YK.1998.a.1184

Com: "Midnight? I could read or listen to Fran Landesman's beautiful, funny, elegant, wise lyrics right around the clock" (Ned Sherrin).

Songs

H145

Listen, little girl / Fran Landesman, Tommy Wolf, 1961.

BL: VOC/1961/LANDESMAN [Music Library]

H146

Spring can really hang you up the most / Fran Landesman, Tommy Wolf, 1961.

BL: VOC/1961/LANDESMAN [Music Library]

H147

You're so bad for me / Fran Landesman, Tommy Wolf, 1961.

BL: VOC/1961/LANDESMAN [Music Library]

H148

Come summertime / Tom Springfield, Fran Landesman, 1966

BL: VOC/1966/SPRINGFIELD [Music Library]

H149

Try my world / Clive Powell, Fran Landesman, 1967.

BL: VOC/1967/POWELL [Music Library]

H150

A man who used to be / Jeremy Fitch, Fran Landesman, 1974.

BL: VOC/1974/FITCH [Music Library]

DENISE LEVERTOV 1923-1997

Poetry

H151

The double image. London: Cresset, 1946.

45p

BL: 11655.c.119

Com: Denise Levertov was born in London of Russian-Jewish and Welsh descent. This is her first book, published a year before she married American writer Mitchell Goodman, and two years before she moved to America. The poems in this collection (by Denise Levertov) had first appeared in periodicals, and one was broadcast on the BBC. Levertov has said of this book "the war appeared in it off-stage or as the dark background of adolescent anxiety".

H152

Here and now. San Francisco: City Lights, 1956.

32p

(Pocket poets series; 6)

BL: 011313.t.3/6

Com: Levertov's second book and her first to be published in America. It appears in Ferlinghetti's Pocket Poets series following such poets as Ginsberg (*Howl*), Patchen, Rexroth and Ferlinghetti himself. As the title suggests the 29 short poems in this volume are about the experiences of "things as they are" as Levertov observes her new American environment. The Black Mountain poets, in particular Duncan, Olson and Creeley, were an important influence on Levertov's poetry at this time, and she has in fact been seen by many as a member of the Black Mountain school of poets. Some of the poems appeared in *Origin* and *Black Mountain review*, and in Donald Allen's anthology *The new American poetry 1945-1960* (1960).

H153

5 poems / with drawings by Jess. [San Francisco]: White Rabbit, 1958.

Unnumbered pages; illus

BL: X.909/31307

Com: Poems that are later collected in *With eyes at the back of our heads*. The cover and illustrations are by Jess Collins, Robert Duncan's long-time companion. Duncan himself drew the publisher's logo.

H154

Overland to the islands. Highlands: Jonathan Williams, 1958.

Unnumbered pages

(Jargon; 19)

Note: No. 16 of an author's edition of 50 copies, signed by Levertov

BL: Cup.510.ss.1

Com: Levertov felt later that the poems in this book and those in *Here and now* (1956) ought to have been in a single volume. They were "arbitrarily divided" when poet Weldon Kees (and then Ferlinghetti of *City Lights*) and Jonathan Williams requested collections at almost the same time. As the Kees/Ferlinghetti offer came first, Williams was left with 'rejects' plus newer work done in intervening months. A major influence on both books is the work of William Carlos Williams.

H155

With eyes at the back of our heads. New York: New Directions, 1959.

74p

BL: X.900/1342

Com: A collection that is prefaced by "The artist", a translation of an ancient Toltec codex. The collection as a whole established Levertov as a major American poet and was her first to be published by James Laughlin's New Directions, with whom most of her important books have since been published.

H156

The Jacob's ladder. New York: New Directions, 1961.

87p

BL: X.908/6804

Com: "Denise Levertov has evolved a style of her own, clear, sparse, immediate and vibrant with a very special sensibility and completely feminine insight. She is the most skilful poet of her generation, the most profound, the most modest, the most moving" (Kenneth Rexroth on the back cover). The volume includes poems with a larger social concern, in particular the sequence on themes suggested by the Eichmann trial that took place in Jerusalem in 1960 (these poems have an epigraph by Robert Duncan). This book was also published in the UK in 1965 by Cape, BL: X.909/5349.

H157

City psalm. [Berkeley]: Oyez, 1964.

Single sheet

(Oyez; 7)

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

BL: LR.416.c.7

Com: A poem that begins "The killings continue, each second / pain and misfortune extend themselves" but which concludes "*I saw Paradise in the dust of the street*". The poem is later collected in *The sorrow dance* (1967).

H158

O taste and see. New York: New Directions, 1964.

83p

BL: X.909/6429

Com: A collection of poems written mostly in 1962 when Levertov was awarded a Guggenheim Fellowship. Also included is a short story entitled "Say the word" and among the poems is "Hypocrite women", Levertov's response to the 'misogynist' poem read by Jack Spicer on the occasion of the party to celebrate the publication by White Rabbit Press of her *5 poems*.

H159

[Selected poems] in: *Penguin modern poets 9*. Harmondsworth: Penguin, 1967.

pp 1-41

BL: 011769.aa.2/9

Com: A publication that Levertov shares with Kenneth Rexroth (see E347) and William Carlos Williams (see I702)

H160

The sorrow dance. New York: New Directions, 1967.

96p

BL: X.909/10720

Com: A collection that includes a number of poems responding to America's involvement in Vietnam and elsewhere and that helped stir the nation's conscience. Levertov founded the Writers and Artists Protest against the war in Vietnam and took part in several anti-war demonstrations while teaching at the University of California, once landing in jail. An important sequence collected in this book is the "Olga poems", written in memory of her much older sister, who died aged fifty. A poem by Olga Levertov, "The ballad of my father" concludes the volume. Also published in the UK by Cape in 1968, BL: X.909/13511.

H161

A marigold from North Vietnam. [New York]: Albondocani, 1968.

Unnumbered pages

Note: One of an edition of 300 copies

BL: YA.1993.a.18573

Com: A poem later collected in *Relearning the alphabet* (1970), here published as a holiday greeting from the author and publisher. The cover drawing of a marigold is by Robert Dunn.

H162

Three poems. Mt. Horeb: Perishable, 1968.

Unnumbered pages

Note: One of an edition of 250 copies

BL: Cup.510.nia.2

Com: A collection dedicated to "Mitch" (husband Mitchell Goodman). The poems are "What wild dawns there were", "Wind song", and "Secret festival September moon". The paper, Shadwell, is hand-made and named after Thomas Jefferson's birthplace.

H163

A tree telling of Orpheus / drawings by the author. Los Angeles: Black Sparrow, 1968.

9p; illus

Note: No. 96 of an edition of 250 copies, signed by the author

BL: Cup.510.nic.12

Com: A major long poem that is collected in *Relearning the alphabet* (1970), and that is described by critic Harry Marten as "the work of a mythologist whose transformations illuminate the poet's place in the daily history of a difficult time".

H164

Embroideries. Los Angeles: Black Sparrow, 1969.

9p

Note: No. 224 of an edition of 300 copies signed by the author

BL: Cup.510.nic.6

Com: Four poems later collected in *Relearning the alphabet* (1970).

H165

A new year's garland for my students/MIT, 1969-1970. Mt. Horeb: Perishable, 1970.

Unnumbered pages

Note: No. 108 of an edition of 225 copies

BL: Cup.510.nia.12

Com: Poems addressing thirteen of Levertov's students at the Massachusetts Institute of Technology in 1969-70. Each poem's title is a student's first name. The poems are reprinted in *Footprints* (1972).

H166

Relearning the alphabet. New York: New Directions, 1970.

121p

BL: X.989/17455

Com: Many of the poems in this collection express Levertov's social concerns at the time and the opening section consists of a number of "Elegies". Other sections are entitled "Wanting the moon" and "The singer" and the volume concludes with "Relearning the alphabet" which includes the long title poem and "From a notebook: October '68-May '69", a time when the only choice seemed to be "revolution or death". Also published in 1970 in the UK by Cape, BL: X.989/6988.

H167

Summer poems/1969. Berkeley: Oyez, 1970.

Unnumbered pages

Note: One of an edition of 350 copies, signed by Levertov in 1971

BL: YA.2001.a.31526

Com: A collection of ten poems written in summer 1969 that includes a poem dedicated to Kenneth Rexroth and another to her husband Mitchell Goodman.

H168

To stay alive. New York: New Directions, 1971.

86p

BL: X.909/27209

Com: "A record of one person's inner/outer experiences in America during the '60's and the beginning of the '70's" (Levertov in her preface). The collection includes relevant poems from two earlier volumes, *The sorrow dance* (1967) and *relearning the alphabet* (1970) together with one long multi-sectioned poem entitled "Staying alive".

H169

Footprints. New York: New Directions, 1972.

58p

BL: YA.2001.a.34114

Com: Many of the poems in this book were written concurrently with the long "notebook" poem that appeared in *Relearning the alphabet* (1970) and that lent its name to *To stay alive* (1971). Other poems were written on a visit to England in 1971. Although political poems are included this collection contains more reflective poems than the two previous volumes.

H170

Conversation in Moscow. [Cambridge, Mass.] Hovey St. Press, 1973.

Unnumbered pages

Note: No. 28 of an edition of 200 numbered copies, signed by the author

BL: Cup.512.b.191

Com: A long poem set in Moscow, which was visited by Levertov in 1970. The conversation in a bar is between three Russians (a poet, a biologist and a historian) and Levertov, with a Russian interpreter. The poem is collected in *The freeing of the dust*. The calligraphy is by Peggy Johnstone.

H171

The freeing of the dust. New York: New Directions, 1975.

114p

BL: X.908/42935

Com: A collection that continues to explore both the public and the personal aspects of Levertov's work. There are poems about the war in Indochina (Levertov visited North Vietnam in 1972) and also about the break-up of her marriage to Mitchell Goodman (they separated in 1972 and divorced two years later). This book was the winner of the Lenore Marshall Poetry prize.

H172

Chekhov on the West Heath. Andes, NY: Woolmer/Brotherson, 1977.

Unnumbered pages

Note: One of an edition of 400 copies for the Cornell University Library Association

BL: YA.1986.b.1391

Com: A partly autobiographical poem remembering Hampstead Heath in wartime 1941 when Levertov was eighteen. With Levertov and her friend ("Bet" – Rebecca Garnett) in the poem is Chekhov, giving them "life and hope" in the midst of "England and Europe gone down / utterly into the nightmare". The poem is collected in *Life in the forest* (1978) in the section "Homage to Pavese".

H173

Modulations for solo voice. San Francisco: Five Trees, 1977.

Unnumbered pages

Note: One of an edition of 250 copies

BL: LB.31.c.12344

Com: A sequence of poems written in 1974-75 and that "might be subtitled, from the cheerful distance of 1977, *Historia de un amor*". The subject is a love relationship after the divorce from her husband Mitchell Goodman. The poems are collected in *Life in the forest*.

H174

Life in the forest. New York: New Directions, 1978.

135p

BL: X.950/25501

Com: A collection that is both less political and less intensely self-examining than earlier volumes. The opening section in particular, entitled "Homage to Pavese" and stimulated by a reading of Pavese's (Cesare Pavese 1908-1950) poems of the 1930s, *Lavorare stanca*, focuses on persons other than the poet and on place. There are five additional sections, and central to the collection as a whole is a group of poems about the life and death of Levertov's mother.

H175

Collected earlier poems, 1940-1960. New York: New Directions, 1979.

132p; index

BL: X.950/7436

Com: A selection from Levertov's first book *The double image* (1946) and the complete texts of *Here and now* (1957), *Overland to the islands* (1958) and *With eyes at the back of our heads* (1960) are included in this volume. In addition there are early and uncollected poems that were composed in England, Europe and America between 1940 and the early 1950s, including her first published poem (in *Poetry quarterly*, winter 1940, BL: PP.5126.gbe), "Listening to distant guns". In Levertov's introductory "Author's note" she thanks those who helped get her work published including Ferlinghetti, Duncan, James Laughlin, Jonathan Williams and especially Kenneth Rexroth.

H176

Mass for the day of St Thomas Didymus. Concord, NH: William B. Ewert, 1981.

16p

Note: No. 31 of an edition of 100 copies, signed by the author

BL: LB.31.c.12345

Com: A poem collected in *Candles in Babylon* (1982) that reflects Levertov's attempt to integrate Christian beliefs with her political idealism.

H177

Pig dreams: scenes from the life of Sylvia / pastels by Liebe Coolidge. Woodstock, Vt.: Countryman, 1981.

47p; illus

BL: YA.1986.b.3072

Com: Liebe Coolidge's illustrations of her pet pig Sylvia are accompanied by Levertov's Wordsworthian pig poems. The poems are collected in *Candles in Babylon* (1982).

H178

Wanderer's daysong. [Port Townsend]: Copper Canyon, 1981.

Unnumbered pages

Note: One of an edition of 240 copies, signed by author

BL: YA.1997.b.3917

Com: Nine poems that are collected in *Candles in Babylon* and that reflect various human losses such as one's childhood, friends growing apart, and lost lovers.

H179

Candles in Babylon. New York: New Directions, 1982.

117p

BL: X.950/42143

Com: Levertov's continuing themes are developed further in this collection, which also introduces poems concerned with issues of religious belief. She also writes of her friend and mentor William Carlos Williams in the poem "Williams: an essay".

H180

Poems 1960-1967. New York: New Directions, 1983.

247p; index

BL: YA.2001.a.33197

Com: A compilation that continues *Collected earlier poems 1940-1960* (1979), and that brings together all the poetry published in *The Jacob's ladder* (1961), *O taste and see* (1964) and *The sorrow dance* (1967). The collection as a whole shows why in 1967 critic Albert Gelpi acknowledged "her combination of integrity and energy and technical control that allow her to hold a pivotal place at the spinning center of American poetry".

H181

Two poems. Concord, NH: William B. Ewert, 1983.

Unnumbered pages

Note: One of an edition of 175 copies, signed by the author and the artist

BL: LB.31.c.12343

Com: The two poems, which express Levertov's ecological concerns, are entitled "Gathered at the river" and "The cry" and are later collected in *Oblique prayers* (1984). The title page wood engraving is by Gillian Tyler.

H182

The menaced world. Concord, NH: William B. Ewert, 1985.

Unnumbered pages

Note: One of an edition of 100 copies, signed by the author

BL: RF.2002.a.104; YA.1997.b.1617 – missing

Com: Three poems entitled "Carapace", "During a son's dangerous illness" and "Urgent whisper". The poems are collected in *Breathing the water* (1987).

H183

Oblique prayers. Newcastle-upon-Tyne: Bloodaxe, 1986.

80p

Note: Originally published: New York: New Directions, 1984

BL: YH.1986.a.353

Com: A collection that is both meditative and firmly rooted in everyday experience. Included also are translations, with the original French, of poems by Jean Joubert (born 1928).

H184

Selected poems. Newcastle-upon-Tyne: Bloodaxe, 1986.

189p; index

BL: YH.1986.a.352

Com: A selection made by the publisher in consultation with the author from Levertov's published books, from *Here and now* (1956) to *Candles in Babylon* (1982). The cover photographs of Levertov are by David Geier.

H185

Breathing the water. New York: New Directions, 1987.

86p

BL: YA.1988.a.21245

Com: A collection that includes variations on poems and themes of the great Austrian lyric poet Rilke, memories of her sister Olga, conversations with medieval visionaries Caedmon and Julian of Norwich, reflections on paintings by Velasquez and others, and "spinoffs" from photographs and books read. Also published in the UK in 1988 by Bloodaxe, BL: YC.1988.a.14633

H186

Poems 1968-72. New York: New Directions, 1987.

259p; index

BL: YA.1989.a.6249

Com: A collection that reprints the texts of *Relearning the alphabet* (1970), *To stay alive* (1971) and *Footprints* (1972).

H187

A door in the hive. New York: New Directions, 1989.

113p; index

BL: YA.1993.a.14057

Com: Among the poems in this collection are more variations on Rilke and a poem addressed to him, and one entitled "To R. D., March 4th 1988" which is for Robert Duncan a month after his death and which begins "You were my mentor. Without knowing it, I outgrew the need for a mentor". Another poem "Kin and kin" is for William Everson. Other subjects include poems on paintings and places and more poems on religious themes. The volume also prints the libretto "El Salvador: requiem and invocation" separately published in 1983 (see H193). *A door in the hive* was published in the UK (Bloodaxe) in 1992, BL: YK.1993.a.9244.

H188

Evening train. New York: New Directions, 1992.

120p

BL: YA.1993.a.15885

Another copy at YK.1994.a.5287

Com: Many of the poems in this collection were written in Europe (in particular Italy) or were inspired by European subjects. Levertov's political and religious concerns are still present – there are number of poems on the Gulf War and on several religious themes such as the Ascension.

H189

Sands of the well. New York: New Directions, 1996.

136p; index

BL: YA.1997.a.8764

Com: A wide-ranging collection in eight sections with poems on many different subjects. Lyrical poems on nature and ecological themes predominate but there are also a few political poems and some reflecting Levertov's Christian beliefs. And among others there are poems inspired by music and several in which Levertov remembers her early life in America and in England. Also published in the UK in 1998 by Bloodaxe, BL: YK.1998.a.2645

H190

The life around us: selected poems on nature. New York: New Directions, 1997.

79p

BL: YA.1998.a.6407

Com: A compilation made by Levertov herself of poems on ecological themes drawn mainly from more recent books but also "a number of older poems, written when, like the rest of us, I was less conscious of all that threatens the earth" (Levertov in her foreword).

H191

The stream & the sapphire: selected poems on religious themes. New York: New Directions, 1997.

88p

BL: YA.1998.a.6415

Com: A selection of poems from seven volumes and dating from *Life in the forest* (1978) that "to some extent, trace my own slow movement from agnosticism to Christian faith, a movement incorporating much of doubt and questioning as well as of affirmation" (from Levertov's foreword).

H192

This great unknowing: last poems. Tarsset: Bloodaxe, 2001.

64p

Note: Originally published: New York: New Directions, 2000

BL: YK.2002.a.1970

Com: The final forty poems completed by Levertov at the time of death in 1997. They have been published in the order in which they were filed in a loose-leaf book, "from the oldest to the most recent". Other books were arranged thematically by Levertov, while this one, according to her secretary Paul Lacey in his note on the text, is the only one to enable readers to follow the development of "the subjects, images, and themes [as they] emerge over time". The poems themselves express Levertov's

lyrical and spiritual characteristics as well as her stance as a compassionate and humanitarian political activist.

Libretto

H193

El Salvador: requiem and invocation / premiere performance Saturday, May 21, 1983, 8:00 p.m., Sanders Theatre, Cambridge; music by W. Newell Hendricks; text by Denise Levertov; stage set by Michael Mazur. Boston: Back Bay Chorale, 1983.

16p; illus

Note: No. 91 of a special edition of 100, signed by author, artist, composer and conductor

BL: YA.1997.b.2972

Com: The programme of the concert presented by the Back Bay Chorale and the Pro Arte Chamber Orchestra, Larry Hill, conductor, containing the libretto of the oratorio. As well as the text, forewords by Levertov, the composer, the conductor and the artist are included. A note by Levertov on her libretto may be found in *A door at the hive* (1989) which also prints the text. Another edition in 1984 (BL: YA.1997.a.4698) was printed as a contribution to organisations helping Salvadoran and Guatemalan refugees and to other groups including those protesting against the US involvement in Central America.

Prose

H194

In the night. New York: Albondocani, 1968.

Unnumbered pages

Note: No. 26 of an edition of 150 copies, signed by Levertov

BL: YA.2002.a.28813

Com: A short story about a woman's wish for an impossible closeness with her husband. The story was first published in the *Chicago review* (1966) and is also included in *The poet in the world* (1973). This particular copy is from Denise Levertov's own library.

H195

The poet in the world. New York: New Directions, 1973.

275p; index

BL: YA.2002.a.293

Com: Levertov's first book of prose consisting of letters, essays, stories, lectures and manifestos. It is divided into five sections: "Work and inspiration", "Life at war", "The untaught teacher", "Perhaps fiction" and "Other writers". Among the writers discussed in the final section are Wieners, Creeley, Duncan and William Carlos Williams.

H196

Light up the cave. New York: New Directions, 1981.

290p

BL: YA.1986.a.11021

Com: Most of the pieces in this collection were written after *The poet in the world* (1973). Among earlier pieces are a memoir of experiences as a nurse in wartime London that was written in the 1940s, and "My prelude", written in the 1960s about an experience of adolescence. Among other memoirs is one of Robert Duncan. Also printed are three stories written between 1974 and 1980, and there are sections on "The nature of poetry", "Poetry and politics", "Political commentary" and "Other writers" such as Rilke and Chekhov.

H197

El paisaje interior. Tlaxcala, [Mexico]: Universidad Autónoma de Tlaxcala, 1990.

114p

(Colección interiores)

BL: YA.1995.a.16165

Com: Translations into Spanish of essays by Levertov on Robert Duncan. See also **Duncan** (F315).

H198

New & selected essays. New York: New Directions, 1992.

266p

BL: YA.1993.a.16789

Com: A number of essays in the volume were published in Levertov's two earlier books of prose. The majority of the essays are on the writing of poetry and on other poets, including William Carlos Williams, Robert Duncan and Rilke. The concluding piece is an "Autobiographical sketch" about Levertov's Essex childhood, written in 1984.

Poetry and prose

H199

Seasons of light / photographs and stories by Peter Brown; poems and essay by Denise Levertov.

Houston: Rice University Press, 1988.

133p; illus

BL: q89/10138

Com: The poems by Levertov are the "spinoffs" that also appear in *Breathing the water* (1987) and that "span off" from the photographs of Peter McAfee Brown when she was preparing to write the introduction to this book. The poems are inspired by but not descriptions of the photographs.

Autobiography

H200

Tesserae: memories & suppositions. New York: New Directions, 1995.

148p

BL: YC.2001.a.934

Com: A 1996 printing is at BL: YA.1997.a.14269

Com: A book that is not a formal autobiography and that has "no pretensions to forming an entire mosaic. [These tesserae] are merely fragments, composed from time to time in between poems" (from the author's note). The majority of the memories are of Levertov's childhood and adolescence in England.

Letters

H201

The letters of Denise Levertov and William Carlos Williams / edited by Christopher MacGowan. New York: New Directions, 1998.

163p; index

BL: YA.2001.a.39341

Com: Levertov first wrote to Williams in Genoa in 1951, having obtained his address "from Bob Creeley". She recalled in a letter to Robert Duncan that she had discovered Williams' writing after purchasing in Paris a copy of the 1949 *Selected poems* (see I689), and his work became "the most powerful influence on my writing". Their correspondence lasted until 1962 when it became impossible for Williams to physically type or write not long before his death. All the known letters are collected in this book. Denise Levertov initiated its publication the year before her own death. Appendices include letters of Levertov and Williams' widow after his death, letters from Williams supporting Levertov's applications for a Guggenheim Fellowship, and poems collected with the Williams/Levertov letters. See also **William Carlos Williams** (1746).

Interviews

H202

Conversations with Denise Levertov / edited by Jewel Spears Brooker. Jackson: University Press of Mississippi, 1998.

196p; index

(Literary conversations series)

BL: 99/39409 [DSC]

Com: A chronologically arranged selection of interviews dating from 1963 to 1995. A chronology is included. The book is published "for Denise Levertov in memoriam" - she died in 1997 from complications of lymphoma.

Contributions to books

H203

Seventh Street: an anthology of poems from Les Deux Megots / editor, Don Katzman. New York: Argentina, 1961.

68p; illus

Com: Les Deux Megots was a Greenwich Village coffeehouse and Levertov provides an introduction entitled "Voices are speaking to us" to this collection of poems read there in 1961. Among the poets represented is Carol Bergé who contributes three poems. Photographs and brief biographies of the poets are included.

H204

31 new American poets / edited and with an introduction by Ron Schreiber. New York: Hill & Wang, 1969.

260p

BL: X.989/20213.

Com: Levertov provides a foreword to this anthology of poems by John Haines, Jim Harrison, Dick Lourie, Marge Piercy and others.

H205

The wedding feast / Richard Wayne Edelman; with introduction by Denise Levertov. Berkeley: Oyez, 1970.

37p

BL: YA.2001.a.34453

Com: The first long poem to be published by Edelman (born 1948). Levertov in her introduction writes: "Richard Edelman is the 'student' from whom I have learned most. He is that rare person, the naturally gifted poet who at an early age not only *does wonders* but then understands what he has done and then builds on it".

H206

The nine finger image / Richard W. Edelman; introduction by Denise Levertov. New York: Barlenmir House, 1979.

51p

BL: X.950/16228

Com: Levertov supplies a five-page introduction to this collection by a young poet whose poetry "in its development almost from its beginning has been – and continues to be a great joy to me".

H207

Writing between the lines: an anthology on war and its social consequences / edited by Kevin Bowen & Bruce Weigl; foreword by Denise Levertov. Amherst: University of Massachusetts Press, 1997.

314p

BL: YC.1997.b.5747

Com: An anthology of prose and poetry of the experiences of wars from Vietnam to Central America by combat veterans, nurses, journalists, relief workers and others. The contributors include Vietnamese and Central Americans as well as Americans. In her foreword Levertov writes of her own experience in Vietnam in 1973 as well as about the works collected in the anthology.

Edited by Levertov

H208

Out of the war shadow: an anthology of current poetry / compiled and edited by Denise Levertov. New York: War Resisters League, 1967.

Unnumbered pages

(Peace calendar; 13)

BL: X.909/31321

Com: A calendar that prints anti-war poems by, among others, Helen Adam, Creeley, Duncan, Mitchell Goodman (Levertov's husband), Sister Mary Norbert Körte, Levertov herself, Josephine Miles, Oppenheimer, Snyder, Sorrentino, and Jonathan Williams.

H209

The collected poems of Beatrice Hawley / edited and with an introduction by Denise Levertov. Cambridge, Mass.: Zoland, 1989.

168p

BL: YA.1991.a.17643

Com: Beatrice Hawley was a friend of Levertov's who had two poetry collections published in her lifetime, and who had died in 1985 at the age of forty-one. She lived mostly in Boston although much of her childhood was spent in Europe. This volume prints the poems from the two published books as well as uncollected poems. Levertov's own poem "Missing Beatrice" from *Breathing the water* (1987) precedes Hawley's poems.

Translations

H210

In praise of Krishna: songs from the Bengali / translated by Edward C. Dimock Jr. and Denise Levertov; with an introduction and notes by Edward C. Dimock Jr. London: Cape, 1968.

91p

Note: Originally published: New York: Doubleday, 1967

BL: X.908/14851

Com: A translation of Vaishnava lyrics from Bengal that date from the fourteenth to the end of the seventeenth centuries. In addition to the introduction there are notes on translation and transliteration, on Vaishnava doctrine, on the poets, and on the songs.

H211

Selected poems / Guillevic; translated by Denise Levertov. New York: New Directions, 1969.

142p; bibliography; index

BL: YA.2001.a.33248

Com: A bilingual edition of work by French poet Guillevic, who was born in Carnac in Brittany in 1907. The selection is chosen from six books published between 1942 and 1966. Levertov in her introduction writes of an affinity between Guillevic and William Carlos Williams. She also states that as a translator her interest is "not in providing *reproductions* but in *reconstituting* the original in such English as I imagine the poet might have used if he wrote in English".

Criticism

H212

Denise Levertov / Linda Wagner. New York: Twayne, 1967.

159p; bibliography; index

(Twayne's United States authors series; 113)

BL: X.989/7955

Com: A topically organised survey of Levertov's career from her first poems to *O taste and see* (1964) and "The Olga poems" (originally published in *Poetry* CVI, 1965). A brief chronology is included.

H213

Denise Levertov: in her own province / edited with an introduction by Linda Welshimer Wagner. New York: New Directions, 1979.

144p

(Insights: working papers in contemporary criticism; 2)

BL: YA.2001.a.33198

Com: Two interviews with Levertov about the craft of poetry open this volume and they are followed by previously uncollected essays by Levertov that are about her early life in England, her experiences as a nurse in World War II, and that express her thoughts on other writers and influences. The final critical section discusses Levertov's books and attempt to define her place in American poetry.

H214

The imagination's tongue: Denise Levertov's poetic / William Slaughter. Portree: Aquila, 1981.

Unnumbered pages

(Aquila essays; 1)

BL: X.0958/168(1)

Com: A short essay that discusses the title poem from the collection *O taste and see* (1964) and her title essay from *The poet in the world* (1967).

H215

Revelation and revolution in the poetry of Denise Levertov / Peter Middleton. London: Binnacle, 1981.
17p

BL: X.955/851

Com: An essay that evaluates the changes that took place in Levertov's poetry in the sixties when she became concerned with war and other political events and less connected with modernist poetics. The essay discusses her relationship with Robert Duncan during these changes.

H216

Understanding Denise Levertov / Harry Marten. Columbia: University of South Carolina, 1988.
219; bibliography; index

(Understanding contemporary American literature)

BL: YA.1991.a.22027

Com: An introductory volume to Levertov's poetry in five chapters. The first is an overview of her career and the second examines her early work up until 1960. The three remaining chapters examine the later work and are entitled "Discoveries and explorations", "The poet in the world, private vision and public voice" and "Deciphering the spirit – people, places, prayers".

H217

Critical essays on Denise Levertov / [edited by] Linda Wagner-Martin. Boston: G.K. Hall, 1990.
281p; bibliography; index

(Critical essays on American literature)

BL: YA.1993.b.8566

Com: "The most comprehensive collection of essays ever published on one of the most important contemporary writers in the United States". Early reviews are included (including Rexroth's 1957 essay "The poetry of Denise Levertov") as well as a selection of more recent scholarship including a review by Margaret Randall of *Breathing the water* and comparative studies of Levertov, Duncan, Ginsberg and Sylvia Plath.

H218

Fiktionen von Natur und Weiblichkeit: zur Begründung femininer und engagierter Schreibweisen bei Adrienne Rich, Denise Levertov, Susan Griffin, Kathleen Fraser und Susan Howe / Hannelore Möckel-Rieke. Trier: Wissenschaftlicher Verlag Trier, 1991.

375p; bibliography

(Horizonte; 6)

BL: YA.1994.a.7954

H219

The mystical/political poetry of Denise Levertov / Dorothy Nielsen. [London, Ont.]: [University of Western Ontario, Faculty of Graduate Studies], [1992].

(Canadian theses on microfiche; unnumbered)

BL: 3045.350F unnumbered [DSC]

H220

Denise Levertov: selected criticism / edited with an introduction by Albert Gelpi. Ann Arbor: University of Michigan Press, 1993.

326p; bibliography

(Under discussion)

BL: YC.1996.a.999

Com: A collection of reviews and essays on Levertov in five sections – "Reviews", "Poetics", "Politics", "Gender" and "Religion". The first section opens with Rexroth's 1957 essay and continues chronologically. It includes a review of *The Jacob's ladder* by Gilbert Sorrentino. The section entitled "Religion" includes Robert Duncan's "Denise Levertov and the truth of myth". The cover photograph of Levertov is by Layle Silbert.

H221

Denise Levertov: the poetry of engagement / Audrey T. Rodgers. Rutherford, NJ: Fairleigh Dickinson University Press, 1993.

237p; bibliography; index

BL: YC.1994.b.76

Com: A study of Levertov's development as a poet that emphasises the social consciousness of her poetry. Rodgers notes that it was in her work from the very beginning – her first published poem was about World War II – and that it is "a coherent part of the poet's view of poetry and the role of the poet in society". The frontispiece photograph of Levertov is by David Geier.

H222

The poet's gift: toward the renewal of pastoral care / Donald Capps. Louisville: Westminster/John Knox, 1993.

192p; bibliography; index

BL: YC.1996.a.4053

Com: A study which draws upon the poetry of Levertov (and of William Stafford) to show how poetry can benefit the field of pastoral care.

H223

Poetics of the feminine: authority and literary tradition in William Carlos Williams, Mina Loy, Denise Levertov, and Kathleen Fraser / Linda A. Kinnahan. Cambridge: Cambridge University Press, 1994.

285p

BL: YC.1994.b.5655

Com: An examination of the early work of Williams in relation to a woman's tradition of American poetry as represented by Levertov, Loy (1882-1966) and Fraser (born 1937). See also **Williams** (1829).

H224

Studien zur englischsprachigen Literatur und deren Stellung in der Weltliteratur: Bd. 2. Von Herny [sic] Adams bis Denise Levertov / Franz Link. Paderborn: Schöningh, 1998.

497p; illus; bibliography

BL: YA.1999.b.968

H225

Denise Levertov: new perspectives / edited by Anne Colclough Little and Susie Paul. West Cornwall, Conn.: Locust Hill, 2000.

270p; illus; bibliographies; index; map

(Locust Hill literary studies; 28)

BL: 5292.110 no 28 [DSC]

Com: A collection of essays that "celebrate the richness of Levertov's life and work, while also providing new insights for her readers, both students and scholars". Among the essays are Robert Creeley's memoir "Remembering Denise" and Anne Waldman's "Wisdom hath builded her house" which includes a memorial poem by Waldman. The photographs and the map are of the part of Essex, Ilford and Wanstead, where Levertov was born and lived as a child.

Bibliography

H226

A bibliography of Denise Levertov / compiled by Robert A. Wilson. New York: Phoenix Book Shop, 1972.

98p; illus

(The Phoenix bibliographies)

BL: X.909/26422

Com: Another copy is at BL: X.909/44289.

H227

Denise Levertov: an annotated primary and secondary bibliography / Liana Sakelliou-Schultz. New York: Garland, 1988.

321p; index

(Garland reference library of the humanities; 856)

BL: 2725.e.241

Com: In addition to an extensive annotated bibliography this volume contains a chronology and an introductory essay entitled "Levertov's career and critics".

JOANNA McCLURE 1930-

Poetry

H228

Wolf eyes. San Francisco: Bearthm, 1974.

Unnumbered pages

BL: X.958/26487

Com: Although Joanna McClure wrote her first poem in 1958 (printed in *The Beat journey*, 1978 - see J65) her first book, *Wolf eyes*, was not published until 1974. The collection is a spiritual autobiography of her life in the sixties and early seventies. Joanna Kinnison grew up on an Arizona desert ranch and early memories of the desert will be found in some of her poems. She met Michael McClure at the University of Arizona and went with him to San Francisco in 1954 after the collapse of her first marriage. She soon found herself at the heart of the Beat scene and included among her friends Duncan, Jess, Rexroth, Snyder, Whalen, Ginsberg, Patchen, Creeley and Kerouac (she and Michael were immortalised in Kerouac's *Big Sur*).

H229

Hard edge. Minneapolis: Coffee House, 1987.

Unnumbered pages

(Morning coffee chapbook; 19)

Note: No. 268 of an edition of 400 copies, signed by the author

BL: YA.2002.a.21893

Com: The cover portrait of Joanna McClure is by Michael McClure to whom this collection of fifteen poems is dedicated.

JUDITH MALINA 1926-

Poetry

H230

Love & politics. Detroit: Black & Red, 2001.

84p

BL: YA.2001.a.28996

Com: Malina, daughter of a rabbi and an actress, was born in Kiel, Germany, and migrated with her parents to New York in 1928. As an adolescent she would write poetry and read in Greenwich Village bars and in 1943 she met Julian Beck with whom she was to form the Living Theatre, one of the most radical groups in American theatrical history, and a centre of New York Bohemian life. This collection of poems, many of them inspired by her anarchist politics, has an introduction by Ira Cohen. The cover, which incorporates a picture of Malina, is by Ralph Franklin.

Journals

H231

The enormous despair. New York: Random House, 1972.

249p; index

BL: X.989/27080

Com: Malina's diary account of the Living Theatre's 1968-69 American tour. Ferlinghetti, Ginsberg, Michael and Joanna McClure, Leroi Jones, Di Prima, Leary all appear several times in these pages.

H232

The diaries of Judith Malina, 1947-1957. New York: Grove, 1984.

485; illus; index

BL: YA.1990.b.2478

Com: These diaries begin a year before Beck and Malina's marriage and tell the story of the first decade of her life with Beck and their work in the Theatre. Among the many people who appear in the diaries are Kerouac, Ginsberg, Holmes (all three visited the Becks on New Year's Day, 1953), Ashbery,

O'Hara, Rexroth, William Carlos Williams (all of whom had plays performed at the Living Theatre), Rivers, and Perkoff. The illustrations are photographs of Malina, her family, Beck and Living Theatre productions.

Edited by Malina

H233

East Side review: a magazine of contemporary culture. 1. New York, 1966.

(Edited and published by Shepard Sherbell; theatre editors: Julian Beck and Judith Malina)

Note: All published

BL: ZA.9.a.7660

Com: See **Periodicals** (J292) and see also **Beck** (D136).

Translations

H234

Sophocles' Antigone / adapted by Bertolt Brecht; based on the German translation by Friedrich Hölderlin and translated into English by Judith Malina. New York: Applause Theatre, 1990.

64p

BL: YK.1996.a.23770

Com: Malina's translation of Brecht's version of *Antigone* was begun in the early sixties while she was in prison for refusing to surrender the Living Theatre on false charges of owing money to the Inland Revenue. The play went into rehearsal in 1966 in Berlin and was eventually performed by the Living Theatre over a period of 20 years in 16 countries.

See also **NEW YORK – Living Theatre**

JOSEPHINE MILES 1911-1985

Poetry

H235

Lines at intersection. New York: Macmillan, 1939.

68p

BL: 011686.c.60

Com: Miles' first book, which was published the year before she was appointed English professor at the University of California, Berkeley, the first female to obtain tenure there. As a teacher she was mentor to Robin Blaser and Jack Spicer and was welcoming to Ginsberg when he (wearing a pin-stripe suit) came to Berkeley to discuss the possibility of becoming a graduate student. She continued to teach at Berkeley until her retirement in 1978.

H236

Poems on several occasions. Norfolk, Conn.: New Directions, 1941.

Unnumbered pages

(Poet of the month)

BL: X.900/15081

Com: A collection of occasional poems with such titles as "Purchase of a hat to wear in the sun", "Committee decision on pecans for asylum" and "Celebration of life in general".

H237

Local measures. New York: Reynal & Hitchcock, 1946.

62p

BL: 12472.s.6

Com: A well-reviewed collection of more than sixty poems (a page for each) that continues the interest in everyday matters that was found in the two earlier books.

H238

Poems, 1930-1960. Bloomington: Indiana University Press, 1960.

160p

(Indiana University poetry series; 18)

BL: X.900/539

Com: Poems from earlier collections including poems written in the 1930s that were published in an anthology of work by new poets, *Trial balances* (1935, BL: 2292.g.22), and that received the Shelley Memorial Award in 1936. Also included are fifty-five more recent poems grouped under the title "Neighbors & constellations". Several of these poems were partly written as a response to the McCarthyism of 1950s America.

H239

In identity. [Berkeley]: Oyez, 1964.

Single sheet

(Oyez; 3)

Note: Part of a collection of ten broadsides placed together, of which 25 copies were offered for sale in 1965

BL: LR.416.c.7

Com: A poem collected in *Civil poems*.

H240

Civil poems. [Berkeley]: Oyez, 1966.

Unnumbered pages

BL: X.909/19505

Com: Poems often in response to political events in 1960s America.

H241

Kinds of affection. Middleton: Wesleyan University Press, 1967.

78p

(Wesleyan poetry program)

BL: X.908/17084

Com: New poems referred to by Miles as "lyrics of speech or talk rather than of song". The poems are untitled and are identified by their first lines. Among the poems are three from the Hindi.

H242

Fields of learning. Berkeley: Oyez, 1968.

25p

BL: YA.2001.a.39065

Com: Poems on botany, biology, history and other fields of learning, written "in debt to Berkeley".

H243

Coming to terms. Urbana: University of Illinois Press, 1979.

73p

BL: X.989/89010

Com: Poems published the year after Miles retirement from the University of California that may be seen as a summing up of her career. The penultimate poem "Makers" is about the Berkeley poetry movement and mentions Brother Antoninus, Rexroth, Ginsberg, Gleason, Duncan and Spicer. Another poem, "Fund raising", tells of an incident involving Michael McClure and his daughter. The final poem "Center" is an investigation of the individual and the universal in American poetry.

Prose

H244

Wordsworth and the vocabulary of emotion. Berkeley: University of California, 1942.

181p

(University of California publications in English; 12:1)

BL: Ac.2689.g/23

Com: This and the following two volumes were republished as *The vocabulary of poetry: three studies* (1946). The study evolved from Miles' dissertation on Wordsworth (this separately published volume) and its purpose "is rather the description of some poetry than prescription for it", a purpose that was the goal of all her critical writing.

H245

Pathetic fallacy in the nineteenth century: a study of a changing relation between object and emotion. Berkeley: University of California, 1942.

Unnumbered pages

(University of California publications in English; 12: 2)

BL: Ac.2689.g/23

H246

Major adjectives in English poetry: from Wyatt to Auden. Berkeley: University of California, 1946.

Unnumbered pages

(University of California publications in English; 12: 3)

Note: One of thirty copies printed on 100% rag paper.

BL: Ac.2689.g/23

H247

The primary language of poetry in the 1640's. Berkeley: University of California Press, 1948.

160p

(University of California publications in English; 19:1)

Note: One of thirty copies printed on 100% rag paper.

BL: Ac.2689.g/23

Com: See *The continuity of poetic language* (1965) below.

H248

The primary language of poetry in the 1740's and 1840's. Berkeley: University of California Press, 1950.

Unnumbered pages

(University of California publications in English; 19:2)

Note: One of thirty copies printed on 100% rag paper.

BL: Ac.2689.g/23

Com: See *The continuity of poetic language* (1965) below.

H249

The primary language of poetry in the 1940's. Berkeley: University of California Press, 1951.

Unnumbered pages

(University of California publications in English; 19:3)

BL: Ac.2689.g/23

Com: See *The continuity of poetic language* (1965) below.

H250

Eras & modes in English poetry. Berkeley: University of California Press, 1957.

233p

BL: 11873.h.20

Com: Formal analyses of five centuries of English poetry. A second edition (1964) with an additional chapter and tables is at BL: X.908/2136

H251

Renaissance, eighteenth-century and modern language in English poetry: a tabular view. Berkeley: University of California Press, 1960.

73p

BL: 10818.tt.12

Com: Five tables that list for example "Texts, measures and proportions for 200 poets" and "Major adjectives, nouns, verbs for 200 poets". The poets are from Chaucer and Langland in the fourteenth century to Auden and Lowell in the twentieth.

H252

Ralph Waldo Emerson. Minneapolis: University of Minnesota Press, 1964.

48p; bibliography

(Pamphlets on American writers; 41)

BL: Ac.2692.km/3

Com: A brief study of "America's man of wisdom" Ralph Waldo Emerson (1803-1882).

H253

The continuity of poetic language: the primary language of poetry, 1540's-1940's. New York: Octagon, 1965.

542p; bibliography

BL: X.900/1661

Com: A reprinting of three earlier studies originally published between 1948 and 1951. It is an examination of the poetry of the forties of each century from Chaucer to Pound, Lowell, Auden, William Carlos Williams and others in the twentieth century. The study's purpose is "to discover the degree of continuity in the range of the poetry".

H254

Style and proportion: the language of prose and poetry. Boston: Little, Brown, 1967.

212p; bibliography

BL: X.981/1614

Com: An analysis of sixty texts in poetry and sixty in prose that seeks to answer the question "How do the words and structures of language in literature differ from era to era, from place to place, from kind to kind?" The texts range from fifteenth century ballads to Lowell's *Lord Weary's castle*, from part of Tyndale's Bible to Baldwin's *Notes of a native son*.

Edited by Miles

H255

Criticism: the foundations of modern literary judgement / edited by Mark Schorer, Josephine Miles, Gordon McKenzie. Rev. ed. New York: Harcourt, Brace, 1958.

553p

BL: 11877.e.5

Com: A collection of critical essays from Plato to Orwell.

H256

The poem: a critical anthology / edited by Josephine Miles. Englewood Cliffs: Prentice-Hall, 1959.

553p

BL: 11411.bbb.11

Com: An anthology of English and American poetry with some translations into English from four centuries. There are five sections each with an introduction by Miles. Among the poets included are William Carlos Williams, Rilke, Auden, Byron, Lowell, Blake, Keats, Pound, Crane, Wordsworth, Shelley, Poe, Coleridge, Whitman, and Patchen.

H257

Classic essays in English / edited by Josephine Miles. Boston: Little, Brown, 1961.

360p

BL: X.908/7070

Com: A collection that ranges from Sir Thomas More's "On pleasure" to Orwell's "Shooting an elephant". There are notes on each essay and essayist and "On comparisons and connections".

H258

The ways of the poem / edited by Josephine Miles. Englewood Cliffs: Prentice-Hall, 1961.

440p

BL: X.908/5002

Com: A shorter version of *The poem: a critical anthology* (1959).

Festschrift

H259

"Josephine Miles issue" in: *The Berkeley poetry review 6 & 7*. Berkeley: University of California, 1978.

143p; illus

BL: ZA.9.a.11414

Com: A collection of poetry, essays, reviews and photography by students, former students, friends and colleagues, in honour of Josephine Miles on her retirement from the University.

BARBARA MORAFF 1940-

Poetry

H260

Four young lady poets / Carol Bergé, Barbara Moraff, Rochelle Owens, Diane Wakoski. New York: Totem/Corinth, 1962.

Unnumbered pages

Note: Signed and inscribed by Bergé

BL: YA.2001.a.38957

Com: Moraff began reading her poems in New York coffee-houses in the 1950s, reading at the Seven Arts coffee shop with Ginsberg, Kerouac, Corso, Blackburn and others. She also published in such journals as *Origin*, *Yūgen*, *Evergreen review*, *The Beat scene* and *Fuck you*. This is her first book appearance in a collection published and edited by Leroi Jones. See also **Bergé** (H24).

H261

Potterwoman. Markesan: Pentagram, 1983.

Unnumbered pages

Note: One of an edition of 130 copies, signed by the author

BL: RF.2002.b.1

Com: Moraff has worked as a potter among other occupations most of these poems tell of experiences related to that work, and to the poet's every day life in Vermont.

H262

Telephone company repairman. [West Branch]: Toothpaste, 1983.

Unnumbered pages; illus

Note: No. 228 of an edition of 400 copies, signed by the author

BL: Cup.510.pdb.4

Com: A collection that includes poems originally published in *Origin* and other journals and that has a title page drawing of Moraff by George Stratton.

H263

Deadly nightshade / illustrations by Kent Aldrich. Minneapolis: Coffee House, 1988.

Unnumbered pages; illus

(Morning coffee chapbook; 23)

Note: No. 370 of an edition of 400 copies, signed by the author and artist

BL: YA.1992.b.1848

Com: Ten poems on the plant that is the also the poet's name "for the woman who stole my husband". In one of the poems "Deadly impressive like cyanide like nightshade" the poet writes of a neighbour who wanted "an intro / to Ginsberg, followed me around / but the night I read on the same ticket / with Allen he got / lost under the Brooklyn Bridge".

JANINE POMMY VEGA 1942-

Poetry

H264

Poems to Fernando. San Francisco: City Lights, 1968.

60p

(Pocket poets series; 22)

BL: 011313.t.3/22

Com: Born Janine Pommy in Jersey City to parents of East European extraction, Pommy Vega read *On the Road* as a student and sought out the Beats at the Cedar Bar at weekends in New York. She moved there on graduation in 1960 and made friends with many Beat writers, sharing a flat with Ginsberg's friend Elise Cowen. She married Peruvian painter Fernando Vega in Israel in 1962, and lived in Paris and Ibiza until his death from a heart attack after a drug overdose in 1965. These poems, published in Ferlinghetti's Pocket Poets series and Pommy Vega's first book, are dedicated to "Fernando Vega shining in eternity". The front cover is a self-portrait drawing by Fernando Vega and the back cover is a photograph of Janine Pommy Vega by Kenneth Pate.

H265

Journal of a hermit &. Cherry Valley, NY: Cherry Valley Editions, 1979.

61p

BL: X.950/18760

Com: A collection of poems written between 1967 and 1977 that are published by Charles Plymell's Cherry Valley Editions with an introduction by him. The photographs of Pommy Vega are by Jone Miller.

Prose

H266

Tracking the serpent: journeys to four continents. San Francisco: City Lights, 1997.

192p; bibliography

BL: YA.1998.a.2176

Com: An account of Pommy Vega's pilgrimages to sites of female spiritual power, from Glastonbury to Ireland to the Amazon and to Nepal. In her introductory chapter she writes of meetings as a high school student with Kerouac, Ginsberg, Huncke, Corso, Orlovsky, Elise Cowen, Lenore Kandel and other Beat Generation figures. Quotations from Corso and from Hettie Jones are printed on the back cover.

Edited by Pommy Vega

H267

Candles burn in memory town: poems from both sides of the wall. New York: Segue, 1988.

107p; illus

BL: YA.1990.a.11979

Com: An anthology that is the result of a poetry workshop at Sing Sing Correctional Facility. The poets are teachers as well as the inmates and ten poems by Pommy Vega herself, who helped found the workshop, are included as she "had written, and worked, and experienced the same intensity as they [the prisoners] had, week after week". There are photographs and brief biographies of the poets.

MARGARET RANDALL 1936-

Poetry

H268

Ecstasy is a number / drawings by Elaine de Kooning. New York: Orion, 1961.

Unnumbered pages; illus

BL: X.900/17642

Com: Randall was born in New York but moved to New Mexico as a teenager, and attended the University of New Mexico. She lived on the Lower East Side of New York from 1958-61 and became friends with members of the Beat Generation, whose writings she would publish in her journal *El corno emplumado* when she moved to Mexico in 1962. This poetry collection was published while she was still in New York. The title poem is "for Jack" (Kerouac?), another poem is for Joel (Oppenheimer), the father of her first child Gregory. The collection reprints poems from Randall's first book, *Giant of tears* (1959). The illustrations are by Elaine de Kooning, painter and wife to New York artist Willem de Kooning – both were also at Black Mountain College and Elaine was on the faculty of the University of New Mexico when Randall was a student there.

H269

October / photos/sculpture: Shinkichi Tajiri. Mexico: El Corno Emplumado, 1966.

61p; illus

BL: YA.2001.a.41248

Com: A poetry collection published after Randall moved to Mexico that includes "Retracing Paul Blackburn's transit". Blackburn and other Black Mountain writers were a decisive influence on Randall's own poetry.

H270

25 stages of my spine. New Rochelle: Elizabeth Press, 1967.

Unnumbered pages

Note: Signed and inscribed by the author

BL: YA.2001.a.41252

Com: A poem in twelve sections that appeared in an earlier version in *El corno emplumado* under the title "The molecules".

H271

Water I slip into at night / drawings by Felipe Ehrenberg. Mexico: El Corno Emplumado, 1967.

54p; illus

BL: YA.2001.a.41530

Com: The second poetry collection that Randall published at her own press in Mexico City. Soon after publication Randall separated from husband Sergio Mondragon. In the following year she was forced into hiding after the 1968 student massacre in Mexico City, and in 1969 fled to Cuba.

H272

Getting rid of blue plastic: poems old & new. Calcutta: Dialogue, 1968.

16p

(Dialogue; 1)

BL: YA.2001.a.41516

Com: A small collection published in India soon after Randall had assumed Mexican nationality. The book is "for Robert" (Cohen), with whom Randall began a relationship in 1968 and with whom she escaped to Cuba in 1969.

H273

So many rooms has a house but one roof. [New York]: New Rivers, 1968.

Unnumbered pages

BL: YA.2001.a.41515

Com: A sequence of twelve poems that grew out of Randall's visit to Cuba in January 1967. The cover is by Felipe Ehrenberg and incorporates a photograph of Randall.

H274

The coming home poems. East Haven: LongRiver, 1986.

Unnumbered pages

BL: YA.2001.a.41247

Com: Poems written in Nicaragua and Albuquerque when Randall was returning home to the US after 23 years as an exile in Latin America. In 1985 the US Immigration and Naturalization Service denied Randall permanent residency because of her political views, and this book was published as part of the effort to defend her against deportation. The cover photograph is by Randall and the back cover photograph of her is by Colleen McKay.

H275

Memory says yes. Willimantic: Curbstone, 1988.

80p

BL: YA.1990.a.14687

Com: A collection of poems written in Nicaragua and in Albuquerque in the 1980s in which Randall chooses/dares "to express political sensibility in poetry of the heart" and which "confronts straight on the all-too-real nightmares that have invaded her own life" (from the prefatory note by Holly Near). The book was published while Randall was continuing to fight the US Immigration and Naturalization Service that had tried to deport her for political opinions expressed in her work. She would succeed in overturning the deportation order in 1989. The cover photograph of Randall is by Colleen McKay.

H276

Dancing with the doe: new and selected poems 1986-1991. Albuquerque: West End, 1992.

73p

BL: YA.1993.a.12547

Com: Randall returned to New Mexico in 1984 after more than twenty years in Latin America. This collection consists of poems written in Albuquerque after her return. The cover art is a tapestry by Chilean exile from the Pinochet regime, Coca Milan. One of the poems is in memory of "Joel Oppenheimer 1930-1988", father of her first child.

H277

Hunger's table: women, food & politics. Watsonville: Papier-Mache, 1997.

109p

BL: YA.2002.a.378

Com: Recipe poems – "Margaret Randall is always a unique provider, and here the feast is altogether generous. Her bedrock sensibility, her tenacious caring for our common word, her relieving laughter, and her insistently sensuous delight, all are here in abundance" (Robert Creeley).

Prose

H278

Cuban women now: interviews with Cuban women. [Toronto]: Women's Press, 1974.

375p; illus; map

BL: YA.2001.a.41188

Com: Randall had lived in Cuba since 1969 and spent eight months on this book, travelling, interviewing and writing. Based upon interviews with fourteen women, it was an attempt to say what life was like for Cuban women both before the Revolution of 1959, and to show how they were living that revolution a decade or so later. A chronology is included and the book is illustrated with photographs of the women

H279

Spirit of the people. Vancouver: New Star, 1975.

95p; illus

BL: X.519/29982

Com: Randall visited Vietnam (Hanoi and liberated areas of South Vietnam) in 1974 a few months before the end of the war there at the invitation of the Vietnamese Women's Union. This book, "fragmentary, partial, impressionistic", is the result of her experiences during her time in Vietnam, focusing on the lives of Vietnamese women. The book illustrated with photographs of the Vietnamese resistance.

H280

Inside the Nicaraguan revolution / Doris Tijerino; as told to Margaret Randall; translated from the Spanish by Elinor Randall. Vancouver: New Star, 1978.

176p; illus; map

BL: X.809/54147

Com: The story of the life of Doris Tijerino, a Nicaraguan woman fighting against the Somoza dictatorship in her country. A chronology of the Nicaraguan struggle is included and the illustrations are photographs of Tijerino and other Nicaraguan militants. The book is a translation by Randall's mother Elinor of *Somos millones: la vida de Doris Mara, combatiente nicaragüense* (Mexico, 1977; BL: X.709/50713).

H281

No se puede hacer la revolución sin nosotras. La Habana: Casa de las Américas, 1978.

158p; illus

(Colección nuestros países: serie testimonio)

BL: X.958/7381

Com: A book published in Cuba, where Randall lived for ten years from 1969, about women and revolution in Brazil, Peru, Nicaragua and Peru. The illustrations are photographs of ordinary women and militants in these and other Latin American countries.

H282

Sandino's daughters: testimonies of Nicaraguan women in struggle. London: Zed, 1981.

220p; illus

BL: X.529/49080

Com: The story of the women who fought in the Sandinista Nicaraguan revolution in opposition to the Somoza dictatorship. Randall, invited to Nicaragua by poet and Minister of Culture Ernesto Cardenal, interviewed the women shortly after the war and took the photographs that accompany the text. The original Spanish version, *Todas estamos despiertas testimonios de la mujer nicaragüense de hoy* (Mexico, 1980) is at BL: X.808/39805.

H283

Women in Cuba: twenty years later / with photographs by Judy Janda. New York: Smyrna, 1981.

165; illus; bibliography

BL: X.529/67431

Com: A collection of essays, based on lectures given in the United States in 1978 with updated and statistical material, that attempt to give a comprehensive view of Cuban women twenty years after the revolution of 1959.

H284

Cristianos en la revolución nicaragüense: del testimonio a la lucha. Managua: Nueva Nicaragua, 1983. 191p; illus

BL: YA.1988.a.6094

Com: A study of the role of Christian communities in the Nicaraguan revolution based upon interviews with four major figures in the Sandinista movement. The photographs are by Randall, who went to live in Nicaragua in 1980 where she remained until 1984.

H285

Albuquerque: coming back to the U.S.A. Vancouver: New Star, 1986.

350p; illus

BL: YA.1989.a.15713

Com: A book about Randall's homecoming to Albuquerque after twenty-three years of living in Latin America. It consists of her impressions of America "as seen through the eyes of one who is a stranger and yet not a stranger" in journal entries, poems, dreams, meditations and photographs. The book concludes with the statement that "On October 2, 1985, the Immigration and Naturalization service denied Margaret Randall residence, stating 'Her writings go far beyond mere dissent, disagreement with, or criticism of The United States or its policies'". It took four years to overturn this ruling and during that time Randall was supported by a group of American writers including Arthur Miller, Norman Mailer, Grace Paley, Alice Walker and Kurt Vonnegut.

H286

Risking a somersault in the air: conversations with Nicaraguan writers / edited by Floyce Alexander; translated by Christina Mills. San Francisco: Solidarity, 1986.

215p; illus

BL: YA.1990.a.10228

Com: Nicaraguan writers played a major role in the Sandinista revolutionary movement in Nicaragua and these interviews with fourteen of them "is a fascinating testament to basic human possibilities despite the harshly political determinations we have forced upon them" (Robert Creeley on the back cover). The photograph of Margaret Randall is by Colleen McKay, other photographs are by Randall and Rick Reinhard.

H287

Coming home: peace without complacency. Albuquerque: West End, 1990.

52p; illus

BL: YA.1991.a.25023

Com: An essay written by Randall to deal with "the feelings, as well as the history of my struggle for freedom of expression" in her fight against the deportation order after her return to America. Six poems written between 1985 and 1989 are included and there is a chronology of Randall's life. The photographs are of Randall with family and friends or by Randall of New Mexico landscapes.

H288

Sandino's daughters revisited: feminism in Nicaragua. New Brunswick, NJ: Rutgers University Press, 1994.

311p; illus

BL: YA.1995.b.7124

Com: Interviews with more than thirty Nicaraguan women made in 1992, two years after the electoral defeat of the Sandinista movement and its replacement by a conservative government. The photographs of the women are by Randall.

H289

Our voices, our lives: stories of women from Central America and the Caribbean. Monroe: Common Courage, 1995.

213p; illus; index; maps

BL: YA.1997.a.4691

Com: Essays and conversations from the early nineties that tell of women's experiences in such countries as Guatemala, Belize, Cuba, Nicaragua, Chile and the Dominican Republic.

Poetry and prose

H290

Part of the solution: portrait of a revolutionary. New York: New Directions, 1973.

192p

BL: YA.2001.a.41630

Com: A retrospective collection of mostly autobiographical poetry, prose, and translations, with excerpts from a diary for 1970-1972 that describes Randall's life in Cuba. The long biographical introduction is by fellow-activist and Randall's companion from 1968, Robert Cohen.

Edited by Randall.

H291

El corno emplumado/ The plumed horn. 1-20. Mexico City, 1962-66.

(Edited by Margaret Randall)

BL: P.P.8003.jy

Com: See **Periodicals** (J286) for contributors

Translations

H292

Her body against time: su cuerpo contra el tiempo / Robert Kelly. Mexico City: El Corno Emplumado, 1963.

136p; illus

(El corno emplumado; 8)

Note: Bi-lingual

BL: P.P.8003.jy

Com: See **Kelly** (D277). In 1964 Randall published her translation of *Tenebra*, by Venezuelan poet Ludovico Silva (BL: X.909/39261).

H293

Let's go! [selections from] '*Vamonos patria a caminar*' / René Otto Castillo; translated, with an introduction, by Margaret Randall. London: Cape Goliard, 1971.

91p

Note: Parallel English and Spanish text

BL: X.981/2335

Com: Translations of poems by Guatemalan writer Castillo (1936-1971) who was tortured and burned alive with a female comrade by forces of the military dictatorship against which he was fighting. The poems are from the last collection to be published during his life.

H294

Estos cantos habitados/these living songs: fifteen new Cuban poets / translated, and with an introduction by Margaret Randall. Fort Collins: Colorado State Review, 1978.

143p; illus

(Colorado State review; n. s. 6: 1)

Note: Parallel English and Spanish text

BL: YA.2002.a.300

Com: Translations of poets that had come into prominence after the revolution of 1959. Photographs and biographical notes of the poets are included.

LAURA ULEWICZ 1930-

Poetry

H295

The inheritance. London: Turret, 1967.

18p

(Turret booklet; 18)

Note: One of edition of 150 copies

BL: X.908/39949

Com: Ulewicz was born in Detroit into a Polish-American family and after time in New York and Chicago moved to San Francisco in 1951 and became part of the North Beach scene until it became invaded by seekers after 'free love'. Her poems appeared in a number of literary reviews, she studied in Seattle under poet Stanley Kunitz, spent time in London meeting English poet Edward Lucie-Smith who published this volume of her poetry. One of the poems in the collection won the 1964 Guinness Poetry Prize at the Cheltenham Festival of Literature. The epigraph is by Richard Fariña. Ulewicz returned to San Francisco in 1964 where she ran a coffee-house and had a radio programme interviewing writers. She later moved to the Sacramento Delta where she lives "fairly successfully in the Bronze Age" selling flowers and garlic at farmers' markets.

ANNE WALDMAN 1945-

Poetry

H296

On the wing. [New York]: Boke, 1968.

Unnumbered pages

Note: With *Highjacking* by Lewis Warsh in tête-bêche format

BL: YA.1997.b.2978

Com: Waldman grew up in Greenwich Village and would see Corso in the neighbourhood when she was twelve – "like Rimbaud he was the epitome of the 'damned' poet, and so gorgeous!" At fifteen she was introduced to Beat poetry after reading Donald Allen's anthology *The new American poetry 1945-1960*. This is her first book (the cover is by Joe Brainard) and was published while she and Warsh were editing the influential journal *Angel hair* where some of the poems first appeared. At this time they were at the centre of a group of poets in New York's Lower East Side including Berrigan (one of the poems is dedicated to him), Sanders and Padgett. In 1968 Waldman also became director of the St Marks Poetry project in the Bowery, which helped promote the work of many poets. See also **Warsh** (D551).

H297

Baby breakdown. New York: Bobbs-Merrill, 1970.

115p

BL: YA.1986.a.5593

Com: A collection of poems of which many originally appeared in several little magazines. Some poems from *On the wing* are reprinted in this book.

H298

Giant night. New York: Corinth, 1970.

94p

BL: YA.2001.a.34838

Com: A collection dedicated to Lewis Warsh that includes poems to Kenneth Koch and Ted Berrigan and that has a cover by Joe Brainard. Some of the poems were first published in little magazines including *Angel hair* (edited by Waldman), some appeared in earlier books by Waldman and others in *The world anthology* (see H322), poems from the St Marks Poetry Project where Waldman was director.

H299

Spin off. Bolinas: Big Sky, 1972.

Unnumbered pages; illus

Note: One of an edition of 200 free copies

BL: YA.1989.b.2165

Com: Poems written and published on a visit to California, printed in manuscript facsimile and with Waldman's drawings.

H300

Life notes. Indianapolis: Bobbs-Merrill, 1973.

117p; illus

BL: YA.2001.a.37684

Com: A collection that includes poems written in the Caribbean and a "spin off" reproduced from the author's handwriting. The cover is by Joe Brainard, and text illustrations are by Brainard, George Schneeman, and the author. The back cover photograph of Waldman is by Elsa Dorfman.

H301

Memorial Day: a collaboration / Anne Waldman & Ted Berrigan. London: Aloes, 1974.

Unnumbered pages

Note: One of an edition of 500 copies. Originally published: New York: Poetry Project, 1971

BL: Cup.407.b.22

Com: See **Berrigan** (D142) for comments. Also printed in *Journals & dreams* (1976).

H302

Sun the blond out. Berkeley: Arif, 1975.

11p

Note: One of an edition of 900 copies

BL: YA.1997.b.1516

Com: Some of the poems in this collection were written at Boulder, Colorado, where in 1974 Waldman helped found with Allen Ginsberg what became the Jack Kerouac School of Disembodied Poetics at the experimental Naropa Institute.

H303

Journals & dreams. New York: Stonehill, 1976.

211p

BL: YA.1986.a.7555

Com: An innovative and personal collection, "a collage of work coming directly out of journal writing". By the mid-seventies Waldman had become well known as a result of her poetry readings and received many invitations to perform across America and in Europe, and some of these poems were written on her travels. The back cover has quotes by Ginsberg and Berrigan and the cover photo of Waldman is by Rudy Burkhardt.

H304

Shaman. Waban, Mass.: Munich Editions from Shell, 1977.

Unnumbered pages; illus

Note: No. 237 of an edition of 250 copies

BL: YA.1997.b.1613

Com: Poems and dream-poems with appearances from Ginsberg, Dylan and Corso. The title piece was composed while travelling with Dylan's Rolling Thunder Revue in winter 1975. The cover photograph of Waldman is by Gianfranco Mantegna.

H305

Countries / linoleum blocks Reed Bye. West Branch: Toothpaste, 1980.

Unnumbered pages; illus

Note: No.108 of an edition of 200 numbered copies, signed by the author and artist

BL: X.958/19875

Com: Poems written on travels to England, Wales, Holland, Germany, Italy, Bulgaria, Yugoslavia, Albania, Turkey and Nepal. The illustrations are outline maps of the countries - the artist (and poet) Reed Bye married Waldman in 1980.

H306

Cabin. Calais, Vt.: Z Press, 1981.

21p

Note: One of an edition of 500 copies

BL: YA.1987.a.748

Com: Poems published by Kenward Elmslie's Z Press. One of the poems is "for Joe Brainard".

H307

Sphinxeries / Anne Waldman & Denyse King. Boulder: Smithereens, 1981.

39p

Note: One of an edition of 200 copies

BL: YA.1997.b.1512

Com: A long poem written in collaboration with Denyse King, a student at the Naropa Institute where Waldman was a teacher

H308

First baby poems. Cherry Valley, NY: Rocky Ledge, 1982.

24p; illus

Note: One of an edition of 500 copies, signed by the author

BL: YA.1996.a.8214

Com: "With her warm subtle fleshly *First baby poems* Waldman creates an infant power that did not exist before in words. These poems are complex joyful bioalchemy" (Michael McClure on the back cover). After the birth of her son, Waldman took leave from the Naropa Institute and moved to New York. The poems are published in Cherry Valley where Ginsberg had a farm on which Waldman had lived for a time in the seventies.

H309

Skin meat bones. Minneapolis: Coffee House, 1985.

94p

BL: YA.1991.a.28206

Com: A major collection whose themes range from the hopes and fears of the individual to issues of the environment and war that threaten our planet. The back cover photograph of Waldman is by Gerard Malanga. One of the poems is for Ted Berrigan who died in 1983.

H310

Blue mosque. New York: United Artists, 1988.

59p

Note: Signed and inscribed by Waldman

BL: YA.2001.a.40401

Com: Poems of travels in Europe, Turkey, South America, and India, from 1967-1987. The book is partly dedicated to "Jimmy Schuyler" and the title prose poem is "to William S. Burroughs". The cover is by Louise Hamlin.

H311

Tell me about it: poems for painters. Stout, Ohio: Bloody Twin, 1988.

Unnumbered pages

Note: One of an edition of 400 copies

BL: YA.2001.a.39770

Com: Among the painters celebrated in these poems are Balthus, Alex Katz (his painting of Frank O'Hara), Jasper Johns, Jane Freilicher, George Schneeman (who also drew the title-page illustration), Larry Rivers, and Joe Brainard.

H312

Helping the dreamer: new and selected poems 1966-1988. Minneapolis: Coffee House, 1989.

245p

BL: YA.1991.a.28224

Com: Poems from previously published books together with the new title section and other poems including "Phonecall from Frank O'Hara". The epigraph is by William Carlos Williams and the back cover quotation is by Allen Ginsberg. The photograph of Waldman is by Cynthia McAdams.

H313

Not a male pseudonym. New York: Tender Buttons, 1990.

32p

BL: YA.1993.a.14196

Com: A small collection that includes "Muse & scribe: a note" and a brief biography. The cover is by Donna Dennis.

H314

Lokapala. Boulder: Rocky Ledge Cottage Editions, 1991.

32p

Note: One of an edition of 500 copies, signed by the author

BL: YA.1992.a.22845

Com: A long poem - Waldman provides a note explaining the title. The cover drawing is by Peter Cole and the Sanskrit "Lokapala" is by Andrew Schelling

H315

Fait accompli. [Boulder]: Last Generation, 1992.

31p

Note: One of an edition of 350 copies

BL: YA.2001.a.40235

Com: A collection that includes "Feminafesto", a partly autobiographical piece on "women writers".

H316

Iovis: all is full of Jove. Minneapolis: Coffee House, 1993.

336p

BL: YA.1997.b.3211

Com: "*Iovis* is monumental improvisation, epic length, major work by a major poet" (Ginsberg). "*Iovis* moves through time/space with specificity and force. A woman's imagination of the male. An epic" (Diane di Prima). "Anne Waldman's vast new poem is a net of language and spirit that opens out the possibilities of writing and our enactment of archetypes in one long breath" (Gary Snyder).

H317

Fast speaking woman: chants & essays. New expanded ed. San Francisco: City Lights, 1996.

159p

(Pocket poets series; 33)

Note: Previous edition published as *Fast speaking woman & other chants*: San Francisco: City Lights, 1975

BL: YA.1997.a.10979

Com: The original 1975 edition was published in Ferlinghetti's City Lights Pocket Poets series after he heard Waldman perform the title poem, a poem inspired by the chanting of a Mazatec Indian shamaness. This twentieth anniversary expanded edition contains the poems of the 1975 volume and those of a 1978 enlarged edition together with later poems (mostly from 1973-83), some of which are published for the first time. Also included is a recent poem "Verses for the new *Amazing grace*", written in response to a request from Ed Sanders for a choral collaborative epic. Three previously unpublished essays - one on the history of the title poem, the others on the oral tradition, travel, feminism, Buddhism and other topics important to Waldman - are interspersed with the poems. The cover photograph of Waldman in 1974 is by Sheyla Baykal.

H318

Iovis: all is full of Jove: book 2. Minneapolis: Coffee House, 1997.

311p; illus

BL: YA.1997.b.5015

Com: The companion volume to *Iovis: all is full of Jove* (1993). The first volume had investigated the male principle in its various manifestations, while this second volume explores the female in its many aspects. "This is epic poetry that goes beyond the old injunction 'to include history' - its effort is to change history".

Prose

H319

The romance thing: travel sketches. Flint: Bamberger, 1987.

72p

Note: One of an edition of 800 copies

BL: YA.1989.a.20600

Com: A collection of short stories about "covering ground, and about uncovering truth and romance". The settings range from Europe to the Caribbean, from North Africa to South America. The epigraph is by Burroughs.

Miscellany

H320

No hassles: an unhinged book in parts / cover by Brigid Polk; art work by Joe Brainard, Donna Dennis & George Schneeman. New York: Kulchur, 1971.

151p; illus

BL: YA.1986.b.2515

Com: A collection of "poems, stories, heartaches, collaborations, comics & photographs". Among the collaborators are Brainard, Elmslie, Warsh, Berrigan and Padgett. The photographs are by the author and include one of Warsh and Tom Clark.

Edited by Waldman

H321

Angel hair. 1-6. New York, 1966-69.

(Edited by Anne Waldman and Lewis Warsh)

Note: All published

BL: LB.31.c.9136

Com: See **Periodicals** (J259) for contributors and see also **Warsh** (D564).

H322

The world anthology: poems from the St Mark's Poetry project / edited by Anne Waldman.

Indianapolis: Bobbs-Merrill, 1969.

155p; illus

BL: YA.2000.a.4971

Com: See **Anthologies** (J37) for contributors.

H323

Another world / edited by Anne Waldman. Indianapolis: Bobbs-Merrill, 1971.

387p; illus

BL: YA.2000.a.5060

Com: See **Anthologies** (J42) for contributors.

H324

Talking poetics from Naropa Institute: annals of the Jack Kerouac School of Disembodied Poetics / edited by Anne Waldman and Marilyn Webb; introduction by Allen Ginsberg. 2v. Boulder: Shambhala, 1978-79

220p, 242p; illus; bibliographies

BL: X.909/43537 (vol. 1); X.909/45030 (vol. 2)

Com: See **Beats in general – criticism** (J160).

H325

Nice to see you: homage to Ted Berrigan / edited and with an introduction by Anne Waldman.

Minneapolis: Coffee House, 1991.

253p; illus; bibliography; index

BL: YA.1992.b.3879

Com: See **Berrigan** (D158) for contributors.

H326

Out of this world: an anthology of the St. Mark's poetry project, 1966-1991 / edited and with an introduction by Anne Waldman; foreword by Allen Ginsberg. New York: Crown, 1991.

690p; index

BL: YA.1993.a.19551

Com: For contributors see **Anthologies** (J77).

H327

Disembodied poetics: annals of the Jack Kerouac School / edited by Anne Waldman & Andrew Schelling. Albuquerque: University of New Mexico Press, 1994.

501p

(American poetry series)

BL: 95/13558

Com: See **Beats in general – criticism** (J180).

H328

The Beat book: poems & fiction from the Beat Generation / edited by Anne Waldman; with a foreword by Allen Ginsberg. New York: Random House, 1996.

376p; bibliography

BL YA.2000.a.17841

Com: See **Anthologies** (J84) for contributors.

H329

The Angel Hair anthology / edited by Anne Waldman and Lewis Warsh. New York: Granary, 2001.

619p; illus; bibliography; index

BL: YA.2001.a.40345

Com: See **Anthologies** (J89) and also **Warsh** (D565).

RUTH WEISS 1928-

Poetry

H330

Gallery of women. San Francisco: Adler, 1959.

Unnumbered pages; illus

Note: One of an edition of 500 copies - inscribed by the author to Theodore Roethke

BL: X.958/10002

Com: ruth weiss (she spells her name in lower case) was born in Berlin and with her family fled to America in 1939. Most of her relatives were to perish in Nazi concentration camps. She lived at first in New York and in Chicago but travelled the country in the late forties and fifties and met Kerouac and Cassady and other Beat figures. In San Francisco she was part of the North Beach scene and was influential in the poetry-jazz movement, reading her poems to jazz accompaniment at The Cellar when it opened in 1956 in North Beach. In 1959 she travelled to Mexico with her first husband and met Philip Lamantia and poet/photographer Ann McKeever in Mexico City. The same year she published this book, a collection of poem-portraits of women friends including Laura Ulewicz and McKeever. The illustrations are drawings of the women by Sutter Martin.

H331

Light and other poems. San Francisco: Peace & Pieces Foundation, 1976.

56p

BL: YA.2001.a.35817

Com: In the 1970s weiss worked in a San Francisco bar and gave Sunday afternoon poetry readings, often with her friend Madeline Gleason. Gleason supplies a quote to the back cover of this collection, which also has a cover and frontispiece by Paul Blake, weiss's long-time companion since 1967. The photograph of the author is by Ingeborg Gerdes.

H332

Single out. Mill Valley: D'Aurora, 1978.

Unnumbered pages

Note: Signed and inscribed by the author and by artist Paul Blake

BL: YA.2001.a.37217

Com: A collection that includes the title poem, which is dated 1958 and recalls the author's past as a refugee from the Nazis. Also included are other poems from the late fifties and early sixties that were read to jazz accompaniment at the Cellar at North Beach, and "The brink", which was made into a 40 minute film first shown at the 1961 San Francisco International Film Festival. The film, written, directed and narrated by weiss was more recently shown at the 1996 Venice Biennale Film Festival and at the Whitney Museum of American Art as part of the exhibition *Beat culture and the new America, 1950-1965* (see J197 for the catalogue). The portrait of the author on the front cover is by William McNeill and the back cover portrait of her is by Paul Blake.

INFLUENCES AND CONNECTIONS

PAUL BOWLES 1910-1999

Poetry

I1

Scenes. Los Angeles: Black Sparrow, 1968.

10p

Note: No. 271 of an edition of 300, signed by the author

BL: YA.1993.b.7626

Com: Although he is better known as a writer of fiction and as a composer, Bowles also wrote poetry at certain periods of his life. This is a collection of nine poems written between 1934 and 1940. They were composed in New York but are based on memories of North Africa where he went in the early thirties on a suggestion of Gertrude Stein, whom he had met in Paris. Bowles has called these poems the "first detailing of certain obsessive settings amplified when I began later to write fiction". The poems are collected in *The thicket of spring: poems, 1926-1969*.

I2

The thicket of spring: poems, 1926-1969. Los Angeles: Black Sparrow, 1972.

56p

BL: X.900/15046

Com: Poems from the twenties to the sixties, although Bowles did not in fact write poetry between 1940 and 1968. The collection consists mostly of early work together with two new poems from 1969. Poetry for Bowles was chiefly either experimental or a way of seeking an emotional response that would later be used in prose. The photograph of Bowles is by Bill Yoscary.

I3

Next to nothing. Kathmandu: Starstreams, 1976.

Unnumbered pages; illus

(Starstreams; 5)

Note: No. 329 of an edition of 500 copies

BL: X.950/16428

Com: A long pessimistic poem written after Bowles' wife Jane's death after a long illness, and published by Ira Cohen in Kathmandu. The frontispiece collage is by Dana Young and among the other illustrations is a kufic design by Bowles.

I4

Next to nothing: collected poems, 1926-1977. Santa Barbara: Black Sparrow, 1990.

73p

Note: Originally published: Santa Barbara: Black Sparrow, 1981

BL: YA.1993.b.4263

Com: Poems previously collected in *The thicket of spring* together with *Next to nothing* and three more poems from the seventies. A second printing of this edition is at BL: YA.1993.b.649

Fiction - novels

I5

The sheltering sky. London: John Lehmann, 1949.

304p

BL: NN.39694

Com: Bowles' first novel, a book presaging the Beat movement, and the one that made his reputation. It was written in Morocco and tells of the disintegration of an American couple into death and madness as they travel south through the Sahara. Bowles' expatriates, in their search for meaning, their exploration of North African culture and their experimentation with drugs, were to provide a model for those who followed in their footsteps rather like the characters in *On the road* would for succeeding generations. The book was first published in England (the American edition followed a few months later) and was an immediate success, being chosen for the Book of the Month club. It was to make Bowles at the age of forty a writer who also composed music instead of a composer who also wrote – and to enable him to buy his first car, a Jaguar. A 1969 Penguin edition is at BL: H.69/240. Other editions include Owen,

1981 edition at BL: Nov.43963, Granada, 1983 at BL: H.83/1040, Paladin, 1990 at BL: H.91/432, and Penguin, 2000 at BL: H.2000/1934.

I6

Let it come down. London: John Lehmann, 1952.

318p

BL: 12731.e.2

Com: A novel set in contemporary Tangier in which a New York bank clerk meets a rich expatriate woman who introduces him to hashish, the means to his eventual self-destruction. The title is from *Macbeth*. The first British paperback edition (New English Library, 1962) is at BL: 012212.a.1/739. An American edition with a new preface by Bowles (Black Sparrow, 1980) is at BL: Cup.510.vs.12. Later British editions include Owen, 1984 at BL: Nov.50419, and Arena, 1985 at BL: H.86/126.

I7

The spider's house. New York: Random House, 1955.

406p

BL: YA.2001.a.33870

Com: A contemporary novel set in Fez in Morocco at a time of political upheaval and violence. British editions include Macdonald, 1957 at BL: NNN.9304, Owen, 1985 at BL: Nov.55213, and Abacus, 1991 at BL: H.91/3222. Other American editions include Black Sparrow, 1982 at BL: X.950/20116.

I8

Up above the world. London: Owen, 1967.

223p

Note: Originally published: New York: Simon and Schuster, 1966

BL: Nov.9458

Com: Set on board ship and in Latin America, this was regarded by Bowles when he started work on it as "a suspense story, not a serious novel". Later editions include Penguin, 1970 at BL: H.70/319, Owen, 1982 at BL: Nov.48115, Arena 1984 at BL: H.84/1492, and Abacus, 1991 at BL: H.91/1505.

Fiction – short stories and novella

I9

A little stone: stories. London: John Lehmann, 1950.

222p

BL: 12726.e.23

Com: Bowles' second book of fiction, a collection of twelve stories. "The delicate prey" and "Pages from Cold Point" were rejected by the publisher, on the advice of Cyril Connolly and Somerset Maugham, because of possible censorship or distribution difficulties. They were not to be published in Britain until 1968 (in *Pages from Cold Point and other stories*).

I10

The delicate prey and other stories. New York: Random House, 1950.

307p

BL: YA.2002.a.4061

Com: The second book to be published by Bowles in the US, consisting of the twelve stories published in *A little stone*, with the addition of five more stories, including "The delicate prey" and "Pages from Cold Point". The majority of the seventeen stories are set in North Africa, the Far East, or Latin America. The title story, rejected by the British publishers, is based on a tale told Bowles by a Saharan military commander, and is one of his most macabre and menacing.

I11

The hours after noon. London: Heinemann, 1959.

185p

BL: 12655.t.23

Com: A collection of ten stories that includes the semi-autobiographical "The frozen fields" about a precocious son and his bullying father, and the title story, a novella which had been written ten years earlier. It is set in Tangier, has an epigraph from Baudelaire, and relates the murder of a Frenchman who has a tendency for "annoying young girls and getting into messes".

I12

A hundred camels in the courtyard. San Francisco: City Lights, 1962.

63p

BL: X.907/988

Com: Four stories set in a land "where cannabis, rather than alcohol, customarily provides a way out of the phenomenological world". One of the stories was originally published in the Beat journal *Big table*, the back cover photograph of Bowles is by Allen Ginsberg, and the publisher is Ferlinghetti's City Light Books. A later edition (City Lights, 1986) is at BL: YA.1989.a.20147.

I13

The time of friendship: a volume of short stories. New York: Holt, Rinehart and Winston, 1967.

215p

BL: YA.2001.a.31531

Com: The settings of the thirteen stories range from North Africa to New York. Twelve of the stories were previously published in magazines and some were published in *A hundred camels in the courtyard* (1962). The title story is about a woman who loved the pre-independent Sahara and how independence affects her relationship with a young Algerian. The collection was well received critically in America but did not sell well and it seemed as if he had lost touch or as his biographer puts it "perhaps American readers had simply lost touch with Bowles".

I14

Pages from Cold Point and other stories. London: Owen, 1968.

156p

BL: Nov.11721

Com: Norman Mailer has described the title story about the seduction of a father by a son as "one of the best short stories written by anyone". The collection also includes two major stories from earlier American collections, "The time of friendship" and "The delicate prey". Other editions include Zenith, 1983 at BL: X.958/18680 and Sphere, 1991 at BL: H.91/1482.

I15

Three tales. New York: Frank Hallman, 1975.

27p

BL: YA.1986.a.6962

Com: The first publication in book form of three stories – "Afternoon with Antaeus", "The fqih" and "Medjoub". They originally appeared in *Antaeus* and *Bastard angel* and are also collected in *Things gone and things still here*.

I16

Things gone and things still here. Santa Barbara: Black Sparrow, 1977.

89p

BL: Cup.510.nic.37

Com: Eight stories including those published in *Three tales*. All but one of the stories is set in North Africa, while the exception, "You have left your lotus pods on the bus" is set in Thailand and is based on Bowles' memories of his visit there in 1966.

I17

Collected stories, 1939–1976 / introduction by Gore Vidal. Santa Barbara: Black Sparrow, 1979.

417p

BL: Cup.510.nic.47

Com: Stories of more than thirty years writing that are according to Vidal "among the best ever written by an American". Bowles' biographer Christopher Sawyer-Lauçanno first discovered Bowles when he read this volume in 1980 and came to the conclusion that Bowles was "no less than a modern master, an extraordinarily gifted craftsman, a fabulous voyager through nightmare landscapes into an equally uncharted geography of the imagination".

I18

In the red room. Los Angeles: Sylvester & Orphanos, 1981.

32p

Note: No. 23 of a limited edition of 330 copies signed by the author

BL: RF.2002.a.45

Com: A short story set in Sri Lanka, that is published here for the first time. Bowles first visited Sri Lanka (then Ceylon) in 1950 and was to purchase a small island there a few years later.

I19

Midnight mass. Santa Barbara: Black Sparrow, 1981.

162p

BL: X.950/27374

Com: A collection of twelve stories written after 1976 and the publication of *Collected stories 1939-1976*. A British edition (Paladin, 1991) is at BL: H.91/3952.

I20

Unwelcome words: seven stories. Bolinas: Tombouctou, 1988.

86p

BL: YA.1990.a.16066

Com: In addition to the epistolary title story (the letter writer is named Paul Bowles) and stories about expatriate Tangier, this collection contains three dramatic monologues with settings important to Bowles, "Massachusetts 1932", "New York 1965" and "Tangier 1975".

I21

Call at Corazón and other stories. London: Abacus, 1989.

223p

Note: Originally published: London: Owen, 1988

BL: YC.1990.a.3934

Com: Stories covering nearly fifty years of writing, from "Tea on the mountain" (1939) to "In absentia" (1985). Bowles in his preface writes that many of the stories "are the result of nostalgia for places left behind; the composition of these began with an evocation of the *ambience* of the locale, a general atmosphere out of which the protagonists were born".

I22

A thousand days for Mokhtar. London: Owen, 1989.

176p

BL: YC.1989.a.10218

Com: A British collection of stories from the forties and fifties together with two from the 1980s that were published in *Unwelcome words*. There is a preface by Bowles.

I23

Too far from home / with drawings by Marguerite McBey. London: Owen, 1994.

93p; illus

BL: Nov.1994/1681

Com: A novella first published in the anthology *Too far from home: the selected writings of Paul Bowles* (1993, I32). It is set in an isolated town in the Niger River valley, and the drawings are taken from a sketchbooks compiled by the artist during a journey to the Sahara in 1970.

I24

Stories / introduction by James Lasdun. London: Penguin, 2000.

300p

(Penguin modern classics)

BL: H.2000/407

Com: A chronologically arranged British collection, from "The scorpion" (New York 1944) to "Unwelcome words" (Tangier 1988).

Non-fiction – prose

I25

Yallah / photographs by Peter W. Haerberlin New York: McDowell, Obolensky, 1957.

Unnumbered pages; illus

BL: LB.31.b.16423

Com: An elegiac account of the way of life in the desert and hill country of northwestern Africa accompanying Haerberlin's evocative photographs. Bowles was asked to provide the text after Haerberlin

had been killed on an expedition in South America before he could complete the arrangement of the photographs in book form.

I26

Their heads are green. London: Owen, 1963.

169p; illus

BL: 10059.a.5

Com: A collection of travel essays mostly about North Africa but also on Turkey, Ceylon and South India. The title is from Edward Lear, and the illustrations are photographs by the author. A 1990 Abacus edition is at BL: H.90/1846 and a 1984 paperback edition (Ecco, 1984) with one essay excluded, is at BL: YK.1995.a.6716.

I27

Points in time. London: Owen, 1982.

92p

BL: X.950/15784

Com: A "lyrical history", described by Bowles as "a story about Morocco as I imagined it and as it seems to have been written about... It's not a novel... It's a sort of trip through the centuries". The book ranges over more than two thousand years, from the Roman occupation to the present.

Autobiography

I28

Without stopping: an autobiography. London: Owen, 1972.

379p; illus; index

Note: Originally published: New York: Putnam, 1972

BL: X.989/17796

Com: Bowles wrote this autobiography while Jane Bowles' health was deteriorating and was unable to speak or see or move. According to poet Edouard Roditi, Bowles "was so filled with pain and torment he had to shut off his emotions lest it consume the book. The result is that it's a very impersonal memoir". William Burroughs referred to the autobiography as "Without telling". The illustrations include photographs of Bowles, his family, Jane Bowles, Ginsberg, Corso, Burroughs, and Mohammed Mrabet.

Journals

I29

Two years beside the Strait: Tangier journal 1987-1989. London: Owen, 1990.

80p; illus

BL: YC.1990.a.7927

Com: Bowles had never kept a journal until this one, which Daniel Halpern, editor of *Antaeus* asked him to start as a record of daily life in Tangier. Bowles in his preface: "I suppose the point of publishing such a document is to demonstrate the way in which the hours of a day can as satisfactorily be filled with trivia as with important events". The illustrations are photographs of friends and visitors, among them Mick Jagger. An American edition entitled *Days: Tangier journal, 1987-1989* (Ecco, 1991) with additional photographs and some textual differences is at BL: YA.1993.a.20175.

Letters

I30

In touch: the letters of Paul Bowles / edited by Jeffrey Miller. New York: Farrar, Straus and Giroux, 1994.

604p; illus; index

BL: YA.1994.b.7185

Com: Bowles' letters from summer 1928 in New York to April 1991 in Tangier, selected with Bowles' assistance from almost seven thousand pages of correspondence. They are regarded by the editor, aside from Bowles' creative work itself, as "the best record we have of a major figure in our literature and perhaps also a major figure in our music. They have a primacy and an authenticity shared by neither his autobiography nor by accounts written by others". Among the recipients of letters are Charles Henri Ford, Brion Gysin, Harold Norse, Ginsberg, Ferlinghetti and Burroughs and there are letters addressed

jointly to Ginsberg, Orlovsky, Corso and Kerouac, all of whom had visited him (and Burroughs) in Tangier. A chronology, notes, an Arabic glossary, and a biographical glossary are included. A British edition (HarperCollins, 1994) is at BL: YC.1997.b.145.

Interviews

I31

Conversations with Paul Bowles / edited by Gena Dagal Caponi. Jackson: University Press of Mississippi, 1993.

254p; bibliography; index

(Literary conversations)

BL: YC.1994.b.1360

Com: A collection of interviews with Bowles dating from 1952 to 1990. A chronology is included.

Collections

I32

Too far from home: the selected writings of Paul Bowles / introduced by Joyce Carol Oates; edited and with a preface by Daniel Halpern. Hopewell, NJ: Ecco, 1993.

697p; bibliography

(Ecco companions)

BL: YC.2001.a.1247

Com: A major collection that contains excerpts from Bowles' four novels, a dozen major short stories, the first publication of the title novella and selections from the historical tales *Points in time*. There are also three poems, a selection of travel essays, excerpts from his autobiography, journals, and letters, and a 1970 interview with poet and editor Daniel Halpern.

I33

The portable Paul and Jane Bowles / edited and with an introduction by Millicent Dillon. London: Penguin, 1994.

611p

(Viking portable library)

BL: YA.1995.a.20194

Com: An anthology of the works of both Jane and Paul Bowles that placed side by side "suggests a single literary entity in ceaseless dialogue with itself". It contains excerpts from Paul Bowles' novels, as well as his major stories, together with selections from travel essays, poems and letters. See also **Jane Bowles** (H38).

Photographs

I34

Paul Bowles photographs: 'How could I send a picture into the desert?' / edited by Simon Bischoff in collaboration with the Swiss Foundation for Photography. Zurich: Scalo, 1994.

255p; illus

BL: YA.1995.b.6330

Com: A collection of photographs by Bowles and friends, with comments by him on the photographs, and essay on him as photographer by Bischoff, and conversations between him and Bischoff in Tangier, 1989-1991. The photographs are mostly of North African life together with pictures of Bowles himself, Jane Bowles, and friends including Burroughs, Gysin, Corso, Genet, Mrabet and other Arab friends.

Contributions to books

I35

Al Maghrib: photographs from Morocco 1983-1988 / Owen Logan; with three stories by Paul Bowles. Edinburgh: Polygon, 1989.

Various pagings; illus

BL: YK.1991.a.6076

Com: The stories accompanying Scottish photographer Logan's Moroccan photographs are "The little house" and "The amulet" (both from *Midnight mass*, 1981) and "Things gone and things still here" (originally published in 1979).

I36

The Hakima: a tragedy in Fez / William Betsch; with an introduction by Paul Bowles. London: Secker & Warburg, 1991.

142p; illus

BL: LB.31.b.6949

Com: Bowles' introduction to these photographs and accompanying text is mostly a memoir of Fez as he knew it in the 1930s. The text tells of Hakima, born in Fez in 1962, who as a bride of 16, took her own life on February 1978, in a dispute over her virginity.

I37

"Percussionists in concert led by John Cage" in: *Writings about John Cage* / edited by Richard Kostelanetz. Ann Arbor: University of Michigan Press, 1993.

353p; bibliography; index

BL: YC.1994.b.5940

Com: A reprinting of a review of a John Cage concert that originally appeared in the *New York Herald Tribune* in February 1943.

Translations

I38

Lost trail of the Sahara / R. Frison-Roche; translated by Paul Bowles. London: Hale, 1956.

264p; map

Note: Originally published: New York: Prentice-Hall, 1951

BL: NNN.7793

Com: Bowles' first major translation, a French novel about an officer in the French Army leading an expedition to capture a Toureg chieftain wanted for murder, and also searching for a lost Roman trail across the Sahara.

I39

No exit: a play in one act / Jean Paul Sartre; translated by Paul Bowles. New York: Samuel French, 1958.

54p

BL: 11741.cc.23

Com: A translation/adaptation of Sartre's classic existentialist play *Huis clos*. When first produced in America in 1946 the play was directed by John Huston and received the Drama Critic's Circle Award for best foreign play. Huston suggested that a significant change be made to Sartre's original play. In Bowles' version the leading character Garcin, a Brazilian pacifist, becomes Cradeau, a French collaborator.

I40

A life full of holes / Driss ben Hamed Charhadi; tape-recorded in Moghrebi and translated by Paul Bowles. London: Weidenfeld & Nicolson, 1964.

310p

Note: Originally published: New York: Grove, 1964

BL: 14573.a.165

Com: The first novel to be produced in Moghrebi, an Arabic dialect of North Africa. It is the story of a young Arab's misadventures on the way to manhood in the face of hunger, poverty and injustice. A Panther 1966 edition is at BL: W.P.B.29/1994. A 1999 Rebel Inc edition is at BL: H.2001/4438

I41

Love with a few hairs / Mohammed Mrabet; taped and translated from the Moghrebi by Paul Bowles. London: Owen, 1967.

176p

BL: 14573.a.253

Com: The first of Bowles' translations of fiction by his friend Mrabet. It is a "long story" of obsessive love set in Tangier, depicting a similar world to that of Bowles' fiction, but from the point of view of a Moroccan. A 1986 Arena edition is at BL: H.94/395.

I42

The lemon / Mohammed Mrabet; translated from the Moghrebi and edited in collaboration with Mohammed Mrabet by Paul Bowles. London: Owen, 1969.

181p

BL: YA.2002.a.6249

Com: A coming-of-age story by Mrabet. Bowles worked on this translation at a critical time for him when Jane Bowles was institutionalised in a psychiatric hospital. He felt he "had to do something, and with the thunderheads of Jane's illness on the horizon, I can't get into anything which requires true concentration." The first American edition (McGraw-Hill, 1972) is at BL: YA.1996.a.4964 and a 1986 City Lights edition is at BL: ORW.1988.a.1995.

I43

Harmless poisons, blameless skins / Mohammed Mrabet; taped and translated from the Moghrebi by Paul Bowles. Santa Barbara: Black Sparrow, 1976.

Note: No. 22 of 200 copies numbered and signed by Mrabet and Bowles

BL: RF.2002.a.48

Com: Stories by Mrabet, some based on legend, some his own invention, accompanied by his drawings.

I44

The big mirror / Mohammed Mrabet; taped and translated from the Moghrebi by Paul Bowles. Santa Barbara: Black Sparrow, 1977.

77p

Note: No. 40 of an edition of 200 signed by the author and translator

BL: YA.1996.a.4974

Com: A novella by Mrabet. The photograph of him is by Hanneta Clark.

I45

Five eyes / stories by Abdeslam Boulaich [et al]; edited & translated by Paul Bowles. Santa Barbara: Black Sparrow, 1979.

145p; illus

BL: X.950/30715

Com: Stories by Boulaich, Larbi Layachi (real name of Driss ben Hamed Charhadi, author *A life full of holes*), Ahmed Yacoubi, Choukri, and Mrabet – "the unmistakable flavour of Moroccan life pervades them all" (Bowles). Photographic portraits of the authors accompany the text.

I46

Tennessee Williams in Tangier / Mohamed Choukri; translated from the Arabic by Paul Bowles; foreword by Gavin Lambert; note by Tennessee Williams. Santa Barbara: Cadmus, 1979.

85p

BL: YA.1986.a.4412

Com: When Tennessee Williams visited Tangier in summer 1973, Choukri met him at Bowles' apartment and proceeded to write this portrait of him that according to Williams has a tone that is "gently humorous and discreet with a reticent sympathy implicit".

I47

The beach café & The voice / Mohammed Mrabet; taped and translated from the Moghrebi by Paul Bowles. Santa Barbara: Black Sparrow, 1980.

86p

BL: YA.1989.a.18584

Com: A novella and a short story by Mrabet, with a cover drawing by him.

I48

The path doubles back / [Rodrigo Rey Rosa]; [translated by Paul Bowles]. [New York]: [Red Ozier], 1982.

Unnumbered pages; illus

Note: No. 3 of 185 copies signed by author, translator and artist

BL: RF.2002.a.62

Com: The artist is David Craven; the author of this story, Rodrigo Rey Rosa, is a Guatemalan writer who met Bowles in Tangier.

I49

The chest / Mohammed Mrabet; translated by Paul Bowles. Bolinas: Tombouctou, 1983.

98p

BL: YA.1994.a.13620

Com: Nine stories and a play entitled "Earth". The cover is from a painting by Mrabet, and the back cover has a photograph of him by Marlene Raderman.

I50

Marriage with papers / Mohammed Mrabet; translated by Paul Bowles. Bolinas: Tombouctou, 1986.

79p

Note: One of a hundred copies signed by the author and the translator

BL: YA.1996.a.4966

Com: The title novella and its companion story "Chico" are set in contemporary urban Morocco. Another copy is at BL: YA.1993.a.12554.

I51

For bread alone / Mohamed Choukri; translated from the Arabic and with an introduction by Paul Bowles. London: Grafton, 1987.

176p

Note: Originally published: London: Owen, 1973

BL: YC.1988.a.1729

Com: Choukri's autobiography, an account of his life as an illiterate Moroccan street urchin who learnt to read and write at the age of 20 and eventually became a Professor of Arabic. "A true document of human desperation, shattering in its impact" (Tennessee Williams). A later edition (Saqi, 1993) is at BL: YK.1994.a.6699

I52

M'hashish / Mohammed Mrabet; taped and translated from the Moghrebi by Paul Bowles. London: Owen, 1988.

79p

Note: Originally published: San Francisco: City Lights, 1969

BL: YC.1989.a.7450

Com: Ten stories set in Morocco that describe some of the possible results of being under the influence of hashish. A 1993 French translation from Bowles' English is at BL: YA.1994.a.14332

I53

The oblivion seekers and other writings / Isabelle Eberhardt; translated from the French by Paul Bowles. London: Owen, 1988.

88p

Note: Originally published: San Francisco: City Lights, 1975

BL: YC.1989.a.6247

Com: Stories and vignettes by Eberhardt (1877-1904), born illegitimate in Geneva to an Armenian ex-priest and a part-German, part Jewish mother. Much of her unconventional adult life was spent in North Africa where she married an Algerian soldier and where she was killed in a flash flood in a Saharan village. Two of the pieces in this collection are translations from a manuscript found close to where her body was found.

I54

The boy who set the fire & other stories / Mohammed Mrabet; taped & translated from the Moghrebi by Paul Bowles. San Francisco: City Lights, 1989.

123p

Note: Originally published: Los Angeles: Black Sparrow, 1974

BL: YA.1993.a.12570

Com: Seventeen stories by Mrabet that explore the essence of Moroccan folk culture. The cover is a drawing by Mrabet, and the back cover has a photograph of him with Bowles.

I55

Dust on her tongue / Rodrigo Rey Rosa; translated from the Spanish by Paul Bowles. London: Owen, 1989.

75p

BL: YC.1990.a.2716

Com: Twelve stories set in Guatemala. Rey Rosa had joined a creative writing class in Tangier in 1982 because Bowles was the teacher.

I56

Look and move on / Mohammed Mrabet; taped and translated from the Moghrebi by Paul Bowles. London: Owen, 1989.

125p

Note: Originally published: Santa Barbara: Black Sparrow, 1976

BL: Nov.1989/1877

Com: Mrabet's autobiography, in which among things he writes of his friendship with Bowles, of Bowles' apartment like a "lunatic asylum" for "whenever there were crazy people in Tangier, they came to see Paul", and of how he came to tell the stories that Bowles translated into his books.

I57

Jean Genet in Tangier / Mohamed Choukri; translated by Paul Bowles; with an introduction by William Burroughs. New York: Ecco, [1990].

82p; illus

Note: Originally published: New York: Ecco, 1974

BL: YA.1993.a.12569

Com: An insightful portrait of French writer Genet and of café life in Tangier by Choukri. Burroughs in his introduction: "As I read Choukri's notes, I saw and heard Jean Genet as clearly as if I had been watching a film of him". Bowles translated from Choukri's Classical Arabic with Choukri's assistance.

Printed music

I58

Of all the things I love: from 'Love's old sweet song' (1940).

BL: VOC/1940/BOWLES [Music Library]

I59

The years: from comedy 'Love's old sweet song' (1940).

BL: VOC/1940/BOWLES [Music Library]

I60

Sonatina fragmentina. Montevideo: Instituto Interamericano de Musicología, 1941.

(Boletín latino-americano de música; 5, suplemento musical)

BL: Ac.2694.hb

I61

Once a lady was here (1946).

BL: VOC/1946/BOWLES [Music Library]

I62

Song of an old woman (1946).

BL: VOC/1946/BOWLES [Music Library]

I63

Tornado blues: for four part chorus of mixed voices (1946).

BL: VOC/1946/BOWLES [Music Library]

I64

Blue Mountain ballads (1947).

BL: VOC/1947/BOWLES [Music Library]

I65

Cabin: Blue Mountain ballads No. 3 (1947).

BL: VOC/1947/BOWLES [Music Library]

I66

Carretera de Estepona: piano solo. New York: Edward B. Marks Music, 1947.

BL: g.1820.dd (46) [Music Library]

I67

Heavenly grass (1947).

BL: VOC/1947/BOWLES [Music Library]

I68

Letter to Freddy (1947).

BL: VOC/1947/BOWLES [Music Library]

Com: The words are by Gertrude Stein from a letter to Bowles – she called him "Freddy" rather than Paul – his middle name is Frederic.

I69

Lonesome man: Blue Mountain ballads No. 2 (1947).

BL: VOC/1947/BOWLES [Music Library]

I70

Sugar in the cane: Blue Mountain ballads No. 4 (1947).

BL: VOC/1947/BOWLES [Music Library]

I71

Three (1948).

BL: VOC/1948/BOWLES [Music Library]

I72

Sonata for two pianos, four hands. New York: Schirmer, 1949.

BL: g.1122.m. (1) [Music Library]

I73

Blue Mountain ballads / words by Tennessee Williams. New York: Schirmer, 1979.

BL: g.296.e. (5) [Music Library]

I74

Concerto for two pianos, winds and percussion (1947) / [edited by Peter Garland]. Santa Fe: Soundings, 1989.

BL: f.862.b.(1) [Music Library]

Biography/Memoirs

I75

An invisible spectator: a biography of Paul Bowles / Christopher Sawyer-Lauçanno. London: Bloomsbury, 1989.

501p; illus; bibliography; index

BL: YC.1989.b.5857

Com: The first biography of Bowles, a comprehensive portrait of him as a creator of music and prose. Bowles himself had resisted the idea of a biography in his lifetime but eventually agreed that the author should write what he called an "unassisted, synthetic" biography. He also asked for the following statement to be included: "P. B. found it so difficult to write the autobiography that he was unable to face getting involved in the same material, and thus asked to be excused from all participation in the project". The illustrations include photographs of Bowles, his family, Jane Bowles, Mohammed Mrabet, Ginsberg, Burroughs and Corso. A paperback edition (Paladin, 1990) is at BL: YC.1990.a.9597.

I76

Paul Bowles 2117 Tanger Socco / Robert Briatte. Paris: Plon, 1989.

338p; illus

(Collection biographique)

BL: YA.1990.a.11222

Com: An authorised French biography by an author who, like Bowles, has been a resident in Tangier for many years. The title is a response to Bowles' autobiography, *Without stopping*. It is his Tangier address at the time of writing, the one he wished to be his final stop. The illustrations include photographs of Bowles from the age of four to seventy-six, as well as his mother, Jane Bowles, Tennessee Williams, Truman Capote, Cecil Beaton, the Moroccan writers translated by Bowles, Ginsberg, Burroughs and Corso.

I77

The dream at the end of the world: Paul Bowles and the literary renegades in Tangier / Michelle Green. London: Bloomsbury, 1992.

381p; illus; index

BL: YK.1993.b.4883

Com: A biography of Bowles and other literary expatriates who lived for some time in Tangier after the second world war, including Burroughs. The illustrations include photographs (several of them by Ginsberg) of Bowles, Jane Bowles, Burroughs, William Burroughs Jr, Ginsberg, Orlovsky, Corso, Kerouac and Gysin.

I78

Paul Bowles by his friends / edited and with an introduction by Gary Pulsifer. London: Owen, 1992.

160p

BL: YK.1994.a.785

Com: A collection of reminiscences of Bowles by Burroughs, Corso, Ferlinghetti, Charles Henri Ford and others including Francis Bacon, Melvyn Bragg, John Cage, Ruth Fainlight, Peter Owen, Edouard Roditi, Ned Rorem, Stephen Spender and Gore Vidal. The illustrations are photographs of Bowles by Allen Ginsberg and others.

I79

Paul Bowles: romantic savage / Gena Dagal Caponi. Carbondale: Southern Illinois University Press, 1994.

270; illus; bibliography; index

BL: YA.1995.b.8175

Com: A biography that is also a form of cultural history. As the author explained to her subject, "parts of it are about your life, but mostly it is about your work and the culture it came from". The illustrations include photographs of Bowles from childhood to the age of eighty, his parents, Jane Bowles, Gore Vidal and Tennessee Williams.

I80

You are not I: a portrait of Paul Bowles / Millicent Dillon. Berkeley: University of California Press, 1998.

340; illus; bibliography

BL: YC.1999.b.4413

Com: The author first met Bowles in Tangier in 1977, when she was writing a biography of his wife, the author Jane Bowles who died in 1973. Dillon returned to Morocco in 1992 to work with Bowles on this book about his own life that is also a "meditation on the nature of biography". The photographs of Bowles date from 1915 to 1994.

I81

Yesterday's perfume: an intimate memoir of Paul Bowles / Cherie Nutting with Paul Bowles. New York: Clarkson Potter, 2000.

239p; illus

BL: LB.31.b.23574

Com: A memoir of Bowles by photographer Nutting, a friend of Bowles during the last fifteen years of his life. Her narrative is interwoven with excerpts from unpublished writing by Bowles and is accompanied by many photographs by Nutting of Bowles, friends, and Tangier.

Criticism

I82

Paul Bowles: the illumination of North Africa / Lawrence Stewart. Carbondale: Southern Illinois University Press, 1974.

175p

(Crosscurrents: modern critiques)

BL: 11880.b.4/64

Com: The first critical study of Bowles' writings, covering his career from the early influence of Gertrude Stein to the stories of *The time of friendship* (1967) and the translations of the seventies.

I83

Paul Bowles: staticity & terror / Eric Mottram. London: Aloes, 1976.

38p; bibliography

BL: X.708/22604

Com: A useful critical essay by British poet and critic Mottram, who has also written on Kerouac, Ginsberg, Burroughs and Rexroth.

I84

The fiction of Paul Bowles: the soul is the weariest part of the body / Johannes Willem Bertens.

Amsterdam: Rodopi, 1979.

263p; bibliography

BL: X.909/85520

Com: A dissertation in English by a Dutch scholar, that uses Bowles' nihilistic vision as a starting point for a close reading of the texts. Also published as vol. 21 of *Costerus* at BL: P.901/930 [vol.21].

I85

Paul Bowles: the inner geography / Wayne Pounds. New York: Lang, 1985.

165p; bibliography

(American university studies: series 4, English language and literature; 24)

BL: YA.1989.a.3300

Com: An attempt to place Bowles "in American literary history in relation to Edgar Allan Poe and to the native tradition of using landscapes to externalize extreme states of mind".

I86

A world outside: the fiction of Paul Bowles / Richard F. Patteson. Austin: University of Texas Press, 1987.

149p; bibliography; index

BL: YH.1988.a.397

Com: A structural analysis of the fiction.

I87

Paul Bowles: a study of the short fiction / Allen Hibbard. New York: Twayne, 1993.

270p; illus; bibliography; index

(Twayne's studies in short fiction; 46)

BL: YA.1994.a.14076

Com: The first section of this work is a chronologically arranged study of the short stories. The second section consists of a selection of interviews with Bowles, excerpts from letters, notebook entries and his autobiography, and two prefaces. The final section consists of critical articles by Mailer, Sorrentino, Tennessee Williams, Gore Vidal, Joyce Carol Oates and others.

I88

Paul Bowles and Bernardo Bertolucci under two sheltering skies: the novel and the film / Cassidy Hughes. Kidderminster: Crescent Moon, 1993.

69p; bibliography

BL: YK.1994.b.8298

Com: A study of *The sheltering sky* (1949) and Bertolucci's 1990 film of the novel. The author concludes that the film did not do justice to Bowles' book, that the novel was "sumptuously filmed but the fire was left out".

I89

Die Short Stories von Paul Bowles, 1939-1990 / Elke Stracke-Elbina. Hildesheim: O[O]ms, 1995.
278p; bibliography
(Anglistische und amerikanistische Texte und Studien; 8)
BL: YA.1995.a.18759
Com: A German study of the short fiction with a substantial bibliography.

I90

Paul Bowles / Gena Dagele Caponi. New York: Twayne, 1998.
152p; bibliography; index
(Twayne's United States author series; TUSAS 706)
BL: YA.1998.a.12828
Com: A critical study of Bowles' poetry and prose works with an introductory biographical chapter.

Bibliography

I91

Paul Bowles: a descriptive bibliography / Jeffrey Miller. Santa Barbara: Black Sparrow, 1986.
323p; index
Note: No. 124 of an edition of 200 copies, signed by the author and by Paul Bowles
BL: 2725.c.746
Com: The standard bibliography by the editor of Bowles' correspondence.

STAN BRAKHAGE 1933-

Prose

I92

Metaphors on vision / edited with an introduction by P. Adams Sitney. [New York]: Film Culture, 1963.
Unnumbered pages; illus
BL: YA.2001.b.1168
Com: A collection of writings on film and "in particular, on the film as Stan Brakhage sees and makes it". The introduction includes transcript from a conversation between Brakhage and the editor that "grew into what is perhaps the most complete discussion of the films Brakhage made during the years in which this book was written" (1958, the year of his marriage, to 1963). The final chapter of this book refers to literary influences and friends of Brakhage, including Olson, Creeley and Duncan. The illustrations are drawings by Brakhage and stills from his film *Anticipation of the night*. The photograph of Brakhage is by Briggs Dyer.

I93

A moving picture giving and taking book. West Newbury: Frontier, 1971.
65p
BL: YA.2001.a.919
Com: An essay dedicated to Michael McClure "who spoke to me of the need for a short book on film technique which could be read by poets". McClure and also Robert Creeley have been (twice together) in films by Brakhage. Ed Dorn, Ginsberg, Orlovsky, Whalen and Burroughs have also participated and Robert Duncan and Jess appeared in an early film (*In between*, 1955).

I94

The Brakhage lectures. Chicago: GoodLion, 1972
106p; illus
BL: 72/25479 [DSC]
Com: Lectures given by Brakhage at the School of the Art Institute of Chicago in 1970-71 on film makers Méliès, D. W. Griffith, Carl Dreyer and Eisenstein, with illustrations of stills from their films. The text originally appeared in four issues of *Caterpillar* (1970-71).

I95

Brakhage scrapbook: collected writings 1964-1980 / edited by Robert A. Haller. New Paltz, NY: Documentext, 1982.

262; illus; bibliography; filmography; index

Note: No. 5 of 200 copies numbered and signed by Brakhage

BL: YA.2001.b.197

Com: A volume that contains essays, interviews, and letters to Mekas, McClure, Dorn, Broughton, Kelly and others. The illustrations are stills from Brakhage's films and the appendix includes a selected catalogue description of the films. The frontispiece reproduces all 190 frames of the film *Eye myth*.

I96

Film at wit's end: eight avant-garde filmmakers. Edinburgh: Polygon, 1989.

184p; illus

Note: Originally published: New York: McPherson, 1989

BL: YC.1990.b.2554

Com: Essays by Brakhage on eight film-makers: James Broughton, Maya Deren, Bruce Conner, Ken Jacobs, Sidney Peterson, Jerome Hill, Marie Menken and Christopher MacLaine.

I97

Essential Brakhage: selected writings on filmmaking by Stan Brakhage / edited with a foreword by Bruce R. McPherson. Kingston, NY: McPherson, 2001.

323p; illus; bibliography

(Documenttext)

BL: m01/35420 [DSC]

Com: Selections from *Metaphors on vision* (1963) and *Brakhage scrapbook* (1982) plus recent writings, "Gertrude Stein", "Manifesto" and "Inspirations". An appendix prints annotations by Brakhage to several of his films.

Exhibition catalogue

I98

Stan Brakhage, an American independent film-maker: an exhibition of films toured by the Arts Council of Great Britain. [London]: [Arts Council], 1980.

45p; illus; bibliography

BL: LB.31.a.5034

Com: Extracts from Brakhage's writings are included together with critical essays, and "American chronology", reproductions of stills from Brakhage's and other avant-garde films, and photographs from Brakhage's life and times including one of Ginsberg, Ferlinghetti and other poets outside the City Lights Bookshop.

Contributions to books

I99

Independent filmmaking / Lenny Lipton; with an introduction by Stan Brakhage; and a postscript by Malcolm Le Grice. London: Studio Vista, 1974.

440p; illus

Note: Originally published: San Francisco: Straight Arrow, 1972.

BL: X.620/7446

Com: A classic text in the field of filmmaking, a complete guide to 8mm and 16mm filming. An updated revised edition (1983) is at BL: X.950/30173.

Criticism

I100

Brakhage / Dan Clark. New York: Film-Makers' Cinematheque, 1966.

82p

(Film-Makers' Cinematheque monograph series; no. 2)

BL: YA.2001.b.192

Com: Although the author's preface states "this is my first novel" it is in fact a work by film critic Clark describing in detail Brakhage's first 28 films in chronological order.

I101

The untutored eye: childhood in the films of Cocteau, Cornell, and Brakhage / Marjorie Keller.
Rutherford: Fairleigh Dickinson University Press, 1986.

268p; illus; bibliography; index

BL: 86/20836 [DSC]

Com: A study of three filmmakers who found childhood to be an inspiration for their cinema. Brakhage acknowledged a debt to Cocteau and to Joseph Cornell, and collaborated with the latter at a formative stage of his career.

I102

The films of Stan Brakhage in the American tradition of Ezra Pound, Gertrude Stein, and Charles Olson / R. Bruce Elder. Waterloo: Wilfrid Laurier University Press, 1998.

572p; bibliography; filmography; index

BL: 99/15632 [DSC]

Com: A Canadian poet and scholar's study of Brakhage. As well as Stein, Pound and Olson, the author discusses other influences on Brakhage including Ginsberg and Michael McClure. See also **Olson** (F423).

Bibliography

I103

Stan Brakhage: a guide to references and resources / Gerald R Barrett, Wendy Brabner. Boston: GK Hall, 1983.

301p; index

(Reference publication in film)

BL: 84/00008 [DSC]

Com: A guide arranged as follows: "Biographical background"; "Critical survey"; "Writings about Stan Brakhage"; "Other film-related activity, writings by Brakhage, interviews"; "Archival sources"; and "Film distributors".

LENNY BRUCE 1926-1966

Prose

I104

Stamp help out and other short stories: the pot smokers. [San Francisco]: [Privately printed for the author], [ca.1963].

56p; illus

BL: YA.2000.b.3132

Com: Four satirical tales of "head humour" of which "The pot smokers" is the longest, illustrated with photos mainly of Lenny himself in various guises. Bruce suppressed the work himself because he feared it would be used as evidence against him after his obscenity arrest in San Francisco in 1962. (He was to be arrested for obscenity or drug offences fifteen times in two years). Consequently the four letter words in this copy are x-ed out.

I105

The essential Lenny Bruce / edited by John Cohen. London: Macmillan, 1972.

243p

Note: Originally published: New York: Ballantine, 1967

BL: X.0909/557

Com: A printed version of Bruce's most memorable comedy performances, including "Pills and shit: the drug scene". A 1973 Open Gate edition is at BL: X.989/22365.

I106

The almost unpublished Lenny Bruce: from the private collection of Kitty Bruce. Philadelphia: Running Press, 1984.

128p; illus

BL: YA.1999.b.5176

Com: A collection of rare and previously unpublished pieces, including "Stamp help out". Kitty Bruce is Lenny's daughter.

Autobiography

I107

How to talk dirty and influence people: an autobiography. London: Owen, 1966.

205p; illus

Note: Originally published: Chicago: Playboy Press, 1965

BL: YK.1993.a.12720

Com: Lenny's autobiography published in London in the year he died in Hollywood of a morphine overdose (Phil Spector attributed his death to an "overdose of police"). It appeared at a time when he was banned from Britain by the Home Office and was classified as an undesirable alien. The biography was originally commissioned by Hugh Hefner of *Playboy* and was edited by Paul Krassner. The foreword to the British edition is by Kenneth Tynan and the illustrations are photographs of the author. A Panther, 1975 edition is at BL: X.908/40020.

Interview

I108

"An impolite interview with Lenny Bruce" in: *Impolite interviews* / Paul Krassner. New York: Lyle Stuart, 1961.

pp 11-20

Note: Signed by Krassner

BL: YA.2000.a.24599

Com: An interview that first appeared in Krassner's magazine the *Realist*.

Biography

I109

Ladies and gentlemen, Lenny Bruce! / Albert Goldman; from the journalism of Lawrence Schiller. London: W. H. Allen, 1975.

565p; illus

Note: Originally published Random House, New York, 1974

BL: X.981/10068

Com: The definitive biography written by Goldman in collaboration with journalist Schiller, who had collaborated with Norman Mailer on *Marilyn*. The photographic illustrations of Lenny Bruce and friends precede the text.

I110

Honey: the life and loves of Lenny's shady lady / Honey Bruce with Dana Benenson. London: Mayflower, 1977.

288p

Note: Originally published: Chicago, Playboy, 1976

BL: H.77/1362

Com: Lenny Bruce described Honey as "a combination of a five-hundred-dollar-a-night hooker and a kindergarten teacher" and she was the only woman he ever admitted loving. They were together for nine years until she left him at the height of his fame.

Criticism

I111

Lenny Bruce: the comedian as social critic and secular moralist / Frank Kofsky. New York: Monad, 1974.

128p

BL: X.909/40100

Com: A critical study of Bruce's contribution to American culture based upon the author's presentation on Lenny Bruce at the 1971 convention of the American Historical Association. Also included are a frontispiece photograph of Bruce and an appendix, "Lenny Bruce on record".

I112

Mark Twain, Lenny Bruce and Kurt Vonnegut: the comedian as confidence man / William Kenneth Kaufman. Aberystwyth: University College of Wales, 1984.

BL: DX96982 [DSC] - thesis

I113

Society, language, and the university: from Lenny Bruce to Noam Chomsky / Sol Saporta. New York: Vantage, 1994.

224p; bibliography

BL: 99/35459 [DSC]

Com: Articles, letters, and interviews by Saporta, formerly a professor of linguistics, on sexuality, humour, language, sexual harassment and other topics. Chomsky and Bruce may seem incongruous but as the author states "they share certain insights and integrity" and "Bruce was funny, but he was also smart. Chomsky is smart, but he can also be funny".

Miscellaneous

I114

Lenny / a play by Julian Barry; based on the life and words of Lenny Bruce. New York: Grove, 1971. 118p; illus

BL: YA.2001.a.3942

Com: A play first produced in New York in 1971, illustrated with photographs from the production by Martha Swope. Clive Barnes, *The New York Times*: "the best original drama on Broadway for some years." The author was one of the original contributors to Kenneth Tynan's revue *Oh! Calcutta*.

CHARLES BUKOWSKI 1920-1994

Poetry

I115

It catches my heart in its hands: new & selected poems, 1955-1963 / introduction by John William Corrington. New Orleans: Loujon, 1963.

97p

(Gypsy Lou series; 1)

Note: One of an edition of 777 copies, signed by Bukowski

BL: Cup.510.pae.2

Com: Bukowski's first substantial poetry collection after four chapbooks in limited editions. Some of the poems in the volume originally appeared in such journals as *Nomad*, *The outsider*, *El corno emplumado* and the *San Francisco review*, while others are new poems. The book is designed, edited and printed by John Edgar Webb and Louise ("Gypsy Lou") Webb, editors of *The outsider*. These early poems (Bukowski only began writing poetry at the age of 35) show the influence of William Carlos Williams, Robinson Jeffers and Hemingway among others. Bukowski cannot really be classified as a Beat (and in fact disliked the Beat writers) although many contemporary booksellers do so. Nevertheless the fact that he published in Beat-allied journals and his anarchistic lifestyle (the decade before the first poems in this collection was spent as a wandering hobo and skid-row alcoholic) brings him close to the writers of the Beat Generation.

I116

Crucifix in a deathhand: new poems, 1963-1965 / with etchings by Noel Rockmore. New York: Lyle Stuart, 1965.

101p; illus

(Gypsy Lou series; 2)

Note: Signed by Bukowski

BL: Cup.510.pae.1

Com: The second of the "Gypsy Lou series" designed, printed and bound by John and Louise Webb in New Orleans but published by Lyle Stuart in New York. There are four etchings by New York born artist Rockmore in the text and the jacket is devoted to his "Night music". The poems in this and the previous collection are "filled with loss, despair, pain and cruelty, but also an undercurrent of joy" (DLB 169). The book is dedicated to the poet's recently born daughter Marina Louise Bukowski.

I117

At terror street and agony way. Los Angeles: Black Sparrow, 1968.

89p

Note: One of an edition of 800 copies

BL: YA.2002.a.18489

Com: The first poetry collection by Bukowski that John Martin's Black Sparrow Press published. John Martin founded his press in order to print Bukowski's work and their relationship was a long and fruitful one and one that helped Bukowski become a full-time writer. These poems, apart from some published as Black Sparrow broadsides, receive their first printing in this volume.

I118

Poems written before jumping out of an 8 story window. Glendale: Poetry X/Change, 1968.

Unnumbered pages; illus

Note: Signed by Bukowski

BL: X.950/2587

Com: The cover is a self portrait by P. David Horton, and the poem "Cows in art class" is illustrated by Bukowski. This book was written while he was working full-time as a postal employee.

I119

The days run away like wild horses over the hills. Los Angeles: Black Sparrow, 1969.

153p

BL: Cup.510.nic.10

Com: Poems most of which originally appeared in little magazines, while some were also collected in chapbooks published in the 1960s. The photograph of Bukowski clinging to a boxcar is by Sam Cherry.

I120

[Selected poems] in: *Penguin modern poets 13.* Harmondsworth: Penguin, 1969.

pp 1-64

BL: 011769.aa.2/13

Com: Selected poems (from *It catches my heart in its hands* and *Crucifix in a deathhand*) in a collection with Norse and Lamantia. Penguin apparently published Bukowski thanks to "some of Norse's dirty work" (they were friends for a time). Bukowski (in a letter to his German translator Carl Weissner) thought it "very strange" to appear in a book with Norse and Lamantia. See also **Norse** (G119) and **Lamantia** (G100).

I121

Fire station. Santa Barbara: Capricorn, 1970.

Unnumbered pages

BL: YA.2002.a.18488

Com: Poems later collected in *Play the piano drunk like a percussion instrument until the fingers begin to bleed a bit* (1979). The title poem is "for Jane, with love" and tells of an incident in Bukowski's relationship with Jane Cooney Baker, probably the great love of his life and an inspiration for much of his best work. This book is published "by special arrangement with the Black Sparrow Press".

I122

Love poem to Marina. [Santa Barbara]: Black Sparrow, 1973.

Single sheet

BL: Cup.21.g.2(56)

Com: A poem to Bukowski's eight-year-old daughter and only child, with a background design of a dandelion by Barbara Martin. Bukowski became "a father when most men / become grandfathers".

I123

Burning in water drowning in flame. Los Angeles: Black Sparrow, 1975.

232p

Note: Originally published: Los Angeles: Black Sparrow, 1974

BL: Cup.510.nic.33

Com: A reprinting of the poems from *It catches my heart in its hands* (1963), *Crucifix in a deathhand* (1965) and *At terror street and agony way* (1968), plus new poems from 1972-1973. In the introduction Bukowski relates his memories of the publishing of the earlier volumes. The photograph of Bukowski is by Richard Robinson.

I124

Weather report. North Cambridge, Mass.: Pomegranate, 1975.

Single sheet

Note: No.105 of an edition of 171, signed by Bukowski

BL: Cup.21.g.2(57)

Com: The poem has an illustration by Bukowski and is collected in *Love is a dog from hell* (1977).

I125

Winter. [Evanston]: Whole Earth Center, 1975.

Single sheet

(No mountains poetry project; broadside 4)

Note: No.120 of an edition of 199 numbered and signed by the poet

BL: Cup.21.g.2(55)

Com: A poem about a dog being run over by a car driven by the poet on his way to a race meeting while it snows in the Sierra Madres. The silkscreen design is by Darsie Saunders and it incorporates portraits of Bukowski. The poem is collected in *Love is a dog from hell* (1977).

I126

Mockingbird wish me luck. Santa Barbara: Black Sparrow, 1976.

159p

Note: Originally published: Los Angeles: Black Sparrow, 1972

BL: Cup.510.nic.31

Com: Poems written in 1969 and 1970 at a period when Bukowski began reading his poems in public.

I127

Love is a dog from hell. Santa Barbara: Black Sparrow, 1977.

307p

BL: Cup.510.nic.32

Com: Poems from 1974-1977 dedicated to Carl Weissner, Bukowski's German translator and cut-up collaborator of William Burroughs. Many of the poems are about Bukowski's encounters with women, his many frantic affairs at this period of growing fame.

I128

Legs, hips and behind. [Los Angeles]: Wormwood Review Press, 1978.

pp 81-120

(Wormwood review; 71)

Note: No. 284 of an edition of 700 copies

BL: PP.5126.nf.(18/3)

Com: A separate issue of the *Wormwood review*. The poems have such titles as "The beautiful young girl walking past the graveyard", "Men in urinals", and "A love poem for all the women I have known".

I129

Play the piano drunk like a percussion instrument until the fingers begin to bleed a bit. Santa Barbara: Black Sparrow, 1979.

125p

BL: X.981/22184

Com: A volume that collects poems from *Fire station* (1970), *While the music played* (1973), and *Africa, Paris, Greece* (1974), plus new poems. The book is dedicated to "Linda Lee Beighle, the best", who became Bukowski's wife in 1985.

I130

Dangling in the tournefortia. Santa Barbara: Black Sparrow, 1981.

281p

BL: X.950/15413

Com: One of Bukowski's strongest collections of poems, written between 1977 and 1980 and dedicated to Californian novelist John Fante. Bukowski notes at the beginning of the book that a tournefortia is a large tropical tree that produces small delicate flowers and a fleshy fruit.

I131

Going modern. Fremont: Ruddy Duck, 1984.

9p; illus

(Oro madre; 3:2)

BL: YA.2000.a.11922

Com: A special chapbook issue of *Oro Madre*. Bukowski suppressed this edition of six pieces with three illustrations by him and a photograph because he objected to the formatting and the amateur production.

I132

War all the time: poems 1981-1984. Santa Barbara: Black Sparrow, 1984.

280p

BL: X.950/42127-missing; 89/29794 [DSC]

Com: A collection of mainly reflective poems in which Bukowski writes of his past life and the everyday occurrences of the present.

I133

Alone in a time of armies. Santa Barbara: Black Sparrow, 1985.

Unnumbered pages

BL: Cup.510.vs.7

Com: A poem about an experience of the poet at age 22 "in a rooming house in Philadelphia", printed as a New Year's greeting for friends of Black Sparrow Press.

I134

Gold in your eye. Santa Barbara: Black Sparrow, 1986.

Unnumbered pages

BL: Cup.510.vs.4

Com: A poem collected in *Septuagenarian stew* (1990, I167), and here printed as a New Year's greeting for friends of Black Sparrow.

I135

You get so alone at times that it just makes sense. Santa Rosa: Black Sparrow, 1986.

313p

BL: YA.1989.a.17492

Com: Poems that are more reflective than those of the 60s and 70s. The photograph of Bukowski is by Michael Montfort.

I136

Luck. Santa Rosa: Black Sparrow, 1987.

Unnumbered pages

Note: One of an edition of 226 copies

BL: Cup.510.vs.6

Com: A poem collected in *Septuagenarian stew* (1990), here printed as a New Year's greeting for friends of Black Sparrow.

I137

The movie critics. Santa Rosa: Black Sparrow, 1988.

Unnumbered pages

Note: One of an edition of 226 copies

BL: Cup.510.nic.68

Com: A poem about the poet's parents and his own favourite movies and how they had "nothing / in common / in or out of / the movies". The poem is collected in *Septuagenarian stew* (1990), and is here printed as a New Year's greeting for friends of Black Sparrow.

I138

The roominghouse madrigals: early selected poems, 1946-1966. Santa Rosa: Black Sparrow, 1988.

256p

BL: YA.1993.b.4289

Com: Early poems from Bukowski's first few books together with poems taken from "obscure magazines of long ago". There is a foreword by Bukowski.

I139

In the shadow of the rose. Santa Rosa: Black Sparrow, 1991.

85p; illus

Note: No. 609 of an edition of 750 copies, signed by Bukowski
BL: YA.2000.b.2935
Com: A poetry collection dedicated to Bukowski's friend, actor Sean Penn.

I140

The last night of the earth. Santa Rosa: Black Sparrow, 1992.

405p

BL: YA.1993.b.4504

Com: The last collection published in Bukowski's lifetime. It is also the longest and contains many love poems (to Linda Lee Bukowski) and others showing a personal sensitivity not usually found in the earlier poems. There is a photograph of Bukowski by Michael Montfort.

I141

Heat wave / serigraphs by Ken Price. Santa Rosa: Black Sparrow Graphic Arts, 1995.

71p; illus

Note: No. 59 of an edition of 170 copies, signed by Price; CD in pocket

BL: HS.74/1097

Com: A selection of poems about Los Angeles life by Bukowski from previous collections. A different selection of seventeen poems makes up the accompanying CD of Bukowski reading his poetry. Four of the fifteen colour prints by Ken Price, illustrations of Los Angeles, have been individually numbered and signed by Price. Black-and-white illustrations accompany the text.

I142

Bone palace ballet: new poems. Santa Rosa: Black Sparrow, 1997.

363p

BL: YA.1997.b.5787

Com: An anthology of previously unpublished poems selected and published by John Martin.

I143

The singer. Santa Rosa: Black Sparrow, 1999.

Unnumbered pages

Note: No. 104 of an edition of 176 copies

BL: YA.1999.a.6513

Com: A small collection of late poems printed as a New Year's greeting for friends of Black Sparrow.

I144

What matters most is how well you walk through the fire. Santa Rosa: Black Sparrow, 1999.

409p

BL: YA.2000.a.33848

Com: A posthumous collection of poems written between 1970 and 1990 that are part of an archive Bukowski left to be published after his death. The cover photograph is by Linda Lee Bukowski, the photograph of Bukowski is by Michael Montfort, and the book is dedicated to Bukowski's daughter Marina.

I145

Open all night: new poems. Santa Rosa: Black Sparrow, 2000.

361p

BL: YA.2001.a.28305

Com; A collection of 170 poems, some composed as early as 1955, but mostly written after 1970, when Bukowski left his post-office job to write full-time. Bukowski is finally able to admit: "I've had a good run / I can toss it in without regret".

I146

The night torn mad with footsteps: new poems. Santa Rosa: Black Sparrow, 2001.

352p

Note: No 443 of an edition of 526 copies

BL: YA.2001.a.40791

Com: A further posthumous collection from Bukowski's archive of poems written between 1970 and 1990. The volume contains an original serigraph print by Bukowski.

Fiction – novels

I147

Post office: a novel. Los Angeles: Black Sparrow, 1971.

115p

BL: YA.2002.a.19974

Com: Bukowski's first novel, like all but his last an autobiographical narrative (the narrator is called Henry [Hank] Chinaski) with short vignette form chapters. This one relates his working and personal life while an employee of the US Post Office for eleven years and ends with him resigning at the age of 49 "to pursue a career". It is "presented as a work of fiction and dedicated to nobody". The photograph of Bukowski is by Sam Cherry. British editions include London Magazine Editions, 1974 at BL: Nov.20953, Melbourne House, 1980 at BL: Nov.40941 and Magread, 1980 at BL: H.83/30.

I148

Factotum. Santa Barbara: Black Sparrow, 1976.

205p

Note: Originally published: Santa Barbara: Black Sparrow, 1975

BL: Cup.510.nic.34

Com: The narrator's wanderings when a young man in New Orleans, Miami, New York and Los Angeles. British editions include Allen, 1981 at BL: Nov.44150 and Allen, 1982 at BL: H.82/1037.

I149

Women. Santa Barbara: Black Sparrow, 1978.

291p

BL: Cup.510.nic.30

Com: Chinaski's experiences with women in the 1970s. The cover drawing is by Bukowski and the photograph of Bukowski is by Linda Lee Beighle. The first British edition (Allen, 1981) is at BL: Nov.43414 (missing). Another British edition (Alison & Busby, 1988) is at BL: H.89/184

I150

Ham on rye. Santa Barbara: Black Sparrow, 1982.

283p

Note: One of an edition of 750 copies

BL: X.950/44993

Com: A fictionalised memoir of Bukowski's childhood and teenage years. The cover has a photograph of Bukowski at his graduation from LA High School in 1939. A British edition with an introduction by Roddy Doyle (Rebel Inc, 2000) is at BL: H.2001/5080.

I151

Hollywood. Santa Rosa: Black Sparrow, 1989.

239p

BL: YA.1993.b.4003

Com: A fictionalised account of the making of the movie *Barfly* with a screenplay by Bukowski (1987). The novel is dedicated to Barbet Schroder, the film's director.

I152

Pulp. Santa Rosa: Black Sparrow, 1994.

202p

BL: YA.1999.b.1353

Com: Bukowski's sixth and last novel, which he completed shortly before his death is "dedicated to bad writing". It is a pastiche of a hard-boiled detective novel with characters based on Bukowski and his friends.

Fiction – short stories

I153

All the assholes in the world and mine. Bensenville: Open Skull, 1966.

Unnumbered pages

Note: One of an edition of 400 copies

BL: X.950/3367

Com: A story about Chinaski's (Bukowski's fictional alter ego) operation for haemorrhoids. It is collected in *South of no north* (1975). The cover drawing is by Bukowski.

I154

Life and death in the charity ward. London: London Magazine Editions, 1974.

205p

Note: Originally published: San Francisco: City Lights, 1972

BL: Nov.22343

Com: An abridgement of *Erections, ejaculations and exhibitions and general tales of ordinary madness* (1972), fiction written between 1969 and 1972. The title story is based on Bukowski's experiences after suffering an internal haemorrhage in 1955. He was told never to drink again, advice he ignored. The cover photograph of Bukowski is by Claude Powell.

I155

South of no north: stories of the buried life. Los Angeles: Black Sparrow, 1975.

189p

Note: Originally published: Los Angeles: Black Sparrow, 1973

BL: Cup.510.nic.35

Com: Stories written between 1969 and 1972, together with earlier long stories including two originally published as chapbooks, *All the assholes in the world and mine* (1966) and *Confessions of a man insane enough to live with beasts* (1965).

I156

You kissed Lilly. Santa Barbara: Black Sparrow, 1978.

Unnumbered pages; illus

Note: No. 200 of an edition of 200 copies, signed by Bukowski

BL: YA.1988.a.18501

Com: A short story later collected in *Hot water music* (1983), with illustrations by Bukowski.

I157

Bring me your love / illustrations by R. Crumb. Santa Barbara: Black Sparrow, 1983.

14p; illus

Note: An edition of 376 copies of which this is one of 5 artist's copies, signed by the author and the artist

BL: Cup.711/306

Com: A story about a man visiting his wife in a psychiatric hospital and the aftermath of the visit. It is collected in *Septuagenarian stew* (1990).

I158

Tales of ordinary madness / edited by Gail Chiarrello. San Francisco: City Lights, 1983.

238p

BL: YA.2001.a.37804

Com: Stories that first appeared as part two of *Erections, ejaculations and exhibitions and general tales of ordinary madness* (1972) – "exceptional stories that come pounding out of his violent and depraved life". The cover photograph of Bukowski is by Michael Montfort.

I159

There's no business / illustrations by R. Crumb. Santa Barbara: Black Sparrow, 1984.

17p; illus

Note: Limited edition of 426 copies of which this is the artist's copy, signed by the author and the artist

BL: Cup.711/305

Com: A story collected in *Septuagenarian stew* (1990).

I160

The day it snowed in LA: the adventures of Clarence Hiram Sweetmeat. Sutton West: Paget, 1986.

15 leaves; illus

Note: No. 7 of an edition of 200 copies, signed by Bukowski.

BL: YA.2001.a.22685

Com: The illustrations are by Bukowski and the text is in facsimile of the author's holograph

I161

Hot water music. Santa Rosa: Black Sparrow, 1991.

221p

BL: YA.1993.b.4000

Com: A collection of stories that pessimistically examine human relationships (especially between men and women) from several perspectives.

I162

Jaggernaut. Coventry: Beat Scene, 1995.

(The Beat journals; 2)

Note: One of an edition of 200 copies

BL: RF.2003.a.109

Com: A short story first published in *Creem*, October 1975.

Screenplay

I163

The movie: 'Barfly' / an original screenplay by Charles Bukowski for a film by Barbet Schroder. Santa Rosa: Black Sparrow, 1987.

125p; illus

Note: No. 54 of an edition of 400 signed by the author.

BL: YA.2000.a.30103

Com: The original version of this work was published in Canada by Paget Press in 1984. This edition is the script of the finished film and is partly based on Bukowski's life in inner-city Philadelphia and Los Angeles in the 1940s, though the film itself is set in Los Angeles. The illustrations are from the film that starred Mickey Rourke and Faye Dunaway, and of its filming, with Bukowski himself, the director and the actors.

Non-fiction

I164

Notes of a dirty old man. San Francisco: City Lights, 1973.

255p

Note: Originally published: North Hollywood: Essex House, 1969

BL: YA.2003.a.699

Com: Pieces collected from Bukowski's weekly column in *Open city*, a Los Angeles underground newspaper, for which he was a contributing editor during its existence from 1964-1969. The book was Bukowski's first commercial success and it helped him give up his job of eleven years at the post office.

I165

Shakespeare never did this / with photographs by Michael Montfort. San Francisco: City Lights, 1979.

Unnumbered pages; illus

BL: L.49/2278

Com: Bukowski's descriptions of two trips to Europe in 1978, illustrated with Montfort's photographs. He was accompanied by Linda Lee his future wife, and in addition to giving readings and interviews visited Andernach, the town in Germany where he was born and which he left for America at the age of three.

Poetry and prose

I166

A Bukowski sampler / edited by Douglas Blazek. Madison: Quixote, 1969.

80p; illus

BL: YA.2002.a.15941; X.950/11401 is missing.

Com: A collection that, after Blazek's introduction, opens with a letter from Bukowski to Blazek dated 1964. This is followed by a number of appreciations of Bukowski by other writers including William Wantling, Al Purdy, and Steve Richmond. The selection of material (poems, "A rambling essay on poetics", and an excerpt from *Notes of a dirty old man*) by Bukowski is reprinted from previously

published, and frequently ephemeral, sources. The illustrations and front cover are drawings by Bukowski and the back cover prints a photograph of him.

I167

Septuagenarian stew: stories & poems. Santa Rosa: Black Sparrow, 1990.

375p

BL: YA.1993.b.4258

Com: A collection dedicated to Bukowski's biographer Neeli Cherkovski, consisting of 21 stories and nearly 80 poems

I168

Run with the hunted: a Charles Bukowski reader / edited by John Martin. New York: HarperCollins, 1993.

497p

BL: YA.1993.b.10282

Com: A selection of Bukowski's novels, short stories and poems from more than twenty volumes published by Black Sparrow. It serves as a chronicle of his inner and outer life, from childhood to the date of publication, one year before Bukowski's death. The selection is edited by Black Sparrow publisher, John Martin. Also published in the UK (Eden Grove, 1994) at BL: H.97/2022.

I169

Betting on the muse: poems & stories. Santa Rosa: Black Sparrow, 1996.

402p

BL: YA.1999.b.1339

Com: Poems and stories from the archive of unpublished work that Bukowski left to be published after his death. The ten stories and more than 120 poems were selected by Black Sparrow publisher John Martin. The cover photograph of a race-track (a place where Bukowski would often be found) and the photograph of Bukowski are by Michael Montfort.

Journals

I170

The captain is out to lunch and the sailors have taken over the ship / illustrated by Robert Crumb. Santa Rosa: Black Sparrow, 1998.

144p; illus

BL: YA.1999.b.1350

Com: Diary entries describing Bukowski's life, loves and hates between August 1991 and February 1993, with illustrations by Crumb of Bukowski at home in San Pedro in his final years.

Letters

I171

The Bukowski/Purdy letters: a decade of dialogue, 1964-1974 / edited by Seamus Cooney. Sutton West, Ont.: Paget, 1983.

117p; illus; bibliography

BL: YA.1986.b.725

Com: Correspondence at a transitional time in both their careers between Bukowski and Canadian poet Al Purdy (1918-2000), one of the few contemporary writers with whom Bukowski felt an affinity. The book is illustrated with facsimile reproductions from the correspondence, and a preface and a foreword are respectively provided by Bukowski and Purdy.

I172

Screams from the balcony: selected letters, 1960-1970 / edited by Seamus Cooney. Santa Rosa: Black Sparrow, 1994.

372p; illus; index

BL: YA.1996.b.1393

Com: The first volume of a selection of Bukowski's letters, beginning in mid-1958 when Bukowski started working as a mail sorter after an earlier period of three years as a postman. At this time he had had a few poems and stories published in little magazines. At the end of this volume he is unemployed

and trying to be a full-time writer. The frontispiece is a drawing by Bukowski and other illustrations are reproductions from letters.

I173

Living on luck: selected letters, 1960s-1970s / edited by Seamus Cooney. Santa Rosa: Black Sparrow, 1995.

283p; illus; index

BL: YA.1999.b.1307

Com: The second volume of letters, a selection from 1961 to 1979, by which time to his own amazement Bukowski was rich enough to own a comfortable house and a new BMW and was living with Linda Lee Beighle, whom he would marry in 1985. The illustrations are reproductions from the letters and drawings by Bukowski.

I174

Reach for the sun: selected letters, 1978-1994 / edited by Seamus Cooney. Santa Rosa: Black Sparrow, 1999.

309p; illus; index

Note: No. 69 of an edition of 376 copies

BL: YA.1999.b.4039

Com: The third volume of letters, selected mostly from the 1980s and 1990s, the last letter dating from a few days before he died on March 9, 1994. This edition includes a frontispiece drawing and an original serigraph print by Bukowski.

I175

Beerspit night and cursing: the correspondence of Charles Bukowski and Sheri Martinelli, 1960-1967 / edited by Steven Moore. Santa Rosa: Black Sparrow, 2001.

380p; illus; bibliography; index

BL: YA.2002.a.9787

Com: Martinelli (1918-1994) was amongst other things a muse and mistress of Ezra Pound and a friend to many of the Beats. Her magazine, the *Anagogic & paideumic review* was one of the first to publish Bukowski. In addition to their correspondence this volume also contains a review of Bukowski, by Martinelli, a printing of Bukowski's contributions to the *Anagogic & paideumic review*, and a section of photographs.

Interviews

I176

Charles Bukowski: laughing with the gods / interview by Fernanda Pivano; [translated from the Italian by Fernanda Pivano and Simona Viciani]. Northville: Sun Dog, 2000.

157p; illus; bibliography; index

BL: YC.2001.a.3791

Com: The transcript of two interviews with Italian critic Pivano that took place at Bukowski's San Pedro, California home in 1980 and 1984. In addition there is comment, critique and appraisal (Bukowski the outsider and an "absolute original") by Pivano, and photographs of Bukowski, Linda Lee Bukowski, Pivano, film director Marco Ferreri and actor Ben Gazzara.

Contributions to books and journals

I177

Bukowski: photographs 1977-1991 / Michael Montfort; with an introduction and poem by Charles Bukowski. [Hollywood]: Bukskin, 1993.

36p; illus

Note: Letter U of an edition of 26 lettered copies, signed by Bukowski and Montfort.

BL: HS.74/1643

Com: Photographs, mostly in colour, of Bukowski by his friend Michael Montfort for an exhibition at "Gabriel's Court", New York. An original drawing by Bukowski accompanies his signature and an original photograph of him, signed by Bukowski, is laid into a folder at the back of the book. The poem printed is "Click, click..." and it tells of an incident that took place when Bukowski and Montfort visited Andernach, Bukowski's birthplace in Germany in 1981.

I178

"A Charles Bukowski album" in: *Onthebus: a new literary magazine 14-15/16*. Los Angeles: Bombsheet, 1997-1999.

pp 13-39; unnumbered pages

BL: ZA.9.a.11422

Com: A printing in both issues of journal entries from 1992 and of poems written in his last years, and in #15/16 of letters from 1991 from Bukowski to Jack Grapes, editor of *Onthebus*.

Biography/Memoirs

I179

Charles Bukowski spit in my face / David Barker. Salem, Oregon: D. Barker, 1982.

20p

Note: One of an edition of 100 copies

BL: YA.2001.b.2340

Com: A memoir of Bukowski by an admirer of his writing, mostly set in 1972 at a party at Linda King's house in Los Angeles and in a local bar where the incident of the title took place. The cover and frontispiece drawings of Bukowski are by the author.

I180

Hank: the life of Charles Bukowski / Neeli Cherkovski. New York: Random House, 1990.

321p; bibliography

Note: Publisher's uncorrected advance proofs

BL: YA.1993.b.7635

Com: The first biography by a friend who was 15 when he first met Bukowski, is one that "reveals a more complex and rounded Bukowski than the mythic hard guy of his prose and poetry" (DLB).

I181

"Charles Bukowski" / Michael Basinski in: *American short-story writers since World War II*. Detroit: Gale, 1993.

pp 56-64; illus; bibliography

(Dictionary of literary biography; 130)

BL: HLR.809

Com: An essay that describes Bukowski as "a prolific and dominating force in underground literary circles and [he] may well be the most imitated writer in the United States". The illustrations are photographs of Bukowski. There are also essays on Bukowski (and his poetry in particular) in DLB 5 and DLB 169.

I182

The Charles Bukowski/Second Coming years / A.D. Winans. Coventry: Beat Scene, 1996.

126p

BL: YA.2002.a.21907

Com: A memoir of Bukowski by the editor of Second Coming Magazine/Press, publisher of much work by Bukowski between 1972 and 1989. The cover photograph of Bukowski is by Linda Lee Bukowski.

I183

Spinning off Bukowski / Steve Richmond. Northville: Sun Dog, 1996.

141p; illus; index

BL: YA.1997.b.3494

Com: A memoir by a friend of many years. The cover photograph of Bukowski is by William Childress and the illustrations include drawings by Bukowski and the author.

I184

The Buk book: musings on Charles Bukowski / Jim Christy; photos by Claude Powell. Toronto: ECW, 1997.

89p; illus

BL: YA.1998.a.1861

Com: A short book about Bukowski the man, the myth, and his work, with photographs (mostly from the early seventies with Tina Darby, a go-go dancer) by "drinking buddy" Claude Powell.

I185

Charles Bukowski: locked in the arms of a crazy life / Howard Sounes; drawings by Charles Bukowski. Edinburgh: Rebel Inc, 1998.

309p; illus; bibliography; index

Note: This copy signed by the author; originally published: New York: Grove, 1998

BL: YC.2001.a.5145

Com: A biography mostly based on interviews with many people close to Bukowski and on Bukowski's voluminous correspondence. The book contains two extensive sections of photographs.

I186

Bukowski in pictures / Howard Sounes. Edinburgh: Rebel Inc, 2000.

152p; illus; bibliography

BL: LB.31.b.22320

Com: A complementary book to Sounes' biography *Charles Bukowski: locked in the arms of a crazy life*, consisting of a large selection of photographs combined with artwork, extracts from manuscripts and personal documents, together with an introduction and commentary on the photographs. In addition material based on information from Bukowski's recently released FBI file is included.

Criticism

I187

'It's good to be back': ein Outsider und seine deutschen Leser: die Rezeption Charles Bukowskis im deutschen Sprachgebiet (1968-1986) / Horst Schmidt. Augsburg: MaroVerlag, 1988.

157p; illus; bibliography

(Reihe wissenschaftliche texte; 41)

BL: YA.1992.a.21420

Com: A study of Bukowski's reputation and critical reception in Germany, where he was at the end of the 1980s probably the most-published and most-read contemporary American author. It is preceded by a printing (in English) of Bukowski's poem "What they want" and is illustrated by photographs of him and drawings by him.

I188

Against the American dream: essays on Charles Bukowski / Russell Harrison. Santa Rosa: Black Sparrow, 1994.

323p; bibliography; index

BL: YC.1995.a.3038

Com: The first scholarly full-length study of Bukowski, a wide-ranging examination of both the poetry and the fiction. The author in his introduction points out that "a serious critical scholarly response has been denied him in the United States and this omission is not the least intriguing aspect of this quintessential American writer".

I189

Charles Bukowski / Gay Brewer. New York: Twayne, 1997.

215p; bibliography; index

(Twayne's United States author series; TUSAS 684)

BL: YA.1997.a.14112

Com: A volume that the author hopes will assist Russell Harrison's *Against the American dream* in presenting a "fair and full assessment of Bukowski's literary significance". A chronology and a biographical introduction precede the critical discussion of Bukowski's works.

Miscellaneous

I190

Sweet and dirty / Linda King. Redwood City: Vagabond, 1972.

Unnumbered pages

BL: YA.2001.a.21567

Com: A collection of poetry by Linda King with whom Bukowski had a tempestuous relationship. She first got him to see her by writing him a poem that went "Come out of that hole you old Troll... come and frolic with the little liberated Billies" (from the autobiographical note in this book).

I191

Jack Kerouac, Charles Bukowski and me / Chris Challis. Rutland: Morcott Private Press, 1993.

24p; illus

BL: YK.1997.a.4405

Com: See **Kerouac** (C135).

I192

Charles Bukowski: a sure bet / Gerald Locklin. Sudbury: Water Row, 1996.

69p

BL: Awaiting pressmark

Com: A collection of pieces, including biographical sketches and memoirs, reviews, and poems by Locklin, a friend of Bukowski's since 1970. In the first essay "Meeting Charles Bukowski" Locklin writes "it strikes me how much he had in common with Kerouac, who was only two years younger than himself". The book ends with a poem on Bukowski's death and a description of his funeral. The cover drawing of Bukowski is by R. Crumb.

Bibliography

I193

A bibliography of Charles Bukowski / Sanford Dorbin. Los Angeles: Black Sparrow, 1969.

93p; index

Note: No. 214 of an edition of 350 copies, signed by the author and Bukowski

BL: Cup.510.nic.8

Com: An annotated descriptive bibliography of Bukowski's works and writings about him to 1969. The frontispiece is a facsimile of the first separate Bukowski publication "His wife, the painter" (Hearse broadside; 1, 1960)

I194

A descriptive bibliography of the primary publications of Charles Bukowski / Aaron Krumhansl. Santa Rosa: Black Sparrow, 1999.

204; illus; index

Note: One of an edition of 750 copies

BL: YA.1999.b.7007

Com: A bibliography of the books, chapbooks and broadsides "published in English and written exclusively by Bukowski". The illustrations are photographs of Bukowski's books and the frontispiece photograph of him is by Claude Powell.

I195

Charles Bukowski: a comprehensive price-guide and checklist 1944-1999 / Al Fogel. Surfside: Sole Proprietor, 2000.

217p; illus

BL: YA.2002.a.13807

Com: More than 1500 entries of Bukowski's publications, each annotated and priced, including 1100 periodicals with original contributions by him. The photograph of Bukowski's books and the cover photograph of him are by Michael Montfort.

PAUL CARROLL 1927-1996

Poetry

I196

Odes. Chicago: Big Table, 1969.

78p

BL: YA.2000.a.25032

Com: Carroll's first book of poetry arranged in reverse chronological order, with poems written between 1952 and 1968. The poems had first been published in such magazines as *Black Mountain review*, *Evergreen review*, *Origin*, *The New Yorker* and *Big table*. Carroll himself was the editor of *Big table* (1959-1960), a magazine that was named by Kerouac and which published many works by the Beat writers including sections of Burroughs' *Naked lunch*. This collection contains the poem "Ode to

seven darden" which was written on roll of teletype paper as a tribute to "Kerouac's idea of spontaneous bop prosody".

I197

New and selected poems. Chicago: Yellow Press, 1978.

99p

BL: YA.1989.a.8779

Com: Twenty-five poems from *Odes* (1969) and a book of poems about his son called *The Luke poems* (1971) together with eleven new poems. The cover is by Claes Oldenburg and the back cover photograph of Carroll is by Norris McNamara.

Prose

I198

The poem in its skin. Second printing. Chicago: Big Table, 1969.

262p; illus

Note: Originally published: 1968

BL: X.909/23865

Com: A critical study of poems by ten poets, with the complete text of the poem and a photograph of each poet. Among the poems discussed are Ashbery's "Leaving the Atocha Station", Creeley's "A wicker basket", Ginsberg's "Wichita vortex sutra", and O'Hara's "The day Lady died". The book concludes with an essay entitled "Faire, foul and full of variations: the generation of 1962", a discussion of the work of American poets in their 40s in the 1960s.

Edited by Carroll

I199

Chicago review. 9: 4-. Chicago, 1956 -

(The editor for 1958 was Irving Rosenthal; poetry editor Paul Carroll)

BL: P.P.6153.ica

Com: See **Periodicals** (J278) and also **Rosenthal** (G140).

I200

Big table. 1-5. Chicago, 1959-60.

Note: All published

BL: Cup.800.f.30

Com: Carroll edited nos. 2-5. See **Periodicals** (J266) and also **Rosenthal** (G141).

I201

The Edward Dahlberg reader / edited, and with an introduction by Paul Carroll. New York: New Directions, 1967.

330p

BL: X.989/5306

Com: A collection of non-fiction by Dahlberg (1900-1977), including essays on Melville, Whitman, Joyce and Thoreau. A selection of letters (1939-1964) is included. Carroll in his introduction places Dahlberg in an American tradition from Poe and Melville to Kerouac, Burroughs, and Mailer.

I202

The earthquake on Ada Street: an anthology of poetry by members of Paul Carroll's Poetry Workshop 1973-1979 conducted in the 'Sculpture Factory' on Ada Street in Chicago / edited by Paul Carroll.

Lake Bluff: Jupiter, 1979.

93p; illus

BL: X.950/44115

Com: An anthology of poems by poets at a workshop that met at a workshop at Carroll's apartment in Chicago between 1973 and 1979. Carroll had been a teacher at the University of Illinois since 1968.

TOM CLARK 1941-

Poetry

I203

The sand burg. London: Ferry, 1966.

Unnumbered pages

Note: One of an edition of 500 copies

BL: Cup.503.g.22

Com: Clark's second book (the first was *Airplanes*, also 1966), poems written when he was "Thomas Clark" and published in England at a time that he was teaching at the University of Essex. While in England he hitchhiked around the country with Allen Ginsberg. The cover drawing is by Joe Brainard.

I204

Bun / Tom Clark, Ron Padgett; cover by Jim Dine. [New York]: Angel Hair, 1968.

Unnumbered pages

Note: One of an edition of 500 copies

BL: YA.1999.b.1828

Com: See **Padgett** (D454).

I205

Stones. New York: Harper & Row, 1969.

71p

BL: RF.2001.a.100

Com: The first major American collection of Clark's poetry, dedicated to Ron Padgett. Other influences on Clark's poetry include John Ashbery and Frank O'Hara. Clark had been Poetry Editor of the *Paris review* for five years at the time of the publication of this book. Some of the poems were written in England where Clark taught poetry at the University of Essex from 1966 to 1967. The dust jacket cover is by Joe Brainard and there is a back cover photograph of Clark.

I206

Air. New York: Harper & Row, 1970.

51p

BL: X.981/4796

Com: A poetry collection dedicated (like most of his books) to Clark's wife Angelica, including poems for Ted Berrigan, "For Anne Waldman" and for Stephen Stills of rock group Crosby, Still and Nash (and Young).

I207

Green. Los Angeles: Black Sparrow, 1971.

49p

Note: No. 84 of an edition of 200 copies, signed by Clark

BL: Cup.407.a.6

Com: The back cover photograph of Clark is by Bill Berkson, and Ted Berrigan can be recognised in the front cover composite photograph. The collection includes poems for Lewis Warsh, and "for Joanne" (Kyger) and there is a poem entitled "Brainards" and poems in "imitation of Ted" (Berrigan) and in "imitation of Ron" (Padgett).

I208

Neil Young. Toronto: Coach House, 1971.

131p; illus

BL: X.900/3309

Com: Short poems of which the first section is based on the lyrics of Canadian born rock star Neil Young. The cover and illustrations are by Joe Brainard. Robert Creeley: "a lovely book...an extraordinary book".

I209

Back in Boston again / Tom Clark, Ron Padgett, Ted Berrigan; with a foreward (sic) by Aram Saroyan. [New York]: Telegraph, 1972.

48p

BL: YA.2001.a.36297

Com: Clark's contribution to this collaborative work consists of ten short poems entitled "ten things about the Boston trip". See also **Berrigan** (D151) and **Padgett** (D464).

I210

John's heart. New York: Goliard/Santa Fe, 1972.

Unnumbered pages; illus

BL: RF.2002.a.2

Com: A collection of poems and prose poems with drawings and cartoons by the author. Some of the poems are for Berrigan, Dorn and Kyger, one of the poems is about Berrigan, and there are collaborations with Berrigan and Warsh. The cover is an illustration of Berrigan by Clark, Berrigan and Jim Dine. The back cover has a quotation from Ron Padgett's memoirs and a photograph of Clark by Elisabeth Leon.

I211

Blue. Los Angeles: Black Sparrow, 1974.

80p; illus

Note: No. 172 of an edition of 200 copies, signed by Clark

BL: Cup.510.nic.27

Com: Poems (some about baseball and other sports) with illustrations by Clark and a cover photograph of pitcher Vida Blue.

I212

Fan poems. Plainfield: North Atlantic, 1976.

Unnumbered pages; illus

BL: X.950/5634

Com: A collection of baseball poems with cover and text illustrations by Clark. The back cover photograph of him (and Angelica and their daughter) at the ballpark is by Bill Berkson.

I213

How I broke in & six modern masters. Bolinas: Tomboctou, 1977.

Unnumbered pages; illus

Note: One of an edition of 500 copies

BL: YA.2001.a.38887

Com: In "How I broke in" the narrator is dropped off in the desert – "This is as far as I can take you pal". The "modern masters" are poets Pierre Reverdy and Giuseppe Ungaretti, painter Édouard Vuillard, Kafka, Lenny Bruce and Robert Creeley.

I214

When things get tough on easy street: selected poems 1963-1978. Santa Barbara: Black Sparrow, 1978.

179p

BL: X.950/30257

Com: Poems selected by Clark from previously published volumes. The photograph of Clark is by Gerard Malanga.

I215

The mutabilitie of the Englishe lyrick / selected & arranged by Tom Clark. Berkeley: E Typographeo Poltroniano, 1978.

Unnumbered pages

Note: One of an edition of 250 copies, signed by Clark

BL: Cup.410.e.55

Com: Parodies of English poets from Robert Herrick to Swinburne.

I216

Nine songs. Isla Vista: Turkey Press, 1981.

Unnumbered pages; illus

Note: No. 32 of an edition of 50 copies, signed by the author

BL: X.950/16223

Com: "Nine contemporary existentialist lyrics – American haiku – along with an illustration by the author"

I217

Under the fortune palms. [Isla Vista]: Turkey Press, 1982.

63p

Note: One of an edition of 175 copies

BL: YA.1987.b.612

Com: A collection of sixty poems including "Kenneth Patchen" and "Poem for Jack Kerouac in California".

I218

Paradise resisted: selected poems, 1978-1984. Santa Barbara: Black Sparrow, 1984.

216p

Note: No. 151 of an edition of 200 copies, signed by Clark

BL: Cup.510.vs.23

Com: Poems arranged by their settings in the different states of western America, the bulk of them in California. "A tough, beautiful book – a rare combination. . . . This is the real West of our time, as significant as John Ford's cinematic legends" (*San Francisco Chronicle*). The collection includes elegies for Kerouac, Berrigan and Robert Lowell, and concludes with the long poem "Early warning". The cover painting is by John Register.

I219

Disordered ideas. Santa Rosa: Black Sparrow, 1987.

202p

Note: One of an edition of 250 copies

BL: Cup.510.vs.19

Com: A wide-ranging collection that includes poems about Kerouac ("Vanity of Duluoaz"), Olson, Miles Davis, Caspar David Friedrich, Céline, and Rimbaud. The photograph of Clark is by Robert Turney.

I220

Easter Sunday. Minneapolis: Coffee House, 1987.

148p

BL: YA.1990.a.1739

Com: New poems together with rediscovered and revised earlier poems, the earliest dating from 1962. The cover illustration is by Clark and the back cover photograph of him is by Chris Felver.

I221

Fractured karma. Santa Rosa: Black Sparrow, 1990.

163p

Note: One of an edition of 250 copies

BL: YA.1999.b.1340

Com: A volume of selected poems including "For Robert Duncan", who died in 1988, and the long prose poem "He was born blind...", about British music hall entertainer George Formby. The cover painting "Waiting room for the beyond" is by John Register.

I222

Sleepwalker's fate: new and selected poems, 1965-1991. Santa Rosa: Black Sparrow, 1992.

212p

Note: One of an edition of 200 copies

BL: YA.1993.b.635

Com: Poetry from four decades with most of the earlier poems taken from *When things get tough on easy street: selected poems 1963-1978* (1978). Among the poems is the long "Diary of a desert war (1990-1991)". The cover painting is by John Register.

I223

Junkets on a sad planet: scenes from the life of John Keats. Santa Rosa: Black Sparrow, 1994.

188p; illus

BL: YA.1999.a.2860

Com: "An extended [poetic] reflection on the fable of the modern poet's life, as Keats lived it". The title is from Leigh Hunt's nickname for Keats, a play on the poet's Cockney pronunciation of his own name. The cover is from Benjamin Haydon's 1816 life mask of Keats. The photograph of Clark is by Lina Todd.

I224

Empire of skin / preface by Edward Dorn. Santa Rosa: Black Sparrow, 1997.

232p; illus

BL: YA.1998.b.706

Com: A poetic history of the hunting and trapping of animals for their fur in the Pacific Northwest in the 18th and 19th centuries. The photograph of Clark is by Chris Felver.

Fiction

I225

Who is Sylvia? Berkeley: Blue Wind, 1979.

126p

BL: YA.2001.a.31581

Com: Clark's first novel, set in sixties London and the Riviera and describing the affair of an American professor/poet with an enigmatic Englishwoman named Sylvia.

I226

The last gas station, and other stories. Santa Barbara: Black Sparrow, 1980.

151p

Note: One of an edition of 500 copies

BL: Cup.510.nic.64

Com: Clark's first collection of short stories, most of them quite short, including "More about the Berrigans" with Ted Berrigan as one of the characters. The collection also includes the novella "Incident at basecamp"

I227

Heartbreak Hotel. West Branch: Toothpaste, 1981.

Unnumbered pages; illus

Note: No. 419 of an edition of 500 copies, signed by the author

BL: Cup.510.pdb.5

Com: A collection of short "short stories" that are more like prose poems, with illustrations by Clark. The title piece describes a bungalow in Venice, California in 1954, from which the frightened onlookers run, "our first footsteps are drowned in the loud strains of 'Heartbreak Hotel', which the man in the window is singing in the window of the Heartbreak Hotel".

I228

The exile of Céline. New York: Random House, 1986.

211p

BL: 88/05512 [DSC]

Com: A fictionalised account of French writer Louis-Ferdinand Céline's seven year exile while hunted by the Resistance for being a Nazi sympathiser.

Drama

I229

The emperor of the animals. London: Goliard, 1967.

Unnumbered pages

Note: One of an edition of 300 copies

BL: YA.2002.a.14222

Com: A play written while Clark was in England teaching at the University of Essex. It was performed privately in London on January 14th, 1967, and among the cast were Olson, Creeley, Ed and Helene Dorn. Clark directed the play and music was by British poet Tom Raworth.

Non-fiction

I230

The great Naropa poetry wars: with a copious collection of germane documents assembled by the author. Santa Barbara: Cadmus, 1980.

87p

BL: X.950/30673

Com: An account of dissension among poets at the Jack Kerouac School of Disembodied Poetics, part of the Buddhist Naropa Institute at Boulder Colorado that had been founded in 1974 by the Tibetan Chogyam Trungpa. Among those involved were Ginsberg, Anne Waldman, Sanders, Snyder, Burroughs, Corso, Orlovsky, Dorn, McClure, Baraka, Rexroth, W. S. Merwin and Robert Bly. Clark was in Boulder at this period writing for the *Boulder monthly*. The documents include an interview with Ginsberg and letters from Ginsberg, Waldman and Dorn.

I231

Late returns: a memoir of Ted Berrigan. Bolinas: Tombouctou, 1985.

89p; illus

BL: 86/04171[DSC]

Com: See **Berrigan** (D159).

I232

Kerouac's last word: Jack Kerouac in Escapade / with a supplement of three articles by Jack Kerouac. Sudbury: Water Row, 1986.

49p

Note: No. 4 of an edition of 500 copies

BL: YA.2002.a.16990

Com: See **Kerouac** (C65).

I233

Charles Olson: the allegory of a poet's life. New York: Norton, 1991.

405p; illus; index

BL: 91/10908 [DSC]

Com: See **Olson** (F394).

I234

The poetry beat: reviewing the eighties. Ann Arbor: University of Michigan Press, 1990.

226p; bibliography

(Poets on poetry)

BL: YA.1992.a.4779

Com: Essays of poetry criticism most of which originally appeared in *The San Francisco Chronicle*. Among the poets reviewed are Creeley, Ashbery, Ginsberg, Duncan, Doyle, Dorn, Rexroth, Wieners, Blackburn, Schuyler, Kaufman, Snyder, Sanders, William Carlos Williams, and Everson.

I235

Robert Creeley and the genius of the American common place. New York: New Directions, 1993.

150p; illus; bibliography

BL: YA.1996.a.1177

Com: See **Creeley** (F164).

I236

Jack Kerouac: a biography / introduction by Carolyn Cassady. London: Plexus, 1997.

254p; illus; index

Note: Originally published: San Diego: Harcourt Brace Jovanovich, 1984

BL: YC.1997.a.3393

Com: See **Kerouac** (C91).

Poetry and prose

I237

Like real people. Santa Rosa: Black Sparrow, 1995.

240p

Note: One of an edition of 200 copies

BL: YA.1999.b.1343

Com: A collection of new poems including one ("Joe") about the late Joe Brainard. Also included is the autobiographical "Confessions", and there is at the end of the book a photograph of Clark as a schoolboy. Of Irish ancestry he grew up in Chicago where he went to Catholic schools.

Contributions to books

I238

Trips: rock life in the sixties / Ellen Sander; foreword by Terry Southern. New York: Scribner, 1973.
272p; illus; index

BL: YA.2000.a.24827

Com: Memoirs of the sixties counterculture including Bob Dylan, by former *Rolling Stone* journalist Sander. Clark co-authors with Sander "A rock taxonomy" as an appendix.

Edited by Clark

I239

Paris review. Paris; Flushing, 1953-

(Edited by George Plimpton and others; poetry editor 1964-1974: Tom Clark)

BL: PP.4331.ehi

Com: See **Periodicals** (J348).

I240

Once: a one-shot magazine. Brightlingsea, Essex, 1965.

BL: Cup.805.n.2

Com: Edited by Clark while he was living in England. See **Periodicals** (J342) for contributors.

I241

The Wivenhoe Park review. 1-4/5. Colchester: University of Essex, 1965-69.

Note: All published

BL: P.901/100

Com: See **Periodicals** (J385).

BOB DYLAN 1941-

Poetry and prose

I242

XI outlined epitaphs & off the top of my head. London: Aloes, [1971].

Unnumbered pages; illus

BL: X.950/20677

Com: *XI outlined epitaphs* is a long poem that originally appeared as liner notes for the LP *The times they are a-changin'* (1964). Only four of the epitaphs were printed on the English issue of the album. Dylan's friend Allen Ginsberg and Ray Bremser are among the influences on him mentioned in the poem. *Off the top of my head* formed part of the programme notes for the Newport Folk Festival of 1965. This edition includes a foreword and notes on the text. *XI outlined epitaphs* is also printed in *Writings and drawings* (1973) and *Lyrics, 1962-1985* (1986) and *Off the top of my head* may also be found in *Lyrics, 1962-1985*.

I243

Poem to Joanie / with an introduction by A.J. Weberman. London: Aloes, [1971].

16p; illus

Note: One of an edition of 300 copies

BL: X.958/3861

Com: An unauthorised edition of Dylan's untitled liner notes ("anything I can't sing I call a poem") to the album *Joan Baez in concert part 2* (1963).

I244

Tarantula. London: MacGibbon and Kee, 1971.

137p

Note: Originally published: New York: Macmillan, 1971

BL: X.989/12215

Com: The first UK edition of a book originally conceived in 1963 and which had appeared in various formats as a 'bookleg' between 1966 (the time of Dylan's motorcycle accident) and 1971. *Tarantula* is a series of cut-ups in the style of William Burroughs and is also similar to the stream-of-consciousness

writing by Dylan that appeared on some of his album covers. A 1977 Penguin edition is at BL: H.79/2147, and a British 'bookleg' edition (1970), which also contains the *Rolling Stone* interview "Why didn't you publish *Tarantula*", is at BL: YA.1997.b.4195.

Lyrics

I245

Writings and drawings. New York: Knopf, 1973.

315p; illus

BL: X.981/9260

Com: Dylan's lyrics up to 1971 together with a selection of his drawings. British editions include Cape, 1973 at BL: X.981/4593 and Panther, 1974 at BL: X.908/29940.

I246

Lyrics, 1962-1985. London: Cape, 1986.

524p; illus

Note: Originally published: New York: Knopf, 1985

BL: YM.1987.b.122

Com: A collection that includes all the songs of *Writings and drawings* (1973) plus 120 new lyrics. The volume is essential for students and fans but has been criticised for inconsistencies and omissions.

Another edition (Paladin, 1988) is at BL: YM.1988.a.412. An updated version with lyrics up to 1999 is due to be published in 2004.

Collections / interviews

I247

Bob Dylan: a retrospective / edited by Craig McGregor. Abridged edition. London: Pan, 1975.

281p

Note: Previous edition: New York: Morrow, 1972

BL: X.439/5075

Com: "The definitive collection of the best articles about and interviews with Bob Dylan". A revised edition (Angus & Robertson, 1980) is at BL: X.439/11828.

I248

Bob Dylan in his own words / compiled by Barry Miles; edited by Pearce Marchbank. London: Omnibus, 1978.

128p; illus

BL: X.431/10893

Com: An illustrated compilation of Dylan's thoughts on writing, performing, his records, drugs, religion, etc.

I249

All across the telegraph: a Bob Dylan handbook / edited by Michael Gray and John Bauldie; introduction by Bob Willis. London: Futura, 1988.

296p; illus; index

Note: Originally published: London: Sidgwick & Jackson, 1987

BL: YM.1988.a.681

Com: A collection of essays, interviews, photographs, and miscellaneous writings, taken from the Dylan journal *The telegraph*. The introduction is by the former England cricket captain who changed his name by deed poll to R. G. Dylan Willis. Among the interviews are four with Allen Ginsberg which are accompanied by one of several poems by Ginsberg about Dylan.

I250

The Dylan companion / edited by Elizabeth Thomson and David Gutman. London: Macmillan, 1990.

335p; illus; bibliography; discography; index

BL: YM.1990.b.301

Com: Thirty years of comment and commentary about Dylan that attempts to "rescue Dylan from the weight of tabloid journalism, which has tended to swamp perceptive discussion". Contributors include Ginsberg (three poems about Dylan), Kesey, Joan Baez, Fran Landesman, (a poem "Sorry Bobby") and Richard Fariña (on Baez and Dylan). A Papermac, 1991 edition is at BL: YM.1991.b.218.

I251

Bob Dylan: in his own words / Chris Williams. London: Omnibus, 1993.

111p; illus

BL: YK.1993.b.13575

Com: Dylan quotations covering more than 30 years from newspaper and magazine interviews and from TV and radio interviews and talk shows. The book is illustrated with photographs of Dylan taken throughout his career and duplicates much of the material in *Bob Dylan in his own words* compiled by Barry Miles (1978).

I252

The Bob Dylan companion: four decades of commentary / edited by Carl Benson. New York: Schirmer, 1998.

306p; illus; bibliography; discography; index

BL: YC.2000.a.13362

Com: Articles, interviews, reviews and opinions about Dylan from 1961 to the release of the album *Time out of mind* (1997). There is a printing of Michael McClure's poem "For Bob Dylan", and a chronology and a listing of "official rarities" are included as well as the discography and "bobliography".

Biography

I253

Folk-rock: the Bob Dylan story / Sy and Barbara Ribakove. New York: Dell, 1966.

124p; illus

BL: YA.2001.a.26067

Com: The first book on Dylan, "the most influential poet of his generation" (Ginsberg). "Here are the intimate details of Bob Dylan's 'complicated' life. Where he came from, where he's been, what he's seen and said and done along the road to what he is today". Illustrated with 16 pages of photographs of Dylan in America and London.

I254

Bob Dylan: an intimate biography / Anthony Scaduto. London: Allen, 1972.

280p; illus; discography; index

Note: Originally published: New York: Grosset & Dunlap, 1971

BL: X.439/2694

Com: A major – and controversial – biography that depicts Dylan's "schizoid search-for-identity...in unflinching terms throughout" (*Publishers Weekly*). A 1972 Abacus edition is at BL: BL: X.439/2820 and a revised edition (Helter Skelter, 1996) with an extra chapter on the author's relationship with Dylan is at BL: YC.1997.b.1757.

I255

Positively Main Street: an unorthodox view of Bob Dylan / Toby Thompson. London: NEL, 1972.

158p

Note: Originally published: New York: Coward-McCann, 1971

BL: YA.2000.a.12687

Com: Who *really* is Bob Dylan? Toby Thompson apparently found out.

I256

Bob Dylan / Miles. London: Big O, 1978.

64p; illus; map

Note: Signed by the author

BL: YA.2002.b.726

Com: A fully illustrated account of Dylan's career, published to coincide with his 1978 UK tour. The author is Barry Miles, biographer of Allen Ginsberg. The map is of Hibbing, Minnesota, where Dylan grew up.

I257

Bob Dylan: an illustrated history / produced by Michael Gross; text by Robert Alexander. London: Elm Tree, 1978.

150p; illus; bibliography

BL: X.431/10552

Com: A retrospective of Dylan's career, with a chronology and photographs from the early days to the seventies.

I258

Bob Dylan: from a hard rain to a slow train / Tim Dowley and Barry Dunnage. Tunbridge Wells: Midas, 1982.

177p; illus; bibliography; discography

BL: X.439/12219

Com: A book that attempts to trace the "major phases in Dylan's career, and to explain some of the startling shifts that have so often antagonized or bewildered his public". Half of the book is taken up by the discography.

I259

Dylan / Jonathan Cott. New York: Rolling Stone, 1984.

244p; illus

BL: L.45/3152

Com: More of a "coffee-table book" than a definitive biography, according to Nogowski in his critical discography – the pictures are excellent however.

I260

No direction home: the life and music of Bob Dylan / Robert Shelton. Sevenoaks: New English Library, 1986.

573p; illus; discography; index

Note: Originally published: New York: Beech Tree, 1986

BL: YM.1988.b.241

Com: Shelton was a critic for the *New York Times* and his September, 1961 review of Dylan at Folk City was a major boost for Dylan at the start of his career. This biography was apparently in the making for around twenty years and while not quite "definitive" it is a comprehensive account of Dylan's life and work.

I261

Dylan: a biography / Bob Spitz; with a discography by Jeff Friedman. London: Joseph, 1989.

672p; illus; discography; index

Note: Originally published: New York: McGraw-Hill, 1989

BL: YM.1989.b.286

Com: A comprehensive biography that attempts to "demystify" Dylan but (according to Nogowski) "you never get the sense that Spitz understands Dylan or his work". There is an interesting selection of photographs. A 1991 Norton edition is at BL: YK.1992.a.3959.

I262

Wanted man: in search of Bob Dylan / edited by John Bauldie. London: Black Spring, 1990.

256p; index

BL: YM.1991.b.97

Com: An anthology of articles that originally appeared in the Dylan magazine, *The telegraph*, including Dylan interviewed by Ginsberg, Malanga on Dylan and Warhol, and Pennebaker on the making of the film *Don't look back*. A 1992 Penguin edition is at BL: YK.1992.a.3265

I263

Dylan: behind the shades / Clinton Heylin. London: Viking, 1991.

528p; illus; bibliography; index

BL: YM.1991.b.302

Com: The fourth major biography but the first (so the author believes) that really tells the story of Dylan's life after his motorcycle accident (1966). In addition to the selected bibliography and a dramatis personae there is a useful "sessionography" that lists Dylan's recording dates in chronological order. A 1991 Penguin edition is at BL: YC.1991.b.8093 and a 1993 Penguin edition is at BL: YK.1993.a.2647. A revised updated edition *Bob Dylan: behind the shades: take two* (Penguin, 2001) is at BL: YC.2001.a.6157.

I264

Mr. Tambourine Man: Leben und Musik von Bob Dylan / Gottfried Blumenstein. Berlin: Henschel, 1991.

416p; illus; bibliography; discography; index

BL: YA.1994.a.9504

Com: A German biography of Dylan and study of his work to 1990.

I265

Dylan: a man called Alias / Richard Williams. London: Bloomsbury, 1992.

192p; illus; index

BL: LB.31.b.7846

Com: An illustrated biography by British music critic Williams – "his songs are his songs; they are not his life. And this is Bob Dylan's story; but it is not his life". Among the photographs are some of Dylan with various Beats – Ginsberg (including one at Kerouac's grave), McClure, Corso and Sanders.

I266

Positively 4th street: the life and times of Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña / David Hajdu. London: Bloomsbury, 2001.

328p; illus; bibliography; index

Note: Originally published: New York: Farrar, Straus and Giroux, 2001

BL: YK.2001.a.8734

Com: See **Joan Baez** (H20) and also **Richard Fariña** (I345).

I267

Down the highway: the life of Bob Dylan / Howard Sounes. London: Doubleday, 2001.

527p; illus; index

BL: YC.2001.a.19130

Com: Sounes has also written a biography of Bukowski. This one of Dylan is published to coincide with his sixtieth birthday and is based on research conducted over three years, including interviews with more than 250 people in Dylan's life - lovers, friends, relatives, former employees and music stars. Many interviewees are key people who have not spoken before. Among an interesting selection of photographs are rarely seen pictures of early girlfriends Echo Helstrom and Bonnie Beecher, both of whom are supposed to have inspired the song "Girl from the north country". There is also one of several taken at Ferlinghetti's City Lights bookstore with Ginsberg and McClure. Dylan's original intention was to use one of the pictures from this session on the cover of *Blonde on blonde*. Ginsberg is also pictured (as is Orlovsky) in a photograph of the "Rolling Thunder Revue" of 1975-6

Historical and photographic records

I268

Bob Dylan / Daniel Kramer. New York: Citadel, 1967.

132p; illus

BL: X.435/91

Com: A book mainly of photographs of Dylan from 1964 to 1965, in performance, in the studio and in more private moments. Kramer's photographs were used for the covers of the albums *Bringing it all back home*, *Highway 61 revisited* and *Biograph*. A later edition entitled *Bob Dylan: a portrait of the artist's early years* (Plexus, 1991) is at BL: YK.1992.b.5845.

I269

Bob Dylan: Don't look back / D.A. Pennebaker. New York: Ballantine, 1968.

152p; illus

BL: X.439/3813

Com: Stills and transcript of Pennebaker's film of the 1965 tour of England.

I270

One foot on the highway: Bob Dylan on tour / edited by Bill Yenne. San Francisco: Klonh, 1974.

48p; illus

BL: YA.2000.a.13069

Com: A fan's experiences of the 1974 US tour, Dylan's first for 8 years.

I271

Knockin' on Dylan's door. London: Dempsey, 1975.

137p; illus

Note: Originally published: New York: Pocket Books, 1974

BL: X.439/5052

Com: Articles that originally appeared in *Rolling Stone* magazine about Dylan's 1974 American tour. The volume includes an interview with Dylan and a contribution by Michael McClure entitled "The poet's poet".

I272

Bob Dylan: the illustrated record / Alan Rinzler. New York: Harmony, 1978.

120p; illus

BL: I.45/2680

Com: A chronicle of the first twenty years of Dylan's career, illustrated with album sleeves and over a hundred photographs.

I273

Rolling Thunder logbook / Sam Shepard. Harmondsworth: Penguin, 1978.

184p; illus

Note: Originally published: New York: Viking, 1977

BL: X.431/10478

Com: The story of the 1975 Rolling Thunder tour. Includes photographs of Dylan at Kerouac's grave, and of him with Ginsberg and others, as well as of the Rolling Thunder Revue with Ginsberg's participation as drummer.

I274

7 days: Bob Dylan, England, October 1987 / John Lindley. Stockport: [J.Lindley], 1987.

38p; illus

BL: YM.1990.a.3

Com: An account of Dylan's "Temple in flames" tour in the UK with Tom Petty and others, with listings of the songs sung by Dylan on the tour.

I275

Bob Dylan: stolen moments / Clifton Heylin. Romford: Wanted Man, 1988.

407p; illus; index

BL: YM.1989.b.481

Com: A detailed chronology of Dylan's career, plus an extensive section dealing with all the important releases, broadcasts and publications together with five appendices. An updated edition entitled *Bob Dylan: a life in stolen moments day by day 1941-1995* (Exclusive, 1996) is at BL: YC.1996.b.8541.

I276

Bob Dylan, Tom Petty and the Heartbreakers and Roger McGuinn: temples in flames / Georg Stein; with an essay by Martin Schäfer. Heidelberg: Palmyra, 1991.

94p; illus

BL: LB.31.a.4259

Com: Photographs of Dylan's 1987 European tour with an essay entitled "'Mystery is a fact': the many faces of Bob Dylan". Translated from the German.

I277

Dylan behind closed doors: the recording sessions (1960-1994) / Clinton Heylin. London: Penguin, 1996.

244p; illus; index

Note: Originally published: New York: St Martin's, 1995

BL: YK.1996.b.13612

Com: A complete analysis of Dylan's recording career, with a chronological listing of each session, criticism and evaluation, technical information, studio dates and logs, and previously unpublished studio photographs.

I278

I've been shooting in the dark too long: a photographic record of 12 years of Bob Dylan in concert (1984-1995) / John Hume. Malvern: Bulletproof, 1996.

112p; illus

BL: YK.1996.b.9336

Com: A fan's photographs of Dylan taken from over 150 concerts in 21 countries.

I279

Like the night: Bob Dylan and the road to the Manchester Free Trade Hall / C.P. Lee; with photographs by Paul Kelly. London: Helter Skelter, 1998.

190p; illus; discography; index

BL: YK.2000.a.3339

Com: Dylan's first tour with an electric rock band in 1966 was one of the defining moments of rock history. The culmination was the concert on May 17 at the Manchester Free Trade Hall when fans that saw him only as a folk/protest singer shouted out "Judas". This book is the first to examine in depth the tour where Dylan "reinvented rock 'n' roll".

I280

Early Dylan / photography by Barry Feinstein, Daniel Kramer and Jim Marshall; foreword by Arlo Guthrie. London: Pavilion, 1999.

96p; illus

BL: LB.31.b.17692

Com: An excellent selection of photographs of Dylan taken between 1963 and 1966, including several on the road in Britain, and two with Allen Ginsberg (one of the two "saintly people" that Dylan knew in 1966 – the other was wife-to-be Sara). There is also a beautiful photograph of an innocent looking young Dylan from 1963 with his girlfriend Suze Rotolo (they are together also on the cover of *The freewheelin' Bob Dylan*).

I281

In the spotlight so clear: Bob Dylan in the UK and Ireland 1984-1998 / John Hume; with a foreword by Paul Williams. Malvern: Bulletproof, 1999.

72p; illus

BL: YK.2000.b.3300

Com: The first volume of a series of three of photographs taken from a fan's perspective of Dylan live on stage for the period 1984-1998.

I282

Clear focused all round (most of the time): Bob Dylan in Europe 1984-98 / John Hume. Malvern: Bulletproof, 1999.

72p; illus

BL: YK.2002.b.1629

Com: Hume's second book of photographs of Dylan live on stage 1984-1998, in Europe in this volume.

I283

In Jersey anything's legal (as long as you don't get caught): Bob Dylan in the USA and Canada 1986-98 / John Hume. Malvern: Bulletproof, 1999.

72p; illus

BL: YK.2002.b.1627

Com: Hume's third book of photographs of Dylan live on stage 1984-1998, in North America in this volume.

I284

The razor's edge: Bob Dylan and the never-ending tour / Andrew Muir. London: Helter Skelter, 2000.

223p; illus

BL: YK.2001.a.16881

Com: Dylan has spent much of life since 1986 touring the globe and this book is one fan's memoir and critical analysis of this phenomenon.

I285

On the road with Bob Dylan: rolling with the thunder / Larry Sloman. New York: Three Rivers, 2002.

Note: Originally published: New York: Bantam, 1978

On order Coutts

Criticism

I286

Outlaw blues: a book of rock music / Paul Williams. New York: Dutton, 1969.

191p; illus

BL: YA.2000.a.11925

Com: A volume that contains an early appreciation of Dylan "Tom Paine himself: understanding Bob Dylan" by a writer since renowned for his Dylan criticism.

I287

Les chemins de Bob Dylan / Alain Rémond. Paris: Epi, 1971.

190p

BL: X.439/2529

Com: A critical study by a French poet and critic.

I288

Song and dance man: the art of Bob Dylan / Michael Gray. London: Hart-Davis, 1972.

337p; illus; discography; index

BL: X.439/2928

Com: The first major critical, scholarly work devoted to Dylan's songs and one still of major importance. A paperback edition (Abacus, 1973) is at BL: X.439/3892. A second edition, *The art of Bob Dylan* (Hamlyn, 1981) is at BL: YK.1993.b.12191 and BL: YK.1993.b.12192 (paperback), and a third updated edition *Song & dance man III: the art of Bob Dylan* (Cassell, 2000) with 918 pages is at BL: HUS789.40092DYL [NSA open access].

I289

Conclusions on the wall: new essays on Bob Dylan / edited by Elizabeth M. Thomson. Prestwich: Thin Man, 1980.

108p; illus; bibliography

BL: 81/10130 [DSC]

Com: Critical essays on Dylan, most of them written specially for this volume. Contributors include Robert Shelton, Michael Gray, Wilfrid Mellers, and Christopher Ricks.

I290

Bob Dylan halb & halb & eins / Walter Liederschmitt, Alain Alcot. Trier: Editions Trèves, 1981.

3v ; illus; discography

BL: X.439/11651

Com: A German study in three volumes of Dylan's recording career, with the third volume devoted to a discography.

I291

The hollow horn: Bob Dylan's reception in the United States and Germany / Dennis Anderson.

Munich: Hobo, 1981.

280p; illus; bibliography

(Dylanology; 1)

BL: X.439/12577

Com: A review of the praise and criticism received by Dylan during two decades, particularly in the US and West Germany.

I292

Bob Dylan på svenska: Bob Dylans betydelse för svensk musik & litteratur / Göran Holmquist.

[Gammelstad]: Hjärnstorm, 1982.

160p

BL: X.439/13676

Com: A study of the influence of Dylan on Swedish culture.

I293

Bob Dylans 'message songs' der sechziger Jahre und die anglo-amerikanische Tradition des sozialkritischen Liedes / Mathias R. Schmidt. Frankfurt am Main: Lang, 1982.

233p; bibliography

(Europäische Hochschulschriften: Reihe 14, Angelsächsische Sprache und Literatur; 108)

BL: X.439/12907

Com: A German study of Dylan's 'message songs' of 1962-1969 and of the folk song, ballad, and protest song tradition in Britain and America.

I294

Performed literature: words and music by Bob Dylan / Betsy Bowden. Bloomington: Indiana University Press, 1982.

239p; bibliography; discography; index

BL: X.431/12270

Com: An analysis of Dylan's songs that began as a dissertation in English at the University of California, Berkeley. Appendices include the texts and recording information of the songs discussed and "practical suggestions for analysis of performance".

I295

Recorded Dylan: a critical review and discography / James E. Dorman. Pinedale: Soma, 1982.

123p; illus

BL: HUS.789.40092DYL

Com: A study of the lyrical, musical, biographical and sociological aspects of Dylan's released recordings from 1961 to the early eighties.

I296

Voice without restraint: a study of Bob Dylan's lyrics and their background / John Herdman.

Edinburgh: Paul Harris, 1982.

164p; bibliography; index

BL: X.439/11863

Com: A book that is concerned with how the lyrics work rather than what they mean, and one indebted to Gray's *Song and dance man*, updating the story to the eighties but not neglecting the earlier Dylan.

I297

Bob Dylan's Slow train / John Hinchey. Bury: Wanted Man, 1983.

38p; index

(Wanted man study series; 1)

BL: X.439/13449

Com: A critique of *Slow train coming* (1979), the first of three consecutive "religious" albums.

I298

What's real and what is not: Bob Dylan through 1964: the myth of protest / Terry Alexander Gans.

Munich: Hobo, 1983.

160; illus; bibliography

(Dylanology; 2)

BL: X.439/13280

Com: A book published fourteen years after it was written for a history thesis. It is a study of Dylan the "protest singer", "who for a brief time was able to lend his talents to the attempt to define and solve the ills of American society".

I299

Bob Dylan & Desire / John Bauldie. Bury: Wanted Man, 1984.

58p; index

(Wanted man study series; 2)

BL: X.439/13451

Com: A study of the 1976 album *Desire*, Dylan's most commercially successful. The album had extensive liner notes by Allen Ginsberg.

I300

Bob Dylan: escaping on the run / Aidan Day. Bury: Wanted Man, 1984.

34p; index

(Wanted man study series; 3)

BL: X.439/13450

Com: An essay that originated in a lecture to the West London Institute of Higher Education, about the theme of freedom in Dylan's songs and poems. "Escapin' on the run" is from "Mr Tambourine Man".

I301

A darker shade of pale: a backdrop to Bob Dylan / Wilfrid Mellers. London: Faber, 1984.

255p; illus; bibliography; discography; index

BL: X.439/13320

Com: The first half of this book by British music critic Mellers discusses a part of Dylan's musical heritage – white American folk, country and popular music from the late nineteenth century to the mid-twentieth. The second part considers what Dylan has done with this heritage while offering a commentary on many of his songs.

I302

The Bible in the lyrics of Bob Dylan / Bert Cartwright. Bury: Wanted Man, 1985.

65p; index

(Wanted man study series; 4)

BL: YM.1989.a.215

Com: A notation and interpretation of the many biblical allusions and echoes in Dylan's compositions.

I303

Jokermen & thieves: Bob Dylan and the ballad tradition / Nick De Somogyi. [Bury]: Wanted Man, 1986.

41p; index

(Wanted man study series; 5)

BL: YM.1987.a.601

Com: A critical discussion of the influence on Dylan of traditional English and Scottish ballads.

I304

Bob Dylans surrealistische Songpoesie / Fritz Werner Haver. Frankfurt am Main: Lang, 1987.

213p; bibliography; index

(Europäische Hochschulschriften: Reihe XIV, Angelsächsische Sprache und Literatur; 165)

BL: YM.1991.a.153

Com: A German study of Dylan, in particular the "surrealist" lyrics of the mid-sixties and after.

I305

Jokerman: reading the lyrics of Bob Dylan / Aidan Day. Oxford: Blackwell, 1988.

224p; bibliography; index

BL: YM.1990.a.324

Com: A critical study of Dylan's lyrics that includes a chronology of the career and officially released recordings. A 1989 printing is at BL: YM.1988.b.418.

I306

Alias Bob Dylan / Stephen Scobie. Red Deer: Red Deer College Press, 1991.

192p; bibliography

BL: YA.1993.a.13393

Com: A close reading of Dylan by Canadian poet and teacher Scobie that draws upon sources in mythology and contemporary critical theory. "Alias" is the outlaw Dylan played in Peckinpah's film *Pat Garrett and Billy the Kid*.

I307

Bob Dylan: performing artist, 1960-1973 / Paul Williams. London: Xanadu, 1991.

310p; illus; bibliography; discography; index

Note: Originally published: Novato: Underwood-Miller, 1990

BL: YM.1991.b.400

Com: A detailed critical appreciation of Dylan's recorded work and performances. Ginsberg: "Paul Williams' *Performing artist* historicises Dylan's genius of American tongue". An Omnibus, 1994 edition is at BL: YK.1994.b.6415

I308

Isaiah on guitar: a guide to John Wesley Harding / Robin Witting. London: Valis, 1991.

47p

BL: YK.1991.a.13051

Com: A detailed examination of the album *John Wesley Harding* (1967), described by the author as "The book of Isaiah set to music".

I309

Oh no! not another Bob Dylan book / Patrick Humphries, text and John Bauldie, notes. Brentwood: Square One, 1991.

239p; illus

BL: YK.1992.b.9260

Com: In addition to Humphries' critical celebration of Dylan, there may be found a detailed chronology, a discography, a selective bibliography and more.

I310

The cracked bells: a guide to Tarantula / Robin Witting. [Scunthorpe]: Exploding Rooster, 1993.

137p

BL: YK.1996.b.3628

Com: A guide to *Tarantula*, Dylan's unclassifiable (and some have said unintelligible) poem/novel. "Robin Witting has lived and breathed Dylan's book for so many years that he has actually become *Tarantula*" (from the back cover). A 1995 revised edition is at BL: YK.1996.b.1201

I311

Bob Dylan: performing artist, 1974-1986, the middle years / Paul Williams. [London]: Omnibus, 1994. 334p; illus; bibliography; discography; index

Note: Originally published: Novato: Underwood-Miller, 1992

BL: YK.1994.b.10129

Com: The second volume of Williams' widely acclaimed study of Dylan's music and performances.

I312

Orpheus revisited: a celebration of Highway 61 revisited / Robin Witting. Scunthorpe: Exploding Rooster, 1995.

104p

BL: YK.1995.b.10769

Com: A study of what many believe to be Dylan's greatest album, and the one with the closest connection to the Beats. The cover of the book is a photograph that includes Ferlinghetti's *Pictures of the gone world*, Ginsberg's *Howl*, and Kerouac's *Desolation angels*. Several of the titles of the album reflect Kerouac, and one of Witting's chapters is entitled "Songs for Kerouac".

I313

Bob Dylan: watching the river flow: observations on his art-in-progress, 1966-1995 / Paul Williams. London: Omnibus, 1996.

254p

BL: YC.1996.b.7318

Com: A collection of Dylan-related essays by Williams, from his 1966 review of *Blonde on blonde* to reflections on the "Paradise lost" tour of 1995 with Patti Smith.

I314

There's a new day at dawn: a rough guide to Street legal / Robin Witting. Scunthorpe: Exploding Rooster, 1996.

81p; illus

BL: YK.1997.a.6413

Com: An evaluation of *Street legal* (1978), an album that was critically dismissed by many in America (though not in Britain) at the time of its release. Witting in this booklet traces the influences on the album of St John the Divine, St John of the Cross, Tarot symbolism and blues singer Robert Johnson.

I315

Invisible republic: Bob Dylan's Basement tapes / Greil Marcus. London: Picador, 1997.

286p; discography; index

Note: Originally published: New York: Holt, 1997

BL: YK.1997.b.6543

Com: Marcus wrote the liner notes for the *Basement tapes* album when it was finally released in 1975 after several bootlegged versions had appeared. The tracks on that album had been recorded with The Band in 1967 at a transitional period in Dylan's career. This book is the result of the author's examination of the many bootleg issues of Dylan's music.

I316

My back pages: classic Bob Dylan, 1962-1969 / Andy Gill. London: Carlton, 1998.

144p; illus; discography; index

BL: YK.2000.b.584

Com: "The stories behind every song" of Dylan's greatest period. The illustrations include photographs of Joan Baez, Dylan's friend Allen Ginsberg, William Burroughs, "an important influence on Dylan's writing style", and many of Dylan himself.

I317

Like a bullet of light: the films of Bob Dylan / C.P. Lee. London: Helter Skelter, 2000.

219p; illus; bibliography

BL: YC.2002.a.7629

Com: An assessment of Dylan's explorations into visual media: in documentaries, music video, TV specials, and as director and actor in filmed drama. Among the appendices is a listing of significant TV and movie appearances.

I318

The nightingale's code: a poetic study of Bob Dylan / John Gibbens; with photographs by Keith Baugh. London: Touched, 2001.

384p; illus; index

BL: YK.2001.a.17436

Com: A book apparently in gestation for twenty years. The author, a poet himself, concentrates on the earlier part of Dylan's career.

Miscellaneous

I319

Ballads, blues and the big beat: highlights of American folk singing from Leadbelly to Dylan / Donald Myrus. New York: Macmillan, 1966.

136p; illus; index

BL: X.431/393

Com: A book "about the power and pleasure of folk songs and how they came to be so compelling" and one that at an early date regards Dylan as "the most important figure in the world of popular songs".

I320

Kæligheden, Bob Dylan / Asger Schnack ; med tegninger af Stig Wilner Hansen. København, 1972.

36p; illus

BL: X.908/26366

Com: A Danish poet's Dylan inspired poems.

I321

Un sogno americano: storia della musica pop da Bob Dylan a Watergate / Riccardo Bertoceli. Roma: Arcana, 1975.

181p; illus; index

BL: X.439/4923

Com: An Italian history of American rock with much on Dylan as well as Joan Baez, Jimi Hendrix, Jefferson Airplane, Grateful Dead, Frank Zappa, Neil Young and others.

I322

Electric children: roots and branches of modern folkrock / Jacques Vassal; translated [from the French] and adapted by Paul Barnett. New York: Taplinger, 1976.

270p; illus; bibliography; discography; index

BL: X.431/10314

Com: An adaptation of a French writer's observations of the American (and British) folk rock scene in which Dylan was a major figure and influence. In addition to Dylan, the illustrations include photographs of Joan Baez, Richard and Mimi Farina, Leonard Cohen, Sandy Denny, Joni Mitchell, Woody Guthrie, Judy Collins, and others.

I323

Minstrels of the dawn: the folk-protest singer as a cultural hero / Jerome L. Rodnitzky. Chicago: Nelson-Hall, 1976.

192p; illus; bibliography; index

BL: X.439/8802

Com: A book whose rationale is the "belief that folk-protest singers played an important role in the youthful political-cultural revolution of the 1960s", and that focuses on Dylan, Woody Guthrie, Joan Baez, and Phil Ochs. The author stresses the importance to Dylan of the Beats, Kerouac and Ginsberg in particular.

I324

Subversive phantasie: untersuchungen zur Lyrik der amerikanischen Gegenkultur 1960-1975 / Hans-Peter Rodenberg. Giessen: Focus, 1983.

219p; bibliography

BL: YA.1987.a.12526

Com: A German study of poetry and lyrics of the American counterculture by Dylan, and also by Ginsberg, Gary Snyder, Leonard Cohen, and Jim Morrison (of the Doors).

I325

Bob Dylan / Karen Beggs. Nottingham: NEWMAT, 1988.

9p; illus

BL: YM.1988.a.592

Com: A booklet on Dylan produced as part of an adult literacy and basic skills project.

I326

Woodstock vision: the spirit of a generation / Elliott Landy; with an afterword by Richie Havens. New York: Continuum, 1994.

128p; illus

BL: LB.31.b.17967

Com: Photographer Landy includes a section "Photographing Bob Dylan" which has pictures of a domestic Dylan with wife Sara and children.

I327

Images of Dylan: a sketchbook of gouaches inspired by lines of the songs of Bob Dylan / Jeremy Mason. London: Hoyles House, 1997.

Unnumbered pages; illus

BL: YK.1998.a.4073

Com: Paintings by artist Mason accompanying extracts from Dylan's songs, among the "most powerful and evocative of our age".

I328

And forget my name: a speculative biography of Bob Dylan / Stephen Scobie. Victoria, BC: Ekstasis, 1999.

77p

BL: YA.2000.a.27391

Com: A long biographical poem by Canadian poet Scobie that describes the growth and origin of Robert Zimmerman in Hibbing, Minnesota, and his transformation into the contemporary myth called Bob Dylan.

I329

Dylan's daemon lover: the tangled tale of a 450-year old pop ballad / Clinton Heylin. London: Helter Skelter, 1999.

183p; bibliography

BL: YC.2001.a.8061

Com: The story of the versions and sources of the traditional ballad "The house carpenter", recorded by Dylan in November, 1961, but not released until thirty years later as part of the *Bootleg series*.

I330

Touched by the hand of Bob: epiphanal Bob Dylan experiences from a Buick Six / Dave Henderson.

Pewsey: Black Book, 1999.

165p; illus

BL: YK.2000.a.7463

Com: The personal recollections of Dylan's fans, some famous and some not, with a chronological survey of Dylan's career and more.

I331

Vitagraph: for Bob Dylan at sixty / Gavin Selerie. London: Binnacle, 2001.

23p; illus

Note: One of an edition of 300 copies

BL: YK.2001.a.11209

Com: A tribute to Dylan that includes a poem, drawings by the author, and an appreciative essay.

Periodicals

I332

Homer, the slut. 3, 11. London, [1993]-1994

BL: ZK.9.b.7197

Com: Two issues of an illustrated British fanzine, whose title is from *Tarantula*. Special subscribers' issue 3 consists of "letters and views" and issue 11 has "Bits and bobs", an interview with Paul Williams, notes by Michael Gray, and more.

I333

Dignity. 16- Welwyn Garden City: Desolation Row, 1998-

BL: ZK.9.b.9388

Com: A still current bi-monthly British fanzine for "Bob Dylan enthusiasts", with news about him and articles on him.

I334

The bridge. 1- Gateshead, 1998-

BL: ZK.9.a.7030

Com: A well produced subscription only Dylan magazine that is full of much useful information for the lover of Dylan's music. *The bridge* is a continuation of *The telegraph*.

I335

Isis: Dylan news. 77- Bedworth : Isis, 1998-

BL: ZK.9.b.12830

Com: Another British Dylan fanzine with articles on reviews of Dylan's music and information about his current activities.

Discographies

I336

Bob Dylan: an illustrated discography / Stuart Hoggard & Jim Shields. [Oxford]: Transmedia Express, 1977.

108p; illus; index

BL: X.439/8475

Com: Based on the authors' articles in *Sounds* on official and unofficial recordings.

I337

Bob Dylan: his unreleased works / Paul Cable. [London]: Scorpion/Dark Star, 1978.

192p; illus; index

BL: X.439/8690

Com: The first catalogue of unreleased recordings, with commentary.

I338

Twenty years of recording: the Bob Dylan reference book / Michael Krogsgaard. [Copenhagen]: Scandinavian Institute for Rock-Research, 1981.

608p; illus; index

BL: X.431/11784

Com: A systematic and chronological presentation of the first two decades of Dylan's musical production.

I339

Master of the tracks: the Bob Dylan reference book of recording / Michael Krogsgaard. [Copenhagen]: [Scandinavian Society for Rock-Research], 1988.

800p; illus; index

BL: YM.1990.b.347

Com: An updated and reworked edition of *Twenty years of recording: the Bob Dylan reference book* (1981).

I340

Bob Dylan: a descriptive, critical discography and filmography, 1961-1993 / John Nogowski.

Jefferson: McFarland, 1995.

208p; index

BL: YC.1995.a.2678

Com: A comprehensive examination of Dylan's output covering appearances on film, TV and radio as well as recordings. Each album and song is analysed (and subjectively graded) and books written by and about Dylan are discussed in detail.

Note: The Music Library holds around 200 scores of Dylan's songs

RICHARD FARIÑA 1937-1966

Fiction

I341

Been down so long it looks like up to me. London: New English Library, 1968.

223p

Note: Originally published: New York: Random House, 1966.

BL: X.908/15331

Com: Born in Brooklyn, Fariña was the son of an Irish mother and a Cuban father. At eighteen he went to Ireland and fought with the IRA, and then travelled to Cuba. He attended Cornell University and went to live in Paris where he began this widely acclaimed novel. In Paris he met Mimi Baez, sister of Joan. They married and went to California and became a part of the folk scene, making successful recordings and legendary appearances at the Newport Folk Festival. Fariña was killed in a motorcycle accident two days after the publication of this, his only novel. A 1983 edition (Penguin) with an introduction by Thomas Pynchon is at BL: X.958/17177.

Poetry and prose

I342

Long time coming and a long time gone / foreword by Joan Baez & notes by Mimi Farina. New York: Random House, 1969.

268p

BL: RF.2001.a.105

Com: A collection of Richard Fariña's shorter writings including stories, poems, essays, and song lyrics. The jacket portrait of Fariña is by Eric von Schmidt and the back cover has a photograph of him with Mimi Fariña.

Contributions to periodicals

I343

[Poems] in: *Transatlantic review* 7. London, 1961.

pp 111-113

BL: PP.7617.br

Com: Four poems: "No wind had been", "The flax long ripe", "Poem for someone else" and "A sentimental poem".

Printed music

I344

A swallow song, 1966

BL: VOC/1966/ FARIÑA

Biography

I345

Positively 4th street: the life and times of Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña / David Hajdu. London: Bloomsbury, 2001.

328p; illus; bibliography; index

Note: Originally published: New York: Farrar, Straus and Giroux, 2001

BL: YK.2001.a.8734

Com: See **Joan Baez** (H20) and also **Dylan** (I266).

CHARLES HENRI FORD 1913-2002

Poetry

I346

A pamphlet of sonnets / with a drawing by Pavel Tchelitchev. Majorca: Caravel, 1936.

Unnumbered pages; illus

Note: No. 14 of an edition of 50 copies signed by the author and the artist

BL: Cup.407.g.3

Com: Ford's first book of poems. It consists of sonnets to Christopher Marlowe, for artist Tchelitchev, writers Parker Tyler (the co-author of Ford's first book *The young and evil*, 1933, I357), Djuna Barnes (1892-1982, author of *Nightwood* – Ford typed the manuscript for her) and the Vicomtesse de Noailles (1876-1933, poet and friend of Proust). Ford was born in Mississippi and began his literary career by editing *Blues*. The magazine was praised by Gertrude Stein and enabled him to join avant-garde circles in Paris where he lived intermittently in the 1930s and where the poems in this volume were written. They are also collected in *The garden of disorder* (1938).

I347

The garden of disorder, and other poems / with an introduction by William Carlos Williams; and a frontispiece by Pavel Tchelitchev. London: Europa, 1938.

78p; illus

(Europa poets; 6)

Note: No. 17 of an edition of 30 copies signed by the author

BL: C.103.e.1

Com: In addition to the title poem and the poems from *A pamphlet of sonnets* this volume also contains selections of "early lyrics" and "late lyrics". Williams' introduction describes the poems as forming "a single, continuous accompaniment, well put together as to their words, to a life altogether unreal." The volume was also praised by English poet Herbert Read whose review stated that there were "few poets writing today whose work is at once so personal and so prophetic".

I348

Poems for painters: Duchamp, Leonor Fini, Francés, Yves Tanguy, Tchelitchev. [New York]: View Editions, 1945.

Unnumbered pages; illus

Note: No. 440 of an edition of 500 copies signed by author

BL: YA.1997.c.13

Com: In addition to Ford's poems there are sixteen half-tone reproductions of the painters' work. The frontispiece is a portrait of Ford by Tchelitchev who was Ford's companion until Tchelitchev's death in 1957. Ford edited the magazine *View* in New York between 1940 and 1947 and most of the poems first appeared there.

I349

Sleep in a nest of flames / with a foreword by Edith Sitwell. New York: New Directions, 1949.
64p

BL: Cup.510.gef.1

Com: A volume that includes thirteen poems from *The overturned lake* (1941), "Plaint" from *The garden of disorder* (1938), "There's no place to sleep in this bed, Tanguy" from *Poems for painters* (1945), and five new poems including one of Ford's best-known, "Ballad for Baudelaire". Ford was instrumental in organising Edith Sitwell's reading and lecture tour of America in 1948. Sitwell in her foreword describes Ford's work as "strange, raw poetry, the poetry of a new race of Living from which nearly all exteriors have been stripped". Although Ford wrote little poetry for several years after this volume, his influence was felt by poets of the New York School such as O'Hara and Koch, and also by Robert Duncan.

I350

Spare parts. Athens, Greece: New View, 1966.

Unnumbered pages; illus

Note: No. 45 of an edition of 850 copies

BL: RF.2001.c.67

Com: A book that has been classified as graphic art but that may also be regarded as concrete poetry. Ford himself called it an "artist's book, produced in chromolitho". It consists of words and phrases cut from newspapers and magazines and pasted over montages, drawings and photographs by Ford. Hand-printed in Greece, the book is influenced by Ford's association with pop artists and underground filmmakers in New York, where he moved in 1962 after 10 years in Europe. The book was favourably reviewed in the *Library journal*, although the editor added a note: "Libraries in sensitive areas should examine before purchase".

I351

Flag of ecstasy: selected poems / edited by Edward B. Germain. Los Angeles: Black Sparrow, 1972.
139p

Note: No. 91 of an edition of 200 signed by the poet

BL: Cup.510.nic.16

Com: A collection that includes many of Ford's poems from the 1930s and 1940s, some of which had not appeared in his published books. The cover photograph of Ford in 1935 is by Henri Cartier-Bresson.

I352

7 poems. Kathmandu: Bardo Matrix, 1974.

Unnumbered pages

(Starstreams poetry series; 30

Note: No. 333 of an edition of 500 copies

BL: YA.2002.a.10923

Com: Seven poems including "Happy birthday Mao Tse Tung" and "Psychology of the terrorist". The cover photograph of Ford is by Ira Cohen, and the skeleton template is by the author.

I353

Om Krishna I: special effects. Cherry Valley: Cherry Valley Editions, 1979.

58p

BL: YA.2001.a.31662

Com: A long poem in 39 sections followed by an epilogue of five elegies. The photograph of the author was taken on the occasion of his reading in Kathmandu in 1973. A chronology is also included. Ford has lived in Nepal for much of his life since the 1970s, and the poems of the "Om Krishna" series reflect Ford's interest in Buddhist and Indian mythology.

I354

Om Krishna II: from the sickroom of the walking eagles. Cherry Valley: Cherry Valley Editions, 1981.

Unnumbered pages

BL: YA.2002.a.12271

Com: A long poem in 37 sections and the second of the "Om Krishna" series. This copy is inscribed by Ford ("Charlie") to "dear Virgil" for the latter's birthday. "Virgil" is the composer and critic Virgil Thomson (1896-1989).

I355

Secret haiku / drawings by Isamu Noguchi. New York: Red Ozier, 1982.

33p; illus

(Om Krishna; 3)

Note: No. 132 of an edition of 155 copies, signed by the author and the artist

BL: Cup.510.dkc.3

Com: The third of the "Om Krishna" series.

I356

Out of the labyrinth: selected poems. San Francisco: City Lights, 1991.

113p; illus

BL: YA.1992.a.15241

Com: Selections from the whole of Ford's career, from his precocious beginnings in Mississippi to his recent poems from Nepal. The cover photograph is by Ford, the frontispiece portrait of him in 1937 is by Tchelitchev, and the photograph of him in his Paris apartment, 1990, is by Indra Tamang. A chronology is included.

Fiction

I357

The young and evil / Charles Henri Ford and Parker Tyler. Paris: Obelisk, 1933.

215p

BL: Cup.1000.aa.8

Com: A novel about homosexual life in Greenwich Village in the 1920s, written with Parker Tyler, surrealist poet and film critic. The book was banned in Britain (British customs officials burned 500 copies) and America for almost fifty years. Gertrude Stein on the original dust jacket wrote: "*The young and evil* creates this generation as *This side of paradise* by Fitzgerald created his generation". A 1989 reprint (London: GMP, with an illustrated introduction by Steven Watson, BL: H.93/189) describes the book on the back cover as "the Beat Generation's most obvious forerunner" with a quality that "resembles William Burroughs".

Contributions to books

I358

"Poems" in: *Americans abroad: an anthology* / edited by Peter Neagoe; with photographs and biographic sketches of the authors. The Hague: Servire, 1932.

pp 157-161; illus

BL: 12298.e.8

Com: Four poems by Ford in this major anthology of American expatriate writers between the wars. Other contributors include Djuna Barnes, Harry and Caresse Crosby, Dos Passos, Hemingway, Henry Miller, Pound, Gertrude Stein, and William Carlos Williams (his short story "A visit to the fair").

I359

Modern things / edited by Parker Tyler. New York: Galleon, 1934.

92p

BL: 011302.s.54

Com: A poetry anthology edited by Ford's friend (and co-author of *The young and evil*, 1933) Parker Tyler. It includes four poems by Ford and seven by William Carlos Williams. Other contributors include Eliot, Pound, Zukofsky, Stevens, Marianne Moore and Gertrude Stein.

Edited by Ford

I360

Blues: a magazine of new rhythms. 1: 2, 3, 5, nos. 7, 9. Columbus, Miss., 1929-1930.

Note: Monthly in 1929, quarterly in 1930

BL: ZA.9.a.840

Com: In addition to Ford contributors to these issues include Ezra Pound, William Carlos Williams, Louis Zukofsky, Parker Tyler, Kenneth Rexroth and Paul Bowles.

I361

View. 1: 1- 7: 3. New York, 1940-47.

Note: Wanting series 3: 4

BL: P.P.1931.pdk

Com: Edited by Ford and Parker Tyler. Paul Bowles guest edited one issue in 1945. William Carlos Williams called *View* "the impossible magazine of the arts that no one could have dreamed". Among the contributors were Williams himself, Gysin, Duncan, Bowles and Lamantia. For additional contributors see *View: parade of the avant-garde* below.

I362

A night with Jupiter, and other fantastic stories / edited by Charles Henri Ford. London: Dobson, 1947. 128p; illus

Note: Originally published: New York: View Editions, 1945

BL: 12643.w.26

Com: A collection of surrealistic short stories by, among others, Henry Miller, Raymond Roussel, Giorgio di Chirico, Leonara Carrington, and Paul Bowles ("Bluey").

I363

View: parade of the avant-garde: an anthology of View magazine (1940-1947) / Charles Henri Ford, editor; foreword by Paul Bowles; compiled by Catrina Neiman and Paul Nathan. New York: Thunder's Mouth, 1991.

287p; illus; bibliography; index

BL: YA.1992.b.5127

Com: An anthology from the magazine edited by Ford and Parker Tyler in the 1940s. Contributions include an interview with Wallace Stevens by Ford, William Carlos Williams' essay on Tchelitchev "Cache cache" and his review of André Breton's "The genius of France", three pieces by Paul Bowles – "Bluey" written at age nine, the essay "The point of view", and the story "The scorpion". In addition there are poems by Williams, Ford, Philip Lamantia and others, and contributions from Max Ernst, Breton, Camus, Sartre, Man Ray, Henry Miller, Chagall, Genet, Magritte, and others. As well as the bibliography there is a comprehensive index to *View magazine*.

ROBERT FRANK 1924-

Photography

I364

Zero Mostel reads a book. New York: New York Times, 1963.

Unnumbered pages; illus

BL: YA.1987.a.12518

Com: Frank was born in Switzerland and moved to America in his twenties. He was a friend of Kerouac and part-director of the classic Beat film *Pull my daisy*. This amusing volume consists of photographs of comedian Zero Mostel in the act of reading various books.

I365

Robert Frank. Millerton: Aperture, 1976.

95p; illus

(History of photography series; 2)

BL: X.429/14906

Com: A selection of Frank's photographs from the 1940 and 1950s, taken in America, London, and Paris. "Images from the back roads of the culture, the sad-eyed margins where the process of life is most exposed: skids, drifters, children, housewives, hanging out in backyards, standing in front of jukeboxes, watching over a shrouded body on US 66, great sad stillnesses in the middle of unknown voyages" - from the introduction by Rudolph Wurlitzer.

I366

The Americans / introduction by Jack Kerouac. Millerton: Aperture, 1978.

179p; illus

Note: Originally published: Paris: Delpire, 1958 and New York: Grove, 1959

BL: LR.421/293

Com: Frank's most well known work. From Kerouac's introduction: "Robert Frank, Swiss, unobtrusive, nice, with that little camera that he raises and snaps with one hand he sucked a sad poem right out of America onto film, taking rank among the tragic poets of the world". A 1993 Cornerhouse edition is at BL: LB.31.a.4629. See also **Kerouac** (C63).

I367

Robert Frank. London: Thames and Hudson 1991.

Unnumbered pages; illus; bibliography

(Photofile)

BL: YC.1991.a.4882

Com: A selection of photographs including early work in Europe, excerpts from *The Americans*, frames from his films including *Pull my daisy* and *Me and my brother* (about Peter and Julius Orlovsky), and recent photographs from Frank's rural retreat in Nova Scotia. The volume also includes an introduction by Frank and a short autobiographical sketch.

I368

Black white and things. Washington: National Gallery of Art, 1994.

Unnumbered pages; illus

BL: LB.31.b.11739

Com: A book published in conjunction with the exhibition *Robert Frank: moving out* and consisting of photographs taken in America and Europe in the 1940s and 1950s.

Exhibition catalogues

I369

Robert Frank and American politics. Akron: Akron Art Museum, 1985.

28p; illus

BL: LB.31.a.10095

Com: A catalogue printing sixteen photographs purchased by the Akron Art Museum. The photographs were taken by Frank of American politics from the 1950s to the 1980s, from Hoboken in 1955 to the 1984 Democratic Convention in San Francisco. The catalogue also contains an essay on Frank by David B. Cooper.

I370

Robert Frank / Sarah Greenough, Philip Brookman [et al]. Washington: National Gallery of Art, 1994.

335p; illus; bibliography

BL: ORW.1995.c.40 [OIOC]

Com: The catalogue of the travelling exhibition *Robert Frank: moving out*. There is a large selection of Frank's photographs and films (including portraits of Kerouac, Ginsberg, Lucien Carr and Peter Orlovsky, and excerpts from *Pull my daisy*) covering the whole of Frank's career. In addition there are six essays on his work, a chronology, a bibliography, and lists of works exhibited, films, and selected exhibitions.

I371

Flamingo. [Göteborg]: Hasselblad Center, 1997.

52p; illus; bibliography

BL: YA.2001.b.4666

Com: A catalogue to an exhibition at the Hasselblad Center in conjunction with the ceremony in which Frank received the 1996 Hasselblad Award. The works in the exhibition and the catalogue were selected by Frank from photographs taken throughout his career with emphasis on later work. A chronology is included.

Film

I372

Pull my daisy / text ad-libbed by Jack Kerouac for the film by Robert Frank and Alfred Leslie; introduction by Jerry Talmer. New York: Grove, 1961.

38p; illus; bibliography

BL: RF.2001.a.104; W.P.14947/294 – missing
Com: See **Kerouac** (C45).

KEN KESEY 1935-2001

Fiction

I373

One flew over the cuckoo's nest. London: Methuen, 1962.

311p

Note: Originally published: New York: Viking, 1962

BL: Nov.739

Com: *One flew over the cuckoo's nest* was Kesey's first published book and is his most well known work. Kesey grew up in Oregon and after graduation from the University of Oregon in 1957 he moved to Los Angeles. In that year he read Kerouac's *On the road* three times. Kerouac was a major influence on Kesey's own prose style, and the Dean Moriarty (Neal Cassady) of Kerouac's novel would later play a large part in Kesey's life. Kesey's novel is about the psychiatric ward of a Veteran's Administration Hospital and was originally inspired while under the influence of peyote at the hospital at Menlo Park where he worked as a night attendant. Kesey also attended a writing workshop at Stanford University under Malcolm Cowley, who had been the editor for *On the road* and who helped Kesey revise the manuscript. The novel was an immediate success and established Kesey as one of the most important presences in what he called "the hip life of the peninsula" south of San Francisco. Later editions include NEL, 1965 (BL: 012212.a.1/620a), Pan, 1973 (BL: X.908/25799), Picador, 1973 (BL: H.93/2521), Penguin, 1976 (BL: X.909/40969), and Penguin, 1977 (BL: X.908/42396).

I374

Sometimes a great notion. London: Methuen, 1966.

628p

Note: Originally published: New York: Viking, 1964

BL: Nov.7578

Com: Kesey's second novel, which was written in Oregon where he worked at his brother's creamery, and which is about a logging family in the Pacific Northwest. Although not as popular as *One flew over the cuckoo's nest* this novel has been described as a "far more artistically impressive work on several levels" (Barry Leeds). After writing this book Kesey abandoned novels for nearly thirty years. Later editions include Panther, 1967 (BL: H.67/242), Panther, 1972 (BL: H.72/743), Methuen, 1976 (BL: H.76/1779), Penguin, 1977 (BL: X.908/41195), Magnum, 1979 (BL: H.79/2216), and Methuen, 1987 (BL:YC.1988.a.1412).

I375

Száll a kakukk fészére / fordította Bartos Tibor. Budapest: Európa Könyvkiadó, 1973.

298p

(Európa zsebkönyvek)

BL: X.908/30661

Com: A Hungarian translation of *One flew over the cuckoo's nest*.

I376

The day after superman died. Northridge: Lord John, 1980.

48p

Note: A presentation copy of an edition of 350 signed by the author

BL: YA.2001.a.5597

Com: A short story set mostly on Kesey's Oregon farm which is also a prose elegy for the late Neal Cassady (here called Houlihan), Beat legend and driver of the Merry Prankster bus. See also **Cassady** (G19).

I377

Sailor song. London: Black Swan, 1993.

573p

Note: Originally published: New York: Viking, 1992

BL: H.93/3681

Com: Kesey's first novel since *Sometimes a great notion* (1964). It is set in Alaska in a 21st century future and is about a fishing community trying to survive in a polluted world. Serious themes however co-exist with "uncontrolled literary high jinks" and the reviews of the book were mixed to say the least.

I378

Last go round / Ken Kesey with Ken Babbs. New York: Viking, 1994.

238p; illus

BL: YA.1996.b.7111

Com: A novel inspired by Oregon's Pendleton Roundup and the cowboy tradition it represents. It is illustrated with photographs of cowboys, cowgirls, broncos, parades, and Indians. A 1995 Black Swan edition is at BL: H.95/4170.

Non-fiction

I379

Kesey's garage sale / introduction by Arthur Miller. New York: Viking, 1973.

238p; illus

Note: Inscribed by Kesey and Ken Babbs

BL: YA.2001.b.684

Com: A vivid documentation in words and images (including drawings by Paul Foster) of Kesey's personal revolt with the Merry Pranksters in the 1960s. It includes the comic-book style autobiographical screenplay about life with Cassady and the Pranksters called "Over the border", a miscellaneous section "with guest leftovers Neal Cassady, Allen Ginsberg, Hugh Romney", and an "Impolite interview" with Paul Krassner.

I380

Demon box. London: Methuen, 1986.

364p

Note: Originally published: New York: Viking, 1986

BL: Nov.1986/1255

Com: Autobiographical writings going back more than 20 years, with much on the sixties, drugs, and problems with the law.

I381

The further inquiry / photographs by Ron Bevirt. New York: Viking, 1990.

216p; illus

BL: YA.2002.a.25501

Com: Kesey's account, twenty-five years later, of his legendary coast to coast trip with the Merry Pranksters in 1964 in the bus named Further. It is printed as a screenplay and includes verbatim transcripts of monologues by Neal Cassady who drove the bus. The book is illustrated with more than 150 previously unpublished colour photographs by Ron Bevirt, including many of Cassady, plus additional images from Allen Ginsberg's collection and "flipbook" photographs of Cassady by Kesey.

Contributions to books

I382

The last supplement to the whole earth catalog. [New York]: The Realist, 1971.

128p; illus

(The realist; 89)

BL: YA.2001.a.8209

Com: Contains several important contributions by Kesey including "The Bible", "The I ching", "Mantras", and "Tools from my chest" (including sections on Burroughs, Cassady and Joan Baez). He also notifies that his house at La Honda is for sale on the "St Alfred memorial page" and is photographed on the inside back cover stating "I've used cornstarch on my balls for years!" Ginsberg's "Documents on police bureaucracy..." is also included, and the cover, a 60s style Last Supper colour cartoon, is by R. Crumb.

I383

One lord, one faith, one cornbread / edited by Fred Nelson and Ed McClanahan. Garden City: Anchor, 1973.

231p; illus

BL: YA.2001.a.5808

Com: An anthology of writings originally appearing in *Free you*, the magazine of the Midpeninsula Free University, between 1968 and 1970. Kesey contributes "Cut the motherfuckers loose" and Robert Stone's "The man who turned on the here" is about a fugitive Kesey in Mexico. There is much more with a Merry Pranksters connection and also a poem by Richard Brautigan.

I384

Kesey / edited by Michael Strelow and the staff of the Northwest Review. Eugene: Northwest Review, 1977.

197p; illus

(Northwest review; 16: 1&2)

BL: Ac.1789.ba [vol.16,no.1,2]

Com: A volume that contains manuscript notes from *One flew over the cuckoo's nest*, and working notes for *Sometimes a great notion*. In addition there are extensive selections from the work-in-progress "Seven prayers by Grandma Whittier" (which was serially published in Kesey's journal *Spit in the ocean* in the 70s and 80s), short prose pieces and poems. The introductions are by Malcolm Cowley and John Clark Pratt and the drawings and photographs are by Kesey.

I385

Sorcerers: a collection of fantasy art / Bruce Jones and Armand Eisen, editors; foreword by Ken Kesey; Thomas Durwood, editorial consultant. [Kansas City]: Ariel, 1978.

Unnumbered pages; illus

BL: YA.2001.b.353

Com: Kesey's foreword is on the meaning of fantasy. The book contains black-and-white photographs of eleven artists together with text by them and colour reproductions of their work.

I386

Best of The realist / edited by Paul Krassner. Philadelphia: Running Press, 1984.

256p; illus; index

BL: YA.1999.b.5175

Com: The introduction to this anthology of the underground magazine *The realist* is by Kesey.

Biography/Memoirs

I387

The hippies / Burton H. Wolfe. New York: Signet, 1968.

207p

BL: YA.2000.a.25544

Com: A sympathetic study of the hippies in Haight-Ashbury and elsewhere with much on Kesey and appearances by Leary and SF "beatniks".

I388

The electric kool-aid acid test / Tom Wolfe. London: Weidenfeld & Nicolson, 1969.

416p

Note: Originally published: New York: Farrar Straus Giroux, 1968

BL: X.529/10292

Com: The New Journalism classic, influenced by Beat writing and describing Kesey's escapades with the Merry Pranksters. The book did much to make a mystique of Kesey, who has described it as "96% accurate".

I389

Famous people I have known / Ed McLanahan. New York: Farrar Straus Giroux, 1985.

196p

BL: YA.2001.a.3938

Com: McLanahan's days with Kesey and the Pranksters form a large part of this memoir during which Kesey meets Timothy Leary in McLanahan's living room in 1967. The dust jacket is by R. Crumb.

I390

On the bus: the complete guide to the legendary trip of Ken Kesey and the Merry Pranksters and the birth of the counterculture / Paul Perry; featuring photos by Ron "Hassler" Bevirt, Allen Ginsberg [et al.]; forewords by Hunter S. Thompson and Jerry Garcia; edited by Michael Schwartz and Neil Ortenberg. New York: Thunder's Mouth, 1990.

195p; illus

BL: YA.1992.b.1647

Com: See **Beats in general – historical and sociological** (J123) and see also **Cassady** (G12).

I391

Summer of love: the inside story of LSD, rock & roll, free love and high times in the wild west / Joel Selvin. New York: Dutton, 1994.

BL: YA.2000.a.25071

Com: Stephen King: "If you want to know what it was really like to live in the sixties, this is the one to read". The author is rock music critic for the *San Francisco Chronicle*. There is much on Kesey in this account of the West Coast music scene.

Criticism

I392

Brodie's notes on Ken Kesey's 'One flew over the cuckoo's nest' / Graham Handley. London: Pan, 1977.

84p; bibliography

(Pan's study aids)

BL: X.908/41375

Com: A useful guide to the novel for secondary school and college students.

I393

In the singer's temple: prose fictions of Barthelme, Gaines, Brautigan, Piercy, Kesey and Kosinski / Jack Hicks. Chapel Hill: University of North Carolina Press, 1981.

293p; index

BL: X.958/14669

Com: Kesey is included with Brautigan (and Marge Piercy) in a section on fiction from the counterculture. See also **Brautigan** (E80).

I394

Ken Kesey / Barry H. Leeds. New York: Ungar, 1981.

134p; bibliography; index

(Modern literature series)

BL: X.950/40649

Com: A critical study of Kesey's writings to 1981, with an introductory biographical chapter. The author concludes that the "magnificent, powerful novel" *Sometimes a great notion* is the pinnacle of Kesey's art.

I395

Ken Kesey / Stephen L. Tanner. Boston: Twayne, 1983.

159p; bibliography; index

(Twayne's United States authors series; 444)

BL: YA.1987.a.6761

Com: A study of the two novels and other work published by Kesey to 1983. In addition there are chapters on his early years "from Oregon to California", on his life with the Pranksters and attempts to go "beyond writing" in the 1960s and 1970s, and a concluding chapter on "influences and achievement" ("the Beats were by far the most important influence on Kesey").

I396

The contemporary American comic epic: the novels of Barth, Pynchon, Gaddis, and Kesey / Elaine B. Safer. Detroit: Wayne State University Press, 1988.

216p; illus; bibliography; index

BL: YA.1990.b.4163

Com: The chapter on Kesey is entitled "The absurd quest and black humour in Ken Kesey's *Sometimes a great notion*".

I397

A casebook on Ken Kesey's One flew over the cuckoo's nest / edited by George J. Searles.

Albuquerque: University of New Mexico Press, 1992.

209p; illus; bibliography; index

BL: YA.1992.b.6800

Com: A collection of scholarly essays on Kesey's novel, with one on Milos Forman's remarkable film of the book, and a comic strip from *Mad magazine* entitled "One cuckoo flew over the rest".

Miscellaneous

I398

One flew over the cuckoo's nest / Dale Wasserman. New York: French, 1970.

101p

BL: X.900/5835

Com: A dramatic adaptation of Kesey's novel.

I399

Vol au-dessus d'un nid de coucou: pièce en deux actes / Dale Wasserman; d'après le roman de Ken Kesey; adaptation de Jacques Sigurd. Paris, 1974.

pp 1-40

(L'avant-scène du théâtre; 536)

BL: P.P.4283.gi.(3)[no.536]

Com: A French translation of Dale Wasserman's adaptation of *One flew over the cuckoo's nest*.

I400

Einer flog über das Kuckucksnest / Inszenierungen des Regisseurs Rolf Winkelgrund; herausgegeben von Ingeborg Pietzsch. Berlin: Henschelverlag, 1986.

205p; illus

(Dialog)

BL: YA.1991.a.20228

Com: A German translation of Dale Wasserman's adaptation of *One flew over the cuckoo's nest*.

TIMOTHY LEARY 1920-1997

Poetry

I401

Psychedelic prayers after the Tao Te Ching. Kerhonkson: Poets Press, 1966.

Unnumbered pages

(Psychedelic monograph; 2)

BL: X.200/40471

Com: Leary's only book of poetry adapted from Lao Tse's sixth century classic, written while in India in 1965 and in Millbrook in 1966, and published by Diane di Prima's Poets Press.

I402

Psychedelic prayers & other meditations / introduction: Ralph Metzner; bibliographic preface: Michael Horowitz; preface: Rosemary Woodruff Leary. Berkeley: Ronin, 1997.

141p; illus

BL: YA.1997.a.12925

Com: A later edition of the above with additional meditations and a historical introduction by Metzner who was with Leary in India in 1965.

Fiction

I403

What does woMan want?: adventures along the Schwartzchild radius. Beverly Hills: 88 Books, 1976.

237p

Note: A limited edition of 5,000, this copy no. 4910 and inscribed by Leary.

BL: YA.2000.b.3543 (two copies, one of 200 pages only)

Com: Leary's only novel, written while in prison in San Diego, "a primer for budding extra-terrestrials, a galactic comic book". The title is a paraphrase of a question posed by Freud, and the novel in the form of science fiction deals with Leary's exile in Switzerland, 1971-2, with flashbacks to earlier periods. It was published on his release from jail in April 1976 after six years in prison or as a fugitive.

I404

What does woMan want? Phoenix: Falcon, 1988.

279p

BL: 89/04753 [DSC]

Com: A substantially revised version of the novel first published in 1976.

I405

Surfing the conscious nets: a graphic novel by Huck Getty Mellon von Schlebrugge. San Francisco: Last Gasp, 1995.

121p; illus

BL: YA.2002.a.19966

Com: A "graphic novel" illustrated with colour computer designs and paintings by Robert Williams. The back cover photograph of Leary is by Curtis Knapp. A pre-publication copy is at BL: YA.2002.b.3954.

Drama

I406

Prelude to nothing: a drama in one act / Harold Cooperman and Timothy F. Leary. University, Alabama: Lester Raines, 1942

12 leaves

(Blackfriar series of original plays; 48)

BL: W.P.12459/48

Com: Leary's first separately published work, a play written in collaboration with a classmate at the University of Alabama. It is about a pianist disfigured in a wartime air raid. The play was produced and ran for six performances.

Prose

I407

Multilevel measurement of interpersonal behavior: a manual for the use of the interpersonal system of personality. Berkeley: Psychological Consultation Service, 1956.

100p

BL: RF.2001.b.6

Com: Leary's first published book preceded only by the mimeographed play, *Prelude to nothing* (1942). The Psychological Consultation Service was founded by Leary, and this manual, written in conjunction with - but published earlier than - *Interpersonal diagnosis of personality*, was to prove highly influential in psychological testing for the next twenty years. The tests designed by Leary for this manual were to be given to Leary himself in prison fourteen years later in 1970.

I408

Interpersonal diagnosis of personality: a functional theory and methodology for personality evaluation. New York: Ronald, 1957.

518p; illus; index

Note: Ex-library (McCauley Clinic) copy signed by the author

BL: YA.2000.a.30866

Com: Leary's first full-length book, written while Director of Psychology Research, Kaiser Foundation Hospital, Oakland, and the one which won him an appointment to Harvard.

I409

The psychedelic experience: a manual based on the Tibetan book of the dead / Timothy Leary, Ralph Metzner, Richard Alpert. New Hyde Park, NY: University Books, 1964.

159p; illus

BL: V 17412 [OIOC]

Com: A major text in the Leary oeuvre, highly influential in the psychedelic era.

I410

The politics of ecstasy. New York: Putnam, 1968.

371p; illus

BL: X.329/4466

Com: A collection of Leary's most important writings and lectures from the sixties, with psychedelic illustrations not included in the UK edition (1970), which is at BL: X.329/2936.

I411

Jail notes / introduction by Allen Ginsberg. New York: Douglas, 1970.

160p; illus

BL: YA.1999.a.1447

Com: A book first published a few months after Leary's escape from prison, where he faced a sentence of up to ten years for marijuana possession. It consists of his prison diary from February 25 to May 12, 1970, "Bodyguard", the description of an incident in prison, an account of a trip to Morocco in 1969, and "Star trip for Rio" about a psychedelic experience on a mountaintop in 1969. Ginsberg's preface discusses the tradition of visionary consciousness in the United States from the 1920s to the Beats and the Psychedelic Movement. Ginsberg calls Leary a "hero of American consciousness" and sees his imprisonment as "an act of insult to Science, Liberty, Common Sense, Freedom, Academy, Philosophy, Medicine, Psychology as an Art, and poetry as a tradition of human mind-vision". The illustrations are photographs of Leary and Ginsberg.

I412

Timothy Leary, appellant v. State of California, appellee. San Francisco: City Lights, 1970.

Unnumbered pages

BL: YA.2001.a.25573

Com: A memorandum, known as the "Eagle brief" (Leary compares himself and his family to American eagles held in captivity), in support of "bail pending appeal of his conviction of possession of marijuana". Leary had been sentenced to 6 months to 10 years for possession of two half-smoked joints found in the ashtray of his car. The brief was written while Leary was imprisoned in the California State Men's Colony-West, San Luis Obispo. He escaped soon after filing it and was seeking asylum in Algeria when this document was published by Ferlinghetti's City Lights Bookstore in San Francisco.

I413

Neurologic / transmitted by Joanna and Timothy [Leary]. [San Francisco], privately printed, 1973.

Unnumbered pages

BL: YA.1994.a.10955

Com: Written in March 1973 while in solitary confinement at the California State prison, San Luis Obispo, awaiting trial for his 1970 prison escape after capture in Afghanistan in January 1973. *Neurologic* is a short scientific essay describing the evolution and operation of the human nervous system and the classification of brain circuits.

I414

Starseed: transmitted from Folsom Prison. San Francisco: Level, 1973.

24p

BL: YA.2001.a.26088

Com: The third issue of a cosmological essay prompted by the expected appearance of Comet Kohoutek in December 1973, written shortly after Leary's arrival at Folsom prison where he was transferred from San Obispo to complete his sentence for his 1970 prison escape. It was published for Joanna Leary and the frontispiece illustration is by Dali-Ah.

I415

Terra II: the starseed transmission / transmitted by Timothy Leary, Lynn Wayne Benner, Joanna Leary, Guanine. San Francisco: Imprinting, 1974.

177p; illus

Note: No. 267 of a limited edition of 1000 (in fact of 800-900), inscribed by Leary in 1992.

BL: YA.2001.a.439

Com: Produced in Folsom Prison in 1973 by Leary and co-prisoner Benner, with illustrations by Harold Olson, also a prisoner. Joanna Leary published the book, and Guanine is the pseudonym of a

female Sacramento journalist. Terra II is a space colony orbiting between Earth (Terra I) and the Moon. As with *Neurologic* and *Starseed*, the proceeds of the sale of *Terra II* were intended to help pay for Leary's legal appeals to gain his freedom from prison.

I416

Neuropolitics: the sociobiology of human metamorphosis / Timothy Leary with Robert Anton Wilson and George A. Koopman. Los Angeles: Starseed/Peace, 1977.

160p; illus

BL: YA.2002.b.2920

Com: A collection of essays on social and political issues of the 1970s. The book is divided into two parts: "The twilight of terrestrial politics" and "The dawn of extra-terrestrial politics".

I417

The game of life. [Culver City]: Peace, 1979.

288p; illus

(Future history series; 5)

BL: X.525/6450

Com: A continuation of *Neurologic* that describes the evolutionary development of the human nervous system from the earliest life-forms to a future extraterrestrial destiny, with references to tarot, I ching, folklore, scientific history, and the signs of the zodiac.

I418

The intelligence agents. Culver City: Peace, 1979.

214p; illus

BL: YA.2002.b.3474

Com: Leary's satirical thoughts on the evolution of human intelligence presented in the form of essays (with authorship assigned to others), excerpts from a lecture given in 1977, "counter-intelligence agency" reports from Switzerland, 1972, and entries from the "Genetic hall of fame".

I419

Changing my mind, among others: lifetime writings / selected and introduced by the author. Englewood Cliffs: Prentice-Hall, 1982.

274p; index

BL: X.520/38391

Com: A selection of Leary's writings from 1956 on developments in American psychology and on his own work, together with commentary written for this edition.

I420

Info-psychology: [a revision of Exo-psychology] an extension amplification: a manual on the use of the human nervous system according to the instructions of the manufacturers and a navigational guide for piloting the evolution of the human individual. Phoenix: Falcon, 1987.

138p

BL: 89/17593 [DSC]

Com: On the evolution of the nervous system and its DNA-directed circuitry.

I421

Timothy Leary's greatest hits: vol. 1, monographs 1980-1990 / words: Timothy Leary; music:

Leary/Marshall; engineering: Vicki Marshall; arranging: Ron Lawrence; graphics: Debbie Mitchell.

Studio City: Knoware, 1990.

99p

Note: No more published. Signed by the author.

BL: YA.2000.b.3146

Com: A collection of ten essays written during the 1980s that was sold by mail order only.

I422

Chaos & cyber culture / editor, Michael Horowitz; associate editor, Vicki Marshall. Berkeley: Ronin, 1994.

272p; illus; bibliography; index

BL: q95/28945 [DSC]

Com: A collection of texts that first appeared in a wide variety of publications. The pieces cover such subjects as "cybernetics", "countercultures", "info-chemicals & drug wars", "cybererotics", "guerilla art" and "millennium madness". Among the texts are conversations with Burroughs, actress Winona Ryder (Leary's goddaughter), musician David Byrne (of Talking Heads) and author William Gibson, and essays on Burroughs' *Interzone*, Andy Warhol, and Woodstock twenty years after.

I423

Design for dying / Timothy Leary with R.U. Sirius. San Francisco: HarperEdge, 1997.

Unnumbered pages

BL: V97/17673 [DSC]

Com: Leary's approach to the art of dying and death, published the year he died.

I424

The delicious grace of moving one's hand: the collected sex writings. New York: Thunder's Mouth, 1998.

294p; illus; bibliography

BL: YA.2001.a.6552

Com: Essays, anecdotes, interviews and lectures on sexuality and the mind collected from over thirty years of writing. The illustrations include photographs of Leary and his family.

Autobiography

I425

High priest / original art by Allan Atwell and Michael Green. New York: NAL/World, 1968.

353p; illus

BL: YA.2000.a.30483

Com: Leary's "psychedelic autobiography" describing psychedelic trips with Burroughs, Orlovskys, Ginsberg (who telephoned Kerouac urging him and his mother to take the mushroom pills too), Aldous Huxley and others.

I426

Confessions of a hope fiend. New York: Bantam, 1973.

296p

BL: X.108/12945

Com: An account of the author's prison experiences from February 1970, his escape in September 1970, his exile in Algeria with the Black Panther Party, and his arrival in Switzerland in May 1972 where he sought political asylum. The manuscript was seized by the FBI in 1975 in an attempt to determine who helped him escape from prison.

I427

Flashbacks: an autobiography. London: Heinemann, 1983.

400p; illus

Note: Originally published: Los Angeles: Tarcher, 1983.

BL: X.950/30532

Com: An autobiography illustrated with 15 pages of photographs, many previously unpublished. There is a prologue, an epilogue, notes and a map of the 1970 prison escape. The book was threatened before publication with a number of legal suits, including one from the CIA.

Interviews

I428

"Playboy interview: Timothy Leary" in: *Playboy* (September 1966). Chicago, 1966.

pp 93-112, 250-251, 254-256

BL: Cup.804.e.8

Com: The notorious interview with Leary in which he promoted the erotic benefits of LSD.

I429

"Rolling Stone interview with Timothy Leary" in: *Pushing upward* / Paul Williams. New York: Links, 1973.

pp 129-148

BL: YA.2000.a.26266

Com: An interview recorded in 1969 at Leary's Berkeley home that was intended for *Rolling Stone* but which never appeared there. There are also pieces on Dylan, poems by Williams and more of Williams coming of age in 60s America.

I430

Echoes from the void: writings on magic, visionary art and the new consciousness / Nevill Drury.

Bridport: Prism, 1994.

189p; illus; bibliography; index

BL: YK.1995.b.2658

Com: Includes an interview with Leary and also one with underground legend Terence McKenna.

Contributions to books and journals

I431

"How to change behavior" in: *Clinical psychology*. Copenhagen: Munksgaard, 1962.

Pp 50-68

(Proceedings of the XIV International Congress of Applied Psychology Copenhagen 1961; 4)

BL: Ac.3697.ba/2

Com: The first publication in book form of the paper given by Leary at this congress. Psychedelic drugs was a significant topic of his talk. Aldous Huxley also participated and it was the only time he and Leary lectured together.

I432

"The politics of consciousness expansion" in: *Harvard review 1: 4* (summer 1963). Cambridge, Mass.:

Harvard University, 1963.

pp 33-37

BL: Ac.2692.bo/5

Com: The most important paper to come out of the Harvard Psilocobyn Project, co-authored with Richard Alpert and described by Michael Horowitz, Leary's bibliographer, as "literally the manifesto of the Psychedelic Movement".

I433

LSD: the consciousness-expanding drug / edited by David Solomon; introduction by Timothy Leary.

New York: Putnam, 1964.

273p; illus; bibliography; index

BL: YA.2000.a.25069

Com: The editor acknowledges "Tim Leary, without whose editorial suggestions, insights and criticisms the present volume would hardly have been possible". Other contributors to this objective look at the drug include Watts, Burroughs and Aldous Huxley.

I434

"Rationale of the Mexican Psychedelic Training Center" in: *Utopiates: the use and users of LSD25* / Richard Blum and associates. London: Tavistock, 1965.

pp 178-186

BL: X.320/581

Com: One of the first anthologies devoted to LSD, containing the only appearance of this essay by Leary, Alpert and Metzner, that describes the aims and results of the Center at Zihuatanejo, Mexico in 1962 and 1963. The Mexican Center was the first "attempt to provide a series of guided psychedelic sessions for prepared volunteer subjects".

I435

The art of ecstasy: an investigation of the psychedelic revolution / William Marshall and Gilbert W Taylor. Hollywood: Wilshire, 1968.

207p; illus

Note: Originally published: Toronto: Burns & MacEachern, 1967

BL: YA.2000.a.25825

Com: A book to commemorate the *Perception '67* exhibition-symposium in Toronto with Ginsberg and the Fugs (Sanders and Kupferberg) among the participants photographed. Leary was not allowed to attend, but the book contains his otherwise unpublished lecture "The speech that never was" (pp 82-

101) together with biographical information (pp 21-23) and photographs of Leary. The speech is described as "the notorious speech which Timothy Leary was banned from delivering in person or on tape to University of Toronto students".

I436

"Bread of the gods" in: *Circular causation 1* (spring 1969). Vancouver, 1969.

BL: YA.2001.b.1182

Com: A first publication of a poem printed on two inserted half-leaves bound in the centre of the magazine. It is an unedited and greatly altered version of text appearing in chapter two of *High priest* and was composed following a psychedelic session at Cuernavaca, Mexico. The remainder of this Canadian counterculture journal edited (and signed) by George Heyman and Scott Lawrance consists mainly of work by Canadian writers.

I437

The Boo Hoo Bible / Art Kleps; with a review by Timothy Leary. San Cristobal: Toad, 1971.

218p

BL: YA.2000.a.25715

Com: Includes the first printing in book form of two Leary articles, in one of which, "The Neo-American Church catechism and handbook", he writes of Ginsberg, Burroughs, Watts and Kesey.

I438

"The wanderers" in: *Whisper: a timescript* / [edited by Brian Barritt and David Ball.] London: Whisper Promotions, 1971.

pp 124-128

BL: X.200/5123

Com: This postscript was written by Timothy and Rosemary Leary while living in exile in Algeria, where they met British writer Barritt. Barritt had spent time in prison for smuggling hashish, the subject of the book.

I439

"The religious experience: its production & interpretation" in: *Mystery, magic, and miracle: religion in a post-Aquarian age* / edited by Edward F. Heenan. Englewood Cliffs: Prentice-Hall, 1973.

179p

BL: YA.2001.a.4585

Com: Contains the first printing in book form and in the form in which it originally appeared (in *Psychedelic review* 3) of a seminal lecture given by Leary in 1963 on psychedelic drugs and religion. A 1967 symposium "Psychedelics and religion" in which Allen Ginsberg participated is also included.

I440

The great books of cannabis and other drugs, or researching the pleasures of the high society: volume 1 book 2: marijuana around the world, sinsemilla, stash, opium / Laurence Cherniak. Oakland: Cherniak/Damele, 1983.

207p; illus; index

BL: YA.2000.b.2673

Com: The preface is by Leary. Volume 1, book 1 is at BL: X.322/14597.

I441

"The cyber-punk: the individual as reality pilot" in: *Mississippi review* 47/48. Hattiesburg: University of Southern Mississippi, 1988.

BL: P/901/1907

Com: A contribution to an anthology on cyber-punk, which also includes pieces by William Gibson, Thomas M. Disch, Samuel R. Delany and others.

I442

"Criminalizing the natural" in *Psychedelic monographs and essays 4* / compiled and annotated by Thomas Lyttle. Second revised edition. Boynton Beach: PM&E, 1990.

pp 174-192

BL: ZA.9.a.12160

Com: An important later essay by Leary on the politics of consciousness accompanied by a photograph and portrait of Leary. The issue also includes "The poet and the dreamer: a perspective on R. Gordon

Wasson and Timothy Leary" by Thomas Riedlinger. There is also a review of Burroughs' *Queer*, "The search for the final fix", by Michael White together with his interviews of Burroughs and Ginsberg at the Naropa Institute, a photograph of Burroughs (by Malanga) and Ginsberg's drawing "The great being".

I443

The road of excess: a psychedelic autobiography / Brian Barritt. London: PSI, 1998.

313p; index

BL: YK.1998.a.7933

Com: A psychedelic history spanning the Beats at the end of the fifties and the busting of the biggest LSD ring in Europe at the end of the seventies. Barritt first met Leary when the latter was in Algeria, and remained a friend till Leary's death. In addition to much on Leary and his life the volume includes as appendices "Afterword to *Whisper*" by Timothy and Rosemary Leary, "Dr Leary the cosmic whore" from *Oz* (November 1972), "Words to seven up" by Barritt and Leary, and a 1991 letter from Leary to Barritt.

Edited by Leary

I444

The psychedelic review. 1-10. Cambridge, Mass., New Hyde Park, NY, and New York, 1964–1969.

Note: 1: 1-3, 5-7 were published in New Hyde Park, NY; 1: 4 was published in Cambridge, Mass.; 1: 8 onwards published in New York. 1: 1-3, 7 are 1967 reprints by the Johnson Reprint Corporation, New York.

BL: P.321/218

Com: Leary was either editor, contributing editor, or consulting editor. See also J354.

I445

The psychedelic reader: selected from the Psychedelic review / edited by Gunther M. Weil, Ralph Metzner and Timothy Leary. New Hyde Park, NY: University Books, 1965.

260p; illus

BL: X.520/2262

Com: A selection from the magazine edited by Leary with three contributions by him – "The subjective after-effects of psychedelic experiences" (with his co-editors), "Herman Hesse: poet of the interior journey" (with Metzner), and "The religious experience: its production & interpretation". Other contributors include Alan Watts ("The individual as man/word"), Gottfried Benn, R. Gordon Wasson and Sir Julian Huxley.

Biography/Memoirs

I446

The drug beat / Allen Geller and Maxwell Boas. New York: Cowles, 1969.

278p; bibliography; index

BL: YA.2000.a.25722

Com: A comprehensive survey of the history of marijuana, LSD and the amphetamines which contains a chapter entitled "LSD for everyone: the Leary-Alpert complex" about the activities of Leary and Richard Alpert in the sixties.

I447

Timothy Leary, magier: het ABZ van de psychedelische avant-garde / Simon Vinkenoog. [Leiden]: Sijthoff, 1972.

226p; illus

(Tango)

BL: X.519/35347

Com: A book on Leary by his Dutch friend and important figure in the Amsterdam hippie movement, Simon Vinkenoog. The illustrations include photographs of Leary, Ginsberg, Watts and others.

I448

The man who turned on the world / Michael Hollingshead. London: Blond & Briggs, 1973.

255p

BL: X.329/3964

Com: The author of this autobiography introduced Leary to LSD in 1961.

I449

Timothy Leary, the madness of the sixties and me / Charles W. Slack. New York: Wyden, 1974.

264; bibliography

BL: YA.2000.a.25874

Com: A biography by a "semi-square" who first knew Leary when both were Harvard psychology teachers in 1959.

I450

The song of the siren: a parapsychological odyssey / Stanley Krippner. New York: Harper & Row, 1975.

311p; bibliography; index

Note: Signed by the author

BL: YA.2001.a.2691

Com: Parapsychologist Krippner's autobiography contains much on his involvement with Leary at Harvard and at Millbrook. Alan Watts is another who travels with Krippner on his odyssey.

I451

Millbrook / Art Kleps. Oakland: Bench, 1977.

355p

X.809/44647

Com: The "definitive account" of Leary's Millbrook commune by one of its members and founder of the psychedelic Neo-American Church.

I452

Whatever happened to Timothy Leary?: an unauthorized history / John Bryan. San Francisco:

Renaissance, 1980.

296p; illus; bibliography

(Open city; 201)

Note: Signed by the author

BL: YA.2000.a.24835

Com: A sympathetic account of Leary and his times by journalist and contemporary historian Bryan, with many illustrations of Leary.

I453

Timothy Leary: outside looking in / edited by Robert Forte. Rochester, Vt.: Park Street Press, 1999.

338p; illus

BL: YA.2000.a.34491

Com: "A gathering of minds [that] goes beyond a simple tribute to the man and becomes a provocative dialogue on the evolution of consciousness". Contributors include Burroughs, Ginsberg, Kesey, Aldous Huxley, Albert Hofmann (discoverer of LSD), Michael Horowitz, Paul Krassner, Winona Ryder, Terence McKenna and Hunter S. Thompson.

Miscellaneous

I454

LSD / Richard Alpert and Sidney Cohen; Lawrence Schiller photojournalist. New York: New American Library, 1966.

128p; illus; bibliography

BL: YA.2000.b.2672

Com: A manual aimed at the mass-market and inspired by Leary, "the most creative thinker in the psychedelic field".

I455

Milk n' honey / words and pictures by Abdul Mati Klarwein. New York: Harmony, 1973.

Unnumbered pages; illus

BL: LB.31.b.18798

Com: A classic of psychedelic and erotic art with many colour reproductions including the painting used for the cover of the Miles Davis album *Bitches brew*. Special thanks are given to "Timothy Leary

in prison for proposing to write an introduction but was not allowed to read the manuscript by the 'authorities'".

I456

The stoned age: a history of drugs in America / John Rublowsky. New York: Putnam, 1974.

214p; index; bibliography

BL: YA.2000.a.30763

Com: A popular history of "how Americans have allowed their psyches to be assaulted by natural and man-made stimulants, depressants and hallucinogenic drugs. There is a section on Leary and his influence, and Burroughs and Ginsberg are also mentioned.

I457

Terra I: the people vs. Timothy Francis Leary B-26358. San Francisco: Imprinting, 1974.

59p; illus; appendices

BL: YA.2002.a.19841

Com: A limited circulation compilation by Leary's defence team of legal briefs and press cuttings as an appeal of the verdict against Leary in his prison escape trial. The appellate court turned down the appeal. Leary was eventually granted parole and released from custody in April 1976. He had served four years in prison and six years combined exile-and-prison for the possession of less than ounce of marijuana. The cover has photographs of Leary in custody after his recapture.

I458

The summer of love: Haight-Ashbury at its highest / written and photographed by Gene Anthony; with foreword by Michael McClure. San Francisco: Last Gasp, 1995.

176p; illus; index

Note: Originally published by Celestial Arts, 1980

BL: YA.2000.b.3129

Com: Presented and inscribed by the author to "Tim", and annotated twice by Leary a few months before his death. This is Leary's own copy of a well illustrated account of the San Francisco psychedelic subculture. Leary is pictured as are Kesey and the Merry Pranksters, Ginsberg, Lenny Bruce, Wavy Gravy, McClure, Brautigan, Ferlinghetti, Lenore Kandel and Snyder.

Bibliography

I459

An annotated bibliography of Timothy Leary / Michael Horowitz, Karen Walls, and Billy Smith; foreword by Allen Ginsberg; preface by Timothy Leary; introduction by Frank Barron. Hamden:

Archon, 1988.

304p; illus; index

YA.1990.b.1856

Com: The standard bibliography that also has much commentary on Leary's life. Michael Horowitz (also owner of Flashback Books and co-founder of the Fitz Hugh Ludlow Memorial Library with its comprehensive Leary holdings) first met Leary in 1970 when Leary was in jail faced with 30 years incarceration for the possession of a small amount of marijuana. Leary turned his archives over to Horowitz for safe keeping and Michael became Leary's "closest link to the old country" in his periods of exile and imprisonment. The friendship continued after Leary's release from prison and this bibliography is for Leary "a celebration of this precious collaborative interaction".

NORMAN MAILER 1923-

Poetry

I460

Deaths for the ladies and other disasters. New York: Putnam, 1962.

BL: 011879.tt.13

Com: Mailer's only book of poems, dedicated to Lady Jeanne Campbell, his third wife. They married in 1962 and divorced the following year. Mailer describes the book as " a run / of poems / short poems / very short poems / and turns of prose / entitled / more formally". A Deutsch, 1962 edition is at BL: 11662.ff.44.

Novels

I461

The naked and the dead. London: Wingate, 1949.

721p

Note: Originally published: New York: Rinehart, 1948

BL: Nov. 1993/832

Com: Mailer's first novel, written in his twenties and an immediate critical and commercial success. It is based on his Army experiences in World War II, and concerns the activities of a reconnaissance platoon participating in the invasion of a Japanese-held island in the Pacific. In addition to its realistic portrayal of jungle combat the novel can also be read as a political novel that presents the war as a collective action that is totalitarian in its origins and also in the response of the individuals drawn into it. The individual is caught up in a "spiritual warfare" to maintain personal autonomy and dignity. Other editions include Hamilton, 1964 (BL: W.P.B.29/709), Geneva: Edito-Service, 1973 (with original illustrations by Peter Stransfield, BL: X.989/24458), and Paladin, 1992 (BL: H.93/123).

I462

Barbary Shore. London: Cape, 1952.

286p

Note: Originally published: New York: Rinehart, 1951

BL: 12730.p.46

Com: Mailer's second novel, influenced by and dedicated to Jean Malaquais, a Marxist friend in Paris. Mailer went to Paris, where he studied at the Sorbonne under the GI Bill, after completing *The naked and the dead*. The novel takes place in a Brooklyn roominghouse where a US undercover agent interrogates William McLeod, an ex-Stalinist, and tries to discover the whereabouts of the "little object", which McLeod has stolen and which is of great value to both America and Russia. Other editions include New English Library, 1964 (BL: 012212.a.1/182) and Cape, 1971 (X.989/9121).

I463

The deer park. London: Wingate, 1957.

388p

Note: Originally published: New York: Putnam, 1955

BL: NNN.9546

Com: Mailer's third novel set in a Californian resort patronised by the movie world of Hollywood. The narrator is a former Air Force pilot who wants to be a writer, and among the other characters is Marion Faye, a bisexual pimp who embodies many of the attitudes associated with the hipster. Rinehart, Mailer's original publisher, would not publish the book because it contained a description of fellatio, and it went to several other publishers before Putnam's finally accepted it. Other editions include Corgi, 1962 (BL: W.P.12745/1213), Deutsch, 1969 (BL: X.908/17119), Panther, 1978 (BL: H.78/883) and Paladin, 1991 (BL: H.91/3391).

I464

An American dream. London: Deutsch, 1965.

271p

Note: Originally published: New York: Dial, 1965

BL: Nov.6292

Com: Mailer's fourth novel, which relates an intense thirty-two hours in the life of Stephen Rojack, war hero, ex-Congressman, professor, author, TV talk show host, and husband of a socialite whose father personifies social, economic and political power. Rojack also has many of the characteristics of the "Hip" as affirmed by Mailer. Despite apparent success he is however a self-proclaimed failure and his marriage has become the "losing war" of his life and in order to save himself he decides he must kill his wife. From this murder the novel proceeds as Rojack attempts to find out his real identity and liberate himself from the collective violence of society. Other editions include Mayflower, 1966 (BL: X.907/5188), Panther, 1978 (BL: H.78/551), Grafton, 1987 (BL: H.87/1328) and Paladin, 1992 (BL: H.92/1567).

I465

Why are we in Vietnam? London: Weidenfeld & Nicolson, 1969.

208p

Note: Originally published: New York: Putnam, 1967

BL: Nov.13296

Com: A novel about a hunting trip in Alaska that turns into an initiation rite. The eighteen-year-old hero and narrator is a disciple of William Burroughs, and the style of the book owes much to Burroughs' *Naked lunch*, a work admired by Mailer and defended by him at the Boston obscenity trial of the book in 1965. Although Vietnam is mentioned only once in the book, by recreating the duplicities, tensions and violence that infect the American character, Mailer explains why America was in Vietnam. An OUP, 1988 edition is at BL: YC.1988.a.7284

I466

Нагие и мертвые. Москва: Вонное Издательство Министерства обороны СССР, 1972.

573p

BL: X.989/20208

Com: A Russian translation of *The naked and the dead*.

I467

A transit to Narcissus: a facsimile of the original typescript / with an introduction by the author. New York: Fertig, 1978.

738p

BL: X.985/1256

Com: The facsimile of the typescript of a novel begun in 1943. During the previous year Mailer, aged nineteen, had worked in the violent ward of a mental hospital and was to use the experience as background to the novel. There he also found a theme "that would not so much haunt me as stalk me for the rest of my writing life: what is the relation between courage and brutality?"

I468

Ancient evenings. London: Macmillan, 1983.

709p

Note: Originally published: Boston: Little, Brown, 1983

BL: Nov.49393

Com: A historical fantasy set in Ancient Egypt, a novel that Mailer worked on for a decade, and his first since *Why are we in Vietnam?* (1967). Its narrator, Menenhetet, has discovered the secrets of reincarnation and lives four lives. A 1997 Abacus edition is at BL: H.2002/52.

I469

Tough guys don't dance. London: Joseph, 1984.

231p

Note: Originally published: Franklin Center: Franklin Library, 1984

BL: Nov.52917

Com: A novel set in Provincetown and Cape Cod, Massachusetts, where Mailer had a home for many years. It was written in two months, has parallels with *An American dream*, and is a thriller with seven murders, confusing sexual relations and a complicated plot. Mailer himself directed the 1987 film based on the novel. A 1997 Abacus edition is at BL: H.98/862.

I470

Harlot's ghost. London: Joseph, 1991.

1122p

Note: Originally published: New York: Random House, 1991

BL: Nov.1993/916

Com: Mailer's "CIA novel". "A gigantically discursive, remarkably benign meditation of the subterfuges and perversions, the deceits and betrayals, the compromises and, yes, the honest victories that constitute the dark politics of covert power. No smaller novel could begin to do justice to such a mighty subject" (*Chicago Tribune*). A 1992 Abacus edition is at BL: H.93/2030

I471

The Gospel according to the son. London: Abacus, 1998.

242p

Note: Originally published: New York: Random House, 1997.

BL: H.2000/2790

Com: A novel that relates the life of Christ as told by Jesus himself at some point after the last of the Gospels was written. "Its penetration into Jesus's human heart rivals Dostoevsky for depth and insight. Its recreation of the world through which Jesus walked is as real as blood" (*Publishers Weekly*).

Short stories

I472

The short fiction of Norman Mailer. New York: Pinnacle, 1981.

318p

Note: Originally published: New York: Dell, 1967

BL: X.958/9104

Com: Nineteen stories including the prize-winning "The greatest thing in the world" (1941), and two regarded as Mailer's finest, "The man who studied yoga" (1952) and "The time of her time" (1959). All of the stories were republished as the first eight parts of the collection *The essential Mailer* (1982, I500).

Non-fiction

I473

The white negro. San Francisco: City Lights, 1957.

Unnumbered pages

BL: RF.2002.a.73; a fourth printing (1970) at BL: X.708/7594 is missing.

Com: The first printing of the first separate edition of an essay originally published in *Dissent* (summer 1957, I503) and reprinted in *Advertisements for myself* (1959, I496) and in the anthology *The Beat Generation and the Angry Young Men* (1958, J2). The cover photograph of Mailer (with black face) is by Harry Redl. The essay, whose subject is the philosophy of Hip, has been considered by many critics to be one of the most important to be written since World War II. Mailer identifies the negro as "the source of the Hip" and defines the hipster as a "philosophical psychopath" and an "American existentialist" who rebelliously pursues his desire for gratification but who also tries to understand why he acts the way that he does. Mailer's essay was significant to the Beat Generation and his philosophy of the Hip has been seen as having similarities to theirs, though more confrontational and abrasive. Ginsberg would later comment that Mailer's notion of the hipster as cool and psychopathic "was a kind of macho folly that we giggled at" (from *Mailer: his life and times* / Peter Manso, 1985).

I474

Gargoyle, guignol, false closet. Dublin: Dolmen, 1964.

Unnumbered pages

Note: One of an edition of 100 copies

BL: X.419/4136

Com: An extract from a statement for *Architectural forum*, in which Mailer criticises the "totalitarianism" of modern architecture. The statement is reprinted in *Cannibals and Christians* (1966, I498).

I475

The bullfight: a photographic narrative. New York: Macmillan, 1967.

Unnumbered pages; illus

BL: Cup.22.m.7

Com: An essay accompanying 91 black-and-white full-page photographs that are arranged in the chronological order of a bullfight.

I476

The armies of the night: history as a novel; the novel as history. London: Weidenfeld & Nicolson: London, 1968.

288p

Note: Originally published: New York: New American Library, 1968

BL: X.709/6915

Com: An account of the anti-Vietnam demonstration in Washington in October 1967, with Norman Mailer (usually called Mailer or "he", but also the Existentialist, the Historian, the Novelist, the Beast, etc.) as protagonist and comic hero. It is one of Mailer's most highly regarded works, receiving both the Pulitzer Prize and the National Book Award. A 1970 Penguin edition is at BL: X.908/20295.

I477

Miami and the siege of Chicago: an informal history of the American political conventions of 1968.

London: Weidenfeld & Nicolson, 1968.

Note: Originally published: New York: New American Library, 1968

BL: X.709/7373

Com: An incisive account of the conventions of the Republican and Democratic parties in 1968, including the notorious Chicago "police riot". Mailer calls himself "the reporter" in this book. A 1969 Penguin edition is at BL: X.708/4982.

I478

A fire on the moon. London: Weidenfeld & Nicolson, 1970.

381p

Note: Originally published as *Of a fire on the moon*: Boston: Little, Brown, 1970

BL: X.620/1790

Com: Mailer was commissioned by *Life* magazine to cover the Apollo 11 flight to the moon, which he observed at Houston and Cape Kennedy. Mailer's nom de plume in this book, based on his articles for the magazine, is "Aquarius" under which sign he was born and whose age was the sixties. A Pan, 1971 edition is at BL: H.71/596.

I479

The prisoner of sex. London: Weidenfeld and Nicolson, 1971.

240p

Note: Originally published: Boston: Little, Brown, 1971

BL: Nov.1993/892

Com: In 1970 Mailer had been attacked by leading feminists (in particular Kate Millett) as the principal example of male chauvinism on the American literary scene. This book is his response to that attack and to that on Henry Miller and D. H. Lawrence, who also were targets in Millett's *Sexual politics*. It is also Mailer's exploration of his own relationship with women and his ideas on his own sexuality and on the "sex game". The book is dedicated to Carol Stevens, who he was to marry in 1980 and divorce the same year. A Sphere, 1972 edition is at BL: Cup.363.k.15

I480

Marilyn: a biography / pictures by the world's foremost photographers. London: Hodder & Stoughton, 1973.

270p; illus

Note: Originally published: New York: Grosset & Dunlap, 1973

BL: L.R.414.i.21

Com: Mailer's "novel biography" about Marilyn Monroe, an in-depth analysis of her life and times, illustrated with photographs from her early years to her death (controversially examined by Mailer) in 1962. Other editions include Coronet, 1974 (BL: X.902/2094) and Chancellor, 1992 (BL: LB.31.b.7822).

I481

The fight. London: Hart-Davis, 1976.

207p

Note: Originally published: Boston: Little, Brown, 1975

BL: X.629/10693

Com: Mailer's account of the Muhammad Ali – George Foreman heavyweight title fight in Zaire in 1974. Other editions include Panther, 1979 (BL: X.619/19743) and Penguin, 1991 (BL: YK.1991.a.3040).

I482

Genius and lust: a journey through the major writings of Henry Miller. New York: Grove, 1976.

576 p

BL: YA.2000.a.39002

Com: An extended essay and celebration of "the greatest living American writer" together with previously unanthologised selections from Miller's work.

I483

Some honorable men: political conventions, 1960–1972. Boston: Little, Brown, 1976.
499p; illus

BL: X.800/14720

Com: Mailer's writings on American political conventions, consisting of "Superman comes to the supermarket" (1960 Democratic Convention), "In the red light" (1964 Republican Convention), "Miami and the siege of Chicago" (1968 Democratic and Republican Conventions), and "St George and the godfather" (1972 Democratic and Republican Conventions). The book is illustrated with photographs of participants from Truman to Nixon.

I484

The executioner's song. London: Hutchinson, 1979.

1056p

Note: Originally published: Boston: Little, Brown, 1979

BL: X.200/32431

Com: Mailer received both the Pulitzer Prize and the National Book Award for this "true life novel" of convicted murderer Gary Gilmore in the period from his release from an Illinois prison in April 1976 to his execution in Utah nine months later. Gilmore was the first person to be executed in America for ten years and he refused to allow his death sentence to be appealed. Other editions include Arrow, 1980 (BL: H.81/148), Arrow, 1984 (BL: H.85/427), and Vintage, 1991 (BL: YK.1992.a.9700).

I485

Of women and their elegance / illustrated by Milton H. Greene. London: Hodder and Stoughton, 1980.

BL: YA.2002.b.2446

288p; illus

Note: Originally published: New York: Simon and Schuster, 1980

Com: An "imaginary memoir" of Marilyn Monroe with Marilyn as narrator. It is Mailer's second book on the actress. Mailer had always "felt some sort of existential similarities" with Monroe and if he had been a woman thought he would have been "a little bit" like her. The illustrations are photographs of Monroe (and other film actresses) by Greene, Monroe's favourite photographer.

I486

St. George and the godfather. New York: Arbor House, 1983.

229p

(Arbor House library of contemporary Americana)

Note: Originally published: New York: New American Library, 1972

BL: YA.2002.a.14659

Com: Mailer's coverage of the Democratic and Republican Conventions of 1972, rather duller affairs than those of 1968 that he had so brilliantly described in *Miami and the siege of Chicago*.

I487

Huckleberry Finn: alive at 100. Montclair: Caliban, 1985.

9p

BL: YA.1989.a.8925

Com: An essay on Mark Twain's classic novel. It is reprinted in *The time of our time* (1998, I502).

I488

Oswald's tale: an American mystery. London: Little, Brown, 1995.

791p

Note: Originally published: Franklin Center: Franklin Library, 1995

BL: YC.1996.b.265

Com: A book on Kennedy's assassin, Lee Harvey Oswald. The first part documents Oswald's life in Minsk and Moscow, while the second describes Oswald in America.

I489

Portrait of Picasso as a young man: an interpretive biography. London: Abacus, 1997.

400p; illus; bibliography

Note: Originally published: New York: Atlantic Monthly Press, 1995

BL: YC.1997.b.6403

Com: A biography of Picasso in the intimate and formative days of his youth. Mailer deals in particular with Picasso's first great love affair with Fernande Olivier, the creation of *Les demoiselles d'Avignon*,

the development of Cubism, and his friendship with such figures as Apollinaire, Gertrude Stein and Max Jacob. The book is sumptuously illustrated in colour and black-and-white with photographs and reproductions of Picasso's work.

Interviews

I490

"Norman Mailer" in: *The writer observed* / Harvey Breit. London: Redman, 1957.

pp 199-201

Note: Originally published: New York: World, 1956

BL: 11873.r.24

Com: An interview that took place in 1951 for the *New York Times*. Mailer was 28 at the time and had written both *The naked and the dead*, when "I was a young man in my prime", and *Barbary Shore*. He says "*Naked* took 15 months to write while *Barbary Shore* is half the size and took me three years". He concludes: "A writer has to have a tough mind, the toughest mind of his time. And he has to have a great heart".

I491

"Hip, hell, and the navigator: an interview with Norman Mailer" in: *The western review* 23 (winter 1959). Iowa City: State University of Iowa, 1959.

pp 101-109

BL: Ac.2692.f/2

Com: An interview with University of Chicago lecturer Richard G. Stern that took place in May 1959. Stern begins by saying that, after reading *The white negro*, "intellectually I resent Hip as I much as I can resent anything". The conversation continues with Mailer trying to explain what Hip means to him and his belief that "its religious resonances and reverberations are going to dominate this coming century". The second half of the interview concentrates on Mailer's career as a novelist. The interview is reprinted in *Advertisements for myself*.

I492

The film director as superstar / Joseph Gelmis. London: Secker and Warburg, 1971.

pp 43-63

Note: Originally published: New York: Doubleday, 1970.

BL: X.989/10457

Com: Mailer became a film-maker in 1968 and had made three films at the time of this interview. Mailer ends it by saying "Moviemaking is like sex. You start doing it, and then you get interested in getting better at it. I believe that if somebody really wants to make moves, he'll make them".

I493

"The bizarre business of writing a hypothetical life of Marilyn Monroe" in: *The Listener*, 20 December, 1973. London: BBC, 1973.

pp 847-850

BL: Humanities 2/NSA open access

Com: An interview with Melvyn Bragg from the BBC2 TV programme "Second house" about Mailer's book *Marilyn* (1973). There is a photograph of Mailer at his fiftieth birthday party on 5 February 1973.

I494

Tongues of fallen angels / Selden Rodman New York: New Directions, 1974.

271p

BL: X.989/70887

Com: Conversations with twelve writers including Ginsberg and Mailer. See also **Ginsberg** (B73).

I495

Conversations with Norman Mailer / edited by J. Michael Lennon. Jackson: University Press of Mississippi, 1988.

396p; index

(Literary conversations series)

BL: 88/25321[DSC]

Com: A collection of 34 previously published interviews from 1948-1987, in which Mailer discusses virtually all of his works to date.

Miscellaneous collections

I496

Advertisements for myself. New York: Putnam, 1959.

532p

BL: 11397.e.2

Com: A collection of fiction (including Mailer's prize-winning story from 1941, "The greatest thing in the world" and sections from work in progress), essays, articles, journalism (for the *Village Voice*), poems, plays, interviews, and, running through the book the "advertisements" under the heading "Biography of a style". The book includes a section on "Hipsters", which reprints "The white negro" and other writings on hip, hipsters and beatniks. Other editions include Deutsch, 1961 (BL: 11615.c.2), Corgi, 1963 (BL: W.P.12745/1111), Panther, 1968 (BL: X.907/8382), Panther, 1970 (BL: W.568), Harvard, 1992 (BL: YC.1993.a.2578) and Flamingo, 1994 (BL: YC.1994.a.3987).

I497

The Presidential papers. London: Deutsch, 1964.

310p

Note: Originally published: New York: Putnam, 1963

BL: X.909/923

Com: A collection of pieces written since *Advertisements for myself* and during Jack Kennedy's presidency, "put together with the hope that the President might come to read it". It consists of essays, interviews, poems, open letters, literary criticism, extracts from magazine columns, and a large section from an unpublished philosophical dialogue. A Corgi, 1965 edition is at BL: W.P.12745/1422 and a Panther, 1976 edition is at BL: X.708/20578

I498

Cannibals and Christians. London: Deutsch: London, 1967.

399p

Note: Originally published: New York: Dial, 1966

BL: X.900/2718

Com: A collection of writings, mostly political and literary and dating from 1960 to 1966, that are assumed to have relations with one another, and that have a continuous presentation (an "Argument") running along in italics. The book is dedicated to a political bête noire, Lyndon B. Johnson, "whose name inspired young men to cheer for me in public". A 1969 Sphere edition is at BL: X.908/17673 and a Panther, 1979 edition is at BL: X.708/22052.

I499

Existential errands. Boston: Little, Brown, 1972.

365p

BL: X.989/25435

Com: A collection of pieces written in the five years prior to publication. It includes essays on boxing, bullfighting, theatre, and film, book reviews, prefaces, an imaginary interview and excerpts from an interview with Paul Carroll for *Playboy*, speeches, letters, political statements, a one-act play, and a translation of Lorca.

I500

The essential Mailer. Sevenoaks: New English Library, 1982.

586p

BL: X.950/16325

Com: A reprinting of the nineteen stories from *The short fiction of Norman Mailer* (1967) and the collection *Existential errands* (1972). A 1983 printing is at BL: X.958/27309.

I501

Pieces and pontifications. Sevenoaks: New English Library, 1983.

208p

Note: Originally published: Boston: Little, Brown, 1982

BL: X.529/57136

Com: The first part, "Pieces", is a collection of short writings from the seventies on such subjects as film, art, American literature, television, and espionage. The second part, "Pontifications" consists mainly of interviews from the same period. A 1985 printing is at BL: X.958/28487

I502

The time of our time. London: Little, Brown, 1998.

1286p

Note: Originally published: New York: Random House, 1998

BL: YC.1998.b.4428

Com: A literary retrospective put together by Mailer on the occasion of the fiftieth anniversary of the publication of *The naked and the dead* and his seventy-fifth birthday. Most of the pieces, which are taken from the whole of Mailer's writing career, are arranged chronologically in the order of the period to which they refer.

Contributions to books and journals

I503

"The white negro: superficial reflections on the hipster" in: *Dissent: a quarterly of socialist opinion*, summer 1957. New York, 1957.

pp 276-293

BL: P.P.3558.iwa.

Com: The first appearance of Mailer's seminal essay on hipsterism. It was published separately in 1957 by Ferlinghetti's City Lights Books, and reprinted in 1959 in *Advertisements for myself*. Mailer was on the editorial board of *Dissent*.

I504

"Some children of the goddess" in: *Contemporary American novelists* / edited by Harry T. Moore.

Carbondale: Southern Illinois University Press, 1964.

pp 3-31

BL: 11880.b.4

Com: An essay on post-war American fiction, discussing Burroughs' *Naked lunch* among other works. The volume also contains essays by Edmond L. Volpe on Mailer, Howard W. Webb Jr. on Kerouac, and Terry Southern on Rechy.

I505

The end of obscenity: the trials of Lady Chatterley, Tropic of Cancer, and Fanny Hill / Charles

Rembar; with a foreword by Norman Mailer. London: Deutsch, 1969.

528p

Note: Originally published: New York: Random House, 1968 (without Mailer's foreword)

BL: 2709.c.13

Com: A book by a cousin of Mailer's, which is "a quiet and essentially modest account of a legal revolution led by a few determined and extraordinary publishers" (Mailer in his foreword). Rembar was the lawyer who defended the books in the three trials. The publishers are Barney Rosset of Grove Press (who published *Lady Chatterley* and Henry Miller's *Tropic of Cancer*) and Walter Minton of Putnam's (publisher of *Fanny Hill*). Mailer's foreword is reprinted in *Existential errands* (1972).

I506

"A course in film making" in: *New American review* 12. New York: Simon and Schuster, 1971.

pp 200-246

BL: P.901/448

Com: Commentary on Mailer's film *Maidstone*. The same issue also contains Brautigan's short story "The World War I Los Angeles airplane" (pp 123-6).

I507

Watching my name go by / documented by Mervyn Kurlansky & Jon Naar; text by Norman Mailer.

London: Mathews Miller Dunbar, 1974.

Unnumbered pages; illus

Note: Originally published as *The faith of graffiti*: New York: Praeger, 1974

BL: Cup.1285/88

Com: Photographs of New York graffiti with an essay by Mailer entitled "The faith of graffiti".

I508

In the belly of the beast: letters from prison / Jack Henry Abbott; with an introduction by Norman Mailer. London: Hutchinson, 1982.

166p

Note: Originally published: New York: Random House, 1981

BL: X.200/37805

Com: While working on the *The executioner's song* Mailer began a correspondence with a Utah prison convict, Jack Henry Abbott, who showed promise as a writer. Mailer helped Abbott publish these prison letters and wrote the introduction. He later supported Abbott's release from prison and brought him to New York as an assistant. Within weeks Abbott had killed a restaurant waiter, and Mailer was to testify at his trial. Abbott was recently found dead in his jail cell, apparently from suicide.

I509

Writers / photographs by Sally Soames; preface by Norman Mailer. Amsterdam: Penguin Books Netherlands, 1995.

160p; illus

BL: LB.31.c.7720

Com: Photographs of British and American writers mostly dating from the 1980s and 1990s. A portrait of Mailer is included together with photographs of such authors as Maya Angelou, Julian Barnes, Philip Roth, Iris Murdoch, John Updike, Saul Bellow and Gore Vidal.

Biography/Memoirs

I510

Managing Mailer / Joe Flaherty. London: Joseph, 1970.

222p; illus

Note: Originally published: New York: Coward-McCann, 1970

BL: X.809/8575

Com: Flaherty was campaign manager during Mailer's unsuccessful attempt to become mayor of New York City in 1969. This is his story of that attempt to gain the Democratic nomination and it is illustrated with photographs of Mailer and others during the campaign.

I511

Squaring off: Mailer v. Baldwin / W.J. Weatherby. New York: Mason/Charter, 1977.

217p

BL: X.981/21707

Com: The author's experiences with James Baldwin and Mailer in the sixties, with reference to their works. A British edition (Robson, 1977) is at BL: X.981/20655

I512

Mailer: a biography / Hilary Mills. Sevenoaks: New English Library, 1983.

477p; illus; index

Note: Originally published: New York: Empire, 1982

BL: X.950/27454

Com: The standard biography of Mailer describing the evolution of "his personality, or personalities, and the impact of his work on the postwar world". The illustrations are photographs of Mailer, his family, wives and children, and friends and associates including Arthur Miller, Muhammad Ali, Robert Lowell, Jackie Kennedy, and Truman Capote. A 1985 printing is at BL: X.958/29382.

I513

Mailer: his life and times / [edited] by Peter Manso. Harmondsworth: Penguin, 1986.

718p; illus; index

Note: Originally published: New York: Simon and Schuster, 1985

BL: YC.1987.b.1869

Com: An oral biography of Mailer and his era "in the words of those who have known him, loved him, battled with him". Among the contributors are Baldwin, Brossard, Burroughs, Ginsberg, Krassner, Krim, Kupferberg, McClure, Mekas, Barney Rosset, and Andy Warhol.

I514

The last party: scenes from my life with Norman Mailer / Adele Mailer. New York: Barricade, 1997.
380p; illus; index

BL: YA.1998.b.1790

Com: A memoir by Adele Morales Mailer, Mailer's second wife. They married in 1954 and divorced in 1962. In 1960 Mailer stabbed Adele with a penknife. She refused to press charges, but Mailer received a suspended sentence and had to spend seventeen days under observation at Bellevue Hospital. Another edition (Blake, 1997) is at BL: YK.1998.b.5333.

I515

Ex-friends: falling out with Allen Ginsberg, Lionel & Diana Trilling, Lillian Hellman, Hannah Arendt, and Norman Mailer / Norman Podhoretz. New York: Free Press, 1999.

244p; bibliography; index

BL: YC.1999.b.6493

Com: Critic Podhoretz's chapter on Mailer is entitled "A foul-weather friend to Norman Mailer" and relates the circumstances of their early friendship in the 1950s and their later "falling out". See also **Ginsberg** (B96).

Criticism

I516

Norman Mailer / Richard Foster. Minneapolis: University of Minnesota Press, 1968.

46p; bibliography

(University of Minnesota pamphlets on American writers; 73)

BL: Ac.2692.km/3

Com: A short critical monograph on Mailer's writings from the early success of *The naked and the dead* to the autobiographical account of the march on Washington, *Armies of the night*.

I517

Norman Mailer: the countdown; the first twenty years / Donald L. Kaufmann. Carbondale: Southern Illinois University Press, 1969.

190p; bibliography; index

(Crosscurrents/modern critiques)

BL: X.909/19027

Com: A study of Mailer that concentrates on Mailer's novels to *An American dream* and also touches on other aspects of his career.

I518

"Norman Mailer: art as life, life and art" in: *The confusion of realms* / Richard Gilman. London: Wiedenfeld and Nicolson, 1970.

pp 81-153

Note: Originally published: New York: Random House, 1969

BL: X.989/7329

Com: A long, important essay on Mailer and his whole career to 1968, a "career almost impossible to follow and judge if we think of it as an American literary life among others". The book also contains essays on John Rechy (dismissive) and on the The Living Theatre.

I519

The structured vision of Norman Mailer / Barry H. Leeds. New York: New York University Press, 1969.

270p; bibliography; index

BL: X.950/41700

Com: A critical study of Mailer's work to 1968 that is organised around the thesis that there is a definite line of development to be traced from *The naked and the dead* to *The armies of the night*.

I520

Norman Mailer: the man and his work / Robert F. Lucid. Boston: Little, Brown, 1971.

310; bibliography

BL: X.989/22959

Com: A collection of essays on Mailer by Alfred Kazin, Gore Vidal, Diana Trilling, Tom Wolfe, Dwight MacDonald, James Baldwin and others, together with the 1968 *Playboy* interview with Paul Carroll, a chronology and a checklist of Mailer's published work.

I521

Mailer / Richard Poirier. London: Fontana, 1972.

174p; bibliography

(Modern masters)

Note: Originally published: New York: Viking, 1972

BL: X.900/11982

Com: An "authoritative" study of Mailer, based upon personal friendship and "a deep and precise knowledge of his work". A biographical chronology is included.

I522

Three American moralists: Mailer, Bellow, Trilling / Nathan Scott. Notre Dame: University of Notre Dame Press, 1973.

230p; index

BL: X.989/28873

Com: The eighty page chapter on Mailer is entitled "Norman Mailer – our Whitman".

I523

Down Mailer's way / Robert Solotaroff. Urbana: University of Illinois Press, 1974.

289p; index

BL: X.989/26828

Com: An extended study by a writer who wonders why, despite his gifts, Mailer has not "quite reached the plateau that *The naked and the dead* pointed toward, or written a single novel as impressive as Ellison's *Invisible man* or Burroughs' *Naked lunch*".

I524

Will the real Norman Mailer please stand up / edited by Laura Adams. Port Washington: Kennikat, 1974.

274p; bibliography; index

(Kennikat Press national university publications; series in literary criticism)

BL: X.989/40197

Com: A collection of essays on Mailer that attempts to illuminate the "real Norman Mailer" and his work. The title is from a BBC television programme on Mailer. Contributors include Tony Tanner, Barry H. Leeds, Richard Poirier and Joyce Carol Oates.

I525

Norman Mailer: a critical study / Jean Radford. London: Macmillan, 1975.

203p; bibliography; index

BL: X.989/30959

Com: A study that concentrates on the period from 1948 to 1968, but that also looks at later works to *Marilyn* (1968), and that examines Mailer's "search for a voice big enough to carry the vision which would 'clarify the nation'".

I526

Existential battles: the growth of Norman Mailer / Laura Adams. Athens, Ohio: Ohio University Press, 1976.

192p; bibliography; index

BL: X.989/54298

Com: An examination of the development Mailer's philosophical ideas in relation to his work, with particular emphasis on *Advertisements for myself*, *An American dream*, and *The armies of the night*.

I527

Norman Mailer / Philip H. Bufithis. New York: Ungar, 1978.

147p; index

(Modern literature monographs)

BL: X.989/82031

Com: A chronological study of Mailer's writings from 1948 to 1976, with a chronology and an introductory biographical chapter. The author concludes: "the magnitude of Mailer's imagination and his extraordinary powers of expressiveness have restored to English literature the fertile, energetic grandeur it has seldom known since the seventeenth century."

I528

Norman Mailer / Robert Merrill. Boston: Twayne, 1978.

169p; bibliography; index

(Twayne's United States authors series; TUSAS 322)

BL: X.981/21744

Com: A monograph "largely concerned with the aesthetic structure of Mailer's individual works, both his novels and his works of nonfiction", with an introductory chapter on "Mailer as man and legend" and a concluding review of his career.

I529

Norman Mailer: the radical as hipster / Robert Ehrlich. Metuchen: Scarecrow, 1978.

234p; bibliography; index

BL: X.989/52977

Com: A study of Mailer that first considers Mailer's "philosophy" in *The white negro*, and that then looks at the ideas of first three novels before examining his later works.

I530

Norman Mailer: quick-change artist / Jennifer Bailey. London: Macmillan, 1979.

160p; bibliography; index

BL: X.989/54187

Com: A general study of Mailer's works in various genres from *The naked and the dead* (1948) to *Genius and lust* (1976), that is aware of the "essentially innovatory nature of his talent".

I531

Norman Mailer's novels / Sandy Cohen. Amsterdam: Rodopi, 1979.

133p; bibliography

(Costerus: new series; 20)

BL: P.901/930[New ser.,vol.20]

Com: An examination of the novels and "nonfiction novels" from *The naked and the dead* to *Marilyn*.

I532

Acts of regeneration: allegory and archetype in the works of Norman Mailer / Robert J. Begiebing.

Columbia: University of Missouri Press, 1980.

209p; bibliography; index

BL: X.950/5932

Com: A Jungian study of Mailer that approaches the novels as allegories.

I533

An American dreamer: a psychoanalytic study of the fiction of Norman Mailer / Andrew Gordon.

Rutherford: Fairleigh Dickinson University Press, 1980.

234; index

BL: X.950/10371

Com: An examination of Mailer's fictions using Freudian psychology as a critical tool.

I534

Rites de passage in den Romanen 'Why are we in Vietnam?' und 'An American dream' von Norman Mailer / Rainer A. Zwick. Tübingen: Narr, 1984.

198p; bibliography

BL: YA.1987.a.13916

Com: A German study of two of Mailer's works from an anthropological perspective.

I535

Critical essays on Norman Mailer / [edited by] J. Michael Lennon. Boston: G.K. Hall, 1986.

191p; bibliography; index

(Critical essays on American literature)

BL: 87/12740[DSC]

Com: An important collection of criticism with a useful introduction by Lennon. Other contributors include Joan Didion and Mailer scholars Robert F. Lucid and Richard Poirier.

I536

Norman Mailer / edited, with an introduction, by Harold Bloom. New York: Chelsea House, 1986.

213p; bibliography; index

(Modern critical views)

BL: 86/09067 [DSC].

Com: A selection of critical essays both early and more recent.

I537

Der amerikanische Existenzialismus Norman Mailers / Hans Joachim Stute. Frankfurt am Main: Lang, 1987.

187p; bibliography

(Europäische Hochschulschriften: Reihe XIV, Angelsächsische Sprache und Literatur; 162)

BL: YA.1991.a.8554

Com: A German examination of Mailer from a philosophical angle that sees the individual's struggle for freedom in a collective world as a major element in his work. It emphasises the importance of *The white negro*, its existentialist philosophy and its relevance to the Beat Generation.

I538

Mailer's America / Joseph Wenke. Hanover: University Press of New England, 1987.

259p; bibliography; index

BL: YH.1988.a.281

Com: A study of the subject of America in Mailer's works that attempts to place him in the American tradition while also demonstrating his originality.

I539

Norman Mailer: économie du machisme / Thierry Marignac. [Monaco]: Le Rocher, 1990.

136p

(Les infréquentables)

BL: YA.1991.a.7744

Com: A French biographical and critical study of Mailer's writings, his life and his legend.

I540

Radical fictions and the novels of Norman Mailer / Nigel Leigh. London: Macmillan, 1990

206p; bibliography; index

Note: Originally published: New York: St Martin's, 1990

BL: 91/17850 [DSC]

Com: A review of the political implications of Mailer's novels from *The naked and the dead* to *Ancient evenings*.

I541

Norman Mailer revisited / Robert Merrill. New York: Twayne, 1992.

245p; bibliography; index

(Twayne's United States authors series; TUSAS 322)

BL: YA.1993.a.2509

Com: An updated edition of Merrill's 1978 book on Mailer. Works published since that date are discussed in this volume, some chapters in the earlier book have been revised, and a chapter reviewing Mailer's career is substantially new. Another copy is at YC.1999.a.2462.

I542

Journalistic technique in American fiction: Norman Mailer / Chitra Sharma. Delhi: B.R. Publishing, 1995.

261p; bibliography; index

(New world literature; 96)

BL: YA.1997.a.14419

Com: A study by an Indian scholar that seeks to "know Mailer's relevance to the context of journalistic mode in the contemporary literary field".

I543

Norman Mailer / Michael K. Glenday. London: Macmillan, 1995.

163p; bibliography; index

(Macmillan modern novelists)

BL: YC.1995.a.4691

Com: A critical study of Mailer by a British scholar. The author concludes that, of the fiction, "more than enough will remain, of a fulfilled bold talent, to stand in high relief amongst the greatest writing of his generation".

I544

The courtroom as forum: homicide trials by Dreiser, Wright, Capote, and Mailer / Ann M. Algeo. New York: Lang, 1996.

164; bibliography; index

(Modern American literature; 1)

BL: YA.1997.b.6078

Com: A study that examines Theodore Dreiser's *An American tragedy*, Richard Wright's *Native son*, Truman Capote's *In cold blood*, as well as Mailer's *The executioner's song*.

Bibliography

I545

Norman Mailer: a comprehensive bibliography / Laura Adams; with an introduction by Robert F. Lucid. Metuchen: Scarecrow, 1974.

131p; index

(Scarecrow author bibliographies; 20)

BL: X.989/31618

Com: A listing of primary and secondary sources including unpublished manuscripts. The manuscripts were located in the collection of Mailer's papers in a vault in Manhattan. The way in which the papers came to be collected is described by Lucid in the introduction.

KENNETH PATCHEN 1911-1972

Poetry

I546

Before the brave. New York: Random House, 1936.

131p

BL: YA,2002.a.28852; 011388.p.26 is missing

Com: Patchen's first book, which was reviewed by over fifty publications and led to the award of a Guggenheim Fellowship.

I547

First will & testament. Norfolk, Conn.: New Directions, 1939.

181p

BL: X.900/1850

Com: Patchen's second book consisting of 'proletarian' poems, published by James Laughlin's New Directions publishing company, where Patchen and his wife Miriam were working at the time.

I548

The teeth of the lion. Norfolk, Conn.: New Directions, 1942.

Unnumbered pages

(Poet of the month)

BL: X.909/24196

Com: A poetry collection that contains the classic "The origin of baseball", in an edition designed by Patchen in collaboration with William Candlewood and printed in New York at the George Grady Press.

I549

Cloth of the tempest. New York: Harper, 1943.

185p; illus

BL: X.900/1410

Com: Patchen received the Ohioana Award for this book, which was the first to use his 'poems-in-drawings' technique.

I550

An astonished eye looks out of the air. Waldport: Untide, 1945.

Unnumbered pages

BL: X.900/2247

Com: A book of pacifist poems covering ten years of writing, designed by Kemper Nomland from a suggestion of Patchen's, and published by William Everson at his Untide Press in an Oregon conscientious objectors' camp.

I551

Outlaw of the lowest planet / selected and introduced by David Gascoyne; with a preface by Alex Comfort. London: Grey Walls, 1946.

83p

BL: 11656.f.50

Com: Selections from *First will & testament*, *The dark kingdom*, *The teeth of the lion* and *Cloth of the tempest*. British poet Gascoyne in his introduction compares Patchen's iconoclastic stance to that of the Dadaists at the time of the First World War.

I552

Pictures of life and of death. New York: Padell, 1946.

32p

BL: Cup.503.cc.7

Com: Twenty-six poems, in print for the first time, with a cover decoration by the author.

I553

CCCLXXIV poems. New York: Padell, 1948.

177p; 117p; 185p; illus; index

Note: No. 43 of an edition of 126 copies, signed by Patchen

BL: X.909/9116

Com: The complete texts of three previously published collections – *First will & testament*, *The dark kingdom* and *Cloth of the tempest* – bound together in a single cover.

I554

The dark kingdom. Second ed. [New York]: [Padell], 1948.

117p

Note: Originally published: New York: Harriss & Givens, 1942

BL: X.909/8397

Com: The original publication was the first and last book published by Harriss and Givens, and the special limited issue of 75 copies was the first of Patchen's 'painted books'.

I555

To say if you love someone, and other selected love poems. Prairie City: Decker, 1948.

Unnumbered pages

BL: Cup.501.h.4

Com: Poems written from 1939 to 1948 for Patchen's wife Miriam, and, like all of his books, dedicated simply "For Miriam".

I556

Red wine & yellow hair. New York: New Directions, 1949.

64p

BL: X.900/2195

Com: A collection of short poems, some lyrical, some humorous, some bitter, including "The new being" which concludes: "Man is dead. / I don't know what kind of thing you are".

I557

Glory never guesses & other pages. [Palo Alto]: [Kenneth Patchen], 1955.

Unbound portfolio; illus

Note: One of an edition of 200 copies

BL: Awaiting pressmark

Com: A collection of 18 picture-poems dedicated to Miriam Patchen. They were produced on hand-made Japanese papers, with decorations and drawings reproduced through silk screening from Patchen's original MS pages. Some of the pages were individually hand-coloured by Patchen. The poems were later collected in book form in *Wonderings* (1971).

I558

Hurrah for anything: poems & drawings. Highlands, NC: Jonathan Williams, 1957.

62p; illus

(Jargon; 21)

BL: YA.2001.a.37754; 11455.l.17 - missing

Com: "The most 'Patchen' of all Kenneth Patchen books", published in 1957, the year when Patchen began the poetry-and-jazz movement on the West Coast. This is the first publication of *Hurrah for anything*. It was later republished as part of *Doubleheader* (1966).

I559

The selected poems of Kenneth Patchen. Enlarged edition. New York: New Directions, 1957.

145p; illus

Note: Original edition: New York: New Directions, 1946

BL: 11455.h.42

Com: Poems from ten books dating from 1936 to 1957, selected by the publisher not the author.

I560

When we were here together. New York: New Directions, 1957.

112p

BL: X.900/1906

Com: A collection that includes the forty-two poems of *Orchards, thrones & caravans*, which had been printed in a small edition and restricted to private distribution.

I561

Because it is: poems and drawings. New York: New Directions, 1960.

83p; illus

BL: 11529.p.32

Com: The cover is by Ray Johnson with a drawing by the author. A fourth printing is at BL: X.909/10225.

I562

The love poems of Kenneth Patchen. San Francisco: City Lights, 1960.

48p

(Pocket poets series; 13)

BL: 011313.t.3/13

Com: Poems selected from nine previously published volumes.

I563

Poems of humor & protest. Seventh printing. San Francisco: City Lights, 1960.

48p

(Pocket poets series; 3)

Note: Originally published: San Francisco: City Lights, 1955

BL: 011313.t.3/3

Com: Poems selected by Patchen from seven previously published books. Published third in Ferlinghetti's Pocket Poets series, just before the fourth, Ginsberg's *Howl*. Ginsberg first met Patchen in the City Lights bookstore basement in 1955 at the time of the publication of both their books, and later recalled that Patchen was then seen as "a senior survivor of the poetry wars who's kept his verse-line open, spontaneous, and his heart in human body".

I564

Doubleheader. New York: New Directions, 1966.

55p, 62p

BL: X.908/16190

Com: Contains the previously published collections *Poemscapes* and *Hurrah for anything* bound back-to-back, with "A letter to God" following *Poemscapes*.

I565

Hallelujah anyway. New York: New Directions, 1966.

Unnumbered pages; illus

BL: X.909/20012

Com: A collection of 'picture-poems'. The portrait drawing of Patchen on the back cover is by Richard Bowman.

I566

But even so. New York: New Directions, 1968.

Unnumbered pages; illus

BL: X.909/19138

Com: 'Picture-poems' with "But even so" repeated on every alternate page.

I567

The collected poems of Kenneth Patchen. New York: New Directions, 1968.

504p; index

BL: X.989/8240

Com: Collected here are poems selected by Patchen from twelve books dating from 1936 to 1957. A second volume was planned but never published.

I568

Love & war poems. Derby: Whisper and Shout, 1968.

62p

(Whisper & shout; 1)

BL: X.909/25824

Com: In addition to the selection of poems by Patchen is an anonymous "Love song (for Miriam and Kenneth Patchen)" and a number of short essays including Henry Miller's "Patchen: man of anger & light" and an appreciation of Patchen's poetry and jazz reading.

I569

Selected poems. London: Cape, 1968.

191p

BL: X.909/14798

Com: A selection from eleven publications dating from 1936 to 1966.

I570

Wonderings. New York: New Directions, 1971.

Unnumbered pages; illus

BL: X.908/25189

Com: A collection of picture-poems, handwriting-poems and drawing-poems, which "may defy classification, but we [the publishers] believe it is Kenneth Patchen's masterpiece in an art form which he originated".

I571

'May peace and grace attend ...' Mountain View, Calif.: Artichoke, 1979.

Single sheet

Note: No.24 of a limited edition of 35, signed by Kenneth and Miriam Patchen

BL: C.135.K.14

Com: Patchen had coloured the handmade paper and signed this untitled poem and drawing before his death; his wife Miriam signed the colophon at the time of printing in 1979.

Prose-poems

I572

Panels for the walls of heaven. [Berkeley]: Bern Porter, 1946.

67p; illus

BL: 12360.ee.41

Com: Prose poems with illustrations by the author, who according to the publisher disliked the finished book and "was my total enemy for years".

I573

Fables and other little tales. Karlsruhe; Baden: Jonathan Williams, 1953.

131p

(Jargon; 6)

Note: One of an edition of 450 copies

BL: X.900/2351

Com: The first real book to be published by Jonathan Williams while in the Army Medical Corps in Germany. He had helped put the manuscript together in 1950 at the Patchen's cottage in Connecticut at a time when Patchen's illness was particularly severe.

I574

The famous boating party and other poems in prose. New York: New Directions, 1954.

64p

BL: 11351.i.14

Com: The frontispiece photograph of Patchen is by Chester Kessler.

I575

Poemscapes. Highlands, NC: Jonathan Williams, 1958.

42p

(Jargon; 11)

Note: One of an edition of 325 copies

BL: 11455.1.9 - missing

Com: Republished as part of *Doubleheader* (1966, 1564)

I576

Aflame and afun of walking faces: fables and drawings. New York: New Directions, 1970.

87p; illus

BL: X.900/13201

Com: The contents are identical to *Fables and other little tales* (1953) with the addition of new drawings by Patchen and Jonathan Williams' "How fables tapped along the sunken corridors". Williams was the publisher of the 1953 edition and describes in this essay how the original book came into existence.

Fiction

I577

The journal of Albion Moonlight. Fifth ed. New York: Padell, 1946.

313p

Note: Originally published: New York: Kenneth Patchen, 1941

BL: X.900/1933

Com: Patchen was unable to find a publisher for this book, written in Bleecker Street, New York, in 1940, and first published it himself by subscription in 1941, launching it at the Gotham Book Mart. The book was an immediate underground success, was praised by William Carlos Williams, became an important inspiration for the Beats a decade later, and was published as a paperback by New Directions in 1961. This fifth edition is the second impression of the second trade edition.

I578

Sleepers, awake. New York: Padell, 1946.

389p; illus

BL: NNN.16759

Com: One of Patchen's more modernist and experimental prose works with sections of 'concrete' poetry and typographical innovations.

I579

See you in the morning. New York: Padell, 1947.

256p

BL: YA.1996.a.17067

Com: Patchen's financially successful and only 'conventional' novel, a story of love between a man told is doomed to die by his doctor and a girl working at the hotel where he is staying. It was also published in London by Grey Walls in 1948 (BL: NN.39507) and translated into French, Italian and Swedish.

I580

The memoirs of a shy pornographer. London: Grey Walls, 1948.

235p

Note: Originally published: New York: New Directions, 1945

BL: RG.2001.a.15

Com: A novel now recognised as a classic of American humour and satire. It is the saga of Alfred Budd of Bivalve, New Jersey, a Candide-like innocent whose comic misadventures hold up a distorting mirror to our so-called 'civilisation'. The dustjacket has a coloured illustration by Patchen. Another copy with pages 199-202 missing and without a dustjacket is at BL: Cup.800.f.24.

Drama

I581

Patchen's lost plays: Don't look now and The city wears a slouch hat /edited and with an introduction by Richard G. Morgan. Santa Barbara: Capra, 1977.

93p; illus

Note: No. 9 of an edition of 100 copies, signed by the editor

BL: YA.2001.a.16669

Com: The first publication of two plays by Patchen. "The city wears a slouch hat" was written in 1941 and was performed once only on the Columbia Radio Workshop in New York on May 31, 1942, with sound by John Cage. "Don't look now" was composed in 1958 and was first performed in Palo Alto in October 1959. It was produced Off-Broadway in 1967 under the title "Now you see it". The illustrations are photographs of Patchen, including some of him reading with jazz accompaniment.

Prose

I582

They keep riding down all the time. New York: Padell, 1946.

32p

BL: X.900/1900

Com: A short piece of poetic prose.

I583

In quest of candlelighters. New York: New Directions, 1972.

137p; illus

BL: X.989/22986

Com: Contains "Panels for the walls of heaven", "Angel-carver blues", "Bury them in God", and "They keep riding down all the time".

Artwork

I584

Kenneth Patchen: painter of poems. Washington: Corcoran Gallery of Art, 1969.

48p; illus; bibliography

BL: LB.31.b.21936

Com: An illustrated catalogue for an exhibition held December 1969-January 1970 at the Corcoran Gallery. In addition to reproductions in colour and black-and-white of Patchen's picture-poems, the catalogue contains a biographical sketch by Patchen's wife Miriam, "Notes from a friend" (artist Richard Bowman), a chronology, and a photograph of Patchen by Harry Redl.

I585

The argument of innocence: a selection from the arts of Kenneth Patchen / text by Peter Veres; foreword by Miriam Patchen. Oakland: Scrimshaw, 1976.

90p; illus

BL: RF.2001.b.13

Com: Illustrated with colour reproductions of Patchen's art. The text discusses his written work as well as his paintings and sculptures, and there is also a chronology.

I586

What shall we do without us: the voice and vision of Kenneth Patchen / with an afterword by James Laughlin. San Francisco: Sierra Club, 1984.

Unnumbered pages; illus

BL: YA.2000.b.3109

Com: Profusely illustrated with colour reproductions of Patchen's paintings. There is a selected bibliography of his principal works and a photograph of Patchen by Chester Kessler. The original picture poems, manuscripts, letters and first editions are a part of the Kenneth Patchen Archive located in the Special Collections, University Library, University of California, Santa Cruz.

Contributions to books and periodicals

I587

Jazz forum: quarterly review of jazz and literature. Fordingbridge, Hants: Delphic, 1947.

BL: PP.1945.sbb

Com: Patchen contributes a poem "So it ends" to #4 (April 1947), and a prose-poem "The panel of longing in beauty and honour" to #3 (January 1947).

I588

Job / invented and engraved by William Blake; introductory note by Kenneth Patchen. New York: United Book Guild, 1947.

24 leaves

BL: LR.298.d.6

Com: Patchen's introduction to Blake's engravings from the Book of Job comprises both sides of the first sheet, and not only does it express his understanding of Blake but it also reveals their shared views and perception.

I589

Spearhead: ten years' experimental writing in America / [edited by James Laughlin]. New York: New Directions, 1947.

604p; illus

BL: 11606.bb.1

Com: Patchen contributes six poems and a chapter from *The memoirs of a shy pornographer*.

I590

"Reflections on Albion Moonlight" in: *Transformation 4*. London: Drummond, 1947.

pp 214-217

BL: WP.2869

Com: An extract from *The journal of Albion Moonlight*. This issue of this general cultural review also contains an essay "The dark kingdom of Kenneth Patchen" by Hugo Manning introducing Patchen to a British and European audience.

I591

"A portfolio of picture-poems" in: *Tri-quarterly* (fall 1964). Evanston, 1964.

BL: PP.8002.zq

Com: Eight of Patchen's picture-poems in an issue that also includes an excerpt from Brautigan's *A Confederate general from Big Sur*.

Memorial

I592

Tribute to Kenneth Patchen. London: Enitharmon, 1977.

61p

Note: One of an edition of 960 copies

BL: X.981/20932

Com: Among the contributors to this book of prose and poetic tributes to Patchen are Everson, Ferlinghetti and Diane di Prima. The manuscript of one of his last poems, "For Miriam" is reproduced and the book itself is dedicated to Patchen's wife Miriam.

Biography

I593

Kenneth Patchen: rebel poet in America / Larry Smith. Huron: Bottom Dog, 2000.

310p; illus; bibliography; index

BL: YA.2001.a.39851

Com: A definitive treatment of Patchen's life and work, and "a long overdue testament to this modern 20th century icon". The author in his preface states that Patchen's life story is "doubly revealing for what it says about courage and character, and for what it exposes about the struggles of the writer-artist in America". The illustrations are photographs of Patchen, family, and friends, including Rexroth, Ginsberg, Ferlinghetti, James Laughlin, and Henry Miller.

Criticism

I594

Patchen: man of anger & light / Henry Miller. New York: Padell, 1946.

32p

BL: X.900/2248

Com: The text of Patchen's 1943 prose-piece "A letter to God" is included after Miller's essay, and a reproduction of a letter from the Kenneth Patchen Fund is tipped in. The letter is signed by W. H. Auden, T. S. Eliot, Archibald McLeish and Thornton Wilder, and asks for funds for medical treatment for Patchen who suffered for most of his life from rheumatoid arthritis, and was bedridden and particularly ill at this time. The cover photograph of Patchen is by Donald Warncke.

I595

"The poet against society" / Henry Miller in: *London forum: a quarterly review of literature, art and current affairs* 1: 2 (spring 1947). London: Falcon, 1947.

pp 21-30

BL: PP.5938.caa

Com: A polemical piece by Miller who regards Patchen as "a living symbol of protest" and living in "the richest and most powerful country in the world [where] there is no means of insuring an invalid poet such as Kenneth Patchen against starvation or eviction".

I596

Kenneth Patchen: a collection of essays / edited and with an introduction by Richard G. Morgan. New York: AMS, 1977.

262p; illus; bibliography

BL: X.950/24341

Com: William Carlos Williams, Henry Miller (his "Patchen: man of anger & light"), Jonathan Williams, and Kenneth Rexroth are among the contributors to this collection of reviews, interviews, and critical and biographical essays. The illustrations include colour and black-and-white reproductions of manuscripts, drawings and paintings by Patchen, and photographs of him by Harry Redl and others. There is a chronology and a selective bibliography and resource guide.

I597

Kenneth Patchen / Larry R. Smith. Boston: Twayne, 1978.

195p; illus; bibliography; index

(Twayne's United States authors series; TUSAS 292)

BL: X.989/54163

Com: A critical study that also has a biographical introduction and chronology, which was established with the help of Miriam Patchen. The frontispiece photograph of Patchen is by Arthur Knight, and there are reproductions of concrete and painted poems.

I598

Kenneth Patchen and American mysticism / Raymond Nelson. Chapel Hill: University of North Carolina Press, 1984.

187p; bibliography; index

BL: 85/03880 [DSC]

Com: A study of Patchen placing him in the romantic literary tradition of Walt Whitman.

Bibliography

I599

Kenneth Patchen: an annotated, descriptive bibliography with cross-referenced index / Richard G. Morgan; foreword by Lawrence Ferlinghetti. Mamoreneck: Appel, 1978.

164p; illus; index

BL: X.950/3569

Com: The frontispiece photograph of Patchen is by Harry Redl and the other illustrations are photographs of Patchen books by the bibliographer. A chronology is also included.

JOHN RECHY 1934-

Fiction

I600

City of night. London: MacGibbon & Kee, 1964.

381p

Note: Originally published: New York: Grove, 1963

BL: Nov.2726

Com: Rechy's first book and one that he began in 1959. Rechy had earlier contributed to the Beat journal *Big table* and to *Evergreen review* where sections of this novel appeared. It became a bestseller and a critical success, described by Herbert Gold as "one of the most remarkable novels to appear in years... It illuminates, it stirs the heart, it is unforgettable". The *New York Times Book Review* called the novel "one of the landmarks in the new homosexual fiction". It is the first-person narrative of a young male who gets paid for his sexual favours by other men as he travels from New York to Los Angeles, Hollywood, San Francisco, Chicago and to New Orleans for Mardi Gras. A later edition is Panther, 1980 (BL: H.80/548).

I601

Numbers. New York: Grove, 1967.

256p

BL: YA.2002.a.11707

Com: Rechy's second novel, in which the protagonist, Johnny Rio, after three years away from the Los Angeles "scene" is impelled to return to the city "to test himself anew in the arena of male love". He sets himself a goal to prove his mettle – thirty "numbers" in ten days. He achieves his goal and instead of leaving the scene of his encounters (Griffith Park) he returns to the park and at the end of the book the number has reached 37. Rechy himself has described *Numbers* as being about "a nightmare, about someone trying to avoid death".

I602

This day's death. London: MacGibbon & Kee, 1970.

255p

Note: Originally published: New York: Grove, 1970

BL: Nov.15646

Com: A novel that intertwines two story lines, the slow death of the protagonist's mother in El Paso (Rechy's birthplace), and his long trial in Los Angeles where he has been falsely accused of sexual perversion with a young married man in Griffith Park, a notorious location for homosexual encounters. Although the act was not committed, the protagonist, Jim Girard, an innocent heterosexual at the time, is in fact a latent homosexual who could have committed, and later does commit the act of which he is accused. The novel thus questions the justice not of whether the act was committed or not, but whether the act should be judged at all.

I603

The vampires. New York: Grove, 1971.

276p

BL: YA.2002.a.11012

Com: A novel in which a number of exotic characters (with names like Savannah, Bravo, Topaze and Blue) spend a weekend on a private Caribbean island as invited guests of the owner of the main house. They spend the weekend playing mysterious, symbolic, psychological and satanic games that lead to revelations of significant moments of their pasts and their psyches.

I604

The fourth angel. London: Allen, 1972.

158p

Note: Originally published: New York: Viking, 1972

BL: Nov.19110

Com: A novel about a group of adolescents calling themselves "The Angels" and led by a girl called Shell, who search for thrills, excitement and self-revelation in 1960s El Paso. The story is told by Jerry, the fourth angel of the title, who like Jim Gerard in *This day's death*, is obsessed by his mother who has recently died.

I605

Rushes. New York: Grove, 1979.

222p

BL: YA.2002.a.12267

Com: A novel set during one night at a "leather and Western" bar called Rushes on a cruising strip along the decaying waterfront of an unnamed American city. In its depiction of this gay macho world the book suggests that sexual freedom and gay liberation have led to the ghettoisation of homosexuals, thus complying with society's repressive attitudes about them. The final chapter is a descent into a sadomasochistic underworld where the "almost religious rites of the evening end in ritual sacrifice".

I606

Bodies and souls. London: Allen, 1985.

421p

Note: Originally published: New York: Carroll & Graf, 1983

BL: H.85/1190

Com: An "epic" and "apocalyptic" novel that narrates the lives of a wide cross-section of characters tied together by their location in the city of Los Angeles. Although at times their lives intersect, their stories are told in separate chapters, each of which could stand as independent works.

I607

Marilyn's daughter. New York: Carroll & Graf, 1988.

530p

BL: YA.1990.b.3342

Com: A novel whose main character is called Normalyn, who may be the daughter of Marilyn Monroe and who is searching for her personal identity. The novel appears to be dealing with historical events and figures such as Monroe and the Kennedys yet all the so-called "facts" are the imaginings of fictional characters attempting to recreate an elusive reality.

I608

The miraculous day of Amalia Gómez. New York: Arcade, 1991.

206p

BL: YA.2001.a.41628

Com: A novel that "brings us intimately into the life of a Chicano family in Los Angeles today". Rechy is from a Mexican Scottish family and only spoke Spanish until he went to school. This novel and *This day's death* are his only major works that reflect his background.

Non-fiction

I609

The sexual outlaw: a documentary; a non-fiction account, with commentaries, of three days and nights in the sexual underground. London: Allen, 1978.

307p

Note: Originally published: New York: Grove, 1977

BL: YK.1993.a.1618

Com: "An intense, personal, and courageous document. A book written out of rage, unnerving, thought provoking" (*Los Angeles Times*). An obsessive account of promiscuous gay sex in Los Angeles, in parks, alleys, garages, tunnels and shop entrances. The form of the book is a "prose documentary", described by Rechy as an arrangement of "random 'real' experiences so that their structured sequence would stand for narrative development". It is also a combination of narrative and 'voice-over' essays". A 1981 Futura edition is at BL: YK.1993.a.558.

Interviews

I610

"An interview with John Rechy" in: *Chicago review* 25:1. Chicago, 1973.

pp 19-31

BL: PP.6153.ica

Com: An interview conducted at Rechy's El Paso home entitled "American gasoline dreams" in which Rechy discusses all his books and mentions some writers he admires, including Mailer and Carson McCullers. Another interview may be found in the *Dictionary of literary biography: yearbook 1982* (BL: Humanities 1 open access). This also contains an essay on him by David G. Byrd. A later essay on him by Didier T. Jaén may be found in *DLB* 122.

HUBERT SELBY JR 1928-

Fiction

I611

Last exit to Brooklyn. London: Calder, 1966.

234p

Note: Originally published: New York: Grove, 1964

BL: P.C.25.a.71

Com: Selby grew up in Brooklyn and dropped out of high school after one year. He joined the Merchant Marines but contracted tuberculosis in Europe. He returned to New York to convalesce and during this time became friendly with a number of writers that included Leroi Jones, Sorrentino, Oppenheimer, and Creeley. He began to write himself, publishing in such journals as *Black Mountain review* and *Evergreen review*, and in Seymour Krim's anthology *The Beats*. *Last exit to Brooklyn* was his first book and was the main result of his literary activity. It was dedicated to Sorrentino and published by Barney Rosset of Grove Press in 1964 and became an immediate and controversial success. It tells of working-class life in Brooklyn in the early 1950s, and is held together by the composite characterisation of the young members of a street gang. The publication of the book in Britain by Calder led to a trial under the Obscene Publications Act and the novel became a subject of debate in the House of Commons. A second (post-trial) edition (Calder, 1970, with an introduction by Anthony Burgess) is at BL: Cup.805.aa.35. Burgess here writes: "How this honest and terrible book could ever be regarded as obscene (that is, designed for depravity and corruption) is one of the small mysteries of the decade". Other editions include Calder, 1968 (BL: Cup.719/949), another copy of Calder, 1968, with dust jacket (BL: Cup.410.f.1282) and Paladin, 1987 (BL: YC.1988.a.2897).

I612

The room. New York: Grove, 1973.

288p

BL: X.958/15387

Com: Selby's second novel, which was partly influenced by Genet's *Our lady of the flowers* (1944). Part of the book first appeared in *Evergreen review*. The nameless narrator has been arrested and imprisoned on a charge that is never specified. Despite often horrific detail the novel has been described as "a serious, moral story of frightening reality" and a "powerful depiction of the rage of the powerless lower-class urban male". A 1988 Paladin edition is at BL: H.89/13.

I613

The demon. London: Boyars, 1977.

312p

Note: Originally published: New York: Playboy Press, 1976

BL: Nov.34134

Com: Unlike Selby's other novels *The demon* has an upper-class protagonist, a business executive who moves to the top of the corporate ladder before his uncontrollable obsessions destroy him. The novel has not been as well received as the earlier books, partly because of Selby's apparent lack of familiarity with an upper-class milieu. A 1979 Corgi edition is at BL: H.79/2872.

I614

Requiem for a dream. London: Boyars, 1979.

279p

Note: Originally published: New York: Playboy Press, 1978

BL: Nov.38708

Com: A novel whose principal theme is addiction and whose main characters, middle-class on this occasion, are heroin addicts. The novel also implies that the drug trade is a vital, if officially disapproved, part of the dominant capitalist structure in the United States. A 1987 Grafton edition is at BL: YC.1988.a.2464.

I615

The willow tree. New York: Boyars, 1998.

288p

BL: Nov.1998/475

Com: Selby's first novel for twenty years, and one called by Selby an investigation of the theme of "redemption through forgiveness." It is set in New York and relates the growing bond between an African American teenager from the South Bronx and an ageing survivor from a Nazi concentration camp. A 1999 Bloomsbury edition is at BL: H.2001/1876.

I616

Waiting period. London: Boyars, 2002.

177p

BL: Nov.2002/845

Com: A moral tale in which a man, intent on committing suicide until his application to buy a gun with which to shoot himself is delayed, decides instead to spend all his time and effort disposing of those who he feels deserve to die.

Short stories

I617

Song of the silent snow. London: Boyars, 1986.

244p

BL: YC.1986.a.4062

Com: The first publication of this collection of fifteen short stories that were composed between 1957 and 1981. Although echoing themes of Selby's novels, the stories also represent some new departures in his work with a more overt compassion and affirmation than the novels and an unmistakably American vision. A 1988 Paladin edition is at BL: H.89/14.

Screenplay

I618

Requiem for a dream / screenplay by Darren Aronofsky and Hubert Selby. London: Faber, 2000.

127p; illus

BL: YK.2000.a.11614

Com: A screenplay from Selby's 1978 novel of the same title. Selby collaborated on the screenplay with Aronofsky who directed the film, which starred Ellen Burstyn as Sara Goldfarb. The illustrations are stills from the film and the introduction is an interview with Aronofsky at the 2000 Cannes Film Festival.

Criticism

I619

Understanding Hubert Selby, Jr. / James R. Giles. Columbia: University of South Carolina Press, 1998.

164p; bibliography; index

(Understanding contemporary American literature)

BL: YC.1998.a.3786

Com: A critical examination of Selby's works published prior to 1998, with an introductory overview of his career. It is the only book-length study of Selby to be published to date.

ALAN WATTS 1915-1973

Non-fiction

I620

An outline of Zen Buddhism. London: Golden Vista, 1932.

32p; bibliography

BL: 04504.de.90

Com: Born in Chislehurst, Kent, Watts became interested in Buddhism while still at school at King's School, Canterbury, and frequently visited Christmas Humphreys' Buddhist Lodge in London. This booklet, a guide for the western student of Zen, is his first publication (at the age of seventeen). Watts moved to America in 1939 and in the fifties and sixties was instrumental in making Zen Buddhism popular among those disaffected by organised Western religions, including the Beat Generation. An Esperanto translation (1935) is at BL: 20003.ff.61.

I621

Buddhism in the modern world. London: Watkins, 1934.

31p

BL: 20017.aa.40

Com: An essay that discusses "Buddhism and humour", "Buddhism and politics", "Buddhism and sex", and "Buddhism and war".

I622

Seven symbols of life: being an essay on eternal verities as expressed in the images of the lotus, of water, wind, fire, man, woman and child. London: Buddhist Lodge, 1936.

22p

BL: 8634.ccc.6

Com: An enquiry into the meaning of seven symbols.

I623

The spirit of Zen: a way of life, work and art in the Far East. London: Murray, 1936.

136p; bibliography

(Wisdom of the East)

BL: 14003.a.81

Com: Watts' first full-length book, published when he was twenty. It is the first knowledgeable and popular book written on Zen by a Westerner. The book is dedicated to Christmas Humphreys and also acknowledges D. T. Suzuki, both of whom were important influences on Watts. A third edition is at BL: 4508.de.37, and other editions include Mandala, 1991 (BL: YK.1991.a.8751) and Murray, 1992 (BL: YK.1994.a.15684).

I624

The legacy of Asia and western man: a study of the middle way. London: Murray, 1937.

187p; bibliography; index

BL: 20031.e.48

Com: An attempt by Watts to amalgamate Buddhism, Vedanta, Taoism, Jungian psychology, and Christian mysticism. Watts in his autobiography describes it as a summary of "what I had learned in my self-made university". A glossary is included.

I625

Behold the spirit: a study in the necessity of mystical religion. London: Murray, 1947.

254p; bibliography

Note: Originally published: New York: Pantheon, 1947

BL: 4381.f.24

Com: Watts had married an American woman in 1938 and moved to America the following year. He became a naturalised citizen in 1943. His mother-in-law, Ruth Fuller Everett, was well known in Buddhist and Theosophist circles, and with her help became (in his phrase) a "religious entertainer". He

became involved with the Christian establishment, studied for four years at a seminary, and in 1944 was ordained a priest of the Episcopal Church. He published this book (for which he was awarded his Master's degree) as an appeal to Christianity to return to its mystic roots since "Church religion is spiritually dead" because of a stifling institutionalism.

I626

Zen Buddhism: a new outline and introduction. London: Buddhist Society, 1947.

20p; bibliography

BL: 11100.e.46

Com: An essay based on a lecture given under the auspices of the Department of religion at Beloit College, Wisconsin in January 1945. It is an updated version of *An outline of Zen Buddhism* (1932).

I627

The supreme identity: an essay on Oriental metaphysic and the Christian religion. London: Faber, 1950.

204p; bibliography; index

Note: Originally published: New York: Pantheon, 1950

BL: 4506.h.46

Com: An attempt by Watts "to put Christian theology and Indian philosophy into a constructive relationship" (from his autobiography). In the year of this book's publication Watts' marriage was annulled and he also resigned from the priesthood. Another edition is Wildwood House, 1973 (BL: X.200/8259).

I628

Myth and ritual in Christianity. London: Thames & Hudson, 1954.

262p; illus; index

Note: Originally published: New York: Vanguard, 1953

(Myth and man)

BL: W.P.B.51/2

Com: A study of Christian mythology that "also has the aspect of a philosophical essay" (from Watts' preface).

I629

The wisdom of insecurity. London: Rider, 1954.

136p

Note: Originally published: New York: Pantheon, 1951

BL: 8474.a.30

Com: A book dedicated to Watts' second wife, Dorothy Dewitt, and composed in upstate New York. The sub-title of the American edition is "A message for an age of anxiety" and the book speaks directly to its readers on the problems of living in the 1950s. It has been described as a "splendidly compelling Buddhist sermon" that is also a motto for the nascent Beat Generation. A 1974 Rider edition is at BL: X.519/17027 and an updated 1997 Rider edition is at BL: YC.2001.a.21304.

I630

The way of liberation in Zen Buddhism. San Francisco: American Academy of Asian Studies, 1955.

20p

(Asian study monograph; 1)

BL: YA.1997.b.3469

Com: A monograph published by American Academy of Asian Studies. It is an attempt to "clarify the experiential content of Zen Buddhism, in view of the growing interest among Western psychologists and philosophers" (Watts in his preface). From its foundation in 1951 to 1957 shortly before its demise, Watts was a professor (and dean from 1953 to 1956) at the Academy, which became part of the "San Francisco Renaissance" that coincided with the flowering of the Beat scene. Watts would be featured as Arthur Whane in Kerouac's *Dharma bums*, Ginsberg and other Beats would often drop in at the Academy, and Watts would be close friends of Gary Snyder and James Broughton. The essay is reprinted in *The way of liberation: essays and lectures on the transformation of the self* (1983).

I631

The way of Zen. London: Thames & Hudson, 1957.

236p; illus; bibliography; index

Note: Originally published: New York: Pantheon, 1957
BL: 4508.bb.34

Com: With the publication of this book Watts became the most influential spokesman for Zen in the West, and it remains the "best as well as the most popular introduction to Zen, the most portable expression of Buddhist life and thought" (Dan McLeod, *The Beats*, DLB 16). A 1962 Penguin edition is at BL: 012209.d.4/547 and a 1999 Arkana edition is at BL: YK.2001.a.2418.

I632

Nature, man and woman: a new approach to sexual experience. London: Thames & Hudson, 1958.
192p; bibliography

Note: Originally published: New York: Pantheon, 1958
BL: YK.1993.a.3444

Com: Watts' first book after his resignation from the American Academy of Asian Studies. In his autobiography he describes it as "at least from the literary point of view – the best book I have written". A 1976 Abacus edition is at BL: X.108/16604

I633

Beat Zen, square Zen and Zen. San Francisco: City Lights, 1959.
25p

BL: 3091.p.18

Com: A publication by Ferlinghetti's City Lights Books of the revised version of an essay that first appeared in the summer 1958 issue of *Chicago review* alongside contributions by Snyder, Whalen, and Kerouac (an excerpt from *Dharma bums*). Watts rewrote the essay partly because of the appearance in the meantime of *Dharma bums* whose hero is Watts' friend Gary Snyder (Japhy Ryder in the novel). In the essay Watts is critical of "Beat Zen" as practised by the drug-taking stereotype "beatnik" with an "anything goes" philosophy. He does however think it possible that "Beat Zen and square Zen will so complement and rub against one another that an amazingly pure and lively Zen will arise from the hassle".

I634

Easter: its story and meaning. London: Abelard-Schuman, 1959.
128p; illus; index

Note: Originally published: New York: Schuman, 1950
BL: 4384.e.38

Com: A "pot-boiler" according to Watts in his autobiography, originally written for a series dealing with religious festivals.

I635

This is it, and other essays on Zen and spiritual experience. New York: Pantheon, 1960.
158p; bibliography

BL: RF.2002.a.99: X.100/1216 (London, 1961) is missing

Com: A collection of six of Watts' more important articles on Zen and other spiritual experiences. It includes a piece on LSD experiments entitled "The new alchemy" and also reprints the City Lights edition of *Beat Zen, square Zen and Zen*. The jacket photograph of Watts is by Louis Yates. Other editions include Rider, 1978 (BL: X.108/17126) and Rider, 1996 (BL: YK.1996.a.21939).

I636

The joyous cosmology: adventures in the chemistry of consciousness / foreword by Timothy Leary and Richard Alpert. New York: Pantheon, 1962.

94p; illus

BL: YA.2001.a.4487

Com: A classic text of psychedelic philosophy and mysticism. The illustrations are photographs of natural forms - butterflies, coral, crystal, leaf skeletons, spiral nebula, etc. In the foreword Leary and Alpert, then at the psychology department at Harvard, write of the similarity between Watts' ideas and their own consciousness-expanding experiments.

I637

The two hands of God: the myths of polarity. New York: Braziller, 1963.

261p; illus; bibliography

(Patterns of myth)

BL: X.809/3316

Com: A volume combining text and photographic images in a series that was edited by Watts. The book's subject, the "hidden unity of opposites has gone along with Zen Buddhism and Taoism as one of my main interests for many years" (Watts in the *San Francisco Chronicle*). He worked on the book while under a two-year dispensation from Harvard University and at a time when he was close to Leary and his associates at the university. Watts also edited other book in this series. Other editions include Rider, 1978 (BL: X.519/28627) and Century, 1987 (BL: YC.1987.a.7176).

I638

Beyond theology: the art of Godmanship. London: Hodder & Stoughton, 1966.

236p; index

Note: Originally published: New York: Pantheon, 1964

BL: X.100/3606

Com: A book that is both a search for God and a plea for Christianity to eliminate certain entrenched beliefs and sexual taboos.

I639

The book on the taboo against knowing who you are. London: Cape, 1969.

146p

Note: Originally published: New York: Pantheon, 1966

BL: X.529/11020

Com: A book specifically aimed at the young people of America and dedicated to his children and grandchildren. Watts (who according to Gary Snyder was becoming a full-scale "flower child") draws on the insights of the Vedanta philosophy of Hinduism to discuss favourite themes and concludes with the Taoist message – "You are It". Later editions include Abacus, 1973 (BL: X.510/7545) and Abacus, 1977 (BL: X.519/27643).

I640

Does it matter?: essays on man's relation to materiality. New York: Pantheon, 1970.

125p

BL: YA.1997.a.7712

Com: Essays on man's relationship to the material world with such titles as "Wealth versus money", "Clothes – on and off", "The spirit of violence and the matter of peace", and "Psychedelics and religious experience".

I641

Psychotherapy east and west. London: Cape, 1971.

204p

Note: Originally published: New York: Pantheon, 1961

BL: X.329/4846

Com: A comparison of eastern ways of thought with western psychotherapy. Watts suggests each can learn from the other and this cross-fertilisation might lead to a genuine human liberation. A Penguin 1973 edition is at BL: X.319/6725.

I642

The temple of Konarak: erotic spirituality / photographs Eliot Elisofon. London: Thames and Hudson, 1971.

125p; illus

BL: Cup.820.n.10

Com: The temple of Konarak is in Orissa State, south of Calcutta, and was built in the thirteenth century. Watts' essay about the temple and its sculpture is accompanied by Elisofon's black-and-white photographs. A Collier, 1974 edition (entitled *Erotic spirituality: the vision of Konarak*) is at BL: Cup.821.aa.12.

I643

Tao: the watercourse way / with the collaboration of Al Chung-liang Huang; additional calligraphy by Lee Chih-chang. London: Cape, 1976.

134p; illus; bibliography

Note: Originally published: New York: Pantheon, 1975

BL: X.529/30605

Com: Watts' final book, completed after his death by friend and collaborator Al Chung-liang Huang. The book deals with the Chinese philosophy of the Tao, treating the material in much the same way as Watts did for Zen Buddhism in *The way of Zen*. A Penguin, 1979 edition is at BL: X.319/18627.

I644

Three. New York: Pantheon, 1977.

Various pagings; bibliographies

BL: X.529/35033

Com: A collection that contains *The Way of Zen* (1957), *Nature, man, and woman* (1958), and *Psychotherapy east and west* (1961).

I645

The meaning of happiness: the quest for freedom of the spirit in modern psychology and the wisdom of the East. Second ed. London: Rider, 1978.

219p; bibliography; index

Note: Originally published: New York: Harper & Row, 1940; original second edition: Stanford: Delkin, 1953

BL: X.519/28360

Com: A book based on seminars and lectures given by Watts after his arrival in America in 1938, in particular a lecture on "The psychology of acceptance" presented at the Jungian Analytical Psychology Club in New York. The second edition, published in 1953 while Watts was teaching at the American Academy of Asian Studies in San Francisco, contains a new preface by him.

I646

The way of liberation: essays and lectures on the transformation of the self / edited and transcribed by Mark Watts and Rebecca Shropshire. New York: Weatherhill, 1983.

98p

BL: YC.1987.a.9994

Com: A selection of literary works and transcribed lectures dating from "The way of liberation in Zen Buddhism" (1955) to Watts' last seminar "Play and survival" (1973).

I647

The essential Alan Watts. Berkeley: Celestial Arts, 1984.

142p

BL: YA.2002.a.16259

Com: Two essays by Watts ("The trickster guru" and "Speaking personally") plus transcriptions from video programmes recorded in 1971 and selections from recordings of public lectures. There is a foreword by his son Mark Watts.

I648

The early writings of Alan Watts: the British years, 1931-1938; writings in Buddhism in England / edited by John Snelling with Mark Watts and Dennis T. Sibley. Berkeley: Celestial Arts, 1987.

272; illus

BL: YA.1988.a.17644

Com: A collection of writings from 1931, when Watts was still at school, to 1938, when he went to America. The majority of these texts first appeared in *Buddhism in England*, a journal that Watts also edited from 1936 to 1938. A Century, 1988 edition (entitled *The early writings of Alan Watts: essays by the leading interpreter of Zen to the West*) is at BL: YC.1988.a.1361.

I649

The modern mystic: a new collection of the early writings of Alan Watts / edited and introduced by John Snelling with Mark Watts. Shaftesbury: Element, 1990.

328p; illus; bibliography; index

BL: YC.1990.a.10127

Com: A collection of articles and reviews that Watts contributed to the journals *The modern mystic*, and *Buddhism in England* (after 1943 *The middle way*), together with contributions to journals of the New Britain Movement and a selection of miscellaneous writings. The writings date from 1934 to 1956. A later edition (Element, 1997, entitled *Seeds of genius: the early writings of Alan Watts*) is at BL: YC.1998.a.1285.

I650

Buddhism: the religion of no-religion: the edited transcripts. London: Eden Grove, 1996.

98p

(The "Love of wisdom" library)

Note: Originally published: Boston: Tuttle, 1995

BL: YK.1997.a.4947

Com: Transcripts of talks on Buddhism given by Watts in the 1960s recorded in Japan and on board his ferryboat home in Sausalito, California

I651

Myth and religion: the edited transcripts. London: Eden Grove, 1996.

107p

(The "Love of wisdom" library)

Note: Originally published: Boston: Tuttle, 1995

BL: YC.1998.a.198

Com: A collection of transcripts of lectures and talks given between 1956 and 1971 on such topics as "Ultimate authority", "Democracy in the kingdom of heaven", and "Religion and sexuality".

I652

The philosophies of Asia: the edited transcripts. London: Eden Grove, 1996.

106p

(The "Love of wisdom" library)

Note: Originally published: Boston: Tuttle, 1995

BL: YK.1997.a.4999

Com: Talks given by Watts with such titles as "The relevance of oriental philosophy", "The mythology of Hinduism" and "Eco - Zen".

I653

The Tao of philosophy: the edited transcripts. London: Eden Grove, 1996.

96p

(The "Love of wisdom" library)

Note: Originally published: Boston: Tuttle, 1995

BL: YK.1997.a.4998

Com: A collection of talks given in the 1960s and 1970s by Watts with such titles as "Sense of nonsense", "Coincidence of opposites" and "Limits of language". The foreword entitled "On philosophical synthesis" dates from 1953.

I654

Zen and the Beat way. Boston: Tuttle, 1997.

100p

BL: YA.1998.a.2004

Com: A collection taken from radio talks and tape recordings of lectures from the 1950s and 1960s. David Cellers and Mark Watts, Alan Watts' eldest son, have adapted the original recordings for the written page. Among the talks is one entitled "The Beat way of life" first broadcast by KPFA in Berkeley in August 1959. The cover photograph of Watts at Big Sur in 1952 is by Jerradine Lamb. A British edition (Eden Grove, 1997) is at BL: YC.1999.a.4672.

I655

Taoism: way beyond seeking. London: Thorsons, 1999.

129p

Note: Originally published: Boston: Tuttle, 1998

BL: YK.2000.a.5162.

Com: Watts had intended to write a definitive guide to Taoism similar to his work on Zen Buddhism, *The way of Zen*. He died before he could complete the work although *Tao: the watercourse way* with the first five chapters by him was published two years after his death. His son Mark Watts here and in *The Tao of philosophy* (1995) has endeavoured to complete his father's intended presentation of the philosophy of Tao.

Autobiography

I656

In my own way: an autobiography, 1915-1965. London: Cape, 1973.

400p; illus; index

Note: Originally published: New York: Pantheon, 1972

BL: X.200/8222

Com: An autobiography that "was honest as far as it went, but it didn't go anything like far enough" according to Watts' biographer, Monica Furlong. She goes on to mention the difficulty that Watts would have felt in writing about his mother while his father was still alive (his father wrote the foreword and suggested many omissions). She also suggests that he could not write truthfully about the sexual failings of his first marriage that led to divorce and the loss of his job in the Anglican priesthood. The illustrations are photographs that trace his life from his grandparents to his own image in the 1970s.

Journals

I657

Cloud-hidden, whereabouts unknown: a mountain journal. New York: Pantheon, 1973.

179p

BL: X.200/9217

Com: Pieces mostly written between 1969 and 1972 for magazines and Watts' subscription only *Journal*, assembled in the form of a journal with dated entries, but arranged by content rather than chronologically. The book's subjects include the philosophy of nature, ecology, religion and metaphysics. The title is from a poem by Chia Tao of the T'ang dynasty. British editions include Cape, 1974 (BL: X.200/8841) and Abacus, 1977 (BL: X.108/16931).

Interviews

I658

"An impolite interview with Alan Watts" in: *Impolite interviews* / Paul Krassner. New York: Lyle Stuart, 1961.

pp 99-113

Note: Signed by Krassner

BL: YA.2000.a.24599

Com: An interview that first appeared in Krassner's magazine *The realist*. The interview, in which Robert Anton Wilson as well as Krassner questioned Watts, took place in a Spanish restaurant in Greenwich Village. Asked, "what is Zen?" Watts replies with "soft chuckling", and when asked if he "would care to enlarge on that" he responds with "loud guffawing". He also speaks about Kerouac, Ginsberg and Snyder ("a true Dharma Bum, a man of complete integrity").

I659

The 'deep in' view: a conversation with Alan Watts. London: Fifth Estate, 1970.

17p

BL: X.909/81202

Com: An interview with Andrew Curry that first appeared in the San Francisco magazine *Dust* in 1965

I660

Psychedelic baby reaches puberty: an assemblage / Peter Stafford. New York: Praeger, 1971.

272p; illus

BL: YA.2000.a.25720

Com: Editor of *Crawdaddy* Stafford interviews Watts and Ginsberg among others about their experiences with LSD and other psychedelic drugs. See also **Ginsberg** (B70).

I661

"Watts up with acid, revolution" in *The modern utopian: modern man in search of utopia* / edited by Dick Fairfield. San Francisco: Alternatives Foundation, 1971.

pp 93-9; illus

BL: YA.2002.b.3349

Com: An interview that originally appeared in *Peace News*, here reprinted in a publication concerned with "contemporary man seeking solutions to the problems of being human". The interview is

accompanied by a photograph of Watts and a review of *The book on the taboo against knowing who you are*.

Contributions to books

I662

"Haiku" in: *The world of Zen: an east-west anthology* / compiled, edited and with an introduction by Nancy Wilson Ross. London: Collins, 1962.

pp 121-128; illus

Note: Originally published: New York: Random House, 1960

BL: 4385.f.18

Com: An edited transcript of a talk given on Station KPFA-FM in Berkeley that explores the relationship of Japanese haiku to Zen Buddhism. The volume also contains at pages 331-340 a reprint of Watts' essay "Beat Zen, square Zen, and Zen."

Edited by Watts

I663

Buddhism in England. London: Buddhist Society, 1926-.

BL: PP.636.clg

Com: Watts edited this Buddhist journal between 1936 and 1938 and contributed articles to it from 1931. The title of the journal became *The middle way* in 1943.

I664

Wisdom of the east. London: Murray, 1904-

BL: 14003.a.1, etc.

Com: Watts edited this series between 1938 and 1941. His own first full-length work, *The spirit of Zen*, had been published as part of the series in 1936.

Biography

I665

Alan Watts / David Stuart. New York: Stein and Day, 1983.

250p; index

Note: Originally published: Radnor, Pa.: Chilton, 1976

BL: X.950/31611

Com: A biography examining Watts' complex personality that also discusses his books and ideas in detail.

I666

Genuine fake: a biography of Alan Watts / Monica Furlong. London: Heinemann, 1986.

198; illus; bibliography; index

BL: YC.1987.b.2483

Com: An excellent biography by a British novelist and biographer. Furlong received assistance from members of Watts' family and from friends and associates including Gary Snyder, Joanne Kyger, Patrick Leigh Fermor (who was at school with Watts), R. D. Laing and Theodore Roszak. An Unwin, 1987 paperback edition is at BL: YC.1987.a.9943.

Criticism

I667

The pantheism of Alan Watts / David K. Clark. Downers Grove: Inter-Varsity, 1978.

118p; bibliography

BL: X.529/60396

Com: A critical study from a Christian standpoint of Watts' worldview and a general discussion of pantheism and its implications for everyday living.

I668

Alan Watts: taoiste d' Occident / Pierre Lhermite. Paris: Table Ronde, 1983.

228p; bibliography

BL: X.200/46282

Com: A study of Watts' work and ideas with a biographical introduction.

I669

Everywhere and nowhere: the path of Alan Watts / Michael C Brannigan. New York: Lang, 1988.

194p; bibliography

(American university studies: Series 5, philosophy; 54)

BL: YA.1992.a.2422

Com: The first full-length critical study of Watts' thought in English.

WAVY GRAVY (born HUGH ROMNEY) 1936-

I670

The Hog Farm and friends / by Wavy Gravy as told to Hugh Romney and vice versa; foreword by Ken Kesey. New York: Link, 1974.

195p; illus

BL: YA.2000.b.3100

Com: Best known as a hippie and master of ceremonies at Woodstock (and as an ice-cream flavour for Ben & Jerry's) Wavy in his earlier incarnation as Hugh Romney was a "published teen-aged beatnik poet", contributing to such works as *Beat scene* (1960). He was also a stand-up comedian in Greenwich Village before moving to California in 1962 at the request of Lenny Bruce, who became his manager. This book is his account of the legendary Hog Farm commune founded on a mountain near Los Angeles in the mid-sixties.

I671

Something good for a change: random notes on peace thru living. New York: St Martin's, 1992.

243p

BL: YA.2000.a.29372

Com: Memories of Wavy's sixties adventures with Kesey's Merry Pranksters, Neal Cassady, Dylan and others are included in this collection of "inspirational and instructional essays" along with an autobiographical "quick sketch of my thumbnail".

WILLIAM CARLOS WILLIAMS 1883-1963

Poetry

I672

The tempers. London: Elkin Mathews, 1913.

31p

BL: 011651.de.53

Com: Williams' second publication, after the privately printed *Poems* of 1909. This collection was published in England thanks to Ezra Pound – Elkin Mathews was Pound's British publisher. Pound and Williams had both attended the University of Pennsylvania and had been friends for several years. Seven poems from the volume were also published in 1913 in the *Poetry review* (BL: PP.5126.gb) with an introductory note by Pound.

I673

Al que quiere! Boston: Four Seas, 1917.

87p

BL: X.907/4384

Com: Williams' third book of poems consisting of 52 lyric poems plus "The wanderer: a rococo study" as an appendix or final section.

I674

Sour grapes. Boston: Four Seas, 1921.

78p

BL: X.908/7210

Com: "A mood book, all of it impromptu. When the mood possessed me I wrote" is how Williams described this collection thirty-five years later

I675

Go go. New York: Monroe Wheeler, 1923.

Unnumbered pages

(Manikin; 2)

Note: One of an edition of 150 copies

BL: Cup.501.aa.35

Contains A collection of ten poems including one, which has become perhaps his most famous: "The red wheelbarrow." Nine of the poems also appear in *Spring and all*; the tenth is called "The hermaphroditic telephones".

I676

Spring and all. [Paris]: Contact, 1923.

93p

BL: X.908/38563

Com: Twenty-seven poems with "prose 'explaining' the poems and the poems defending and enlightening the prose" (Williams' biographer Paul Mariani). Robert McAlmon, the publisher of this book in Paris, also published Hemingway and Gertrude Stein. The work is important as a seminal text and example of modernist poetry and poetics, although few would have actually seen the original edition as customs officials seized most copies sent to America.

I677

The cod head. [San Francisco]: Harvest, 1932.

Unnumbered pages

Note: One of an edition of 100 copies

BL: C.102.a.23

Com: A poem written after a visit to Newfoundland and Labrador that is a "meditation on the nature of sacrifice and death in a world as alien as anything he'd seen before" (Paul Mariani). The poem is collected in *Collected poems, 1921-1931*.

I678

Collected poems, 1921-1931. New York: Objectivist, 1934.

134p

BL: YA.2002.a.16064; 20020.c.38 - missing

Com: Williams' first collection after a decade of obscurity. Friends of Williams, including Louis Zukofsky, Carl Rakosi and Ezra Pound, together published this volume in an effort to regain him a public. It consists of a selection of mainly short poems from before 1923 and has a preface by Wallace Stevens.

I679

An early martyr and other poems. New York: Alcestis, 1935.

68p

Note: No. 94 of an edition of 135 copies, signed by Williams

BL: Cup.510.nac.1

Com: A collection that contains the frequently-anthologised poem "The yachts" as well as "Proletarian portrait" and other poems that are portraits of the times, a period of Depression in America. For Williams there is an irony in publishing "poems for the masses" in a limited, expensive, and virtually unattainable edition. The final poem partly expresses his feelings and is called "You have pissed your life" after an accusation that Pound had made to him.

I680

Two poems. [Ithaca, NY]: Stovepipe, 1937.

Unnumbered pages; illus

Note: One of an edition of 500 copies

BL: Cup.510.nef.1

Com: Two poems by Williams, "Advent of today" and "The girl", together with two drawings by William Zorach. The poems are collected in *The complete collected poems of William Carlos Williams, 1906-1938*.

I681

The complete collected poems of William Carlos Williams, 1906-1938. Norfolk, Conn.: New Directions, 1938.

317p; index

BL: X.900/647

Com: Poems from previously published collections together with recent verse from 1938 and longer poems 1910-1938. This is the first of Williams' poetry books to be published by James Laughlin's New Directions, which would continue to be his major publisher for the rest of his life. Although the book was not a great critical success at the time, a group supporting Williams was formed soon after its publication. It was called Les Amis de William Carlos Williams and was founded by Ford Madox Ford. Charter members of the group included Pound, Marianne Moore, Sherwood Anderson, Laughlin and a young Charles Olson, then a student at Harvard.

I682

The broken span. Norfolk, Conn.: New Directions, 1941.

Unnumbered pages

(Poet of the month)

BL: 11688.p.24

Com: A sixteen-page pamphlet consisting of a selection from *The complete collected poems* (1938) together with fifteen numbered sections "For the poem 'Patterson'" (with two ts). This poem contains lines that would appear, though spaced somewhat differently, in the first part of Williams' magnum opus *Paterson* (1946).

I683

The wedge. Cummington, Mass.: Cummington Press, 1944.

109p

Note: One of an edition of 380 copies

BL: X.989/36448

Com: A collection difficult to publish as it was wartime and publishers said they were short of paper. Eventually a small press in the Berkshires in Massachusetts came to Williams' aid and published the book, which Williams' friend Louis Zukofsky helped to edit. Williams' introduction is from a talk he gave at New York Public Library in October 1943.

I684

Paterson: book one. New York: New Directions, 1946.

Unnumbered pages

BL: 11688.p.23

Com: The first part of *Paterson*, Williams' most famous book and the chief preoccupation of his later years. Williams originally intended that there should be four parts, but a fifth was completed and a sixth was in progress at his death. The poem is about the city Paterson in New Jersey "in the valley under the Passaic Falls" and "that a man in himself is a city, beginning, seeking, achieving and concluding his life in ways which the various aspects of a city may embody" (Williams' introduction). "Part One introduces the elemental character of the place".

I685

The clouds, Aigeltinger, Russia, &c. Cummington, Mass.: Wells College Press/Cummington Press, 1948.

64p

Note: No. 254 of an edition of 310 copies

BL: Cup.510.ps.10

Com: A collection of fifty-one poems, mostly written in the mid-forties. The opening poem, "Aegeltinger" is about a schoolfriend of Williams', a mathematical genius who ended up a drunkard, and the closing poem "The clouds" is a meditation on death and is "the opposite of piety" (Williams to fellow-poet Kenneth Burke).

I686

Paterson: book two. New York: New Directions, 1948.

Unnumbered pages

BL: 11688.p.23

Com: The second volume of Williams' masterwork, "the most important long American poem since Hart Crane's *The bridge*". A signed copy is at RF.2002.a.20 and another copy is at BL: YA.2002.a.9116.

I687

Paterson: book three. New York: New Directions, 1949.

Unnumbered pages

BL: X.900/124

Com: The third part of *Paterson*. It has as a sub-title "The library", and is in three sections.

I688

The pink church. Columbus, Ohio: Golden Goose, 1949.

Unnumbered pages

(Golden goose chapbook; 1)

Note: No. 281 of an edition of 400 copies

BL: X.900/1802

Com: The main poem of this collection "Choral: the pink church" was meant to be set to music and sung by a chorus and was a celebration of a new social order. Unfortunately for Williams, who was radical in his politics in the thirties, the word "pink" led to Williams being called a "pinko" by the press and the FBI. This (and his friendship with Ezra Pound who had been a supporter of fascism) prevented him in 1953 from taking up an appointment as Consultant in Poetry at the Library of Congress.

I689

Selected poems / with an introduction by Randall Jarrell. New York: New Directions, 1949.

140p

(New classics series)

BL: 11689.ff.20

Com: A selection made by Williams himself of eighty-six poems written between 1912 and the late 1940s, but excluding anything from *Paterson*.

I690

The collected later poems of William Carlos Williams. Norfolk, Conn.: New Directions, 1950.

245p; index

BL: 11540.b.20

Com: Poems from 1944-1950, originally published in earlier books and in magazines, together with fourteen new poems from 1950 and "Two pendants: for the ears". This printing includes at the end of the book the section entitled "The rose", which was omitted from the first printing "through an oversight on the part of a typist". Williams' introduction is dated 1944 and was originally used for *The wedge*. A revised British edition (MacGibbon & Kee, 1965) is at BL: X.909/4343.

I691

The collected earlier poems of William Carlos Williams. Norfolk, Conn.: New Directions, 1951.

482p; index

BL: 11689.c.48

Com: Poems from the beginning of Williams' career, from "The wanderer" of 1913, to recent verse of 1938. Also included are early steps towards his major poem *Paterson*. These include "Paterson", written in 1926 and published in *Dial* (P.P.6491.i) in 1927 (which includes the phrase "no ideas but in things" that was to be of importance to Olson and others), and "Paterson: episode 17", originally published in 1937, and later appearing in different form in *Paterson: book three*. This volume was published in the year Williams gave up his medical practice in his hometown Rutherford, New Jersey. He had been practising since 1910. A British edition (MacGibbon & Kee, 1967) is at BL: X.909/10136.

I692

***Paterson: book four*. New York: New Directions, 1951.**

Unnumbered pages

BL: YA.2002.a.9453

Com: The fourth and initially the final part of *Paterson*. The fifth part would not be completed until 1958.

I693

Paterson. London: Owen, 1953.

113p

Note: Wanting title page; originally published: Norfolk, Conn.: New Directions, 1949.

BL: 11689.a.32

Com: A British edition of the first two books of *Paterson*.

I694

The desert music and other poems. New York: Random House, 1954.

90p

Note: No. 100 of an edition of 100 copies, signed by the author

BL: Cup.510.pk.9

Com: The long title poem about writing poetry was first read as the Phi Beta Kappa poem at Harvard University in June 1951. The poems in the collection were written at a difficult time for Williams, after having suffered a stroke and a period of depression. The book received an appreciative review by Robert Creeley in *The Black Mountain review* (summer 1954).

I695

Journey to love. New York: Random House, 1955.

87p

BL: 11663.e.8

Com: A collection dedicated to Williams' wife that includes the forty-five-page long "Asphodel, that greeny flower", called by W. H. Auden "one of the most beautiful love poems in the language".

I696

The gift. San Francisco: New Directions, 1957.

Single sheet

Note: Printed at Christmas, 1957, for the friends of the author and the publisher

BL: Cup.21.g.6. (34)

Com: A poem that first appeared in the *Hudson review* and that is based on Giotto's *Adoration of the magi*.

I697

Paterson: book five. New York: New Directions, 1958.

Unnumbered pages

BL: X.900/2051

Com: The final part of *Paterson* to be completed in Williams' lifetime. The fifth book had not originally been planned when he first began the poem, but he had been working on it on and off since as early as January 1950. The fifth part was partly stimulated by Allen Ginsberg, several of whose letters Williams incorporated into the last two volumes of *Paterson* (signed A. G. in the text). Williams wrote to Robert Lowell that Ginsberg was "coming to personify the place [Paterson] for me".

I698

W.C.W.-F.H.W. April 18, 1959: to be recited to Flossie on her birthday. New York: New Directions, 1959.

Single folded sheet

Note: One of an edition of 100 copies.

BL: Cup.501.h.2

Com: A short poem for Williams' wife Flossie, "a rose / to the end of time". Williams had married Florence Herman Williams on December 12, 1912 and they were to remain together until his death. Floss outlived her husband by thirteen years, dying in 1976 at the age of eighty-five.

I699

Pictures from Brueghel and other poems: including The Desert music & Journey to love. Norfolk, Conn.: New Directions, 1962.

184p

BL: X.909/6679

Com: Poems written between 1953 and 1961. The first section, *Pictures from Brueghel*, is here published in book form for the first time, although the sequence had first appeared in the *Hudson review* (BL: PP.6392.ebw). It is the last collection of Williams' poetry to be completed before his death. At the end of his life he was admired by many young poets and would be visited at his home in

Rutherford by Ginsberg, Orlovsky, Kerouac, Corso, Creeley, Levertov, Corman and others. These poets would be strongly influenced by Williams and they saw in him "an insistence on American subjects and a verse style that had exactly caught the nuances of the American speech idiom" (DLB 16 "The Beats"). The second and third sections are the complete texts of *The Desert music* (1954) and *Journey to love* (1955). A British edition (MacGibbon & Kee, 1963) is at BL: X.909/697.

I700

Paterson: books I-V. London: MacGibbon & Kee, 1964.

284p

Note: Originally published: New York: New Directions, 1963

BL: X.909/1690

Com: The five books of Williams' great work in one volume together with the fragments of the projected sixth part that were found among his papers after his death. *Paterson* has been compared with, amongst others, Joyce's *Finnegan's wake*, Eliot's *Four quartets*, Pound's *Cantos*, the late novels of William Faulkner, Hart Crane's *The bridge*, and Olson's *Maximus*, which was modelled in part on Williams' long poem. A Penguin, 1983 edition is at BL: X.958/19438.

I701

New places; neue Orte / Deutsch von Gertrude C. Schwebell. Darmstadt: Bläschke, 1966.

Unnumbered pages; illus

(Das neueste Gedicht; 25)

BL: X.900/10470

Com: A German bi-lingual edition of selections from *Pictures from Brueghel and other poems* (1962).

I702

[Selected poems] in: *Penguin modern poets 9*. Harmondsworth: Penguin, 1967.

pp 75-116

BL: 011769.aa.2/9

Com: Williams shares this volume with Kenneth Rexroth (see E347) and Denise Levertov (see H159).

I703

Poezje / wybór, przekład i słowo wstępne: Leszek Elektorowicz. Warszawa: Państwowy Instytut Wydawniczy, 1972.

57p

BL: X.908/24663

Com: A Polish translation of poems from the *Collected earlier poems*, the *Collected later poems*, *Paterson*, and *Pictures from Brueghel*.

I704

Selected poems / edited with an introduction by Charles Tomlinson. Harmondsworth: Penguin, 1976.

272p; index

BL: X.908/40655

Com: A selection by British poet Tomlinson, a friend and correspondent of Williams'. The selection ranges from *Al que quiere!* (1917) to *Pictures from Brueghel* (1962) and includes excerpts from each book of *Paterson*. A 1983 reprint is at BL: X.958/19437

I705

Selected poems / illustrations by Geoffrey Trenamen. Hove: Snake River, 1981.

39p; illus

Note: No. 18 of an edition of 25 copies

BL: Cup.511.az.3

Com: A selection of short poems in a British limited edition designed and with illustrations by Geoffrey Trenamen.

I706

Flowers of August / drawings by Keith Achepohl. Iowa City: Windhover, 1983.

Unnumbered pages; illus

Note: One of an edition of 260 copies

BL: YH.1987.b.209

Com: A fine printing of a sequence of poems that originally appeared in *Others for 1919: an anthology of the new verse* (BL: 012296.t.33). Three of the poems also appeared in *Sour grapes* (1921) and *The collected earlier poems* (1951).

I707

Amerikai beszédre / Kodolányi Gyula et al. Budapest: Európa Könyvkiadó, 1984.

122p

(Napjaink költészete)

BL: YA.1993.a.9603

Com: Hungarian translations of a selection of Williams' poems with an essay on him.

I708

The collected poems of William Carlos Williams: volume 1, 1909-1938 / edited by A. Walton Litz and Christopher MacGowan. New York: New Directions, 1986.

579p; bibliography; index

BL: YC.1989.b.7198

Com: The first of two volumes of Williams' published poetry excluding *Paterson*. This volume includes the poetry to 1938, the year when the *Complete collected poems* was published. Williams was to describe this collection as the "whole picture" of his early career. Appendices include a note on the text and annotations on the poems. The frontispiece photograph of Williams in 1926 is by Charles Sheeler.

I709

The collected poems of William Carlos Williams: volume II, 1939-1962 / edited by Christopher MacGowan. Manchester: Carcanet, 1988.

553p; index

Note: Originally published: New York: New Directions, 1988

BL: YC.1990.b.296

Com: The second volume of Williams' published poetry excluding *Paterson*. As with volume 1 appendices include a note on the text and annotations on the poems. The frontispiece photograph of Williams in 1959 is by Lisa Larsen. A 2000 reissue is at BL: YC.2001.a.8835.

I710

The collected poems of William Carlos Williams / edited by A. Walton Litz and Christopher MacGowan. London: Paladin, 1991.

2 v; bibliography; index

BL: YC.1991.a.2133

Com: A paperback edition of the volumes published in 1986 and 1988. Another copy is at BL: HLR811.52 WIL.

I711

Paterson / revised edition prepared by Christopher MacGowan. New York: New Directions, 1992.

311p

BL: YC.1993.b.3149

Com: A new edition of *Paterson* with Williams' 1951 statement about the poem and appendices that contain the fragments of Book VI, a note on the text, and annotations and textual notes. The photograph of Williams on Garrett Mountain with the city of Paterson behind him is by Eve Arnold. A 1995 edition is at BL: YC.2001.a.2069 and a British edition (Carcanet, 1992) is at BL: YK.1993.b.5224.

I712

Asphodel, that greeny flower & other love poems / with an introduction by Herbert Leibowitz. New York: New Directions Bibelot, 1994.

60p

BL: YK.1995.a.7328

Com: The title poem is from *Journey to love* (1955), and all the poems in this collection may be found in the definitive *Collected poems* (1986, 1988).

I713

Autumn. [Buffalo]: [Paradise], 1998.

Unnumbered pages; illus

Note: No. 15 of an edition of 25 copies, signed by the printer

BL: Cup.512.c.55

Com: A fine printing ("each page hand cut from cotton rag and organic fiber paper") by Richard Kegler of the poem "Autumn" from 1937.

Prose poems

I714

Kora in hell: improvisations. Boston: Four Seas, 1920.

86p; illus

BL: Cup.410.f.206

Com: "A unique book, not like any other I have written". The title was suggested by Pound – "we had talked about Kora, the Greek parallel of Persephone, the legend of Springtime captured and taken to Hades. I thought of myself as Springtime and I felt I was on my way to Hell (but I didn't go very far)". The frontispiece is a drawing by painter Stuart Davis and there is a 21-page prologue. The work first appeared serially in the *Little review* (February-June 1919, BL: Mic.A.856-857) alongside instalments of Joyce's *Ulysses*. A City Lights 1957 edition (Pocket poets; 7) with a new prologue by Williams is at BL: 011313.t.3/7, and see below (1998) for an Arion Press limited edition.

I715

Kora in hell: improvisations / introduction by Lawrence Kart; with 21 prints by Mel Kendrick. San Francisco: Arion, 1998.

61p; illus

Note: No. 36 of an edition of 300 copies, signed by the artist

BL: Cup.512.b.152

Com: A limited edition of Williams' "pivotal work in American literature" *Kora in hell: improvisations*, with woodblock prints by sculptor Mel Kendrick. Also included is the original artwork by Stuart Davis from the first edition, the frontispiece drawing and the cover emblem of sperm ringing an ovum that was conceived by Williams and executed by Davis.

Novels

I716

The great American novel. Paris: Three Mountains, 1923.

79p

Note: No. 295 of an edition of 300 copies; a slip stating Contact Editions has been pasted in on the title page

BL: Cup.510.fac.4

Com: Williams' first novel or experimental 'antinovel', about American experience in an age of progress and expansion. Williams was to say that if *The great American novel* is about anything it is about a little (female) Ford falling in love with a truck.

I717

A voyage to Pagany. New York: Macaulay, 1928.

338p

BL: X.909/2137

Com: Williams' first full-length novel, dedicated to Ezra Pound. Williams would later call it his weakest effort, finding it anaemic in comparison to Joyce's *Ulysses*. The novel is based upon Williams' trip with his wife to France and Italy in 1924 when he met many of the exponents of literary and artistic modernism. The book's main theme is the innocent American in Europe. A little magazine was started in 1932 with the title *Pagany* from Williams' novel. Williams would contribute to the magazine as would Rexroth, Charles Henri Ford and Paul Bowles among others. *Pagany* is at BL: Mic.A.1732.

I718

White mule. Norfolk, Conn.: New Directions, 1937.

293p

BL: X.908/4855

Com: The first novel of a trilogy based upon the experiences of Williams' wife Florence Herman's family (called Stecher in the trilogy) in the early years of the twentieth century. It is the first of

Williams' books that James Laughlin's New Directions would publish, and it was Williams' first public success. Laughlin provides a postscript to the novel. It was an association begun thanks to Ezra Pound and would continue for the remainder of Williams' writing career. A British edition (MacGibbon & Kee, 1965) is at BL: X.908/3743.

I719

In the money: White mule-part II. Norfolk, Conn.: New Directions, 1940.

382p

BL: X.908/7301

Com: The second volume in what is known as the "Stecher trilogy" that began with *White mule* (1937). A British edition (MacGibbon & Kee, 1966) is at BL: Nov.7528.

I720

The build-up. New York: Random House, 1952.

335p

BL: NNN.14859

Com: The concluding volume of the "Stecher trilogy". The novel includes fictionalisation of Williams' courtship of his wife and has been described by his biographer Paul Mariani as a kind of *Portrait of the artist as a young man*, although the book is dominated by Joe and Gurlie Stecher, the characters who are based on his parents-in-law. A British edition (MacGibbon & Kee, 1969) is at BL: X.908/17191.

Short stories

I721

The knife of the times, and other stories. Ithaca, NY: Dragon, 1932.

164p

BL: 11589.v.88

Com: Williams's first short story collection consisting of eleven stories that dramatise the fortitude and perseverance of his characters in spite of the oppression ("the knife") of the times. It concludes with one of his best-known stories "Old Doc Rivers", a character study of a small-town doctor.

I722

Life along the Passaic River. Norfolk, Conn.: New Directions, 1938.

201p

BL: X.908/8778

Com: A continuation, according to Williams, of the stories in *The knife of the times*, in which the autobiographical doctor-narrator becomes deeply involved in the lives of people he knows along the banks of the Passaic. The collection includes the frequently anthologised "The use of force" and Williams' own favourite among his stories "Jean Beicke".

I723

Make light of it: collected stories. New York: Random House, 1950.

342p

BL: NNN.16678

Com: A collection that contains the previously published volumes, *The knife of the times* (1932), *Life along the Passaic River* (1938), and a third group of twenty-one stories entitled "Beer and cold cuts".

I724

The farmer's daughters: the collected stories of William Carlos Williams / introduction by Van Wyck Brooks. Norfolk, Conn.: New Directions, 1961.

374p

BL: 11517.h.23

Com: A collection that contains the stories of *Make light of it* (1950) plus the long title story, which had originally appeared in the *Hudson review* in 1957. A new edition entitled *The collected stories of William Carlos Williams* (New Directions, 1996), with an introduction by Sherwin B. Nuland, is at BL: H.2001/5136. Nuland stresses the importance to Williams as a writer, particularly in his short stories, of the day-to-day practise of medicine until his heart attack at the age of sixty-five.

I725

The doctor stories / compiled with an introduction by Robert Coles; afterword by William Eric Williams. London: Faber, 1987.

142p

Note: Originally published: New York: New Directions, 1984

BL: YC.1987.a.3572

Com: A selection of thirteen stories that tell of the doctor's everyday life in New Jersey, based upon Williams' own experiences of a life-time's work in the field. In addition there are six poems on medical themes, an excerpt from Williams' *Autobiography*, and an afterword entitled "My father, the doctor" by his son (also a doctor) William Eric Williams.

Drama

I726

A dream of love: a play in three acts and eight scenes. New York: New Directions, 1948.

107p

(Direction; 6)

BL: 11392.aa.11

Com: A play first produced off-Broadway in 1949 that examines a modern marriage, focussing particularly on the problem of fidelity. The play has been described as Williams' "confession" to his wife of his own indiscretions.

I727

Many loves, and other plays: the collected plays of William Carlos Williams. Norfolk, Conn.: New Directions, 1961.

437p

BL: 11484.ff.23

Com: *Many loves*, though written in 1940, had only received an amateur performance in Williams' home town until produced at the Living Theatre in 1959. Kerouac, Ginsberg, and Corso were at the party after the successful opening night. The collection also contains four other plays "A dream of love", "Tituba's children", "The first president" and "The cure". Also included is an essay "Notes on William Carlos Williams as playwright" by John C. Thirlwall. See also **Living Theatre** (D45).

Miscellaneous prose

I728

A novelette and other prose, 1921-1931. Toulon: To Publishers, 1932.

126p

BL: 012352.h.57

Com: A "novelette" in improvisational style and nine sections called "January", together with prose writings on such subjects as writers James Joyce, Gertrude Stein, Marianne Moore, Kenneth Burke and others, musician George Antheil, and Henri Matisse. "January" was "supposed to portray the wreck that occurs in a physician's life by the tempo of modern times" Williams would say in a 1932 interview for *The New York Herald Tribune*.

Non-fiction

I729

In the American grain. New York: Boni, 1925.

235p

BL: Cup.410.f.184

Com: A collection of writings about important figures in American history from Eric the Red, Columbus and Montezuma to Edgar Allan Poe and Abraham Lincoln. The book is now regarded as a major contribution to the study of American culture. A New Directions, 1925 edition (with an introduction by Horace Gregory) is at BL: 9027.ff.12. British editions include MacGibbon & Kee, 1966 at BL: X.709/4876 and Penguin, 1971 at BL: X.909/22022.

I730

A beginning on the short story: notes. Yonkers: Alicat, 1950.

23p

(Outcast chapbooks; 17)

BL: W.P.718/17

Com: The substance of an address delivered to students of the University of Washington, Seattle, in autumn 1950, as part of a series of lectures and readings given by Williams on a tour of the West Coast. During this tour Williams was to meet Gary Snyder, Lew Welch and Philip Whalen, who were among the students in his audience at Reed College, Portland, Oregon, and who were asked to meet him at the airport. Welch was to become a particular friend of the older poet and would later say he only became a poet because of Williams. These poets and many other Beats were to be substantially influenced by Williams, who was the only major American modernist to be wholly sympathetic to the Beat movement. The piece is collected in the *Selected essays of William Carlos Williams* (1954).

I731

Selected essays of William Carlos Williams. New York: Random House, 1954.

342p

BL: YA.2002.a.21147; 8413.tt.13 - missing

Com: A selection of Williams' critical essays, including four published for the first time. Subjects of the essays include Eliot, Pound, Joyce, Marianne Moore, Robert Lowell, Ford Madox Ford, Charles Henri Ford, and Gertrude Stein. The volume also contains essays on artists including Matisse and Charles Sheeler, and among other pieces the "Prologue to *Kora in hell*", "Notes in diary form" (1927), a selection of prefaces and introductions, and "On measure – a statement for Cid Corman".

I732

Yes, Mrs. Williams: a personal record of my mother. New York: McDowell, Obolensky, 1959.

143p

BL: 10866.a.20

Com: Williams' memoir of his mother, Raquel Hélène Rose Hoheb (known as Elena), who was partly French, Dutch, Spanish, and Jewish. She was a profound influence on William, her eldest son and he explores that influence in this memoir. She died in 1949 and it was found in 1956 that she was in fact born in 1847 and was nearly 102 at her death and not in fact 92 as her family believed. A New Directions, 1982 edition is at BL: X.429/16496

I733

The embodiment of knowledge / edited with an introduction by Ron Loewinsohn. New York: New Directions, 1974.

191p

BL: X.529/20789

Com: A collection of Williams' writings on language and philosophy, mostly dating from the late 1920s and early 1930s. See also **Loewinsohn** (E248).

I734

A recognisable image: William Carlos Williams on art and artists / edited with an introduction and notes by Bram Dijkstra. New York: New Directions, 1978.

268p; illus

BL: RF.2002.a.1

Com: A collection of published essays and unpublished articles on the visual arts. The pieces date from 1915 to 1960 and are accompanied by illustrations reproducing the works of such artists as Cézanne, Rembrandt, Tchelitchew, Marsden Hartley, Bosch, Brancusi and John Marin. The frontispiece is a portrait of Williams by Emanuel Romano and the cover is a self-portrait dated 1914.

Poetry and prose

I735

The William Carlos Williams reader / edited with an introduction by M. L. Rosenthal. New York: New Directions, 1966.

412p

BL: X.989/18969

Com: A selection of poems dated from 1917 to 1958, "improvisations" from *Kora in hell* and *The great American novel*, a selection of short stories and other prose, and excerpts from the play *A dream of love* and from *The autobiography*. A textual note is included and there is a long introduction by the editor. A British edition (MacGibbon & Kee, 1966) is at BL: X.909/9596.

I736

Imaginations: Kora in hell; Spring and all; The great American novel; The descent of winter; A novelette and other prose / edited with introductions by Webster Schott. New York: New Directions, 1970.

363p

BL: X.989/20696

Com: A collection of some lesser-known, but still important works, by Williams in prose or a mixture of poetry and prose. There are useful introductions to each work by the editor. A British edition (MacGibbon & Kee, 1970) is at BL: X.989/7640.

Autobiography

I737

The autobiography of William Carlos Williams. New York: Random House, 1951.

402p; index

BL: 10764.s.32

Com: Williams' autobiography was written soon after he suffered a heart attack and felt the intimations of mortality. In its foreword he writes: "All that I have wanted to do [in the autobiography] was to tell of my life as I went along practising medicine and at the same time recording my daily search for...what?" Another copy is at BL: YA.1997.a.6978. A British edition (MacGibbon & Kee, 1968) is at BL: X.909/16018.

I738

I wanted to write a poem: the autobiography of the works of a poet / reported and edited by Edith Heal. Boston: Beacon, 1958.

99p; bibliography

BL: 11800.a.32

Com: A reminiscence of the composition of Williams' major works, arranged chronologically. It was recorded and edited by Edith Heal in a series of conversations and interviews with Williams and his wife at the poet's home in Rutherford. A British edition (Cape, 1967) is at BL: X.908/12925.

Letters

I739

The selected letters of William Carlos Williams / edited with an introduction by John C. Thirlwall. New York: McDowell, Obolensky, 1957.

347p; index

BL: 10866.i.16

Com: A selection of letters arranged chronologically in four sections – "College and medicine 1902-13", "The apprentice poet 1914-1922", "Poetic experiment 1923-1942" and "Poetic mastery and control 1943-1956".

I740

The Williams-Siegel documentary: including Williams' poetry talked about by Eli Siegel, and William Carlos Williams present and talking, 1952 / edited by Martha Baird and Ellen Reiss. New York: Definition, 1970.

208p; index

BL: X.989/16360

Com: Documents and correspondence resulting from a letter written in 1951 by Williams to Eli Siegel's wife Martha Baird about Eli Siegel's poetry. As well as the text of the original letter the documents include a 1952 lecture by Siegel on Williams' poetry and the following discussion between Siegel and Williams. Williams' letter is also found in Siegel's *Hot afternoons have been in Montana* (1958) – see I751.

I741

A correspondence / William Carlos Williams, John Sanford; commentary by John Sanford (Julian Shapiro); foreword by Paul Mariani. Santa Barbara: Oyster, 1984.

53p

BL: YA.1989.a.16780

Com: Correspondence dating from 1932 to 1950 recording the literary friendship between Williams and Sanford, a young writer of twenty-seven when they first corresponded and a friend of Nathaniel West.

I742

William Carlos Williams and James Laughlin: selected letters / edited by Hugh Witemeyer. New York: Norton, 1989.

293p; index

BL: YC.1990.a.10696

Com: Correspondence dating from 1934 to 1962 between Williams and Laughlin, who would publish Williams' major works at *New Directions* from 1937. Laughlin (born 1914) was also a poet and was initially encouraged to contact Williams after visiting Ezra Pound in Rapallo, Italy, in 1933. At this time Laughlin was a student at Harvard and editor of the student literary magazine, the *Harvard advocate*. Williams would begin their long association by publishing an essay ("The element of time") in its February 1934 issue. The appendix of *William Carlos Williams and James Laughlin: selected letters* is an autobiographical story by Laughlin called "A visit" that was written after a visit to Williams' Rutherford home on April 8, 1960.

I743

The letters of William Carlos Williams & Charles Tomlinson / edited by Barry Magid and Hugh Witemeyer; introduction by Hugh Kenner. New York: Dim Bray Bar, 1992.

47p; illus

Note: No. 100 of an edition of 150 copies, signed by Charles Tomlinson

BL: YA.1997.b.1750

Com: Correspondence that began with a verse letter written by British poet Tomlinson to Williams in 1957. Tomlinson was taken to see Williams in 1959 by Denise Levertov. Williams, never properly appreciated in Britain, would write to Tomlinson: "God be praised! For to meet an Englishman to whom my name is not anathema is almost to be classed by me as an event".

I744

The last word: letters between Marcia Nardi and William Carlos Williams / edited by Elizabeth Murrie O'Neil. Iowa City: University of Iowa Press, 1994.

242p; illus; bibliography; index

BL: YA.1995.b.7756

Com: Correspondence dating from 1942 to 1956 between Williams and poet Marcia Nardi (born Lillian Massell, 1901-1990). Williams would use some of Nardi's letters in *Paterson* and they became known as the "Cress" letters in an allusion to Chaucer's *Criseyde* (letters from a poet "C." to "Dr. P" – a Williams persona in the poem). The illustrations are photographs and portraits of Williams and Nardi.

I745

Pound/Williams: selected letters of Ezra Pound and William Carlos Williams / edited by Hugh Witemeyer. New York: New Directions, 1996.

352p; bibliography; index

(The correspondence of Ezra Pound)

BL: YA.1997.b.2763

Com: A selection from a correspondence that began in 1907 when both were undergraduates at the University of Pennsylvania and continued until Williams' death in 1963. This correspondence between two major poets is an important record of developments in modern literature and culture. It also documents a remarkable friendship that endured despite numerous disagreements in particular as a result of Pound's espousal of Italian fascism. The letters are arranged chronologically and there are biographical notes.

I746

The letters of Denise Levertov and William Carlos Williams / edited by Christopher MacGowan. New York: New Directions, 1998.

163p; index

BL: YA.2001.a.39341

Com: See **Levertov** (H201).

Interview

I747

"William Carlos Williams" in: *The writer observed* / Harvey Breit. London: Redman, 1957.

pp 99-101

Note: Originally published: New York: World, 1956

BL: 11873.r.24

Com: An interview conducted in 1950 by Breit ("an old friend") just after the publication of the third volume of *Paterson*. Asked about the state of verse today Williams replied, "Poetry is in a chaotic stage. We have to reject the standard forms of English verse and put ourselves into chaos on purpose, in order to rediscover new constellations of the elements of verse in our time".

Exhibition catalogue

I748

William Carlos Williams and the American scene, 1920-1940 / Dickran Tashjian. Berkeley: University of California Press [for the] Whitney Museum of American Art, 1978.

168p; illus; bibliography; index

BL: X.423/10932

Com: The illustrated catalogue of an exhibition at the Whitney Museum of American Art, December 1978 – February 1979. The exhibition uses Williams, "the quintessential avant-gardist", as a guide to the American art scene of the 1920s and 1930s, and the volume is illustrated with works by artists of the period and with photographs of Williams and friends.

Contributions to books

I749

Charles Sheeler: paintings drawings photographs / with an introduction by William Carlos Williams. New York: Museum of Modern Art, 1939.

53p; illus; bibliography

BL: Awaiting pressmark

Com: An illustrated exhibition catalogue of work by Williams' friend Charles Sheeler. A portrait of Williams is among the photographs included.

I750

John Marin / tributes by William Carlos Williams et al; conclusion to a biography by MacKinley Helm; John Marin-Frontiersman, by Frederick S. Wight. Berkeley: University of California Press, 1956.

Unnumbered pages; illus; bibliography

BL: 7871.m.11

Com: A catalogue published to coincide with the John Marin Memorial Exhibition of 1955-56 organised by the Art Galleries of the University of California, Los Angeles. Marin was born in Williams' hometown of Rutherford, New Jersey and died in Maine in 1953. The catalogue is illustrated with colour and black-and-white reproductions of his paintings

I751

Hot afternoons have been in Montana / poems by Eli Siegel; with a letter by William Carlos Williams. New York: Definition, 1958.

107p

BL: 11689.ee.27

Com: Poems by Siegel, an exponent of what he calls "Aesthetic Realism", with a letter by Williams praising the poems as an introduction.

I752

'A' 1-12 / Louis Zukofsky; with an essay on poetry by the author; and a final note by William Carlos Williams. Ashland: Origin, 1959.

296p

Note: One of an edition of 200 copies

BL: 11351.aa.55

Com: The first 12 sections of the long poem *A*, a major work by the Objectivist poet and friend of Williams, Louis Zukofsky (1904-1978).

I753

The complete works of François Villon / translated, with a biography and notes by Anthony Bonner; with an introduction by William Carlos Williams. New York: McKay, 1960.

228p; bibliography; index

BL: 11589.m.16

Com: An essay on Villon (born 1431), one of Williams' favourite poets, that introduces Bonner's translation of the complete works. The original Medieval French is included together with a short biography and extensive notes on the poems.

Translations by Williams

I754

Last nights of Paris / Philippe Soupault; translated from the French by William Carlos Williams. New York: Macaulay, 1929.

230p

BL: RF.2002.a.67

Com: A novel of Paris life in the twenties by Soupault, (1897-1990), who, with André Breton, was one of the founders of Surrealism. The novel relates the activities of a group of "derelicts, prostitutes, and thieves", providing in the process a lyrical description of the nighttime landscape of the city. A note by Matthew Josephson on Soupault introduces the novel.

I755

The dog & the fever / Francisco Gómez Quevedo y Villegas; translated by William Carlos Williams and Raquel Hélène Williams. Hamden: Shoe String, 1954.

96p

BL: 11437.e.4

Com: A translation (with Williams' mother) of a prose work by the prolific Spanish writer Quevedo (1580-1645).

I756

Sappho: a translation of one of the two existing complete poems by Sappho. San Francisco: Grabhorn, 1957.

2 parts

(Poems in folio)

BL: L.R.407.h.12/1

Com: "My purpose was to speak as I thought this remarkable woman meant to speak – not what the classic English students had done to her in their stilted translations" (Williams in *I wanted to write a poem*).

I757

Jean sans terre / Yvan Goll; preface by W. H. Auden; drawings by Eugene Berman, Marc Chagall, Salvador Dali; critical notes by Louise Bogan [and others]; translations of the poems by Lionel Abel [and others]. New York: Yoseloff, 1958.

190p

BL: X.909/1967

Com: Williams met French-German poet Yvan Goll (1891-1950) at photographer Alfred Stieglitz's New York Gallery in 1940 and translated six of his poems that year. Three were published in 1944 and all six appear in this volume in 1958. Other translators include Kenneth Patchen and Kenneth Rexroth.

Edited by Williams

I758

Contact: an American quarterly review. 1: 1-3. New York, 1932.

BL: PP.6392.ecm

Note: All published

Com: The new series of a magazine first brought out by Williams and Robert McAlmon for five issues between 1920 and 1923. Williams edited this new series alone and its three issues are of considerable

significance in the history of the American avant-garde and include such contributors as E. E. Cummings, Louis Zukofsky, Parker Tyler, Nancy Cunard, Erskine Caldwell, Carl Rakosi, Nathaniel West, and Williams himself.

Memorials

I759

William Carlos Williams: a memorial chapbook. Beloit: Beloit Poetry Journal, 1963.

(Beloit poetry journal; 14: 1)

BL: P.P.5126.nal

Com: A chapbook of poems by American and foreign poets "conceived during Williams' last year among us, with no thought of his approaching death". Contributors include Blackburn, Leroi Jones, Carol Bergé, Levertov, Jonathan Williams, Snyder and Creeley. The cover photograph of William Carlos Williams is by Jonathan Williams.

I760

Ezra Pound & William Carlos Williams: the University of Pennsylvania conference papers / Daniel Hoffman, editor. Philadelphia: University of Pennsylvania Press, 1983.

247p; illus

BL: X.950/31997

Com: Pound and Williams were contemporaries at the University of Pennsylvania, where in the spring of 1906 Pound received his degree of Master of Arts and Williams was awarded the doctor of medicine. These papers honour the two poets seventy-five years after that date and include essays on their lives at the university as well as studies of the individual poet's works, including Denise Levertov's close reading of poems by Williams, "The ideas in the things". The volume also contains a section on the poets' letters, which includes an essay by their friend and publisher, James Laughlin.

I761

William Carlos Williams: man and poet / edited with an introduction by Carroll F. Terrell. Orono: National Poetry Foundation, University of Maine at Orono, 1983.

617p; illus; bibliography; index

(Man and poet series)

BL: YA.1989.b.6353

Com: A collection of memoirs, biographical and critical essays. Among the contributors are Ginsberg ("Williams in a world of objects"), Creeley ("A visit to an idol"), Levertov ("The ideas in the things"), Loewensohn ("The sourness of *Sour grapes*") and Sorrentino ("Polish mothers and *The knife of the times*"). There is an extensive annotated bibliography of works about Williams: 1974-1982.

Biography

I762

William Carlos Williams: the American background / Mike Weaver. London: Cambridge University Press, 1971.

228p; illus; bibliography; index

BL: X.989/12386

Com: The first extensive biographical study, written by an Englishman, of Williams. The author stresses the local side of Williams' personal, literary, aesthetic, intellectual, and social background. The illustrations include the reproduction of a 1912 painting by Williams of the Passaic River and a portrait of Williams by Emanuel Romano.

I763

William Carlos Williams: poet from Jersey / Reed Whittmore. Boston: Houghton Mifflin, 1975.

404p; illus; bibliography; index

BL: X.981/22185

Com: An important biography but one that needs to be complemented by Mariani's fuller treatment of Williams' complex life.

I764

William Carlos Williams (1883-1963): l'homme et l'oeuvre poétique / Jacqueline Saunier-Ollier.

[Paris]: Les Belles Lettres, 1979.

648p; illus; bibliography; index
(Publications de la Faculté des lettres et sciences humaines de Nice; 17)
BL: P.901/310[17]

Com: A study of Williams' life and work by a French academic. The illustrations are a photograph of Williams by Charles Sheeler and reproductions of childhood drawing by Williams.

I765

William Carlos Williams: a new world naked / Paul Mariani. New York: McGraw-Hill, 1982.

874p; illus; index
BL: YA.1987.a.2387

Com: A richly detailed critical biography by an author who places Williams as "the single most important poet of the twentieth century".

Criticism

I766

William Carlos Williams / Vivienne Koch. Norfolk, Conn.: New Directions, 1950.

278p; bibliography; index
(Makers of modern literature)
BL: 11873.fff.23

Com: A study of Williams' work that examines the fiction, plays, and prose as well as the poetry. It is the only full-length critical study about himself that Williams would see in his lifetime. Williams however, according to Paul Mariani, disassociated himself from it at an early stage and could hardly bring himself to read it when it was published.

I767

William Carlos Williams / John Malcolm Brinnin. Minneapolis: University of Minnesota Press, 1963.

48p; bibliography
(University of Minnesota pamphlets on American writers; 24)
BL: Ac.2692.km/3

Com: A brief study by Brinnin, poet and biographer of Gertrude Stein and Dylan Thomas among others.

I768

The poems of William Carlos Williams: a critical study / Linda Welshimer Wagner. Middletown: Wesleyan University Press, 1964.

169p
BL: X.909/8103

Com: A book with a two-fold purpose: "1) to show the major reasons for Williams' excellence as a poet; and 2) to disprove the assumption that he was a 'typical' poet who wrote 'instinctively', with little critical awareness". Williams' account of the poem's creation, "How to write", is printed as an appendix.

I769

"William Carlos Williams" / A. Walton Litz in: *The literary heritage of New Jersey*. Princeton: Van Nostrand, 1964.

pp 81-131; illus; map; bibliography
(New Jersey historical series; 20)
BL: X.0709/14.(20)

Com: A useful study of Williams' writings with a chronology, a bibliographic note, and a photograph of Williams by Tram [Combs]. The author of this essay would edit Williams' *Collected poems* in 1986.

I770

"William Carlos Williams: eine vergleichende Studie zur Aufnahme Seines Werkes in Deutschland, England und Italien, 1912-1965" / Hans Galinsky in: *Jahrbuch für Amerikastudien 11 & 12*.

Heidelberg: Deutsche Gesellschaft für Amerikastudien, 1965, 1967.
pp 96-175; 167-205
BL: Ac.8956.e

Com: A comparative study of the critical reception of Williams' work in Germany, Italy and England. The essay is reprinted in *Wegbereiter moderner amerikanischer Lyrik: Interpretations- und*

Rezeptionsstudien zu Emily Dickinson und William Carlos Williams (Heidelberg, 1968; BL: X981/1967).

I771

Poets of reality: six twentieth century writers / J. Hillis Miller. Cambridge, Mass.: Belknap, 1966.

369p; index

BL: X.900/1549

Com: Essays on Joseph Conrad, Yeats, Eliot, Dylan Thomas, Wallace Stevens, and Williams. Miller's final chapter (pp 285-359) is one of the most important critical studies of Williams.

I772

William Carlos Williams: a collection of critical essays / edited by J. Hillis Miller. Englewood Cliffs: Prentice-Hall, 1966.

182p; bibliography

(Twentieth century views)

BL: 11880.bb.2/62

Com: A collection of essays on Williams that includes Pound's "Dr Williams' position", first published in the *Dial*, LXXXV (November, 1928, BL: PP.6491.i.). Other contributors include Marianne Moore, Wallace Stevens, Kenneth Burke, Robert Lowell, Cid Corman, and Robert Creeley (an essay that originally appeared in the *Black Mountain review*, summer 1954). Also included is part of the prose from Williams' *Spring and all* (1923).

I773

An approach to Paterson / Walter Scott Peterson. New Haven: Yale University Press, 1967.

217p; index

(Yale college series)

BL: Ac.2692.ma/34.(6)

Com: A study of *Paterson* that originated as a senior honours essay to the Yale College Faculty of English.

I774

The edge of the image: Marianne Moore, William Carlos Williams, and some other poets / Andrew Kingsley Weatherhead. Seattle: University of Washington Press, 1967.

251p; index

BL: X.909/13431

Com: An essay mostly on the work of Williams and Marianne Moore, with a concluding chapter on a number of poets influenced by Williams including Ginsberg, Levertov, Duncan, Creeley and Olson.

I775

William Carlos Williams et le renouveau du lyrisme / H el ene Dupeyron-Marchessou. Paris: Facult e des Lettres et Sciences Humaines de Poitiers, 1967.

241p; index; bibliography

(Publications de la Facult e des Lettres et Sciences Humaines de Poitiers; 3)

BL: X.900/3225

Com: A French critical study with an introductory biographical chapter and a conclusion that discusses Williams' originality and influence.

I776

The art of William Carlos Williams: a discovery and possession of America / James Guimond. Urbana: University of Illinois Press, 1968.

257p; bibliography; index

BL: X.900/3814

Com: A chronologically arranged survey of Williams' works.

I777

The music of survival: a biography of a poem by William Carlos Williams / Sherman Paul. Urbana: University of Illinois Press, 1968.

141p; index

BL: X.909/17244

Com: A study of "The desert music" that includes the complete text of the poem.

I778

William Carlos Williams / Thomas R. Whitaker. New York: Twayne, 1968.

183p; bibliography; index

(Twayne's United States authors series; TUSAS 139)

BL: X.989/10653

Com: A study of the poetry and prose that is mainly concerned "with elucidating the nature and value of Williams' writing". A chronology is included. A revised edition (1989) is at BL: YA.1990.a.16697.

I779

The hieroglyphics of a new speech: Cubism, Stieglitz, and the early poetry of William Carlos Williams / Bram Dijkstra. Princeton: Princeton University Press, 1969.

218p; illus; bibliography; index

BL: X.429/4426

Com: A discussion of the early years of Williams' creative activity and of the influences on him at the time. The illustrations include reproductions of photographs by Stieglitz and paintings and drawings by Picabia, Marc, Gris and Robert Delaunay. Also illustrated are works by Stuart Davis (the frontispiece to *Kora in hell*), Charles Demuth (including his painting *I saw the figure 5 in gold*, a visual interpretation of Williams' poem "The great figure"), Charles Sheeler, Arthur Dove, and Georgia O'Keeffe. A 1978 printing entitled *Cubism, Stieglitz, and the early poetry of William Carlos Williams* is at BL: YC.2000.a.4718

I780

Mente e misura: la poesia di William Carlos Williams / Lina Garegnani Unali. Roma: Edizioni di storia e letteratura, 1970.

252p; bibliography; index

(Biblioteca di studi americani; 21)

BL: X.909/86275

Com: An Italian study of Williams' poetry.

I781

Of love, abiding love / Jerome Mazzaro. Buffalo: Intrepid, 1970.

54p; illus

(Intrepid; 17)

BL: P.903/244.[no.17]

Com: See **Periodicals** – *Intrepid* (J311).

I782

Testimony of the invisible man: William Carlos Williams, Francis Ponge, Rainer Maria Rilke, Pablo Neruda / Nancy Willard. Columbia: University of Missouri Press, 1970.

182p; bibliography; index

BL: X.989/17735

Com: A study of four major twentieth century poets with a preface by Denise Levertov.

I783

William Carlos Williams, an American artist / James E. Breslin. New York: Oxford University Press, 1970.

246p; index

BL: X.989/8971

Com: A study whose "first aim has been to give the reader a sense of both the unity and the range of Williams' writing".

I784

A companion to William Carlos Williams's Paterson / Benjamin Sankey. Berkeley: University of California Press, 1971.

235p; illus; map; bibliography; index

BL: X.981/2994

Com: An interpretation of *Paterson* and also "an attempt to supply in a convenient form some of the information that readers of the poem will find useful".

I785

Profile of William Carlos Williams / compiled by Jerome Mazzaro. Columbus, Ohio: Merrill, 1971.
117p

(Charles E. Merrill profiles)

BL: X.909/25519

Com: A collection of essays on Williams by Eric Mottram, Randall Jarrell, Robert Lowell, Charles Olson, Hugh Kenner, and others.

I786

William Carlos Williams: the later poems / Jerome Mazzaro. Ithaca: Cornell University Press, 1973.
203p; bibliography; index

BL: X.989/21934

Com: A study of Williams' poetics, concentrating on the late works: *Paterson*, "Asphodel, that greeny flower", and *Pictures from Brueghel*.

I787

The inverted bell: modernism and the counterpoetics of William Carlos Williams / Joseph N. Riddel. Baton Rouge: Louisiana State University Press, 1974.

308p; bibliography; index

BL: X.989/51737

Com: A book that has been described as "the earliest large scale work of American deconstructive criticism", that uses the concerns and critical distinctions of European post-structuralism in a study of Williams' poetics. A 1991 edition with a new postscript by the author is at BL: YA.1993.a.22769

I788

Metaphor and the poetry of Williams, Pound, and Stevens / Suzanne Juhasz. Lewisburg: Bucknell University Press, 1974.

292p; bibliography; index

BL: X.989/32646

Com: An examination of the use of metaphor in the work of Williams, Pound and Stevens, in particular in their longer poems. Another copy is at BL: X.950/23327

I789

William Carlos Williams / Laurette Veza. Paris: Seghers, 1974.

187p; illus; bibliography

(Poètes d'aujourd'hui; 223)

BL: W.P.1567/22

Com: An essay on Williams by French scholar Veza, with illustrations that include photographs of Williams, of which one is by Man Ray, and a childhood drawing by Williams.

I790

The early poetry of William Carlos Williams / Rod Townley. Ithaca: Cornell University Press, 1975.
203p; index

BL: X.989/50897

Com: A discussion of Williams' poetry to *Spring and all* (1923). Appendices print a suite of poems by Williams from 1915 entitled "Pastorals and self-portraits", and selections from a medical file that he kept between 1908 and 1911.

I791

Three on the tower: the lives and works of Ezra Pound, T.S. Eliot and William Carlos Williams / Louis Simpson. New York: Morrow, 1975.

373p; bibliography; index

BL: X.981/21718

Com: A study by poet, novelist and critic Louis Simpson of three of the twentieth century's greatest poets writing in English. He discusses their ideas and lives (Williams' in particular), but concentrates on the poetry.

I792

William Carlos Williams / Paul Mariani. Chicago: American Library Association, 1975.

271; bibliography; index

(The poet and his critics)

BL: X.981/20374

Com: An overview of the critical reception of Williams' work from 1910 up to the early seventies. Mariani notes that Williams had not really been taken seriously until the 1950s and then only by an "intellectual coterie". In fact it was not until after his death that he received "anything like a respectable critical analysis of his real achievement".

I793

William Carlos Williams: the knack of survival in America / Robert Coles. New Brunswick: Rutgers University Press, 1975.

185p

(Mason Welch Gross lectureship series)

BL: X.529/34393

Com: A discussion of Williams' novels and short stories.

I794

L'avanguardia americana: tre esperimenti: Faulkner, Stein, W.C. Williams / Barbara Lanati. Torino: Giulio Einaudi, 1977.

178p

(La ricerca letteraria: serie critica; 40)

BL: X.907/16920

Com: An Italian study of Faulkner's *As I lay dying*, works by Gertrude Stein, and Williams' *In the American grain*.

I795

William Carlos Williams, the critical heritage / edited by Charles Doyle. London: Routledge and Kegan Paul, 1980.

436p; bibliography; index

(Critical heritage series)

BL: X.989/88125

Com: A collection of critical articles, reviews and letters from 1909 to 1967. Contributors include Ezra Pound, Marianne Moore, Hart Crane, D. H. Lawrence, Louis Zukofsky, Wallace Stevens, Randall Jarrell, Basil Bunting, Parker Tyler, Robert Lowell, Ferlinghetti, Rexroth, Olson, Creeley, and Levertov.

I796

William Carlos Williams's Paterson: a critical reappraisal / Margaret Glynne Lloyd. Rutherford: Fairleigh Dickinson University Press, 1980.

304p; bibliography; index

BL: X.950/13064

Com: A detailed study of *Paterson* and of the criticism of the poem.

I797

Versions of community in American poetry: William Carlos Williams and Charles Olson / J. B. Philip. Colchester: University of Essex, 1981.

BL: D41577/82 [DSC] – thesis

Com: See also **Olson** (F408).

I798

The art of poetry: Cummings, Williams, Stevens / Stephen E. Whicher. Portree: Aquila, 1982.

Unnumbered pages

(Aquila essay; 9)

BL: X.958/10948

Com: A brief essay on E. E. Cummings, Wallace Stevens, and Williams.

I799

William Carlos Williams and the American poem / Charles Doyle. London: Macmillan, 1982.

209p; bibliography; index

BL: X.950/16956

Com: A study of Williams' poetry and in particular *Paterson*.

I800

William Carlos Williams and the painters, 1909-1923 / William Marling. Athens: Ohio University Press, 1982.

224p; illus; bibliography; index

BL: YV.1987.b.546

Com: An historical and critical study of Williams and the artistic circles in which he moved in the early part of his career.

I801

The prepoetics of William Carlos Williams' Kora in hell / Roy Miki. Epping: Bowker, 1983.

207p; bibliography; index

(Studies in modern literature; 32)

Note: Originally published: Ann Arbor: UMI, 1983

BL: X.950/35920

Com: The revision of a 1980 thesis for the University of British Columbia. Miki believes that *Kora in hell* is a key work in Williams' oeuvre, and is the one in which he is in the process of forming his modernist poetics.

I802

William Carlos Williams: a poet in the American theatre / David A. Fedo. Epping: Bowker, 1983.

203p; bibliography; index

(Studies in modern literature; 7)

Note: Originally published: Ann Arbor: UMI, 1983

BL: X.950/26333

Com: The revision of a 1972 thesis for the Boston Graduate School. This discussion of Williams' plays includes an appendix on the Living Theatre's productions of *Many loves*.

I803

William Carlos Williams's A dream of love / Steven Loevy. Epping: Bowker, 1983.

82p; bibliography; index

(Studies in modern literature; 22)

Note: Originally published: Ann Arbor: UMI, 1983

BL: X.950/31496

Com: The revision of a 1977 thesis for the University of Iowa that is a study of the play *A dream of love*.

I804

American beauty: William Carlos Williams and the modernist Whitman / Stephen Tapscott. New York: Columbia University Press, 1984.

267p; bibliography; index

BL: X.950/38309

Com: A discussion of Williams' position in the American modernist tradition and of the influence on him of Walt Whitman.

I805

The transparent lyric: reading and meaning in the poetry of Stevens and Williams / David Walker.

Princeton: Princeton University Press, 1984.

203p; index

BL: X.950/39098

Com: A reading of a number of poems by Wallace Stevens and Williams within the broader context of an investigation of a modern lyric genre

I806

A usable past: essays on modern & contemporary poetry / Paul Mariani. Amherst: University of Massachusetts Press, 1984.

268p; bibliography

BL: YA.1989.b.7473

Com: A collection of essays and reviews by Williams' biographer including five on Williams. Robert Creeley (and his relationship to Williams) is among the other poets discussed in this volume.

I807

William Carlos Williams and romantic idealism / Carl Rapp. Hanover: University Press of New England, 1984.

163p; index

BL: X.950/38841

Com: A study of Williams that discusses his affinities with nineteenth century romanticism and idealism, and that shows the similarity of Williams's conceptions of poetry and experience to those of Ralph Waldo Emerson. The frontispiece is a wood engraving of Williams by Barry Moser.

I808

William Carlos Williams's early poetry: the visual arts background / Christopher J. MacGowan.

Epping: Bowker, 1984.

160p; illus; bibliography; index

(Studies in modern literature; 35)

Note: Originally published: Ann Arbor: UMI, 1984

BL: X.950/36801

Com: The revision of a 1983 thesis for Princeton that is an examination of Williams' poetry to *Spring and all* (1923) with particular reference to his connection with the painters and theories of modernist visual arts.

I809

William Carlos Williams and the meanings of measure / Stephen Cushman. New Haven: Yale University Press, 1985.

162p; index

(Yale studies in English; 193)

BL: Ac.2692.ma/3(195)

Com: A study of Williams' theories of "measure" as a key to his aesthetics and prosody.

I810

On the modernist long poem / Margaret Dickie. Iowa City: University of Iowa Press, 1986.

176p; bibliography; index

BL: YH.1988.a.1190

Com: A discussion of Eliot's *The waste land*, Hart Crane's *The bridge*, Pound's *Cantos*, and Williams' *Paterson*.

I811

William Carlos Williams, Wallace Stevens und die moderne Malerei: ästhetische Entwürfe, Verfahren der Komposition / Jürgen Heller. Frankfurt am Main: Lang, 1986.

255p; bibliography

(Studien zur englischen und amerikanischen Literatur; 7)

BL: YA.1986.a.1374

Com: A German study of the relationship between Williams (and Stevens) and modern painting. No illustrations.

I812

Against the American grain: myth and history in William Carlos Williams, Jay Wright, and Nicolás Guillén / Vera M. Kutzinski. Baltimore: John Hopkins University Press, 1987.

298p; bibliography; index

BL: YH.1988.b.491

Com: A deconstructive reading of Williams' *In the American grain* alongside the poetry of Afro-American Jay Wright and Cuban Nicolás Guillén.

I813

The early politics and poetics of William Carlos Williams / David Frail. Ann Arbor: UMI Research, 1987.

250p; bibliography; index

(Studies in modern literature; 73)

BL: YC.1989.b.6115

Com: A study of Williams' early politics, their relation to his poetics, and their expression in his poems.

I814

The early prose of William Carlos Williams, 1917-1925 / Geoffrey H. Movius. New York: Garland, 1987.

178p; bibliography

(Harvard dissertations in American and English literature)

BL: YC.1988.a.6109

Com: A thesis originally presented in 1971. A study of *Kora in hell* and the prose before it, essays for *Contact*, *The great American novel*, the prose of *Spring and all*, and *In the American grain*.

I815

Virgin and whore: the image of women in the poetry of William Carlos Williams / Audrey T. Rodgers. Jefferson: McFarland, 1987.

170p; bibliography; index

BL: YH.1988.b.137

Com: An examination of the image of women in Williams' poetry that attempts to demonstrate that "Williams' view of the 'female principle' became a hallmark of his poetry, unique in the poetry of the twentieth century".

I816

William Carlos Williams and the maternal muse / Kerry Driscoll. Ann Arbor: UMI Research, 1987.

196p; illus; bibliography; index

(Studies in modern literature; 72)

BL: YC.1989.b.6116

Com: An exploration of the relationship between mother and son in Williams' writings. The illustrations include photographs of Williams and his mother Elena and a reproduction of a painting by Elena.

I817

Bardic ethos and the American epic poem: Whitman, Pound, Crane, Williams, Olson / Jeffrey Walker. Baton Rouge: Louisiana State University Press, 1989.

261p; bibliography; index

BL: YC.1992.b.5731

Com: A study that concentrates on Whitman's *Leaves of grass*, Pound's *Cantos*, Hart Crane's *The bridge*, William Carlos Williams' *Paterson*, and Olson's *Maximus poems*. See also **Olson** (F416).

I818

No ideas but in things: Untersuchungen zu William Carlos Williams' Lyrik und Poetik vor dem Hintergrund von Imagismus und Objektivismus / Johannes Bohmann. Frankfurt am Main: Lang, 1989.

249p; bibliography

(Münsteraner Monographien zur englischen Literatur; 1)

BL: YA.1992.a.4008

Com: An investigation into Williams' poetry and poetics and its background in the Imagism of Ezra Pound and the Objectivism of Louis Zukofsky.

I819

William Carlos Williams and autobiography: the woods of his own nature / Ann W. Fisher-Wirth. University Park: Pennsylvania State University, 1989.

216p; index

YC.1993.b.699

Com: A discussion of some of Williams' writings as autobiography, in particular *The autobiography*, *A dream of love*, and "Asphodel, that greeny flower". The subtitle is from Williams' poem "The dance".

I820

Refiguring America: a study of William Carlos Williams' In the American grain / Bryce Conrad.

Urbana: University of Illinois Press, 1990.

177p; index

BL: YA.1993.b.7418

Com: An attempt to provide "a map of *In the American grain* itself, of the particular textual contours of this remarkable work".

I821

Die frühe Ding-Lyrik William Carlos Williams': Genese und Poetologie / Franz Meier. Frankfurt am Main: Lang, 1991.

368p; bibliography

(Sprache und literatur; 35)

BL: X.0900/380(35)

Com: A German introduction to Williams' early poetry and poetics that is also an attempt to place these in the wider context of modernism, European as well as American.

I822

William Carlos Williams and the ethics of painting / Terence Diggory. Princeton: Princeton University Press, 1991.

162p; illus; index

BL: YC.1991.b.5878

Com: An interdisciplinary reading of Williams that owes much to the writings of Julia Kristeva.

I823

William Carlos Williams and transcendentalism: fitting the crab in the box / Ron Callan. Basingstoke: Macmillan, 1992.

210p; bibliography; index

BL: YK.1993.a.4327

Com: A study of Williams' relationships with the nineteenth century Transcendentalists, Henry David Thoreau, Ralph Waldo Emerson, and Walt Whitman.

I824

Figure ambigue: disgiunzione e congiunzione nella poesia di William Carlos Williams / Maria Anita Stefanelli. Roma: Bulzoni, 1993.

266; bibliography; index

(Biblioteca di cultura; 447)

BL: YA.1994.a.1019

Com: An Italian study of "disjunction and conjunction" in Williams' poetry.

I825

In search of a new form: William Carlos Williams / K. Soundravalli. Delhi: B.R., 1993.

166p; bibliography; index

(New world literature; 62)

BL: YA.1994.a.5128

Com: An examination of some of Williams' poems by a scholar with a background in Indian literature.

I826

Modernism, medicine & William Carlos Williams / T. Hugh Crawford. Norman: University of Oklahoma Press, 1993.

195p; illus; bibliography; index

(Oklahoma project for discourse and theory: series for science and culture; 1)

BL: YC.1994.a.1254

Com: An examination of the concepts of clarity and cleanliness in Williams' writings, in medical texts, and in "the discourse of modernism in general" using a "postdisciplinary" approach. The title page photograph is of Williams bending over a microscope at the University of Pennsylvania Medical school, class of 1906.

I827

The rhetoric of love in the collected poems of William Carlos Williams / edited by Cristina Giorcelli and Maria Anita Stefanelli. Roma: Edizioni Associate, 1993.

317p; illus

BL: YA.1994.a.13865

Com: A collection of essays by American, French and Italian scholars and critics produced in celebration of the publication in Italy of an edition of Williams' collected works.

I828

William Carlos Williams and the diagnostics of culture / Brian A. Bremen. New York: Oxford University Press, 1993.

231p; bibliography; index

BL: YC.1993.b.7753

Com: A study of Williams' poetics between *Spring and all* (1923) and *Paterson book IV* (1951).

I829

Poetics of the feminine: authority and literary tradition in William Carlos Williams, Mina Loy, Denise Levertov, and Kathleen Fraser / Linda A. Kinnahan. Cambridge: Cambridge University Press, 1994.

285p

BL: YC.1994.b.5655

Com: An examination of the early work of Williams in relation to a woman's tradition of American poetry as represented by Levertov, Loy (1882-1966) and Fraser (born 1937). See also **Levertov** (H223).

I830

The revolution in the visual arts and the poetry of William Carlos Williams / Peter Halter. Cambridge: Cambridge University Press, 1994.

270p; illus; bibliography; index

(Cambridge studies in American literature and culture)

BL: YK.1994.b.13519

Com: An exploration of the connection between the visual arts and Williams' concept of the modernist poem. The author also examines Williams' "achievement in transcending an art-for-art's-sake formalism to create poems which both reflect their own nature as a work of art and vividly evoke the world of which they are a part". The book is illustrated with the works of modern artists, both American and European, from the early twentieth century.

I831

William Carlos Williams and alterity: the early poetry / Barry Ahearn. Cambridge: Cambridge University Press, 1994.

183p; bibliography; index

BL: YC.1994.b.3317

Com: An analysis of the paradoxes and contradictions in Williams' early work that sees the poems as expressions of Williams' "personal struggles with himself, his parents, his domestic role and his social position". Ahearn regards Williams as "a revolutionary precisely because half the time he looked backward".

I832

Critical essays on William Carlos Williams / edited by Steven Gould Axelrod and Helen Deese. New York: Hall, 1995.

232p; bibliography; index

BL: YC.1996.b.5176

Com: A collection of essays and reviews from 1918 to newly commissioned material. Contributors include Pound, Robert McAlmon, Randall Jarrell, Kenneth Burke, D. H. Lawrence, Wallace Stevens, Hugh Kenner, Robert Lowell, and Paul Mariani.

I833

Orientalism and modernism: the legacy of China in Pound and Williams / Zhaoming Qian. Durham: Duke University Press, 1995.

224p; illus; bibliography; index

BL: YC.1996.b.5549

Com: A study of the impact of Orientalism, in particular Chinese poetry and painting, on Pound and Williams.

I834

William Carlos Williams, John Dewey, and American cultural politics / John Beck. Cambridge: University of Cambridge, 1995.

BL: D198882 [DSC] – thesis

I835

The writings of William Carlos Williams: publicity for the self / Daniel Morris. Columbia: University of Missouri Press, 1995.

218p; bibliography; index

BL: YC.1996.b.9309

Com: A "close" reading of Williams' fictions and *Paterson* that uses "aspects of modern and postmodern culture that have not received adequate attention in previous discussions of his work".

I836

The American avant-garde tradition: William Carlos Williams, postmodern poetry, and the politics of cultural memory / John Lowney. Lewisburg: Bucknell University Press, 1997.

175p; bibliography; index

BL: YA.2000.a.13049

Com: A study of Williams' impact on the poetry represented in Donald Allen's *New American poetry 1945-1960* (1960), in particular on the work of Frank O'Hara and Denise Levertov.

I837

Money and modernity: Pound, Williams, and the spirit of Jefferson / Alec Marsh. Tuscaloosa: University of Alabama Press, 1998.

290p; bibliography; index

BL: YC.2000.a.2259

Com: A discussion of Pound and Williams that describes them as "latter-day Jeffersonians strongly marked by the Populism of the late decades of the nineteenth century".

I838

Desire and de-description: words and images of postmodernism in the late poetry of William Carlos Williams / Zsófia Bán. Amsterdam: Rodopi, 1999.

125p; illus; bibliography; index

(Amsterdam monographs in American studies; 7)

BL: ZA.9.a.5244(7)

Com: A multidisciplinary study that believes Williams recognised the emerging tradition of postmodernism and "consciously sought a new language for a rapidly changing cultural context".

I839

William Carlos Williams in deutscher Sprache: Aspekte der übersetzerischen Vermittlung 1951-1970 / Margit Peterfy. Würzburg: Königshausen & Neumann, 1999.

309p; bibliography

(Saarbrücker Beiträge zur vergleichenden Literatur- und Kulturwissenschaft; 6)

BL: YA.2001.a.31953

Com: A study of Williams' works in German translation.

Miscellaneous

I840

So much depends / James Laughlin. Vancouver: Slug, 1983.

Single sheet

Note: One of 79 copies

BL: Cup.410.f.1073

Com: A poem by Williams' friend and publisher James Laughlin, published for the centenary of Williams' birth. *So much depends* are the opening words of Williams' poem "The red wheelbarrow".

Bibliographies

I841

A bibliography of William Carlos Williams / Emily Wallace. Middletown: Wesleyan University Press, 1968.

354p; illus; index

YA.2002.a.11534

Com: The standard bibliography of Williams' works. The illustrations include Williams' self-portrait in oils and a photograph of him by Charles Sheeler.

I842

The Merrill checklist of William Carlos Williams / John D. Engels. Columbus: Merrill, 1969.

38p

(Charles E. Merrill checklists0

BL: 2784.m.45/1

Com: A listing of Williams' major works followed by a selection of secondary sources including scholarship and criticism.

I843

The manuscripts and letters of William Carlos Williams in the poetry collection of the Lockwood Memorial Library, State University of New York at Buffalo: a descriptive catalogue / [compiled by]

Neil Baldwin, Steven L. Meyers. Boston: Hall, 1978.

349p; index

(A reference publication in literature)

BL: X.981/21986

Com: A catalogue of manuscripts of poems, creative prose, critical prose, notebooks and letters. The foreword is by Robert Creeley.

I844

William Carlos Williams: a reference guide / Linda Wagner-Martin. Boston: Hall, 1978.

166p; index

(A reference guide to literature)

BL: X.981/22050

Com: A comprehensive chronologically arranged listing of critical material on Williams.

I845

Guide to the poetry of William Carlos Williams / Kelli A. Larson. New York: Hall, 1995.

182p; index

(Guides to 20th century poems)

BL: YC.1995.b.5354

Com: An annotated listing of criticism of Williams' poetry, arranged alphabetically by poem and book title.

BEATS IN GENERAL

ANTHOLOGIES

J1

Nine American poets / [edited by Robert Cooper]. Liverpool: Heron, 1953.

24p

BL: YA.1992.a.1182

Com: Among the poets included in this collection published in the UK are Blackburn, Corman, Creeley, Duncan, Levertov, and Olson.

J2

The Beat Generation and the Angry Young Men / edited by Gene Feldman and Max Gartenberg. New York: Citadel, 1958.

384p

BL: Osborne.128

Com: Contributors include Brossard, Broyard, Burroughs (as William Lee), Ginsberg, Holmes, Kerouac, Mailer, Rexroth and Solomon. This copy is from the British Library's Osborne collection of material relating to dramatist John Osborne. Published in the UK in 1959 as *Protest* (BL: 12300.bbb.36)

J3

Jan. 1st 1959: Fidel Castro / compiled by Leroi Jones. [New York]: Totem, [1959].

Unnumbered pages

(Blue plate; no.1)

BL: X.909/30063

Com: Includes poems by Jones, Kerouac, Loewinsohn, Oppenheimer and Sorrentino. See also **Jones** (D254)

J4

A new folder: Americans: poems and drawings / edited by Daisy Aldan; with a foreword by Wallace Fowlie. New York: Folder Editions, 1959.

116p; illus

BL: 11411.f.4

Com: Daisy Aldan had edited the little magazine *Folder* that appeared in four issues between 1953 and 1956. This personal anthology edited by her includes Beats, Black Mountain and New York School writers, among them Ashbery, Blackburn, Broughton, Corso, Creeley, Eigner, Elmslie, Ginsberg, Gleason, Guest, Jones, Kerouac, Koch, Levertov, McClure, Norse, O'Hara, Olson, Rivers, Schuyler and Whalen. Among the artists whose drawings are reproduced are De Kooning, Charles Henri Ford, Kline, Motherwell, Pollock, and Rivers.

J5

The Beat scene / photographs by Fred McDarrah; edited and with an introduction by Elias Wilentz. New York: Corinth, 1960.

185p; illus

BL: 11529.k.34

Com: An extensive selection of prose and poems, of which some are previously unpublished. Contributors include Blackburn, Bremser, Corso, Creeley, Di Prima, Elmslie, Ferlinghetti, Ginsberg, Howard Hart, Joans, Jones, Kerouac, Koch, Krim, Kupferberg, Lamantia, LeSueur, McClure, Micheline, Murnaghan, O'Hara, Orlovsky, Propper, Romney, Saijo, Welch, Whalen and Jonathan Williams. The photographs by McDarrah of these and other writers mostly taken in Greenwich Village were exclusive for this book.

J6

Beatitude anthology. San Francisco: City Lights, 1960.

110p

11614.b.43

Com: An anthology from the magazine *Beatitude* that includes Brautigan, Corso, Ferlinghetti, Ginsberg, Kandel, Kaufman, Kerouac, Lamantia, McClure, Meltzer, Moraff, Orlovsky, Weiss and Whalen.

J7

The Beats / edited by Seymour Krim. Greenwich, Conn.: Fawcett, 1960.

224p

11501.a.48

Com: Krim acknowledges Jones, Ginsberg and Micheline for helping to "get this book on the road". Among the contributions are poems and prose by Bremser, Brossard, Broyard, Burroughs, Corso, Di Prima, Ferlinghetti, Ginsberg, Jack Green ("Peyote"), Holmes, Joans, Kerouac, Krim, Lamantia, Mailer, Murnaghan, Propper, Selby, and Snyder. Also included is Norman Podhoretz's notorious anti-beat text "The know-nothing Bohemians", David McReynolds more sympathetic essay "Hipsters unleashed", and Herbert Gold's "The Beat mystique". See also **Krim** (D348).

J8

The new American poetry: 1945-1960 / edited by Donald M. Allen. New York: Grove, 1960.

454p; bibliography; index

BL: X.909/21627

Com: A classic and highly influential anthology, one of the defining works of the Beat Generation and post-war American poetry. Among the contributors are Adam, Antoninus, Ashbery, Blackburn, Blaser, Bremser, Broughton, Carroll, Corso, Creeley, Dorn, Doyle, Duncan, Eigner, Ferlinghetti, Ginsberg, Gleason, Guest, Jones, Kerouac, Koch, Lamantia, Levertov, Loewinsohn, Marshall, McClure, Meltzer, O'Hara, Olson, Oppenheimer, Orlovsky, Perkoff, Schuyler, Snyder, Sorrentino, Spicer, Welch, Whalen, Wieners and Jonathan Williams.

J9

Beat coast east: an anthology of rebellion / edited by Stanley Fisher. New York: Excelsior, 1961.

96p; illus
BL: YA.2000.a.12685
Com: Includes prose and poetry by Bremser, Corso, Di Prima, Ginsberg, Jones, Kerouac, Orlovsky, and Mailer.

J10
'Beat' poets / selected by Gene Baro. London: Vista, 1961.

48p
(Pocket poets)
BL: W.P.16930/23
Com: Poems by Carroll, Corso, Dorn, Ferlinghetti, Jones, Kerouac, Loewinsohn, McClure, Snyder, Whalen, Wieners and Jonathan Williams.

J11
A casebook on the Beat / edited by Thomas Parkinson. New York: Crowell, 1961.

326p; bibliography
BL: X.908/4036
Com: Includes works by Burroughs, Corso, Ferlinghetti, Ginsberg, Kerouac, Lipton, McClure, Rexroth, Snyder, Whalen and Wieners. In addition to the anthology there is criticism and commentary and a useful bibliography of secondary works commenting on the Beat Generation.

J12
Contemporary American poetry / selected and introduced by Donald Hall. Harmondsworth: Penguin, 1962.

201p
(Penguin poets)
BL: 12208.a.6/67
Com: Contributors include Duncan, Levertov, Creeley, Ashbery, and Snyder.

J13
The moderns: an anthology of new writing in America / edited with an introduction by Leroi Jones
New York: Corinth, 1963.

351p
BL: X.909/6480
Com: Authors contributing include Burroughs, Creeley, Dawson, Di Prima, Dorn, Jones, Kerouac, Rechy, Rumaker and Selby. Also included is an appendix of essays on writing methods by Rumaker, Creeley, Kerouac and Burroughs. There are British editions for 1965 (BL: X.909/4631) and 1967 (BL: X.908/10878). See also **Jones** (D256).

J14
Writers in revolt: an anthology / edited by Richard Seaver, Terry Southern and Alexander Trocchi.
New York: Frederick Fell, 1963.

366p
BL: X.909/11007
Com: Includes Burroughs (an extract from *Naked lunch*), Ginsberg (excerpts from "Howl"), and Selby (the story "Tra-la-la") among selections of writings from Sade to Beckett. See also **Trocchi** (G167).

J15
12 poets & 1 painter / [edited by Donald M. Allen]. [San Francisco]: Four Seasons Foundation, 1964.

32p; illus
(Writing; 3)
BL: YA.1996.a.11698
Com: The painter is Jess Collins who contributes six drawings and the cover illustration. The poets are Creeley, Duncan, Ferlinghetti, Ginsberg, Jones, Kyger, Levertov, Olson, Snyder, Welch, Max Finstein and Bruce Boyd.

J16
A New Directions reader / edited by Hayden Carruth & James Laughlin. New York: New Directions, 1964.

244p; bibliography

BL: X.909/32073

Com: A collection of stories, poems, and excerpts from novels, plays and books of literary criticism, published to celebrate the 25th anniversary of New Directions. Writers contributing include Bowles, Corso, Ferlinghetti, Ford, Ginsberg, Kerouac, Levertov, Patchen, Rexroth and William Carlos Williams. The bibliography is a complete list of all books published by New Directions from 1936 to March 1964.

J17

A controversy of poets: an anthology of contemporary American poetry / edited by Paris Leary and Robert Kelly. Garden City: Doubleday, 1965.

567p; bibliography

BL: X.907/5948

Com: Includes poems by Ashbery, Blackburn, Blaser, Corso, Creeley, Dorn, Eigner, Ferlinghetti, Ginsberg, Jones, Kelly, Levertov, Marshall, McClure, O'Hara, Olson, Oppenheimer, Snyder, Spicer, Wieners, and Jonathan Williams. There are brief biographies of the poets and postscripts by each of the editors. See also **Kelly** (D304).

J18

New American story / edited by Donald M. Allen and Robert Creeley. New York: Grove, 1965.

278p

BL: Cup.805.c.12.

Com: Includes contributions by Burroughs, Creeley, Dorn, Jones, Kerouac, Rechy, Rumaker and Selby. A British 1971 edition is at BL: Cup.805.p.37 - see below (J44). See also **Creeley** (F158).

J19

The Olympia reader: selections from the Traveller's Companion series / edited by Maurice Girodias; designed and illustrated by Norman Rubington. New York: Grove, 1965.

725p

BL: Cup.802.ff.18.

Com: Includes contributions from Ford, Burroughs (selections from three novels), Trocchi (as Francis Lengel and Frank Harris) and Corso. Illustrated by Rubington, author of *Fuzz against junk* (as Akbar del Piombo), which is also included.

J20

Wholly communion / the film by Peter Whitehead; poetry at the Royal Albert Hall, London, June 11th 1965. London: Lorrimer Films, 1965.

72p; illus

BL: X.908/7049

Com: The book of the film of the historic poetry reading at the Albert Hall with poems by Ginsberg, Ferlinghetti, Corso and others, and Trocchi reading from *Cain's book*. There is an introduction by Alexis Lykiard and the illustrations are stills from the film.

J21

Astronauts of inner-space: an international collection of avant-garde activity. San Francisco: Stolen Paper Review, 1966.

65p

BL: YA.1999.a.5772

Com: Includes Burroughs ("The literary techniques of Lady Sutton-Smith"), Ginsberg (a prose piece "Back to the wall") and Creeley (an essay "Sense of measure"). All three originally appeared in the *Times Literary Supplement* August 1964.

J22

The new writing in the USA / edited by Donald Allen and Robert Creeley. Harmondsworth: Penguin, 1967.

331p

BL: 12208.a.1/2519

Com: Includes poetry and prose by Ashbery, Blaser, Brautigan, Burroughs, Corso, Creeley, Dorn, Ferlinghetti, Ginsberg, Guest, Jones, Kerouac, Kyger, Levertov, Loewinsohn, McClure, O'Hara, Olson, Rechy, Rumaker, Sanders, Selby, Snyder, Sorrentino, Spicer, Welch, Whalen and Wieners. There is an appendix of biographical notes. See also **Creeley** (F160).

J23

Where is Vietnam? American poets respond / edited by Walter Lowenfels. New York: Anchor, 1967.
160p

BL: YA.2000.a.11585

Com: Contains an excerpt from Ginsberg's "Wichita vortex sutra" with poems by Blackburn, Creeley, Ferlinghetti, Kelly, Levertov, Oppenheimer and others.

J24

Beat: eine anthologie / herausgegeben und eingeleitet von Karl O. Paetel. Hamburg: Rowohlt, 1968.
297p; illus; bibliography

Note: An earlier edition was published in 1962

BL: X.909/21723

Com: German translations of: Brother Antoninus, Blackburn, Bremser, Brossard, Broyard, Burroughs, Cassady, Corso, Creeley, Ferlinghetti, Ginsberg, Holmes, Huncke, Joans, Jones, Kandel, Kaufman, Kerouac, Koch, Krim, Lamantia, Lipton, Loewinsohn, McClure, Mailer, O'Hara, Olson, Orlovsky, Snyder, Solomon, Watts, Wieners and Whalen. In addition there are brief biographies, a bibliography, a glossary, some "kuriosa" (including "Albert Schweitzer - King of the Beats"), and photographs by Fred McDarrah.

J25

The Digger papers. New York: Paul Krassner, 1968.

22p; illus

BL: YA.2000.b.2718

Com: Issue #81 of the *Realist* with a different front page, consisting of articles, poems, drawings and photographs, including unattributed contributions by Brautigan, Snyder, Ginsberg and others.

J26

Fuck you (!) - underground poems - untergrund gedichte / herausgegeben von Ralf-Rainer Rygulla.
Darmstadt: Joseph Melzer, 1968.

139p

BL: Cup.701.f.26

Com: Includes poems (with German translations) by Berrigan, Bukowski, Dorn, Kandel, Kupferberg, O'Hara, Sanders, Spicer, Whalen, and Wieners.

J27

Notes from the new underground: an anthology / edited by Jesse Kornbluth. New York: Viking, 1968.
302p

BL: YA.1998.b.6094

Com: Contains contributions from Broughton, Burroughs, Ginsberg, Kupferberg and McClure, and the first appearance in book form of the panel discussion "Changes" with Ginsberg, Leary, Snyder and Watts.

J28

War poems / edited by Diane di Prima. New York: Poets Press, 1968.

86p

BL: X.908/16047

Com: Includes poems by Ginsberg ("Wichita vortex sutra" and two other poems), Corso, Creeley, Duncan, Jones, McClure, Olson, Oppenheimer, Snyder, Whalen, and the editor. See also **Di Prima** (H65).

J29

Best & company / edited by Bill Berkson. New York: Privately printed, 1969.

Unnumbered pages; illus

BL: YA.2000.b.3106

Com: Contributors include Ashbery, Berkson, Berrigan, Brainard, Burroughs, Clark, Creeley, Elmslie, Koch, Malanga, O'Hara, Padgett, Schuyler, Waldman, Warsh, and Wieners.

J30

Children of Albion: poetry of the underground in Britain / edited and extradicted by Michael Horovitz. Harmondsworth: Penguin, 1969.

382p

BL: X.908/18647

Com: A poetry anthology that includes an account of the 11th June 1965 Royal Albert Hall poetry evening - see *Wholly communion* above (J19). Poets in this anthology include Trocchi and others influenced by the Beats.

J31

The contemporary American poets: American poetry since 1940 / edited by Mark Strand. New York: World, 1969.

390p; index

BL: YA.1992.a.6224

Com: Includes poems by Ashbery, Clark, Corso, Creeley, Ginsberg, Jones, Koch, Levertov, O'Hara, Olson and Snyder.

J32

Counter culture / edited by Joseph Berke. London: Owen, 1969.

405p; illus

BL: X.525/394

Com: This volume is nos. 3-9 of the journal *Fire* (BL: PP.7611.tl). Among the contributions are the following: Tuli Kupferberg "The coming catastrophic age of leisure", Julian Beck "Money, sex, theatre", and Allen Ginsberg "Consciousness and practical action".

J33

A first reader of contemporary American poetry / edited by Patrick Gleeson. Columbus: Merrill, 1969.

189p

BL: X.909/19592

Com: Among the contributors are Ashbery, Berrigan, Brautigan, Creeley, Duncan, Ferlinghetti, Ginsberg, Jones, Kandel, Koch, Levertov, McClure, O'Hara, Olson, Snyder, Welch, Whalen and Wieners.

J34

Poems of our moment / edited by John Hollander. New York: Pegasus, 1969.

330p

BL: X.989/12033

Com: Includes work by Ashbery, Corso, Ginsberg, Koch, O'Hara and Snyder. There is an appendix of brief notes on the poets.

J35

Some of IT / edited by David Mairowitz; with a special introduction by William S. Burroughs. London: Knullar, 1969.

174p; illus

BL: Cup.701.ff.34

Com: A selection of material from the British underground paper *The International Times*. Contributors include Beck and the Living Theatre, Burroughs, Ginsberg, Gysin, Kupferberg, Lamantia, McClure, Norman Rubington and Trocchi.

J36

Thunderbolts of peace and liberation / edited by Tina Morris and Dave Cunliffe. Blackburn: BB Books, 1969.

94p; illus

BL: X.900/3837

Com: A British publication that includes poetry by Bergé, Di Prima, Eigner, Ferlinghetti, Kandel, Kupferberg, Randall and Snyder.

J37

The world anthology: poems from the St Mark's Poetry project / edited by Anne Waldman.

Indianapolis: Bobbs-Merrill, 1969.

155p; illus

BL: YA.2000.a.4971

Com: Includes contributions by Ashbery, Berrigan, Clark, Di Prima, Ginsberg, Malanga, O'Hara and Padgett. See also **Waldman** (H322).

J38

The writing on the wall: 108 American poems of protest / edited by Walter Lowenfels. Garden City: Doubleday, 1969.

189p

BL: YA.2001.a.38627

Com: An anthology that includes poems by Bukowski, Corso, Ferlinghetti, Ginsberg, Jones, Kandel, Kaufman, Kupferberg, Levertov, Patchen, Randall, and Rexroth.

J39

Getting busted: personal experiences of arrest trial and prison / edited by Ross Firestone. New York: Douglas, 1970.

347p

BL: YA.2001.a.33714; X.108/12124 - missing

Com: Personal accounts of confrontations with the American legal system in the form of diaries, poems, letters, essays, trial testimonies and autobiography. Contributors include Baez, Beck, Brautigan, Bremser, Bruce, Ferlinghetti, Huncke, Kaufman, Kesey, Leary, McClure and Freewheelin Frank (Reynolds), Mailer, and Malina.

J40

The new Olympia reader: selections from the Traveller's Companion series / edited by Maurice Girodias; illustrated by Kasoundra. New York: Black Watch, 1970.

891p; illus

BL: Cup.800.1.32

Com: Includes contributions by Diane di Prima (*Memoirs of a beatnik*) and William Burroughs Jr. (extracts from *Speed*).

J41

Translations by American poets / edited by Jean Garrigue. Athens: Ohio University Press, 1970.

371p

BL: X.981/3928

Com: A collection of poems from many countries with texts in the original languages and English translations by, among others, Blackburn, Duncan, Levertov, Rexroth and Snyder.

J42

Another world / edited by Anne Waldman. Indianapolis: Bobbs-Merrill, 1971.

387p; illus

BL: YA.2000.a.5060

Com: A second anthology of poems from the St Marks Poetry Project with contributions by Berrigan, Brautigan, Clark, Ginsberg, Kyger, Padgett, Waldman and others. See also **Waldman** (H323).

J43

Human alternatives: visions for us now / edited with an introduction by Richard Kostelanetz. New York: Morrow, 1971.

297p; bibliography

BL: YA.2001.a.4046

Com: An anthology of speculations of possible future life on "spaceship earth". Among the contributors are Ginsberg, Leary, Trocchi (his "Sigma" manifesto), Allan Kaprow, John Cage, and Buckminster Fuller.

J44

New American story / edited by Donald M. Allen and Robert Creeley. Harmondsworth: Penguin, 1971.

285p

Note: Originally published: New York: Grove, 1965 (see J18)

BL: Cup.805.p.37

Com: For this first UK edition Burroughs' contribution has been changed with "Ordinary men and women" replaced by two extracts from *Nova express* - "Last words" and "So pack your ermines", while "Censorship" is retained. See also **Creeley** (F158).

J45

On the mesa: an anthology of Bolinas writing / edited by Joel Weishaus. San Francisco: City Lights, 1971.

128p

BL: YA.2001.a.31652

Com: A collection of writing by authors living on or around the mesa in Bolinas, California. Among the contributors are Clark, Creeley, Kyger, Meltzer and Warsh. The cover photograph is by Stephen Lazar and the frontispiece drawing is by Arthur Okamura. Biographical notes are included.

J46

The East Side scene: American poetry, 1960-1965 / edited with an introduction by Allen de Loach. Garden City: Doubleday, 1972.

338p; bibliography

BL: X.907/12653

Com: An anthology that includes among its contributors Bergé, Berrigan, Blackburn, Di Prima, Ginsberg, Kelly, Kupferberg, Malanga, Oppenheimer, Orlovsky, Sanders, and Wieners. See also **New York** (D28).

J47

Underground press anthology / edited by Thomas King Forçade. New York: Ace, 1972.

192p

BL: YA.1999.a.9788

Com: Includes contributions by Dylan, Kesey, Leary, Sanders, and Trocchi.

J48

The underground reader / assembled by Mel Howard and the Reverend Thomas King Forçade. New York: New American Library, 1972.

322p; illus

BL: YA.1998.a.11468

Com: Includes contributions by Burroughs ("Storm the reality studios"), Leary ("God's secret agent" - first appearance in book form - and a letter), Di Prima, Ginsberg, McClure, Sanders, Snyder, and Trocchi.

J49

Electric underground: a City Lights reader / [edited by Laurence James]. London: New English Library, 1973.

142p

BL: Nov.20934

Com: This collection is dedicated to the "fond memory of 'Wholly Communion', celebrated at the Royal Albert Hall in June, 1965". Includes contributions by Beck, Brautigan, Burroughs, Cassady, Corso, Ferlinghetti, Ginsberg, Kerouac, Lamantia, McClure, Mailer, and Snyder.

J50

Making it new / edited by JoAn E. Chace and William M. Chace. San Francisco: Canfield, 1973.

261p; index

BL: X.900/14582

Com: An anthology of contemporary verse meant especially for students with little or no background in experiencing poetry. Among the contributors are Baraka, Corso, Creeley, Duncan, Dylan, Ferlinghetti, Ginsberg, Kaufman, Koch, Levertov, Miles, O'Hara, Olson, Schuyler, Snyder, William Carlos Williams, and Jonathan Williams.

J51

An active anthology / edited by George Quasha; contributing editor Susan Quasha. Fremont: Sumac, 1974.

256p; illus

BL: X.902/2318

Com: Includes poetry by Adam, Blackburn, Di Prima, Kelly, Meltzer, Olson, Oppenheimer, Padgett, Sanders, and Waldman.

J52

City Lights anthology / edited by Lawrence Ferlinghetti. San Francisco: City Lights, 1974.

250p; illus

BL: X.902/3282

Com: An international anthology which among the Americans includes works by Brautigan, Bukowski, Creeley, Di Prima, Ferlinghetti, Ginsberg, Guest, Hawkins, Kerouac, Lamantia, McClure, Micheline, Norse, Rumaker, Snyder and Upton. See also **Ferlinghetti** (E221).

J53

Angels of the lyre: a gay poetry anthology / edited by Winston Leyland. San Francisco: Panjandrum, 1975.

248p; illus

BL: Cup.811/49

Com: Among the poets included are Brainard (who also contributes an illustration), Duncan, Elmslie, Ford, Ginsberg, Malanga, Mead, Norse, O'Hara, Spicer, Wieners and Jonathan Williams. There is an appendix of brief biographical notes.

J54

Essaying essays: alternative forms of exposition / edited by Richard Kostelanetz. New York: Out of London Press, 1975.

476p; illus

BL: YA.2000.a.3929

Com: Includes Gysin ("Junk is no good, baby"), McClure, Cage and more.

J55

The gist of Origin 1951-1971: an anthology / edited by Cid Corman. New York: Grossman, 1975.

525p

BL: YA.2001.a.24934

Com: An anthology, with a long introduction by Corman, of works published in his influential magazine. Among the contributors are Blackburn, Carroll, Corman, Creeley, Duncan, Eigner, Kelly, Levertov, Olson, Snyder, Whalen and William Carlos Williams. The appendices list authors published in *Origin*, 1951-1971, major works not utilised, and notes on the contributors. See also **Corman** (F64).

J56

California bicentennial poets anthology / edited by A. D. Winans. San Francisco: Second Coming, 1976.

217p; illus

Note: No. 6 of 10 copies signed by the editor.

BL: YA.2000.a.29709

Com: Contributors include Bukowski, Everson, Ferlinghetti, Kaufman, Meltzer, Micheline, Miles and Norse.

J57

The new Oxford book of American verse / chosen and edited by Richard Ellman. New York: Oxford University Press, 1976.

1076p; index

BL: HLR.811.008

Com: Includes contributions by Ashbery, Baraka, Creeley, Dorn, Duncan, Ginsberg, Levertov, O'Hara, Olson, Snyder and William Carlos Williams.

J58

Poems now / edited by Hettie Jones. New York: Kulchur, 1976.

114p

BL: YA.2001.b.4665

Com: A poetry anthology edited by Hettie Jones, who was married to Leroi Jones from 1961 to 1968. Among the contributors are Bergé, Bremser, Di Prima, Eigner, Kelly, Malanga, Oppenheimer, Sorrentino, and Wieners. There are brief notes on the contributors. See also **Hettie Jones** (H112).

J59

The Beat diary / edited by Arthur and Kit Knight. California, PA, 1977.

176p; illus

(Unspeakable visions of the individual; 5)

BL: YA.1998.b.6553

Com: Includes: a Carolyn Cassady drawing of Neal; interviews with Burroughs, Corso, Snyder and Whalen; prose and poetry by Carolyn Cassady, Di Prima, Ferlinghetti, Ginsberg, Huncke, McClure, Norse, Orlovsky and Solomon; letters of Kerouac to Holmes, Corso to Burroughs, and Holmes to Kerouac; photographs by Fred McDarrah. The cover is a photograph of Kerouac typing, and on the back Ginsberg is reading one of his poems.

J60

Traveling America with today's poets / edited by David Kherdian. New York: Macmillan, 1977.

154p; index

BL: YA.2001.a.38626

Com: An anthology that includes contributions from Blackburn, Bukowski, Dorn, O'Hara, Snyder, Whalen, and many more.

J61

English and American surrealist poetry / edited and with an introduction by Edward B. Germain.

Harmondsworth: Penguin, 1978.

348p; index

BL: X.908/41471

Com: Among the contributors are Ashbery, Berrigan, Clark, Duncan, Ford, Koch, McClure, O'Hara, Padgett, Patchen, and Waldman.

J62

The poets' encyclopedia / [edited by Michael Andre and Erika Rothenberg]. New York: Unmuzzled Ox, 1979.

309p; illus; index

Note: One of 35 copies signed by 44 writers

BL: RF.2002.a.94

Com: "The world's basic knowledge transformed by 225 poets, artists, musicians & novelists". Contributors include Ashbery, Bergé, Brainard, Broughton, Bukowski, Burroughs (on "Junk"), Tom Clark, Creeley (on "Stubble"), Dylan, Elmslie, Charles Henri Ford, Ginsberg (a poem called "Junk mail"), Guest, Kerouac, Malanga, O'Hara, Oppenheimer, Plymell, Snyder, Solomon, Waldman (on "Sex"), and Jonathan Williams (on "Stodge").

J63

The unspeakable visions of the individual / edited by Arthur and Kit Knight. California, PA: Privately published, 1980.

174p; illus

(Unspeakable visions of the individual; 10)

BL: YA.2000.a.29405

Com: Contributors include Bonnie Bremser, Carolyn Cassady, Corso, Ginsberg (letters), Huncke, Holmes, Kerouac (letters, poems, and drawings), Jan Kerouac, Joanna McClure and Whalen. There is also an interview with Amiri Baraka, and photographs of the San Francisco scene by Larry Keenan, Jr.

J64

Beat angels / edited by Arthur and Kit Knight. California, PA, 1982.

179p; illus

(Unspeakable visions of the individual; 12)

BL: 9121.1835 v 12 [DSC]

Com: Includes prose by Norse, Carolyn Cassady and Huncke; poetry by Ginsberg, Joanna McClure and Michael McClure; interviews with Duncan and Joans; letters from Kerouac, Corso (to Ginsberg), Burroughs (to Kerouac), Ginsberg (to Kerouac). There are also photo portfolios of Kerouac and Joans, in addition to many other photographs, and journal entries by Holmes.

J65

The Beat journey / edited by Arthur and Kit Knight. California, PA: A. and K. Knight, 1982.
175p; illus

(Unspeakable visions of the individual; 8)

BL: 9121.1835 v 8 [DSC]

Com: Contains interviews with Ginsberg, Holmes and McClure; letters from Kerouac to Holmes and Ginsberg, from Holmes to Kerouac, and from Burroughs to Kerouac; prose by Burroughs, Carolyn Cassady and Huncke; and poems by Corso, Joanna McClure, and Whalen. In addition there is a drawing by Corso and one of Corso by Kerouac; and amongst many other photographs, a photo portfolio by Fred McDarrah.

J66

The holy earth / edited by Jerry Kamstra. Santa Cruz: Peeramid, 1982.

Unnumbered pages; illus

BL: LB.31.c.11217

Com: Illustrated poems and essays by Baraka, Corso, Everson, Ferlinghetti, Kerouac, Micheline and others, together with writings on the Beats, and photographs of Beat-era North Beach by Bob Snyder.

J67

The postmoderns: The new American poetry revised / edited and with a new preface by Donald Allen and George F. Butterick. New York: Grove, 1982.

436p; bibliography

BL: 85/09863 [DSC]

Com: An updating of *The new American poetry 1945-1960* (1960) - see above (J8). 29 of the original 34 poets are retained, with nine new poets added including Di Prima, Kyger, Kelly, Sanders and Waldman. There is a useful biographical and bibliographical appendix.

J68

Sleeping on the wing: an anthology of modern poetry with essays on reading and writing / Kenneth Koch and Kate Farrell. New York: Random House, 1982.

313p; index

BL: 88/20509 [DSC]

Com: Written (with fellow teacher and poet Kate Farrell) especially for high school and college students, this anthology includes essays on and poetry by: Ashbery, Ginsberg, Jones, Koch himself, O'Hara, Snyder, William Carlos Williams, and other American and European poets. See also **Koch** (D342).

J69

The Beat road / edited by Arthur and Kit Knight. [California, PA]: A. Knight, 1984.

67p; illus

(Unspeakable visions of the individual; 14)

BL: 9121.1835 v 14 [DSC]

Com: Includes: poetry by Bremser, Holmes, Joanna McClure, and Micheline; prose by Holmes and Ginsberg; letters from Kerouac to Ginsberg and Orlovsky, and from Corso to Snyder. Also: Di Prima interviewed by Waldman; drawings of Bremser and Joyce Johnson by Robert La Vigne; and photographs from the Naropa conference commemorating the 25th anniversary of the publication of *On the Road*.

J70

The sixties papers: documents of a rebellious decade / [edited by] Judith Clavir Albert and Stewart Edward Albert. New York: Praeger, 1984.

549; illus; index

(Praeger special studies)

BL: X.800/42087

Com: The introduction considers that the Beat Generation had influence on the radical movements of the sixties. Contributors to the anthology include Beck, Di Prima, Ginsberg, Mailer, Sanders and Snyder.

J71

Kerouac and friends: a Beat generation album / Fred W. McDarrah. New York: Morrow, 1985.

338p; illus; bibliography; index

BL: YA.2001.a.26157

Com: A collection of more than 190 photographs by McDarrah from the 1950s and 1960s together with essays on the Beat Generation by Ferlinghetti, Holmes, Krim, Kerouac, Lipton, Rexroth, and others. Among those photographed by McDarrah are Beck, Blackburn, Bremser, Burroughs, Carroll, Cassady, Corso, Dawson, Di Prima, Doyle, Duncan, Elmslie, Ferlinghetti, Frank, Ginsberg, Guest, Hochman, Holmes, Huncke, Joans, Joyce Johnson, Jones, Hettie Jones, Kaufman, Kerouac, Koch, Krim, Kupferberg, Lamantia, Levertov, Lipton, McClure, Mailer, Malina, Marshall, Mead, Mekas, Micheline, Moraff, O'Hara, Oppenheimer, Orlovsky, Randall, Rexroth, Rivers, Romney, Rosenthal, Selby, Snyder, Solomon, Sorrentino, Welch, and Wieners.

J72

The Faber book of contemporary American poetry / edited by Helen Vendler. London: Faber, 1986
440p; index

Note: Originally published: Cambridge, Mass.: Harvard University Press, 1985

BL: YH.1987.a.42

Com: Includes Ginsberg, O'Hara, Ashbery and Snyder among a selection of 35 poets.

J73

Writers outside the margin / edited by Jeffrey H. Weinberg. Sudbury, Mass.: Water Row, 1986.
116p; illus

BL: YA.1999.a.5445

Com: Includes "Kerouac Road: a tribute" together with work by Bukowski (a story about Cassady) and Burroughs and Micheline, and essays on Cassady, Corso, Ginsberg and Burroughs.

J74

The Beats: an anthology of 'Beat' writing / edited by Park Honan. London: Dent, 1987.
250p; bibliography

BL: YH.1987.a.307

Com: An anthology edited by a Professor at Leeds University that includes poetry by Corso, Ferlinghetti, Ginsberg, Jones, Kupferberg, Lamantia, Snyder, and Propper; prose by Burroughs, Ginsberg, Kerouac, Holmes and Krim; and commentary by Ginsberg, Holmes, Rexroth, and Joyce Johnson. There is an appendix of biographical notes.

J75

The Beat vision: a primary sourcebook / edited by Arthur and Kit Knight. New York: Paragon House, 1987.

292p; illus

BL: YH.1988.b.710

Com: Interviews and correspondence: Burroughs, Carolyn Cassady, Neal Cassady, Corso, Di Prima, Ginsberg, Herbert Gold, Holmes, Kerouac, Joans, Jones, Eileen Kaufman, McClure, Malanga, Orlovsky, Snyder, Solomon, Waldman, and Whalen.

J76

Beneath a single moon: Buddhism in contemporary American poetry / edited by Kent Johnson & Craig Paulenich; introduction by Gary Snyder. Boston: Shambhala, 1991.

358p; illus; index

Com: YA.1992.a.22058

Com: Poems and critical essays with among the contributors Di Prima, Ginsberg, Kelly, Snyder, Waldman, Cage and Whalen.

J77

Out of this world: an anthology of the St. Mark's poetry project, 1966-1991 / edited and with an introduction by Anne Waldman; foreword by Allen Ginsberg. New York: Crown, 1991.

690p; index

BL: YA.1993.a.19551

Com: The poems are arranged chronologically beginning with precursors of the fifties and sixties. Includes work by Adam, Ashbery, Berrigan, Blackburn, Bowles, Brautigan, Bremser, Burroughs, Clark, Corso, Creeley, Dawson, Di Prima, Dorn, Eigner, Elmslie, Ginsberg, Guest, Hawkins, Kelly, Koch, Kupferberg, Kyger, McClure, Malanga, O'Hara, Oppenheimer, Orlovsky, Padgett, Plymell,

Pommy Vega, Sanders, Schuyler, Snyder, Spicer, Waldman, Warsh, Whalen and Wieners. The contributors' index includes biographical and bibliographical material. See also **Waldman** (H326).

J78

Evergreen review reader, 1957-1966 / editor Barney Rosset; associate editors, Dick Seaver, Fred Jordan, and Donald Allen; special editor for this edition, Mike Topp. New York: North Star Line/Blue Moon, 1993.

351p; illus

BL: YA.2001.b.2142

Com: A selection from the first ten years of one of America's most important literary magazines. *Evergreen review* specialised in publishing works by the European avant-garde and also by American Beat writers and those allied to them. Among the Beat movement writers contributing to this anthology are Blackburn, Brautigan, Burroughs, Creeley, Duncan, Ferlinghetti, Ginsberg, Jones, Kandel, Kerouac, Koch, Levertov, McClure, O'Hara, Olson, Rechy, Rivers, Rumaker, Selby, Snyder, Spicer, Trocchi, Wieners, Whalen and William Carlos Williams. For the *Evergreen review* itself see **Periodicals** below (J294).

J79

The Penguin book of the Beats / edited by Ann Charters. London: Penguin, 1993.

646p; bibliography; index

Note: Originally published as *The portable Beat reader*: New York: Viking, 1993

BL: YK.1993.a.13337

Com: Ferlinghetti: "The definitive book on the subject". Divided into six sections: East Coast Beats; Neal Cassady; San Francisco Renaissance poets; fellow travellers; memoirs; and later work. Includes contributions by Ray Bremser, Bonnie Bremser, Bukowski, Burroughs, Burroughs Jr., Carolyn Cassady, Neal Cassady, Corso, Di Prima, Dylan, Ferlinghetti, Ginsberg, Gysin, Holmes, Huncke, Jones, Hettie Jones, Kaufman, Kerouac, Jan Kerouac, Kesey, Kupferberg, Lamantia, McClure, Mailer, Micheline, O'Hara, Orlovsky, Rexroth, Sanders, Snyder, Solomon, Waldman, Watts, Welch, Whalen, and Wieners.

J80

From the other side of the century: a new American poetry 1960-1990 / edited and with an introduction by Douglas Messerli. Los Angeles: Sun & Moon, 1994.

1135p; illus; bibliography

BL: YC.1995.a.36

Com: An anthology that attempts to be the 1990s equivalent to Donald Allen's groundbreaking anthology *The new American poetry* (1960). Includes poetry by Ashbery, Baraka, Berrigan, Blaser, Cage, Creeley, Duncan, Eigner, Elmslie, Ginsberg, Guest, Kelly, O'Hara, Olson, Padgett, Schuyler, Sorrentino, Spicer, Warsh, and Wieners, in addition to more recent poets. Each poet's principal book publications are listed, as are selected publishers of American innovative poetry.

J81

Postmodern American poetry: a Norton anthology / edited by Paul Hoover. New York: Norton, 1994.

701p; index

BL: YC.1994.b.4727

Com: Includes poetry by Ashbery, Baraka (Jones), Berrigan, Blackburn, Bukowski, Clark, Corso, Creeley, Di Prima, Dorn, Duncan, Eigner, Elmslie, Ferlinghetti, Ginsberg, Guest, Kelly, Kerouac, Koch, Levertov, McClure, O'Hara, Olson, Padgett, Sanders, Schuyler, Spicer, Snyder, Waldman, Whalen and Wieners. Also includes essays on poetics by Olson, Duncan, Levertov, Ginsberg, Creeley and Baraka. An accompanying "Classroom guide" is at BL: YK.1994.b.11148.

J82

City Lights pocket poets anthology / edited by Lawrence Ferlinghetti. San Francisco: City Lights, 1995

259p

BL: YA.1999.a.8171

Com: Includes poems by Blackburn, Corso, Di Prima, Duncan, Ferlinghetti, Ginsberg, Kaufman, Kerouac, Lamantia, Levertov, Norse, O'Hara, Orlovsky, Patchen, Pommy Vega, Rexroth, Upton, Waldman, and William Carlos Williams. The cover and endpapers are photographs of City Lights Bookstore. See also **Ferlinghetti** (E223).

J83

Poems for the millennium: the University of California book of modern & postmodern poetry / edited by Jerome Rothenberg and Pierre Joris. Berkeley: University of California Press, 1995,1998.

811p, 871p; illus; index

BL: YC.1996.a.169 (vol. 1); BL: YK.1998.b.4062 (vol. 2)

Com: Volume two of this poetry anthology "from postwar to millennium" includes contributions by Ashbery, Baraka, Beck, Berrigan, Blackburn, Burroughs, Corso, Creeley, Di Prima, Dorn, Duncan, Eigner, Ginsberg, Kaufman, Kelly, Kerouac, Levertov, McClure, Meltzer, O'Hara, Olson, Sanders, Waldman and William Carlos Williams.

J84

The Beat book: poems & fiction from the Beat Generation / edited by Anne Waldman; with a foreword by Allen Ginsberg. New York: Random House, 1996.

376p; bibliography

BL YA.2000.a.17841

Com: With contributions by Burroughs, Corso, Di Prima, Ginsberg, Kerouac, Kyger, Orlovsky, Snyder Welch, Wieners, and others. See also **Waldman** (H328).

J85

Big sky mind: Buddhism and the Beat Generation / edited by Carole Tonkinson. London: Thorsons, 1996.

387p; bibliography

Note: Originally published: New York: Riverside, 1995

BL: YC.1996.b.5057

Com: Part one entitled "The Beats" contains selections of work by Di Prima, Ginsberg, Kerouac, and Norse. Part two is entitled "The San Francisco poets" and includes prose and poetry by Kandel, Kaufman, Kyger, Saijo, Snyder, Welch and Whalen. Part three "Echoes" has work by Burroughs, Ferlinghetti and McClure. Part four entitled "Like minds" contains poetry and prose by Rexroth and Waldman. The coda "Jack Kerouac's dream" is a previously unpublished dream vision by him.

J86

A different beat: writings by women of the Beat Generation / edited by Richard Peabody. London: Serpent's Tail, 1997.

235p

BL: YK.1998.a.3783

Com: See **Women** (H3).

J87

The Rolling Stone book of the Beats: the Beat Generation and the counterculture / edited by Holly George-Warren. London: Bloomsbury, 1999.

451p; illus; bibliography; index

Note: Originally published: New York: Hyperion, 1999

BL: YK.2000.a.6320

Com: A compendium of writings by and about the Beats. The book is divided into six sections: "The birth of Beat"; sections each devoted to Kerouac, Burroughs, and Ginsberg; "Beat lights: characters, role models and others"; and "Keeping the Beat: the legacy". Contributors include Burroughs, Ann Charters, Carolyn Cassady, Corso, Ferlinghetti, Ginsberg, Joyce Johnson, Hettie Jones, Kesey, McClure, Mailer, Snyder, Wavy Gravy, and Anne Waldman. Illustrated with many superb photographs.

J88

The outlaw bible of American poetry / edited by Alan Kaufman. Emeryville: Thunder's Mouth, 2000.

685p; illus; index

BL: YC.2002.a.618

Com: An anthology dedicated to the recently deceased Jack Micheline. Contributors include Amram, Baraka, Beck, Berman, Brainard, Brautigan, Bremser, Bruce, Burroughs, Cassady, Clausen, Corso, Di Prima, Dorn, Dylan, Ferlinghetti, Ginsberg, Huncke, Hettie Jones, Kandel, Kaufman, Kerouac, Kesey, Kupferberg, Lamantia, McClure, Mailer, Malanga, Malina, Meltzer, Micheline, Nicosia, Norse, O'Hara, Padgett, Patchen, Perkoff, Plymell, Pommy Vega, Rivers, Selby, Silverman, Snyder, Waldman, Weiss, Whalen, and William Carlos Williams. Among the illustrations are reproductions of

paintings by Micheline, Corso's painting of Burroughs, a poem-painting by Patchen, and works by Kupferberg and Berman. In addition there are photographs of many of the poets.

J89

The Angel Hair anthology / edited by Anne Waldman and Lewis Warsh. New York: Granary, 2001. 619p; illus; bibliography; index

BL: YA.2001.a.40345

Com: Warsh and Waldman founded *Angel hair* magazine and Angel Hair Press in 1966. The former lasted for six issues to 1969 and the latter until 1978. Angel Hair published many writers associated with the Beats, Black Mountain, the New York School and the San Francisco Renaissance. Among the contributors to the anthology are Ashbery, Berrigan, Brainard, Clark, Creeley, Duncan, Elmslie, Guest, Koch, Kyger, Levertov, Malanga, O'Hara, Padgett, Schuyler, Waldman, Warsh, Whalen, and Wieners. In addition to the anthology there are photographs of many the poets represented together with their memoirs of Angel Hair, and an illustrated checklist of Angel Hair publications. See also **Waldman** (H329) and **Warsh** (D565).

J90

Beat down to your soul: what was the Beat generation? / edited with an introduction by Ann Charters. New York: Penguin, 2001.

663p; bibliography

BL: YA.2001.a.25412

Com: An anthology of more than 75 essays, reviews, memoirs and poems. Contributors include Bonnie and Ray Bremser, Broyard, Burroughs, Carolyn and Neal Cassady, Corso, Di Prima, Everson, Ferlinghetti, Ginsberg, Holmes, Huncke, Joyce Johnson, Hettie Jones, Bob and Eileen Kaufman, Joan Haverty Kerouac, Kesey, Kyger, Joanna and Michael McClure, McDarragh, Mailer, Marshall, Meltzer, Orlovsky, Rexroth, Sanders, Snyder, Spicer, Waldman and William Carlos Williams. Also included is a panel discussion with women writers of the Beat Generation and a chronology of selected books, magazines, films and recordings.

J91

Beat poets / edited by Carmela Ciuraru. New York: Knopf, 2002.

250p; index

(Everyman's Library pocket poets)

BL: YA.2002.a.23593

Com: Contributors include Bremser, Corso, Elise Cowen, Creeley, Di Prima, Ferlinghetti, Ginsberg, Guest, Jones, Kandel, Kaufman, Kerouac, Kupferberg, Kyger, Lamantia, Levertov, Joanna McClure, Michael McClure, Meltzer, Norse, O'Hara, Orlovsky, Snyder, Waldman, Welch, Whalen, and Wieners. Also included are letters, encounters & statements on poetics by Donald Allen, Burroughs, Corso, Ferlinghetti, Ginsberg, Kerouac, O'Hara, and Orlovsky.

INTERVIEWS

J92

The sullen art / interviews by David Ossman with modern American poets. New York: Corinth, 1963.

95p

BL: X.908/7414

Com: Interviews originally broadcast over the radio stations of the Pacifica Foundation, Los Angeles. Among those interviewed are Blackburn, Carroll, Creeley, Dorn, Ginsberg, Jones, Kelly, Levertov, Rexroth, and Sorrentino. The cover photograph is of Robert Creeley reading in San Francisco.

J93

Writers at work: the Paris Review interviews, third series / introduced by Alfred Kazin. London:

Secker & Warburg, 1967.

368p

Note: Originally published: New York: Viking, 1967

BL: 11873.ff.69

Com: Includes interviews with Burroughs, Ginsberg, Mailer and William Carlos Williams. See below (J97) for the collection of interviews with Beat writers.

J94

Gay sunshine interviews I / edited by Winston Leyland. San Francisco: Gay Sunshine, 1978.
325p; illus
BL: YA.2000.a.12403
Com: Includes interviews with Burroughs, Ford, Ginsberg, Norse, Orlovsky, Rechy, and Vidal.

J95

The Beat Generation and the Russian new wave / [edited by] Inger Thorup Lauridsen & Per Dalgard.
Ann Arbor: Ardis, 1990.
156p; illus; bibliography
BL: YA.1991.b.9339
Com: Interviews with Ginsberg, Snyder, McClure, Ferlinghetti and 6 Russian poets.

J96

NYC Babylon: Beat punks. Notes, raps, essays, secrets, transcripts, opinions (wise and otherwise), and pictures of a gone world and of how the punk generation typhooned its way back through and harpooned the beat generation in harmonica collaboration / Victor Bockris. London: Omnibus, 1998.
304p; illus
BL: YC.1998.b.6621
Com: Includes interviews with Ginsberg and Burroughs.

J97

Beat writers at work: the Paris Review interviews / edited by George Plimpton; with an introduction by Rick Moody. London: Harvill, 1999.
352p; illus
Note: Originally published: New York: Random House, 1999
BL: YC.1999.a.3910
Com: Classic interviews dating from 1965 to 1998 with Bowles, Burroughs, Creeley, Ferlinghetti, Ginsberg (on three occasions), Kerouac, Kesey, Olson, Orlovsky, Barney Rosset (editor of *Evergreen review*) and Snyder. Illustrated with photographs by Malanga, Ginsberg, McDarrah, Jonathan Williams, Chris Felver, Larry Keenan and others.

HISTORICAL AND SOCIOLOGICAL

J98

The holy barbarians / Lawrence Lipton. London: W. H. Allen, 1960.
318p; illus
Note: Originally published: New York: Messner, 1959
BL: 08282.dd.106
Com: Based upon interviews with Venice West writers, artists and bohemians, and with a picture essay. Beats encountered include Corso, Ferlinghetti, Ginsberg, McClure, Patchen, Perkoff, Rexroth, in addition to "ancestors" like Charles Olson, Henry Miller and William Carlos Williams. There is also a glossary of Beat vocabulary. See also **Lipton** (E236).

J99

Garrets and pretenders: a history of Bohemianism in America / Albert Parry; revised edition with a new chapter, "Enter Beatniks" by Harry T. Moore. New York: Dover, 1960.
422p; illus
BL: 10153.gg.33.
Com: "The Bohemians of the Beat Generation are an interesting new blip on our social radarscope".

J100

The real Bohemia: a sociological and psychological study of the Beats / edited by Francis J. Rigney and L. Douglas Smith. New York: Basic Books, 1961.
250p; illus; bibliography; index
BL: YA.2000.a.14033
Com: Based on a clinical study of the San Francisco North Beach community, with quotations from Kerouac, Ginsberg, Ferlinghetti, McClure and others; there is also a Beat glossary.

J101

Latter-day anarchism: the politics of the American Beat Generation / Geoffrey Ostergaard.
Ahmedabad: Harold Laski Institute of Political Science, 1964.

28p

(Publications of the Laski Institute; 61)

BL: X.700/10081

Com: A sympathetic essay by the Lecturer in Political Science at the University of Birmingham, England, based on his meetings with Beats in California and on Lipton's *The holy barbarians* and Mailer's *The white negro*.

J102

A prophetic minority: the American New Left / Jack Newfield; with an introduction by Michael Harrington.

[New York]: New American Library, 1966.

212p

BL: X.709/6335

Com: A study of the protest movement of the early 60s which rather patronisingly sees the Beat Generation as "the first trickle of the angry flood that is now promising to wash away so many of America's false totems, and cleanse so many of its rotted institutions".

J103

Nothing more to declare / John Clellon Holmes. New York: Dutton, 1967.

253p

BL: X.989/22947

Com: See **Holmes** (G74).

J104

Bomb culture / Jeff Nuttall. London: MacGibbon & Kee, 1968.

262p

BL: X.529/9994

Com: This British classic of the counterculture refers to Kerouac, Ginsberg, Burroughs, Trocchi, and other Beats. "On the West Coast the Beats did all that the current community of hippies have done and more".

J105

The Antiuniversity of London: [miscellaneous publications]. London: Antiuniversity of London, 1968.

3 parts

BL: X.0525/47

Com: The Antiuniversity was established at Shoreditch in the '68 student rebellion days. Among the radical activists and intellectuals proposed to be on the faculty were Julian Beck and Judith Malina, Ed Dorn, Jim Dine, RD Laing, Harold Norse and Alex Trocchi. Prospective visiting faculty included Burroughs, Ginsberg and Snyder.

J106

The making of a counter culture: reflections on the technocratic society and its youthful opposition / Theodore Roszak. London: Faber, 1970.

303p; bibliography

Note: Originally published: New York: Doubleday, 1969

X.529/11297

Com: A classic counterculture text discussing among others Watts and Leary as well as the Beats. "Ginsberg says all the right things, but I prefer the way poets like Gary Snyder, Robert Bly, and Denise Levertov say them". "Jack Kerouac's latest book, *Satori in Paris*, only makes one wonder if he was ever worth taking seriously, alas!"

J107

Beats / Gabriele Fergola. Napoli: Editrice EDART, 1970.

197p; illus

BL: X.700/9098

Com: An Italian study of social aspects of the Beat movement.

J108

The underground revolution: hippies, yippies & others / Naomi Feigelson. New York: Funk & Wagnalls, 1970.

215p; index

BL: YA.2000.a.25213

Com: The author has written for *The Village Voice*. This report on counter-culture life-styles discusses the influence of the Beats on the sixties generation with mention of Kerouac, Ginsberg, Kesey, Leary, Sanders, Kupferberg, Cassady, Beck and Malina, and Lenny Bruce.

J109

We have been invaded by the 21st century / David McReynolds; with an introduction by Paul Goodman. New York: Praeger, 1970.

270p

BL: X.809/8857

Com: Personal and political essays, many of which previously appeared in *The Village Voice*; the author is generally sympathetic towards the Beat movement and sees it as a precursor of the more political sixties generation.

J110

The Beat Generation / Bruce Cook. New York: Scribner, 1971.

248p; index

BL: YA.2001.a.3945

Com: A social history from the beginnings to the Woodstock rock festival (1969), and a summary of the literary movement. The author interviewed key Beat figures and there are chapters on Kerouac, Ginsberg, Corso, Burroughs, and Black Mountain.

J111

Hustlers, Beats and others / Ned Polsky Rev. ed. Harmondsworth: Penguin, 1971.

217p

Note: Originally published: New York: Anchor, 1969

BL: X.108/10212

Com: A sociological study with a chapter on the Greenwich Village scene; Polsky doesn't rate Beat literature very highly.

J112

American and British writers in Mexico, 1556-1973 / Drewey Wayne Gunn. Austin: University of Texas Press, 1974.

301p; bibliography; index

BL: X.981/9800

Com: Contains a chapter entitled "The Beat trail to Mexico". Kerouac and Cassady first visited Mexico in 1950; Kerouac made several later visits, composed *Mexico City Blues* there in 1955 and *Tristessa* describes his affair with a Mexican Indian girl. Burroughs, Ginsberg, Orlovsky, Corso, Olson, William Carlos Williams, Levertov and Ferlinghetti also visited in the 50s and 60s.

J113

Naked angels: the lives and literature of the Beat Generation / John Tytell. New York: McGraw-Hill, 1976.

273p; illus; bibliography; index

BL: YA.2000.a.11944

Com: The origins and development of the Beat Generation with chapters devoted to Kerouac, Ginsberg and Burroughs.

J114

Chronologie des écrivains beats jusqu'en 1969 / Jacqueline Starer; vérifiée par Carolyn Cassady, Gregory Corso, Lawrence Ferlinghetti, Allen Ginsberg, Eileen Kaufman et Gary Snyder. Paris: Didier, 1977.

46p; illus

(Etudes anglaises; 69)

BL: X.900/20659

Com: A chronology of the Beats from 1889 (the birth of Kerouac's father) to 1969 (Kerouac's death). At the end of the book is a portfolio of photographs of Burroughs, Cassady, Corso, Duncan, Ferlinghetti, Ginsberg, Kaufman, Kerouac, Levertov, Orlovsky, Pélieu, Rexroth, Snyder, and others.

J115

Les écrivains beats et le voyage / Jacqueline Starer. Paris: Didier, 1977.

273p; illus; bibliography

(Etudes anglaises; 68)

BL: X.900/20654

Com: The Beats and their travels in America, Mexico, Tangier, Europe and the East, and "le voyage intérieur". Contains an excellent bibliography and many photographs. There are also facsimiles of poems by Ferlinghetti, letters by Kerouac and Solomon, and printings of unpublished poems by Ginsberg, Propper, Kaufman and Snyder.

J116

The fifties: the way we really were / Douglas T. Miller and Marion Nowak. New York: Doubleday, 1977.

444p; illus; index

BL: X.809/49934

Com: A study of American social and cultural history in the fifties with some reference to the Beats especially Ginsberg, Kerouac and Lipton, and also to Norman Mailer.

J117

Alternative altars: unconventional and eastern spirituality in America / Robert S. Ellwood Jr. Chicago: University of Chicago Press, 1979.

192p; index

(Chicago history of American religion)

BL: X.200/32043

Com: A study of alternative religion in America, focussing on Spiritualism, Theosophy and Zen. The section on Zen discusses Alan Watts and the Beats, in particular Gary Snyder and Jack Kerouac (especially *Dharma bums*).

J118

La cultura underground: Dai Beats agli Yippies / Mario Maffi. Roma: Laterza, 1980

232p; index

(Universale laterza; 568)

BL: X.529/41874

Com: An Italian view of American "popular culture".

J119

How the swans came to the lake: a narrative history of Buddhism in America / Rick Fields. Boulder: Shambhala, 1981.

433p; illus; index

BL: 82/06192 [DSC]

Com: Contains a chapter entitled "The fifties: Beat and Square".

J120

Cultural politics: radical movements in modern history / edited by Jerold M. Starr. New York: Praeger, 1985.

344p; bibliography; index

(Praeger special studies)

BL: X.800/42168

Com: Contains a long chapter "Beat politics" by academics Jerold Starr and Paul S. George, which concludes: "Ironically, the retreatist, apolitical Beats played a critical role in the rise of both the hippies and the New Left, movements that together significantly altered a society most Beats believed was beyond redemption".

J121

The last intellectuals: American culture in the Age of Academe / Russell Jacoby. New York: Basic Books, 1987.

290p; index

BL: YA.1988.a.6243

Com: Contains chapters "The decline of Bohemia" and "On the road to suburbia: urbanists and Beats". In the latter we find "Accounts of the sixties give a nod toward the Beats, but more than a nod is required. Not the revived Marxism or Maoism but the sexuality, drugs, mysticism, and madness of the sixties owe much to the Beats."

J122

Deliberate speed: the origins of a cultural style in the American 1950s / W. T. Lhamon, Jr.

Washington: Smithsonian Institution Press, 1990.

286p; bibliography; index

BL: YC.1991.b.6043

Com: A study which shows that, contrary to received opinion, the fifties was culturally a vibrant decade in which the Beats played a vital role, in particular, Kerouac, Ginsberg, O'Hara, Olson and Frank.

J123

On the bus: the complete guide to the legendary trip of Ken Kesey and the Merry Pranksters and the birth of the counterculture / Paul Perry; featuring photos by Ron "Hassler" Bevirt, Allen Ginsberg [et al.]; forewords by Hunter S. Thompson and Jerry Garcia; edited by Michael Schwartz and Neil Ortenberg. New York: Thunder's Mouth, 1990.

195p; illus

BL: YA.1992.b.1647

Com: A celebration of the 1964 fabled cross-country bus trip - with Neal Cassady at the wheel; with commentary by Burroughs, Ferlinghetti, Ginsberg, Kesey, Leary, Wavy Gravy et al. See also **Kesey** (I390) and **Cassady** (G12).

J124

The continual pilgrimage: American writers in Paris, 1944-1960 / Christopher Sawyer-Lauçanno.

London: Bloomsbury, 1992.

345; illus; bibliography; index

BL: YC.1993.b.4757

Com: Includes chapters that refer to Ferlinghetti, Ginsberg, Corso, Orlovsky, Burroughs, Gysin, Norse, Broughton, Ashbery, Trocchi and *Merlin*, and a chapter on the "Beat Hotel".

J125

The birth of the Beat Generation: visionaries, rebels and hipsters, 1944-1960 / Steven Watson. New York: Pantheon, 1995.

387p; illus; bibliography; index

(Circles of the twentieth century)

BL: YA.1997.a.6097

Com: Ginsberg divided the history of the Beat Generation into four phases: 1) the meeting of the key writers; 2) they write their books; 3) a battle is waged against censorship; 4) publication is followed by notoriety and renown. This outline is roughly followed in this historical study with accompanying maps, photos, chronology and more.

J126

This is the Beat Generation: New York - San Francisco - Paris / James Campbell. London: Secker & Warburg, 1999.

320p; illus; bibliography; index

BL: YC.1999.b.3884

Com: An account of the Beat Generation from 1944 to 1960 focussing on Kerouac, Ginsberg and Burroughs.

J127

The Beat Hotel: Ginsberg, Burroughs and Corso in Paris, 1957-1963 / Barry Miles. New York: Grove, 2000.

294p; illus; bibliography

BL: YA.2001.a.20249

Com: A cheap hotel on the Left Bank was home to several Beats in the late fifties and early sixties, in particular Gysin, Norse and Orlovsky as well as Ginsberg, Corso and Burroughs. Corso and Ginsberg wrote important works at the hotel, Burroughs finished and published *Naked lunch*, and he and Gysin invented the cut-up method there. Miles, author of biographies of Kerouac, Ginsberg and Burroughs, tells the story of the hotel, and the book is illustrated with photographs of the hotel and its habitués.

J128

The Beats: a documentary volume / edited by Matt Theado. Detroit: Gale, 2001.

439p; illus; bibliography

(Dictionary of literary biography; 237)

BL: HLR.809

Com: A collection of writings by and about the Beats. In addition to sections on Kerouac, Ginsberg, Burroughs, Cassady, Corso, Holmes and Snyder, there are chapters on the Beats in New York City and in the west, a chronology, a primary bibliography, and books for further reading. The illustrations are photographs of the Beats, their haunts, and their works.

J129

Birth of the cool: Beat, Bebop and the American avant-garde / Lewis MacAdams. New York: Free Press, 2001.

285p; illus; bibliography; filmography; index

BL: YA.2001.a.17636

Com: Author MacAdams "got most of his education following Beat poet Gregory Corso around the Village and the Lower East Side". This book chronicles a postwar culture that included Thelonious Monk and Miles Davis (the title is also a Miles Davis album recorded in the late forties and early fifties), Burroughs and Kerouac, Jackson Pollock and Jean-Paul Sartre, and Warhol and Dylan. There are interviews with Ginsberg and Judith Malina, a section on Black Mountain and much on other Beat Generation legends. The illustrations include photographs of Burroughs, his wife Joan Vollmer, Bruce, Cassady, Cassavetes, Corso, Dylan, Kerouac, Ginsberg, Huncke, Malina and Beck (and of the Living Theatre production of *The connection*), Mailer, Mekas, Olson, Snyder and Watts.

J130

The Beats go on: Beats in Cherry Valley, 1998 / Sherri Sarantakis. Columbus: Buchenroth, 1998.

Unnumbered pages; illus

(Bookie books scenes series; 1)

BL: YA.2002.a.11647

Com: An account of the Cherry Valley Arts Festival, August 7-9, 1998, a tribute to "30 years of Beat and Bohemian influence". Ginsberg had lived in Cherry Valley in upstate New York and it is also the home of Charles Plymell. As well as Plymell other participants at the festival were Amram, Bremser, Clausen, Pélieu, Pommy Vega, Sanders, Silverman and Waldman. The book is illustrated with photographs of the participants at the festival and at Ginsberg's farm.

MEMOIRS AND BIOGRAPHICAL STUDIES

J131

Vibrations / the adventures and musical times of David Amram. New York: Macmillan, 1968.

469p; illus

BL: YA.2001.a.39094

Com: The autobiography of composer and French horn player of jazz and classical music Amram (born 1931), a close associate of the Beats in the fifties and sixties. He wrote the music for (and acted in) the classic Beat film, *Pull my daisy* as well as for mainstream films such as *Splendor in the grass* and *The Manchurian candidate*, and also for Arthur Miller's *After the fall*. He lived in Greenwich Village during the Beat years and writes of meetings with Ginsberg and Kerouac, of the making of *Pull my daisy* and of playing jazz accompaniment to Beat poetry. As a whole Amram's autobiography gives a vivid picture of his generation and its struggle for artistic achievement.

J132

Genesis angels: the saga of Lew Welch and the Beat Generation / Aram Saroyan. New York: Morrow, 1979.

128p; illus

BL: X.950/20139

Com: A biography of Welch including his friendships with Kerouac, Cassady, Ginsberg, Burroughs, Snyder, Whalen et al. Illustrated with photographs of Welch, Kerouac, Ginsberg, Burroughs, Neal Cassady, Carolyn Cassady, Snyder, Kyger and Whalen. See also **Welch** (E497).

J133

Desolate angel: Jack Kerouac, the Beat Generation, and America / Dennis McNally. New York: McGraw-Hill, 1980.

400p; illus; bibliography; index

Note: Originally published: New York: Random House, 1979

BL: 89/15094 [DSC]

Com: Describes the Beats in general as well as being a biography of Kerouac. See **Kerouac** (C85).

J134

American poets since World War II / edited by Donald J. Greiner. 2 v. Detroit: Gale, 1980.

426p; 429p; illus; bibliography

(Dictionary of literary biography; 5)

BL: HLR.809

Com: Among the subjects of these biographical essays are Ashbery, Baraka, Berrigan, Bowles, Brautigan, Broughton, Bukowski, Corman, Corso, Creeley, Di Prima, Dorn, Duncan, Eigner, Everson, Ferlinghetti, Ginsberg, Guest, Hochman, Kelly, Koch, Levertov, O'Hara, Olson, Oppenheimer, Padgett, Schuyler, Snyder, Sorrentino, Spicer and Jonathan Williams.

J135

The Beats: literary bohemians in postwar America / edited by Ann Charters. Detroit: Gale, 1983.

691p; illus; bibliography

(Dictionary of literary biography; 16 parts 1 and 2)

BL: HLR.809

Com: Two volumes that contain biographical essays on the following writers. In part 1: Baraka, Blackburn, Bonnie and Ray Bremser, Brossard, Burroughs, William Burroughs Jr, Carroll, Carolyn and Neal Cassady, Corso, Creeley, Di Prima, Doyle, Duncan, Dylan, Everson, Ferlinghetti, Ginsberg, Gysin, Holmes, Huncke, Joans, Kandel, Kaufman, Kerouac, Jan Kerouac, Kesey, Krim, Kupferberg, Kyger, Lamantia, Fran and Jay Landesman, Leary and Lipton. In part 2: Joanna and Michael McClure, Mailer, Marshall, Mead, Meltzer, Micheline, Montgomery, Norse, O'Hara, Olson, Orlovsky, Patchen, Perkoff, Plymell, Propper, Rexroth, Rumaker, Sanders, Snyder, Solomon, Spicer, Upton, Pommy Vega, Waldman, Watts, Welch, Whalen, Wieners and William Carlos Williams. In addition to bibliographies for each writer there is a chronology of the Beat Generation, essays by Carolyn Cassady, Joyce Johnson, Holmes and Rexroth, and a listing of Beat periodicals.

J136

Aquarius revisited: seven who created the sixties counterculture that changed America; William Burroughs, Allen Ginsberg, Ken Kesey, Timothy Leary, Norman Mailer, Tom Robbins, Hunter S Thompson / Peter O Whitmer; with Bruce VanWyngarden. New York: Citadel, 1991.

260p; illus; index

Note: Originally published: New York: Macmillan, 1987

BL: YA.2000.a.22524

Com: A study that began as a biography of Leary but that developed into the author's need to find out "what really happened during the years I was a student at Berkeley. It is a view from the late eighties of the "enduring experience of the sixties counterculture through conversations and in-depth profiles...of seven thinkers and writers whose ideas have had a profound influence on American culture". Of the seven, two – Burroughs and Ginsberg – were also major figures in the Beat movement, and three – Kesey, Leary, and Mailer, also had significant roles to play in that movement. The Beat movement itself is discussed as a precursor of the sixties counterculture. In addition to photographs of the seven, Orlovsky, Anne Waldman and Kerouac's friend Lucien Carr are pictured.

J137

Bohemia: where art, angst, love, and strong coffee meet / Herbert Gold. New York: Simon & Schuster, 1993.

253p

BL: YC.1994.a.2078

Com: Gold calls himself "a fellow traveller of the Beatnik party in the fifties" and these are his memoirs of Bohemian life in America and abroad.

J138

Confessions of a raving unconfined nut: misadventures in the counter-culture / Paul Krassner. New York: Simon & Schuster, 1993.

352p; illus; index

BL: Awaiting pressmark

Com: Ginsberg: "Krassner's personal histories and inside-dope anecdotes chronicle the national nuttiness of America's last decades". Signed by the author, publisher of the irreverent magazine *The realist*. The Beat movement, Dylan, Joan Baez, Lenny Bruce, Burroughs, the Fugs (Ed Sanders), Ginsberg, Kerouac, Kesey, Leary, and Mailer all make an appearance.

J139

Dies Land ist unser: die Beat-Poeten William S. Burroughs, Allen Ginsberg, Jack Kerouac / Hans-Christian Kirsch. München: List, 1993.

367p; bibliography

BL: YA.1996.a.3169

Com: A German biographical and historical study of the Beats and of their inter-relationships, in particular Kerouac, Ginsberg, Burroughs, but also Cassady, Corso, Kesey, Snyder and others. It is in four sections: (loosely translated) "Children of the great American wasteland", "The subterraneans", "Rebellion, mysticism and exile" and "Endgame". A chronology is included.

J140

American poets since World War II: fourth series / edited by Joseph Conte. Detroit: Gale, 1996.

307p; illus; bibliography

(Dictionary of literary biography; 165)

BL: HLR.809

Com: Biographical essays on, among others, Ashbery, Blaser, Kelly, Levertov, Rexroth and Snyder.

J141

Palimpsest: a memoir / Gore Vidal. London: Abacus, 1996.

435p; illus; index

Note: Originally published: New York: Random House, 1995

BL: YK.1996.a.21056

Com: Vidal discusses the fifties with Ginsberg in one chapter and remembers Bowles, Burroughs, and Kerouac. He recalls in particular a night in August 1953 when he and Kerouac had a "fateful union" at the Chelsea Hotel, which was later fictionalised by Kerouac in *The subterraneans* where Vidal is Ariel Lavalina.

J142

Women of the Beat Generation: the writers, artists and muses at the heart of a revolution / Brenda Knight; foreword by Anne Waldman; afterword by Ann Charters. Berkeley: Conari, 1996.

366p; illus; bibliography; index

BL: YA.1997.a.4031

Com: See **Women** (H2).

J143

American poets since World War II: sixth series / edited by Joseph Conte. Detroit: Gale, 1998.

451p; illus; bibliography

(Dictionary of literary biography; 193)

BL: HLR.809

Com: Biographical essays on, among others, Corman, Duncan, Eigner, Guest, O'Hara, Olson, Oppenheimer, and Spicer.

J144

Paradise outlaws: remembering the Beats / John Tytell; photographs by Mellon. New York: Morrow, 1999.

226p; illus; bibliography; index

BL: YA.2001.b.2053

Com: Beat scholar Tytell's biographical and literary memoir of the Beats written soon after the deaths of Ginsberg, Burroughs, Solomon and Huncke. With photographs by his wife Mellon (with extensive captions) of Burroughs, Carolyn Cassady, Corso, Creeley, Di Prima, Ferlinghetti, Robert Frank, Ginsberg, Gysin, Holmes, Huncke, Joyce Johnson, Jan Kerouac, Kesey, McClure, Mailer, Malanga, Malina, Micheline, Norse, Orlovsky, Rivers, Sanders, Solomon, Waldman, and more. A chronology from Burroughs birth in 1914 to Kerouac's death in 1969 is included.

CRITICISM

J145

The literary situation / Malcolm Cowley. New York: Viking, 1954.

259p; index

BL: 11871.b.43.

Com: A work by the renowned literary critic who in his concluding pages writes of John (sic) Kerouac's "unpublished long narrative, *On the road*, the best record of their (the Beat Generation's) lives". Cowley was Kerouac's editor for *On the road* at Viking – the book would not be published until 1957.

J146

The modern poets: a critical introduction / M. L. Rosenthal. New York: Oxford University Press, 1960.

288p; index

BL: 11866.i.32.

Com: After chapters on the major poets of the twentieth century including William Carlos Williams, the author discusses contemporary poets "outside the academy": Blackburn, Creeley, Duncan, Ginsberg, Levertov, Olson and Rexroth.

J147

Strangers to this ground: cultural diversity in contemporary American writing / W.M. Frohock. Dallas: Southern Methodist University Press, 1961.

180p

BL: X.909/5726

Com: Includes a chapter "Jack Kerouac and the Beats" which states "on the whole, the Beats deserve a more accomplished spokesman than Kerouac has been to date".

J148

The new American arts / edited by Richard Kostelanetz. New York: Collier, 1965.

270p; bibliographies; discography

BL: X908/14425

Com: Kostelanetz contributes a chapter on new theatre that has much on the Living Theatre. The book also has sections on film, dance, music, poetry and fiction and poetry. Ashbery, Berrigan, Burroughs, Guest, Koch, Levertov, O'Hara, Padgett, Rexroth, and Trocchi are among the writers discussed.

J149

Contemporary American poetry / Ralph J Mills Jr. New York: Random House, 1966.

262p; index

(Random House studies in languages and literature; SLL2)

BL: X908/12451

Com: Includes studies of Levertov and Brother Antoninus.

J150

The literary rebel / Kingsley Widmer. Carbondale: Southern Illinois University Press, 1966.

261p

(Crosscurrents: Modern critiques)

BL: X.989/22101

Com: A wide-ranging study of the literary rebel that is critical of the Beats who are classified as "latter-day Cynics".

J151

The new poets: American and British poetry since World War II / M. L. Rosenthal. New York: Oxford University Press, 1967.

350p; bibliography; index

BL: X.909/10682

Com: A work by an influential literary critic that deals with the work of among others Blackburn, Creeley, Duncan, Ginsberg, Jones, Levertov, and Olson.

J152

Alone with America: the art of poetry in the United States since 1950 / Richard Howard. London: Thames & Hudson, 1970.

595p; bibliography

Note: Originally published: New York: Atheneum, 1969

BL: X.981/1957

Com: Among the poets discussed in these critical essays are Ashbery, Corso, Creeley, Ginsberg, Koch, Levertov, O'Hara and Snyder.

J153

The American novel since World War II / edited with an introduction by Marcus Klein. Greenwich, Conn.: Fawcett, 1970.

287p; bibliographies; index

(Fawcett premier literature and ideas series)

BL: X.907/11846

Com: Contains an essay by Mailer, "The argument reinvigorated", and chapters by Lipton in the section on "The underground".

J154

The open decision: the contemporary American novel and its intellectual background / Jerry H. Bryant. New York: Free Press, 1970.

415p; bibliography; index

BL: X.989/10977

Com: Includes discussion of Brossard, Burroughs, Holmes, Kerouac, Kesey, Mailer and Trocchi.

J155

Some poems/poets: studies in American underground poetry since 1945 / Samuel Charters. Berkeley: Oyez, 1971.

118p; illus

YA.2000.a.12683

Com: Essays on Creeley, Duncan, Eigner, Everson, Ferlinghetti, Ginsberg, Olson, Snyder, Spicer, and Welch. The photographs of the poets are by Ann Charters.

J156

American poetry in the twentieth century / Kenneth Rexroth. New York: Seabury, 1973.

194p

BL: X.909/33232

Com: See **Rexroth** (E363).

J157

Poetics of the new American poetry / edited by Donald Allen & Warren Tallman. New York: Grove, 1973.

463p

BL: X.908/31602

Com: Includes essays, letters and interviews by Blaser, Creeley, Duncan, Dorn, Ferlinghetti, Ginsberg, Jones, Kandel, Levertov, McClure, O'Hara (including his memoir of Larry Rivers), Olson, Snyder, Spicer, Whalen, Wieners, and William Carlos Williams. A chronology of significant books, periodicals and presses is appended.

J158

The secret record: modern erotic literature / Michael Perkins. New York: Morrow, 1976.

227p

BL: YA.1994.a.3600

Com: Discusses among others the work of Bukowski, Di Prima, Charles Henri Ford, Kandel, McClure, Meltzer, Oppenheimer, Rechy, Sanders, Trocchi and Wieners.

J159

Escape from the self: a study in contemporary American poetry and poetics / Karl Malkoff. New York: Columbia University Press, 1977.

181p; index

BL: X.981/20985

Com: "Of the Beat Generation poets who came to prominence during the fifties, few have proved to have much staying power. The obvious example of a Beat poet who has endured is Allen Ginsberg..."

J160

Talking poetics from Naropa Institute: annals of the Jack Kerouac School of Disembodied Poetics / edited by Anne Waldman and Marilyn Webb; introduction by Allen Ginsberg. 2v. Boulder: Shambhala, 1978-79

220p, 242p; illus; bibliographies

BL: X.909/43537 (vol. 1); X.909/45030 (vol. 2)

Com: Essays on poetics and the practice of writing based on lectures given at the Jack Kerouac School of Disembodied Poetics in Boulder, Colorado, that was founded by Ginsberg and Waldman in 1974.

Contributors to volume 1 include Berrigan, Burroughs, Di Prima, Dorn, Duncan, McClure, Padgett and John Cage. Ginsberg, Sanders, Waldman and Whalen contribute to volume 2. Volume 2 also contains biographical notes on the contributors and an appendix describing the general practice of the school.

The illustrations are photographs of the lecturers. See also **Waldman** (H324).

J161

Towards a new American poetics / edited by Ekbert Faas. Santa Barbara: Black Sparrow, 1978.

296p; illus

BL: X.950/24351

Com: Essays and interviews with Creeley, Duncan, Ginsberg, Olson and Snyder.

J162

A literature without qualities: American writing since 1945 / Warner Berthoff. Berkeley: University of California Press, 1979.

204p; index

BL: X.989/88178

Com: "An account of the historical character of American writing since the 1940s". Kerouac, Burroughs, Ginsberg, O'Hara and Kesey are among those mentioned.

J163

Enlarging the temple: new directions in American poetry during the 1960s / Charles Altieri.

Lewisburg: Bucknell University Press, 1979.

258p; bibliography; index

BL: X.950/33789

Com: A book that attempts "to explain the logic and implications of the aesthetic of presence that dominates much of the self-consciously postmodern poetry written in the 1960s and to describe some poetic careers... representative of styles, values, problems, and achievements basic to the decade".

Among the poets studied in detail are Olson, O'Hara, Snyder, Duncan, Creeley and Levertov.

J164

Part of nature, part of us: modern American poets / Helen Vendler. Cambridge, Mass.: Harvard University Press, 1980.

376p; bibliography

BL: X.981/22461

Com: Includes critical essays on Ginsberg and O'Hara.

J165

The Beats: essays in criticism / edited by Lee Bartlett. Jefferson, NC: McFarland, 1981.

237p; bibliographies; index

BL: X.950/10574

Com: Includes Holmes on the Beat poets, and critical essays by various authors on Burroughs, Corso, Everson (to whom the book is dedicated), Ferlinghetti, Ginsberg, Kaufman, Kerouac, McClure, Snyder, and Whalen, with useful bibliographies for each writer.

J166

Ideogram: modern American poetry / Laszlo Géfin. Milton Keynes: Open University Press, 1982.

163p; bibliography; index

Note: Originally published: Austin: University of Texas Press, 1982

BL: X.950/21171

Com: A scholarly critical study tracing the influence of Pound on later writers, in particular Creeley, Duncan, Ginsberg, Olson, Snyder, and William Carlos Williams.

J167

From modern to contemporary: American poetry, 1945-1965 / James E. B. Breslin. Chicago: University of Chicago Press, 1984.

272p; index

BL: YA.1989.b.4295

Com: A critical work which among others discusses Ginsberg (a chapter on *Howl*), Levertov, O'Hara, and Olson.

J168

American poetry and culture, 1945-1980 / Robert von Hallberg. Cambridge, Mass.: Harvard University Press, 1985.

276p; index

BL: YH.1989.b.345

Com: A critical study that among others discusses Ashbery, Blackburn, Creeley, Dorn, Duncan, Ginsberg, Jones, Levertov, O'Hara and Olson.

J169

Beat indeed! / edited by Rudi Horemans. Antwerp: EXA, 1985.

256p

(Restant; 13(1))

BL: 777.6994 13 (1) [DSC]

Com: A Belgian publication (in English) with essays and criticism focussing on Kerouac, Di Prima, Ferlinghetti, Holmes and Ginsberg.

J170

A history of modern poetry: modernism and after / David Perkins. Cambridge, Mass.: Harvard University Press, 1987.

694p; index

BL: YH.1988.a.8

Com: Among the poets studied in this historical and critical work are Ashbery, Baraka, Blackburn, Creeley, Duncan, Ginsberg, Levertov, O'Hara and the New York School, poets of the San Francisco Renaissance, Olson, Snyder and William Carlos Williams.

J171

Poets, poems, movements / Thomas Parkinson. Ann Arbor: UMI, 1987.

330p; index

(Studies in modern literature; 64)

BL: YA.1987.b.6157

Com: The section on literary movements in this collection of critical essays contains chapters entitled "The Beat writers: phenomenon or generation" and "After the Beat Generation". Individual poets discussed include Duncan, Everson, Ferlinghetti, Ginsberg, Rexroth, and Snyder, and the final chapter is on William Burroughs.

J172

Der Rausch in Worten zur Welt- und Drogenerfahrung der Surrealisten und Beatnik, ein Essay / Michael Kohtes, Kai Ritzman. Marburg: Jonas, 1987.

174p; illus; bibliography

BL: YA.1992.a.392

Com: A German critical study comparing the Beats with the Surrealists.

J173

The line in postmodern poetry / edited by Robert Frank and Henry Sayre. Urbana: University of Illinois Press, 1988.

243p; illus

BL: 88/17570 [DSC]

Com: A wide-ranging collection of scholarly essays and contemporary poems. Among the poets discussed are Ashbery, Baraka, Creeley, Ginsberg, Guest, Joans, Kaufman, Levertov, Olson, Rexroth, Snyder and William Carlos Williams. Editor Frank is not Robert Frank the photographer.

J174

Whitman's wild children / Neeli Cherkovski. Venice, Calif.: Lapis, 1988.

261p; illus; bibliography

BL: YA.1990.b.4947

Com: Essays of personal reflection and literary criticism on Beat poets, each who like Whitman "took his own road": Broughton, Bukowski, Corso, Everson, Ferlinghetti, Ginsberg, Kaufman, Lamantia, Norse and Wieners. For a later edition see J183.

J175

The daybreak boys: essays on the literature of the Beat Generation / Gregory Stephenson. Carbondale: Southern Illinois University Press, 1990.

216p; illus; bibliography; index

BL: YA.1993.b.4277

Com: Critical essays on works by Burroughs, Corso, Fariña, Ferlinghetti, Ginsberg, Holmes, and Kerouac, and on the literary legend of Neal Cassady.

J176

Poet's prose: the crisis in American verse / Stephen Fredman. Second ed. Cambridge: Cambridge University Press, 1990.

193p; index

(Cambridge studies in American literature and culture)

BL: YC.1991.b.953

Com: A critical study that centres on three works: William Carlos Williams' *Kora in hell*, Robert Creeley's *Presences*, and John Ashbery's *Three poems*. The first edition of 1983 is at BL: YH.1987.b.424.

J177

One vast page: essays on the Beat writers, their books, and my life, 1950-1980 / Jeffrey Bartlett.

Berkeley: J. Bartlett, 1991.

165p; bibliography

BL: 99/23436 [DSC]

Com: "Worthy, sincere essays in literary recollection" (Ginsberg); "an impressive addition to the Beat canon" (Norse).

J178

"The literature of the Beat Generation" in *Twentieth century literary criticism* 42. Detroit: Gale, 1992. pp 50-101; illus; bibliography

BL: HLR.809.04 - Humanities 1 reading room

Com: Critical essays by various writers including Kerouac and Holmes. There is a list of representative works and a guide to further reading.

J179

Understanding the Beats / Edward Halsey Foster. Columbia: University of South Carolina Press, 1992.

235p; bibliography; index

(Understanding contemporary American literature)

BL: 93/09403[DSC]

Com: A general introduction to the major Beat writers - Burroughs, Corso, Ginsberg and Kerouac.

J180

Disembodied poetics: annals of the Jack Kerouac School / edited by Anne Waldman & Andrew Schelling. Albuquerque: University of New Mexico Press, 1994.

501p; bibliography

(American poetry series)

BL: 95/13558 [DSC]

Com: Includes essays based on lectures given at the School at Boulder by Baraka, Sanders, Burroughs (on screenwriting), Bobbie Louise Hawkins, Ginsberg (on Kerouac and Buddhism), Clark Coolidge (on Kerouac) and David Levi Strauss (on the teaching of Robert Duncan). There are also interviews with Philip Whalen and Anne Waldman, and documents from the Jack Kerouac School by Blaser, Ginsberg and Waldman. See also **Waldman** (H327).

J181

The Beat Generation writers / edited by A. Robert Lee. London: Pluto, 1996.

225p; index

BL: YC.1996.b.2094

Com: Critical essays by British scholars on Ginsberg, Kerouac, Corso, Ferlinghetti, Burroughs, Holmes, Huncke and Cassady, Joans, Jones and Kaufman, and on Beat women writers.

J182

Beat culture: the 1950s and beyond / edited by Cornelis A. van Minnen, Jaap van der Bent, Mel van Elteren. Amsterdam: VU University Press, 1999.

278p

(European contributions to American studies; 42)

BL: 3829.688280 vol. 42 [DSC]

Com: Papers mostly presented at the June 1998 Middleburg Beat conference. The book is divided into five sections: "The US context and the Beats in Europe", "The Beats as a counterculture", "Jack Kerouac", "Allen Ginsberg and Lawrence Ferlinghetti", "Gender and ethnicity" and an "Epilogue - the Beat legacy".

J183

Whitman's wild children / Neeli Cherkovski. South Royalton: Steerforth, 1999.

325p; illus; bibliography

Note: An expanded edition of that published by Lapis Press in 1988.

BL: m00/18345 [DSC]

Com: Essays on McClure and Micheline are added to the 10 in the earlier edition (J174).

J184

The Beat Generation and the popular novel in the United States, 1945-1970 / Thomas Newhouse. Jefferson: McFarland, 2000.

393p; illus; index

BL: YC.2000.a.7910

Com: An examination of the literary response to the "spiritual malaise of Cold War society". In addition to the Beats the author discusses other "underground narratives" that also significantly influenced the development of a counterculture in 1960s America. The book is illustrated with reproductions of the covers of such works as Holmes' *Go*, Kerouac's *On the road* and *Big Sur*, Mailer's *The deer park*, Selby's *Last exit to Brooklyn*, Rechy's *City of night*, Burroughs' *Naked lunch*, Trocchi's *The outsider* (the American edition of *Young Adam*), and Rumaker's *Gringos*. A chronology is included of "The underground narrative" from Gide's *The immoralist* (1902) to Selby's *The willow tree* (1998).

J185

Beats, Bohemians and intellectuals / Jim Burns; edited, with an introduction by John Freeman.

Nottingham: Trent, 2000.

245p; index

BL: YC.2000.a.7528

Com: A collection of essays by the British poet and critic. Ranging over several decades the essays cover such subjects as Patchen, Beat roots, Snyder, Welch, Beat women, Bukowski, Krim, and Greenwich Village.

J186

Career moves: Olson, Creeley, Zukofsky, Berrigan, and the American avant-garde / Libbie Rifkin. Madison: University of Wisconsin Press, 2000.

172p; bibliography; index

BL: YC.2001.a.13670

Com: "An engaging study of four major postwar American poets that ranges confidently over a significant amount of twentieth-century literary and intellectual history."

J187

Ecology and oriental philosophies in the Beats / B. D. Sharma. New Delhi: Anmol, 2000.

287p; bibliography; index

BL: YA.2001.a.6562

Com: A study of the influence on Beat writers, especially Kerouac, Ginsberg and Snyder, of Vedanta, Buddhism and Zen Buddhism.

J188

The bop apocalypse: the religious visions of Kerouac, Ginsberg, and Burroughs / John Lardas.

Urbana: University of Illinois Press, 2000.

316p; bibliography; index

BL: YC.2002.a.6997

Com: An examination of the Beats "craving to believe" and of intellectual, poetic, and religious influences on them, in particular Oswald Spengler's *The decline of the West*.

J189

Encyclopedia of American poetry: twentieth century / edited by Eric L. Haralson. Chicago: Fitzroy Dearborn, 2001.

846p; index

BL: HLR.811.509

Com: Critical treatments of individual poets and analysis of schools and major topics, with brief biographical information and lists of published works. In addition there are close readings of 'landmark' poems. Among subjects included are Ashbery, Baraka, Beat poetry, Berrigan, Blackburn, Black Mountain, Blaser, Bukowski, Corso, Creeley, Di Prima, Dorn, Duncan, Everson, Ferlinghetti, Ginsberg, Guest, Kaufman, Kelly, Kerouac, Koch, Levertov, New York School, O'Hara, Olson, Padgett, Patchen, Rexroth, San Francisco renaissance, Schuyler, Snyder, Spicer, Waldman, Whalen, Wieners and William Carlos Williams.

ART - see also **WEST COAST SCENE - ART**

J190

Self-portrait: book people picture themselves / from the collection of Burt Britton. New York: Random House, 1976.

271p; illus

BL: L.49/164

Com: Includes self-portraits by Ashbery, Bergé, Berrigan, Bowles, Broyard, Burroughs, Clark, Corso, Dawson, Di Prima, Elmslie, Ferlinghetti, Ginsberg, Guest, Hochman, Holmes, Joans, Kelly, Levertov, McClure, Mailer, Malanga, Oppenheimer, Orlovsky, Padgett, Plymell, Rivers, Rumaker, Schuyler, Selby, Sorrentino, Waldman and Jonathan Williams.

J191

Beat art: drawings by Gregory Corso, Jack Kerouac, Peter Orlovsky, Philip Whalen and others from the Rare Book and Manuscript Library of Columbia University / Joseph Mashek, editor. New York: Butler Library, Columbia University, 1977.

38p

BL: YA.2000.a.29708

Com: An exhibition catalogue of art by Beat writers, with an introduction and descriptions of their works. Also included: McClure, LaVigne, Rivers and Conner.

J192

The temple of flora: twenty-eight drypoint-engravings / Jim Dine; with botanical notes compiled and poetry selected by Glenn Todd & Nancy Dine. San Francisco: Arion, 1984.

Unnumbered pages; illus

Note: No. 89 of an edition of 175 copies, signed by the author

BL: HS.74/26

Com: An artist's book by Jim Dine (1935-) modelled after Dr Robert Thornton's 1807 edition of *The temple of flora*. Dine moved to New York from Cincinnati in 1959 and soon became a pioneer creator of Happenings together with Allan Kaprow, Claes Oldenburg and others. At this period he numbered the Beats and the New York poets among his friends and associates. He has also illustrated works by Padgett, Berrigan, O'Hara and other poets. The text of this book combines scholarly information with poems about flowers by American poets. Among the poets are Ashbery, Creeley, Levertov, Miles, O'Hara, Padgett, Rexroth (a translation of Huang O), Schuyler, Whalen, William Carlos Williams, and Jonathan Williams. Our copy also has an extra print on chine collé.

J193

Beat art: visual works by and about the Beat Generation / Edward Adler and Bernard Mindich. New York: New York University School of Education, 1994.

24p; illus

Note: Signed by Allen Ginsberg

BL: YA.2002.a.2509

Com: A catalogue of an exhibition presented in conjunction with *The Beat Generation: legacy and celebration* conference at the New York University School of Education, May 1994. The illustrations include reproductions of artworks by Burroughs, Kerouac, Ferlinghetti, Corso, McClure, Micheline, La Vigne, Joans and others, together with photographs of the Beats by Ginsberg, McDarragh, Malanga, Felver, Redl and others. The cover reproduces a photograph of Kerouac's paintbox.

J194

Art since 1940: strategies of being / Jonathan Fineberg. London: Laurence King, 1995.

496p; illus; bibliography; index

Note: Originally published: New York: Abrams, 1995

BL: YC.1995.b.5722

Com: Includes a chapter entitled "The Beat Generation: the fifties in America" which surveys the work of John Cage, Merce Cunningham, Rauschenberg, Johns, Oldenburg, and Happenings.

J195

The stamp of impulse: Abstract Expressionist prints / David Acton. Worcester, Mass.: Worcester Art Museum, 2001.

295p; illus; bibliography; index

BL: YA.2001.b.2202

Com: An exhibition catalogue profusely illustrated with colour reproductions of the graphic work of many of the Abstract Expressionists. Larry Rivers and Alfred Leslie (director of the Beat film *Pull my daisy* as well as a painter) are included together with artists such as Pollock, Kline, Rothko, Tobey and De Kooning. The catalogue also includes an essay by David Lehman on "Poetry and the abstract revolution" and one by Beat musician and actor in *Pull my daisy* David Amram entitled "Seeing the music, hearing the pictures". Both essays are illustrated with photographs of, among others, O'Hara, Koch, Schuyler, Ashbery, Amram himself, Corso, Rivers, Kerouac, Ginsberg, Leslie, and the filming of *Pull my daisy*.

EXHIBITION CATALOGUES

J196

Poets of the cities New York and San Francisco 1950-1965 / organised by the Dallas Museum of Fine Arts and Southern Methodist University under the direction of Neil A. Chassman. New York: Dutton, 1974.

175p; illus

BL: LB.31.a.8736

Com: Published in conjunction with a travelling exhibition documenting the work of Beat Generation artists and writers. Includes photographs of Kerouac, Bremser, Ferlinghetti, Ginsberg, Creeley, O'Hara; reproductions of works by Berman, Conner, DeFeo, Dine, Hedrick, Herms, Jess, Johns, Kaprow, Oldenburg, Perkoff, Pollock, Rauschenberg and Rivers; the texts are by Creeley, Holmes and others. There are brief biographies of the artists and writers.

J197

Beat culture and the new America: 1950-1965 / Lisa Phillips with contributions by Maurice Berger...Allen Ginsberg, Edward Sanders ... [et al.]. New York: Whitney Museum of American Art, 1995.

279p; illus; bibliography

BL: YA.1997.b.5519

Com: A catalogue of painting, sculpture, photography, film, documents and ephemera which attempts to define the roots of Beat culture and "to put the cultural legacy of the Beat Generation into the context of the social and artistic ferment of the 1950s and early 1960s". The prologue, a definition of the Beat Generation, is by Ginsberg, and the conclusion is Ed Sanders' poem "The legacy of the Beats". The volume includes essays on Beat art and film, including *Pull my daisy* and *Shadows*, Beats and the law, black Beats, Beat women, and "the Beat goes on". There is a chronology and a bibliography, and the book is illustrated with many photographs and reproductions of art works.

J198

The hand of the poet: poems and papers in manuscript / Rodney Phillips [et al.]; with essays by Dana Gioia. New York: Rizzoli, 1997.

358p; illus; bibliography; index

BL: YA.2002.b.1198

Com: A catalogue based on an exhibition at the New York Public Library. It contains a wide range of the working drafts, diary entries, letters, photographs and memorabilia of poets from the seventeenth century to the present day, with biographies and portraits of each poet. Among those included are Baraka, Berrigan, Creeley, Duncan, Ginsberg, Kerouac, Koch, Levertov, O'Hara, Olson, Padgett, Schuyler, Snyder, Waldman and William Carlos Williams.

PHOTOGRAPHS

J199

Elsa's housebook: a woman's photojournal / Elsa Dorfman. [Boston]: Godine, 1974.

78p; illus

BL: YA.2000.a.29520

Com: Dorfman's photographs and memories of Blackburn, Corso, Creeley, Duncan, Ferlinghetti, Ginsberg, Kyger, Olson, Orlovsky, Sanders, Snyder, Waldman and others.

J200

'A kind of Beatness': photographs of a North Beach era, 1950-1965. San Francisco: Focus Gallery, 1975.

14p; illus

BL: YA.2000.a.29609

Com: An exhibition catalogue reproducing photographs of Beat artists and writers including Wallace Berman (who also took some of the photos), Bruce Conner, Jay DeFeo, Wally Hedrick, George Herms, Jess, Robert LaVigne, Duncan, Ferlinghetti, Ginsberg, Kaufman, Lamantia, McClure, Meltzer, Rexroth and Wieners.

J201

Scenes along the road: photographs of the desolation angels, 1944-1960 / compiled by Ann Charters with three poems and comments by Allen Ginsberg. San Francisco: City Lights, 1984.

56p; illus

Note: Signed by Charters and Ginsberg. Originally published: New York: Portents/Gotham Book Mart, 1970

BL: YA.1999.b.491

Com: Photographs of the Beats in the 1940s and 1950s before they became "famous writers more or less" (Kerouac). Captions to the photographs are by Ginsberg and there are also quotations from the writings of Kerouac, Burroughs, Corso, Ginsberg, Snyder and Cassady. See also **Ginsberg** (B87).

J202

Beats & company: portrait of a literary generation / Ann Charters. New York: Doubleday, 1986.

159p; illus; index

BL: f87/0357 [DSC]

Com: Contains Charters' photos of Burroughs, Ginsberg, Kerouac (and his funeral), Brother Antoninus, Berrigan, Blackburn, Ray and Bonnie Bremser, Carolyn Cassady, Corso, Creeley, Di Prima, Duncan,

Eigner, Ferlinghetti, Bobbie Louise Hawkins, Holmes, Huncke, Joyce Johnson, Kesey, Kupferberg, Kyger, Lamantia, McClure, Meltzer, Micheline, Olson, Peter and Julius Orlovsky, Rexroth, Sanders, Snyder, Solomon, Anne Waldman, Whalen, and others. The foreword is by John Clellon Holmes and the documentary text is by Charters.

J203

The poet exposed / portraits by Christopher Felver; prologue by Gary Snyder; foreword by Robert Creeley; afterword by William E. Parker. New York: Alfred Van Der Marck, 1986.

144p; illus

BL: LB.31.b.22138

Com: The book is dedicated to Ted Berrigan. Among the writers photographed are Ashbery, Baraka, Berkson, Brautigan, Broughton, Burroughs, Clark, Corso, Creeley, Di Prima, Dorn, Doyle, Duncan, Eigner, Elmslie, Everson, Ferlinghetti, Ginsberg, Guest, Hawkins, Joans, Kaufman, Koch, Kyger, Lamantia, McClure, Meltzer, Micheline, Miles, Norse, Orlovsky, Padgett, Sanders, Schuyler, Snyder, Waldman, Warsh, Whalen, and Wieners. Each photograph is accompanied by a quotation from the poet in holograph facsimile.

J204

Angels, anarchists & gods / Christopher Felver. Baton Rouge: Louisiana State University Press, 1996.

208p; illus; index

BL: LB.31.c.11036

Com: A collection of photographs of many Beat figures and others from American Bohemia taken often in their middle- or old age in the 1980s and 1990s. Robert Creeley and Douglas Brinkley provide introductions. Among those photographed are Ashbery, Baez, Baraka, Berrigan, Brainard, Brakhage, Brautigan, Bukowski, Burroughs, Cage, Carolyn Cassady, Clark, Corso, Creeley, Di Prima, Dorn, Duncan, Eigner, Everson, Ferlinghetti, Ford, Frank, the Fugs, Ginsberg, Guest, Huncke, Jess, Joans, Hettie Jones, Kaufman, Jan Kerouac, Kerouac's gravestone, Kesey, Koch, Krim, Kyger, Lamantia, Leary, Levertov, McClure, McDarrah, Mailer, Malanga, Mead, Mekas, Micheline, Norse, O'Hara's gravestone, Orlovsky, Rechy, Rivers, Romney, Sanders, Schuyler, Selby, Snyder, Waldman, Whalen and Wieners.

J205

Postcards from the underground: portraits of the Beat Era / photographs by Larry Keenan. San Francisco: City Lights, 1999.

Unnumbered pages; illus

BL: YA.2001.a.32244

Com: Eighteen postcards of photographs taken by Keenan in 1965 and two from 1996. He was asked in 1965 to take the photographs by Michael McClure who wanted pictures of his friends. The result is a documentation of the 'last days' of the Beat Generation and includes photographs of Brautigan, Cassady, Conner, Dylan, Ferlinghetti, Ginsberg, Kesey, La Vigne, McClure, Meltzer, Orlovsky brothers, Welch, and Whalen. The 1996 photographs are of Ferlinghetti at the Smithsonian Institution and Ginsberg with Dennis Hopper at the opening of the *Beat culture and the new America* exhibition in San Francisco.

See also *Kerouac and friends* (1985) – J71

FILM – see also **INFLUENCES AND CONNECTIONS** – **Brakhage** and **Frank**, and **EAST COAST SCENE** - **Mekas**

J206

The beautiful book / Jack Smith. [New York]: [Dead Language], [1962?].

Unnumbered pages; illus

Note: One of an edition of 200 copies

BL: Awaiting pressmark

Com: A book that consists of 19 tipped-in original photographs by Smith for his influential film *Flaming creatures* (1962-3), which won the 1963 Independent Film Award, and became a prime case in censorship struggles, among them the arrest of Jonas Mekas for showing the film at New York's Bowery Theater. Judith Malina played "The fascinating woman" and Beat writers John Wieners and Ed Marshall were among the uncredited participants in Smith's film. In 2001 Granary Books, New York, produced a facsimile of *The beautiful book* (awaiting shelfmark).

J207

Experimental cinema: a fifty year evolution / David Curtis. London: Studio Vista, 1971.

168p; illus; bibliography; index

BL: X.981/2417

Com: A history of avant-garde film, both European and American, that includes much on underground filmmakers such as Mekas (with a photograph of him filming in Central Park), Brakhage, Broughton, Jack Smith, Anger, Warhol (with a photograph of Taylor Mead in Warhol's *Lonesome cowboys*) and Conner.

J208

The underground film: a critical history / Parker Tyler. London: Secker & Warburg, 1971.

248p; illus; filmography

Note: Originally published: New York: Grove, 1970

BL: YC.1993.b.3455

Com: Among the filmmakers discussed are Anger, Brakhage, Broughton, Cassavetes, Clarke/Gelber (*The connection*), Conner, Charles Henri Ford, Frank/Leslie (*Pull my daisy*), Red Grooms, Mekas, Mailer, Oldenburg, Jack Smith, and Warhol.

J209

Visionary film: the American avant-garde / P. Adams Sitney. Second ed. Oxford: Oxford University Press, 1979.

463p; illus; index

Note: Previous edition: New York: Oxford University Press, 1974

BL: X.908/42677

Com: The chronicle of the history of American avant-garde film from 1943 to 1978. *New York Times*: "Extremely informative and dense with associations that give it an importance beyond the immediate subject matter." Filmmakers discussed include Anger, Brakhage, Broughton, Shirley Clarke (*The connection*), Conner, Maya Deren, Frank/Leslie (*Pull my daisy*), Mekas, Jack Smith and Warhol. Burroughs, Creeley, Duncan, Jess, Kelly, Mead, McClure, and Olson are mentioned as participants, actors, friends and influences.

J210

American dreaming: the films of John Cassavetes and the American experience / Raymond Carney. Berkeley: University of California Press, 1985.

335p; illus; filmography; index

BL: YC.1988.b.5448

Com: Cassavetes first film *Shadows* (1958, 1959), winner of the first Independent Film Award in 1958 but revised the following year, narrates the experiences of a sister and two brothers living together in New York, and the younger brother is very much a member of the Beat Generation. This book is an appreciation of and a homage to Cassavetes, "America's greatest, yet most astonishingly neglected and misunderstood, filmmaker". A recent monograph by Carney on *Shadows* (BFI, 2001) is at BL: YC.2001.a.9340.

J211

Bike boys, drag queens and superstars: avant-garde, mass culture and gay identities in the 1960s underground cinema / Juan A. Suarez. Bloomington: Indiana University Press, 1996.

353p; illus; filmography; bibliography; index

BL: 96/15756 [DSC]

Com: A study chiefly of the work of Kenneth Anger, Jack Smith and Andy Warhol placed in the context of the cultural politics and intellectual history of American underground cinema.

J212

Naked lens: an illustrated history of Beat cinema / Jack Sargeant. London: Creation, 1997.

256p; illus

BL: YA.2000.a.11583

Com: Includes extensive analysis of films relating to Burroughs, interviews with Ginsberg, Gysin, Robert Frank and Taylor Mead and examination of other films inspired by or connected with the Beat Generation.

J213

Mad to be saved: the Beats, the '50s and film / David Sterritt. Carbondale: Southern Illinois University Press, 1998.

258p; bibliography; index

BL: 98/31361[DSC]

Com: The interactions of the Beat Generation with film post-World War II, and of both with American society and culture.

J214

On Jack Smith's Flaming creatures and other secret-flix of cinemaroc / J. Hoberman. New York: Granary/Hips Road, 2001.

143p; illus

BL: YA.2001.b.4769

Com: An essay on Smith's "amazing artifact" *Flaming creatures* by the senior film critic of the *Village Voice*. In addition to relating the history of the making of the film, its critical reception and the attempt to suppress it, the book discusses Smith's other films and a number of other underground classics of the sixties. These include Smith's *Normal love* (with Diane di Prima as the "Pregnant cutie"), and his *No President* (with Irving Rosenthal of *Sheep* fame, and Gerard Malanga among the cast), and Ron Rice's *The flower thief* ("the beatnik film par excellence", starring Taylor Mead) and his *Chumlum* (with Malanga again). The illustrations include stills from the films and photographs by Norman Solomon taken on the set of *Flaming creatures*.

DRUGS – see also **INFLUENCES AND CONNECTIONS** - Leary

J215

Really the Blues / Mezz Mezzrow and Bernard Wolfe. New York: Random House, 1946.

388p

BL: X.439/1455.

Com: Jazz musician Mezzrow's memoir is one of the earliest works to tell of the connection between jazz and marijuana, both of which are a large part of the Beat ethos. The book is one of the "Key works of Beat drug literature" - see Michael Horowitz's list in the *Rolling Stone book of the Beats* (J87).

J216

The chemical image / Sanders Russell. San Francisco: Ark, 1947.

Unnumbered pages

BL: YA.2001.a.37931

Com: With a hand-coloured psychedelic cover drawing by the poet. A long visionary poem sequence in 38 sections that is almost certainly the result of a peyote experience in the California desert, although the substance is not named ("The mind glows like a chemical flower / triumphing into consciousness"). Russell edited the pre-Beat magazines, *Experimental Review* (with Robert Duncan, see F307) and *The Ark*.

J217

The drug experience: first person accounts of addicts, writers, scientists and others / edited, with introduction and notes, by David Ebin. New York: Orion, 1961.

385p

BL: YA.1999.b.3095

Com: Among the contributions are a prose journal entry by Ginsberg, an excerpt from Burroughs' *Junkie* together with a reprinting of articles by him originally appearing in the *Evergreen review* in 1960.

J218

Fuzz against junk: the saga of the narcotics brigade; & The hero maker / Akbar del Piombo; with collages by Norman Rubington. London: New English Library, 1966.

Unnumbered pages; illus

Note: Originally published: Paris: Olympia Press, 1959

(Olympia Press traveller's companion series; 106)

BL: X.908/8760

Com: Rubington and Piombo are generally regarded as one and the same, although British poet Christopher Logue has also been suggested as the real name of Piombo. Rubington lived in Paris in the

1950s and was part of the Beat expatriate scene there. He pioneered collage humour as in these two works using nineteenth century illustrations rather in the style of surrealist Max Ernst. *Fuzz against junk* is another "key work of Beat drug literature".

J219

The book of grass: an anthology of Indian hemp / edited by George Andrews and Simon Vinkenoog. London: Peter Owen, 1967.

242; illus

BL: X.329/1669

Com: Includes excerpts from personal accounts of drug experiences by Bowles, Burroughs, Ginsberg, Gysin, Leary, Lipton, Trocchi, and Watts. A revised paperback edition published by Penguin in 1972 is at BL: X.319/6072.

J220

The ecstatic adventure / edited with an introduction and notes by Ralph Metzner; foreword by Alan Watts.

New York: Macmillan, 1968.

306p; illus

BL: YA.2000.a.26274

Com: A psychedelic anthology with contributions and poems by Watts, Ginsberg ("A glass of ayahuasca"), Leary (two poems from *Psychedelic prayers*) and others.

J221

The marijuana papers: an examination of marijuana in society, history and literature / edited by David Solomon. London: Panther, 1969.

475p

Note: Originally published: Indianapolis: Bobbs-Merrill, 1966

BL: X.329/2810

Com: Includes essays by Leary ("The politics, ethics, and meaning of marijuana") and Burroughs ("Points of distinction between sedative and consciousness-expanding drugs"), and imaginative works in prose by Bowles and Ginsberg.

J222

Pot art: marijuana reading matter / Stone Mountain. Tucson: Apocrypha, 1970.

Unnumbered pages; illus; bibliography

BL: YA.2000.b.2674

Com: An anthology of reprints including Ginsberg's "The great marijuana hoax" and material by Berrigan, Clark, Creeley, Di Prima, Kandel, Kesey, Krim, Kupferberg, Kyger, Lamantia, Leary, McClure, Mailer, Rexroth, Snyder, Warsh, Watts and Whalen.

J223

Poetic vision and the psychedelic experience / R. A. Durr. Syracuse, NY: Syracuse University Press, 1970.

275p; bibliography; index

BL: YA.1999.b.5208

Com: An analysis of the similarities between romantic and visionary poetry and the psychedelic drug experience. Writers discussed include Blake, Wordsworth, Coleridge, Huxley, Leary and Watts.

J224

The amphetamine manifesto / Harvey Cohen. New York: Olympia, 1972.

164p; illus

BL: YA.2001.a.3289

Com: A book about the lives of amphetamine users illustrated with photographs and drawings, one of the "Key works of Beat drug literature" compiled by Michael Horowitz for the *Rolling Stone book of the Beats*.

J225

The hashish club: an anthology of drug literature / edited by Peter Haining. 2 v. London: Owen, 1975.

264p, 160p; illus

BL: X.989/30518

Com: Volume 1 is subtitled "The founding of the modern tradition: from Coleridge to Crowley". Volume 2 is subtitled "The psychedelic era: from Huxley to Lennon", is dedicated to William Burroughs, and includes among its contributors Bowles, Burroughs, Cassady, Ginsberg, Kerouac, Leary, Trocchi and Watts, together with introductory pieces by McClure, Kesey and Dylan.

J226

High times encyclopedia of recreational drugs. New York: Stonehill, 1978.

417p; illus; bibliography; index

BL: RF.2001.b.22

Com: The most comprehensive drugs reference book for a mainstream readership, aiming to be an unbiased and authoritative study of all 'recreational' drugs from marijuana, cocaine, psychedelics and pharmaceuticals to coffee, tobacco and alcohol. Burroughs, Ginsberg, Kesey, Leary and Watts are all mentioned several times.

J227

Acid dreams: the CIA, LSD and the sixties rebellion / Martin A. Lee and Bruce Shlain. New York: Grove, 1985.

343; illus; bibliography; index

BL: YA.2000.a.25724

Com: A social history of the psychedelic counter-culture from the Cold War to the sixties, with much on Ginsberg and the Beats (Burroughs, Corso, Ferlinghetti, Kandel, Kerouac, McClure, Orlovsky, Snyder), Kesey, Cassady and the Merry Pranksters, Dylan, and Timothy Leary.

J228

Storming heaven: LSD and the American dream / Jay Stevens. London: Paladin, 1989.

539p; bibliography

Note: Originally published: New York: Atlantic Monthly Press, 1987

BL: YC.1989.a.10660

Com: The evolution of LSD from psychiatric experiment to a social revolution that changed a generation. There is much on Ginsberg, Leary and Kesey, also Watts, Burroughs, Kerouac, Cassady and Mailer among others.

J229

The Fitz Hugh Ludlow Memorial Library. [Los Angeles]: [William Dailey], [199?].

Unnumbered pages; illus

BL: YA.2001.b.3540

Com: A publication describing this library, which has the largest collection of psychoactive drug book and related materials in the world, on the occasion of its sale offered by W & V Dailey Rare Books and Flashback Books. The library was founded in 1970 when three collectors merged their private libraries. It is named after the American author of *The hasheesh eater* (1857 – BL: 12654.m.8). Ginsberg and Ferlinghetti were on the library's board of advisors, and among the library's riches is a collection of writings, recordings and art by Beat and counterculture figures including Burroughs, Ginsberg, McClure, Leary, Watts, Kerouac, Kesey, Gysin and Lenny Bruce. The illustrations include reproductions of Burroughs' rarest work "Letter from a master addict to dangerous drugs" and Ginsberg's drug notes written in his own copy of *Kaddish*. A collector based in Switzerland has recently acquired the Library and hopes to set it up as a research library.

J230

Tripping: an anthology of true-life psychedelic adventures / edited with an introduction and other texts by Charles Hayes. New York: Penguin Compass, 2000.

492p; illus; bibliography; index

BL: YA.2001.a.32358

Com: A collection of fifty narratives about psychedelic experiences from a wide cross-section of people. An essay on the history of psychedelics and an interview with psychedelic pioneer Terence McKenna are included. Anne Waldman's essay "Point and click: icons in the window to the ancestral manse" relates her own experiences and also those of Charles Olson and Lewis Warsh. Other narratives refer to Ginsberg, Burroughs, Snyder, McClure, Watts, Di Prima, Leary and the Beats in general.

'BEATNIK' FICTION

J231

The Madhouse in Washington Square / David Alexander. London: Boardman, 1959.

190p

(American bloodhound; 267)

Note: Originally published: Philadelphia: Lippincott, 1958

BL: NNN.13555

Com: A story about an alcoholic novelist and "a motley crew of fanatics who inhabited a Greenwich Village taproom known as the Madhouse."

J232

The power gods / Bud Clifton [i.e. David Derek Stacton]. London: Eyre & Spottiswoode: London, 1958

192p

BL: NNN.12629

Com: "This is today's Beat Generation - thrill-crazy kids living for kicks, for girls and for speed". The 1960 paperback edition (W.P.12745/893.) of this novel is entitled *Road kids*.

J233

The Beat Generation / Albert Zugsmith; based on a screenplay by Richard Matheson and Lewis Meltzer. New York: Bantam, 1959.

151p

BL: 12656.aa.11

Com: A melodramatic novel based on a B-movie where beatniks are depicted in the words of *Variety* as "Freudian cases who impersonate statues and gaze moronically at Vampira reading a jingle on how to loathe one's parents".

J234

Beat girl / Bonnie Golightly. New York: Avon, 1959.

158p

BL: YA.2000.a.29566

Com: Paperback Original novel. "She was lonely and promiscuous...and then she stumbled onto Shelley, crude and sensual, one of the Beat Generation."

J235

Death-wish Green: a Pat Abbott mystery / Frances Crane. London: Hammond, Hammond, 1960.

189p

Note: Originally published: New York: Random House, 1960

BL: NNN.15061

Com: The detective's enquiries lead him to the "'beatnik' Bohemian section at North Beach, where strange people, in strange clothes, certainly behaved very strangely".

J236

A real cool cat / Jerry Weil. New York: New American Library, 1960.

127p

BL: YA.2000.a.13194

A novel set in Greenwich Village featuring "Cat, a beautiful wanton", "Bop, an offbeat artist" and "Mole, a beatnik poet".

J237

The girl in the gold leather dress / Victoria Kelrich Morhaim. [New York]: Signet, 1961.

144p

BL: YA.2000.a.30669

Com: A Paperback Original: "an emotion-charged story of a beat co-ed".

J238

The magic of their singing / Bernard Wolfe. [New York]: Scribner, 1961.

247p

BL: Ya.2000.a.29403

Com: A novel about hipsters in Greenwich Village. Wolfe is the author of *The great prince died*, a novel about Trotsky for whom he worked in Mexico.

J239

North Beach girl / John Trinian. London: Muller, 1961.

156p

Note: Originally published: Greenwich, CT: Fawcett, 1960

BL: X.907/1897

Com: "The casual kicks of San Francisco's Beatnik underworld" – "The way the Beats live".

J240

Pads are for passion / Sheldon Lord. New York: Universal, 1961.

155p

BL: YA.2000.a.12052

Com: "An uncensored novel of love among the Beats, where every man does as he pleases - and every chick aims to please".

J241

Through beatnick eyeballs: a novel of teen-age life / R. A. Norton. London: Pedigree, 1961.

159p

BL: YA.1999.a.12713

Com: A novel, according to the publishers "written in a language that teen-agers can readily understand", mainly in "kookie-talk" and for those "squares from squaresville" who may find difficulty in following the dialogue the author has included a glossary. The cover has a drawing of a bearded bohemian strumming a guitar to his blonde audience of one.

J242

The Beatniks / Richard E. Geis. Chicago: Dollar, 1962.

192p, 128p

BL: YA.2000.a.17460

Com: A novel first published as *Like crazy, man* in 1960; here bound in a "duplex volume" with *Every bed is narrow* by Andrew Laird. Like the above the cover depicts a blonde here stripping off to the accompaniment of a guitar played by the bearded bohemian.

J243

Shake him till he rattles / Malcolm Braly. London: Muller, 1964.

152p

Note: Originally published: Greenwich, Conn: Fawcett, 1963

BL: X.908/1212

Com: A novel set in San Francisco's North Beach Beat scene where "sex, narcotics and jazz flow together".

J244

The night action / Bruce Douglas Reeves. London: Deutsch, 1967.

313p

Note: Originally published: New York: NAL, 1966

BL: Nov.10370

Com: A story set in the night world of San Francisco, "where cigarette smoke mingles with the sweet smell of marijuana" - and where one of the characters, publisher/bookseller Rudy Lowdenslager, is (loosely) based on Lawrence Ferlinghetti.

J245

Beatniks, an English road movie / Toby Litt. London: Secker & Warburg, 1997.

325p

BL: H.97/2235

Com: A novel set in Bedford 1995, an *On the road* for our times?

MISCELLANEOUS

J246

Beat, beat, beat / William Brown. New York: New American Library, 1959.

Unnumbered pages; illus

BL: 11397.aaa.59

Com: "A hip collection of cool cartoons about life and love among the beatniks".

J247

Life is a lousy drag / words by Jim Schock; drawings by Trubee Campbell. San Francisco: Unicorn, 1959.

Unnumbered pages; illus

BL: 10029.c.10

Com: "A rambling critique on the scheme of things inside the Beat Generation" - his conclusion: "they are phonies!"

J248

Beatville USA / George Mandel. New York: Avon, 1961.

125p; illus

BL: YA.2000.a.11914

Com: Illustrated with cartoons by the author who takes "pen and pad in hand to tug at the beard of the Beat Generation".

J249

Suzuki Beane / written by Sandra Scopettone; drawings by Louise Fitzhugh. New York: Macfadden, 1962.

Unnumbered pages; illus

Note: Originally published: Garden City: Doubleday, 1961.

BL: YA.2001.a.2911

Com: "The wonderful adventures of Suzuki Beane, the littlest beatnik, a real cool, swinging chick, and her square but nice boy friend, Henry, will capture your heart and make you laugh out loud."

J250

A Portents Semina: for Wallace Berman. [New York]: Portents, 1967.

Folder containing broadsides and photographs

(Portents; 6)

Note: One of an edition of 100 copies

BL: YA.2001.a.38281

Com: A tribute to San Francisco artist Wallace Berman done in the style of his *Semina* magazine. The folder contains photographs by Ann Charters, poems by Portents publisher Samuel Charters, Ted Berrigan, Anne Waldman, Paul Carroll and Lewis Warsh, a "Haiku" by Kerouac (its first appearance), and a fragment from "The invisible generation" by Burroughs.

J251

The hip: hipsters, jazz and the Beat Generation / Roy Carr, Brian Case, Fred Dellar. London: Faber, 1986.

143p; illus; index

BL: YM.1987.b.50

Com: "A bouquet to the hip... some scenes, some sayings, some sounds", with a chapter on the Beats.

J252

Beat / Beth Jankola. Vancouver: Poem Factory, 1994.

55p; illus

BL: YA.1997.a.13627

Com: Canadian poet Beth Jankola recreates the Beatnik Era in verse together with her own illustrations.

J253

Over my dead body, the sensational age of the American paperback, 1945-1955 / Lee Server. San Francisco: Chronicle, 1994.

108p; illus; bibliography; index

BL: YA.1995.b.7614

Com: Contains the chapter "Paperback Beat": *Junkie, On the Road* etc.

J254

Beat spirit, an interactive workbook: the way of the Beat writers as a living experience / Mel Ash with illustrations by the author. New York: Tarcher, 1997.

319p; illus; bibliography

BL: YA.1998.a.12499

Com: "The first and...only workbook to exclusively feature actual exercises and things to do inspired by the Beat spirit".

PERIODICALS

J255

Acts. 1-10. San Francisco, 1982-1989.

(Edited by David Levi Strauss)

BL: P.901/3596

Com: A journal of poetry, experimental prose, photographs, drawings, and biographical and critical writings on poets. Among the contributors are Creeley, Di Prima, Duncan, Eigner, Hawkins, Kelly, McClure, Meltzer and Waldman. For issue #6 see **Spicer** (E479).

J256

Adventures in poetry. 1-12. New York, 1968-75.

(Edited by Larry Fagin)

Note: All published

BL: Cup.821.dd.47

Com: Includes poems by Adam, Ashbery, Berrigan, Burroughs, Clark, Corso, Dawson, Elmslie, Ginsberg, Hawkins, Koch, McClure, Meltzer, O'Hara, Orlovsky, Padgett, Sanders, Schuyler, Spicer, Waldman, Warsh, Whalen, and Wieners. Covers are by Padgett, Brainard, Jim Dine and others. Fagin and *Adventures in Poetry* also published books by Berrigan, Padgett, Elmslie, O'Hara, Waldman, Warsh et al.

J257

Agenda. 4: 3/4. London, 1966.

(Editor William Cookson)

BL: P.P.5109.aac

Com: A special "US Poetry" issue of a journal edited by a correspondent of Ezra Pound. The issue includes contributions by Snyder, Levertov, and Creeley in addition to essays by British poet Thom Gunn on Snyder and Creeley on Louis Zukofsky. #3:2 is a special issue devoted to William Carlos Williams.

J258

Alcheringa: ethnopoetics. 1-5, new series 1: 1- 4: 2. New York, 1970-73; Boston, 1975-80.

(Edited by Jerome Rothenberg and others)

Note: All published

BL: P.901/1226

Com: Indian tribal poetry in translation by, among others, Di Prima, Olson, Snyder, Kelly and Waldman.

J259

Angel hair. 1-6. New York, 1966-69.

(Edited by Anne Waldman and Lewis Warsh)

Note: All published

BL: LB.31.c.9136

Com: In addition to the editors this important journal for mostly New York poetry also includes contributions by Ashbery, Berrigan, Clark, Duncan, Elmslie, Guest, Koch, Kyger, Levertov, Malanga, O'Hara, Padgett, Schuyler, Whalen and Wieners. Authors of *Angel Hair* books include Berrigan, Brainard, Clark, Creeley, Malanga, O'Hara, Wieners, and the editors. See also **Waldman** (H321) and **Warsh** (D564).

J260

The ant's forefoot. 1-11. Toronto, 1967-73.

(Edited by David Rosenberg)

Note: Wanting nos. 8 and 10

BL: LR.415.bb.3

Com: A Canadian little magazine that contains among its contributors Berrigan, Clark, Elmslie, Malanga, Padgett, Sorrentino, Waldman, Warsh, and among the illustrators Elmslie, Waldman, Schneeman, Padgett, Clark and Jim Dine.

J261

Ark II Moby I. San Francisco, 1956.

(Edited by Michael McClure and James Harmon)

46p; illus

BL: YA.2000.a.29739

Com: The successor to *The ark*, which had appeared in 1947, edited by Philip Lamantia and Sanders Russell. There was also a third issue in 1957. Contributors to this volume include Creeley, Dorn, Duncan, Ferlinghetti, Ginsberg, Jess Collins, Kerouac, Levertov, McClure, Olson, Patchen, Perkoff, Rexroth Snyder, Jonathan Williams and Whalen. Artwork is by Ronald Bladen. See also **McClure** (E293).

J262

Art and literature: an international review. 1-12. Lausanne: Société Anonyme d'Éditions Littéraires et Artistiques, 1964-67.

(Published by Anne Dunn and Rodrigo Moynihan)

Note: All published

BL: P.P. 8003.wv

Com: A magazine that published a wide range of important work from various sources. Contributors include Ashbery (who edited the journal from Paris), Berrigan, Jane and Paul Bowles, Burroughs, Cage, Elmslie, Guest, Koch, Malanga, O'Hara, Padgett, and Schuyler. See also **Ashbery** (D100).

J263

Athanor. 1-5. New York, 1971-73.

(Edited by Douglas Calhoun)

BL: ZA.9.a.11006

Com: Each of the first three issues contains instalments of a long interview with Jack Kerouac conducted by the Northport Public Library in 1964 (Kerouac was living with his mother in Northport, Long Island, at the time). Other contributors include Bergé, Blackburn, Corman, Corso, Creeley (including correspondence with Olson, a Creeley chronology and a cover drawing of him by R. B. Kitaj), Dawson, Eigner, Ferlinghetti, Ginsberg, Levertov, McClure, Malanga, Olson, and Wieners (including a microbook, "Yonnie" in #4). Six issues of the journal were published.

J264

Audit. Buffalo, 1960-76.

(Founding editor: Ralph Maud)

BL: P.P.7615.ig

Com: 4: 1 features Frank O'Hara (and includes his "Personism" manifesto), 4: 2 Robert Kelly and others, and 4: 3 Robert Duncan (including his "A play with masks"). 5:1 is Creeley's *Contexts of poetry* from the 1963 Vancouver Poetry Conference with Allen Ginsberg a copy of which is also at BL: X.909/20543.

J265

Bastard angel. 1. San Francisco, 1972.

(Edited by Harold Norse)

BL: YA.2001.b.2025

Com: The first issue of three, illustrated throughout. Among the contributors are Burroughs ("Do not disturb the mongrels"), Ginsberg, Ferlinghetti, Kerouac (including "Pome on Doctor Sax", "Letter to Allen 1955" and "Mexican loneliness"), Beck, Bowles, Di Prima, Kaufman, Lipton, Malina, McClure, Plymell, and Norse himself. See also **Norse** (G123).

J266

Big table. 1-5. Chicago, 1959-60.

(Edited by Irving Rosenthal [#1] and Paul Carroll [2-5])

Note: All published

BL: Cup.800.f.30

Com: One of the most important Beat journals. Contributors include Kerouac ("Old angel midnight"), Burroughs (including excerpts from *The naked lunch* which were suppressed from *Chicago review* - see J278), Ashbery, Blackburn, Bowles, Brother Antoninus, Carroll, Corso, Creeley, Di Prima, Dorn, Duncan, Ferlinghetti, Ginsberg, Jones, Koch, Lamantia, Levertov, Rechy, McClure, Mailer, Meltzer, Norse, O'Hara, Olson, Orlovsky and Snyder. See also **Rosenthal** (G141) and **Carroll** (I200).

J267

Big Venus. 1-4. London, 1969-70.

(Edited by Nick Kimberley)

Note: All published. No. 2 is entitled *Big big Venus*, no. 3 is *Big big big Venus*, and no. 4 is *Queen camel*.

BL: X.902/2161; X.900/16118; X.900/16117; X.900/16116

Com: A UK literary journal with Ashbery, Brautigan, Eigner, Kelly, Pélieu, Plymell, Weissner, and Malanga (in conversation with Warhol, Mekas and others) among its contributors.

J268

Birth. 1-3. New York, 1958-60.

(Edited by Tuli Kupferberg)

Note: All published

BL: P.P.4881.wg

Com: Contributors include Di Prima, Jones, Joans, Ginsberg, Kupferberg himself, and writings by children, among them the childhood diaries of Anais Nin. Kupferberg's "Notes toward a theory of bohemianism" may be found in issue #1. See also **Kupferberg** (D362).

J269

Black Mountain review / with an historical introduction by Robert Creeley. 3 v. New York: AMS, 1969.

(Edited by Robert Creeley)

BL: P.901/1094

Com: See **Black Mountain** (F1) and see also **Creeley** (F161).

J270

Boss. 1. New York, 1966.

(Edited by Reginald Gay)

BL: Cup.805.bb.7

Com: Includes selections from Ginsberg's journals of 1962, poems by Wieners, Sanders, Malina and Beck, and a selection from Taylor Mead's *Excerpts from the anonymous diary of a New York youth, volume 3*. The cover is a photograph of the first performance in Venice in September 1965 of the Living Theatre's production of *Frankenstein*.

J271

Brown paper: an occasional magazine of poetry. [Philadelphia]: Philadelphia College of Art, 1965.

(Edited by Daniel Lauffer)

Note: Limited to 243 copies. Contains separate sheets of manuscripts and notes

BL: LB.31.b.19435

Com: Contributors to this magazine dedicated to Samuel Beckett include Blackburn, Burroughs, Ginsberg, Levertov, McClure and Sanders.

J272

Bulletin from nothing. 1-2. San Francisco, 1965.

(Edited by Claude Pélieu, Mary Beach and Chano Pozo)

Note: All published

BL: ZA.9.b.2363

Com: Contributors include Burroughs, Sanders, Ferlinghetti, Kaufman and Plymell. See also **Pélieu** (G137).

J273

C: a journal of poetry. 1-10. New York, 1963-65.

(Edited by Ted Berrigan)

Note: 13 issues were published

BL: Cup.701.i.1

Com: Includes contributions by Ashbery, Berrigan, Brainard, Burroughs, Corso, Elmslie, Ginsberg, Guest, Gysin, Jones, Koch, McClure, Malanga, O'Hara, Orlovsky, Padgett, Sanders, Schuyler, Whalen and Wieners, with covers by Joe Brainard. C Press also published Berrigan's own *The sonnets* (1964) and Burroughs/Gysin's *Time* (1965) amongst other works. See also **Berrigan** (D155).

J274

Camels coming. 1-8/9. Reno, 1965-66.

(Edited by Richard Morris)

Note: All published

BL: ZA.9.b.2365

Com: Contributors include Eigner, Dawson, Blackburn, Margaret Randall and Carol Bergé.

J275

Caterpillar. 1-19. New York, 1967-70; Sherman Oaks, 1970-73.

(Edited by Clayton Eshelman and Robert Kelly)

BL: Cup.805.s.1

Com: Includes contributions by Berman, Blackburn, Brakhage, Bukowski, Corman, Creeley, Dawson, Dorn, Duncan, Eigner, Ginsberg, Herms, Jess, Kelly, Kyger, Lamantia, La Vigne, Levertov, McClure, Meltzer, Olson, Pommy Vega, Randall, Snyder, Sorrentino, Wieners and Jonathan Williams. #12 is a 217 page issue devoted to poetry and prose by Jack Spicer and Robin Blaser with a cover collage by Blaser. See also **Kelly** (D305).

J276

Change. 1. San Francisco, 1963.

(Edited by Ron Loewinsohn and Richard Brautigan)

Note: All published

BL: Cup.701.e.10

Com: Contributors include Whalen, Kyger, Duncan and the editors. The cover has a photograph of Brautigan and Loewinsohn. See also **Brautigan** (E77) and **Loewinsohn** (E247).

J277

Chicago choice. 1-9. Chicago, 1961-74.

(Editors: John Logan, Aaron Siskind and Milton Kessler)

Note: Entitled *Choice* from issue no.2

BL: PP.5126.nt

Com: A magazine of poetry and graphics. Contributors include Brother Antoninus, Blackburn, Bremser, Bukowski, Carroll, Creeley, Ferlinghetti, Robert Frank, Ginsberg, Hochman, Levertov and Wieners.

J278

Chicago review. 9: 4-. Chicago, 1956 -

(The editor for 1958 was Irving Rosenthal; poetry editor Paul Carroll)

BL: P.P.6153.ica

Com: The issues for spring and autumn 1958 published sections of Burroughs' *The naked lunch* when the book was banned in the US. Spring 1958 is also notable for "Ten San Francisco poets" including Kerouac, Ferlinghetti, Ginsberg, Wieners, McClure, Doyle, Lamantia and Whalen. Summer 1958 has a section "On Zen" and includes contributions by Watts, Snyder, Whalen and Kerouac. The proposed winter 1959 issue (with contributions by Kerouac and Burroughs) was suppressed and six of the seven editors including Rosenthal and Carroll resigned. The first issue of *Big table* (J266), edited by Rosenthal, contained the complete contents of the suppressed *Chicago review* issue. See also **Rosenthal** (G140) and **Carroll** (I199)

J279

Circle. 1,4-9. Berkeley, 1944-46.

(Edited by George Leite)

BL: P.P.6392.ecq

Com: Includes contributions by Lamantia, Rexroth, Patchen, Miles, Duncan, Everson and Norse.

J280

City Lights journal. 1-4. San Francisco, 1963-78.

(Edited by Lawrence Ferlinghetti)

Note: All published

BL: P.P.8001.ir

Com: The first three issues were published 1963-66 while the fourth was published in 1978.

Contributors include Beck, Brautigan, Bukowski, Burroughs, Cassady, Conner, Corman, Corso, Elise Cowen, Doyle, Ferlinghetti, Ginsberg, Guest, Joans, Kandel, Kaufman, Kerouac, McClure, Norse, O'Hara, Olson, Perkoff, Plymell, Irving Rosenthal (as "J. Sheepster"), Sanders, Snyder, Trocchi, Van Buskirk and William Carlos Williams. See also **Ferlinghetti** (E220).

J281

City Lights review. 1-6. San Francisco, 1987-94.

(Edited by Lawrence Ferlinghetti and Nancy J. Peters)

Note: All published

BL: ZA.9.a.1886

Com: An international review that includes contributions by Beck (together with an essay on him by critic Eric Bentley), Bowles, Broughton, Burroughs, Clark, Di Prima, Ferlinghetti, Charles Henri Ford, Ginsberg, Howard Hart, Kupferberg, Lamantia, Mekas (his "Reminiscences"), Pommy Vega, Sanders, Snyder, Waldman, and a memoir of Carl Solomon. See also **Ferlinghetti** (E222).

J282

Cleft: a university quarterly. 1-2. Edinburgh, 1963-64.

BL: P.P.8001.ot.

Com: A Scottish student magazine that includes contributions by Burroughs, McClure, Mailer, Snyder and Jonathan Williams.

J283

Coastlines. 1-21/22. Los Angeles, 1955-1964.

(Edited by Mel Weisburd, Gene Frumkin and others)

Note: All published

BL: PP.4881.we

Com: "A literary magazine of California" focussing on Los Angeles and rather anti the San Francisco scene, that includes contributions by Lipton (and an essay by Frumkin entitled "The great promoter: a hangnail sketch of Lawrence Lipton" on Lipton and the Beats), Bukowski, Corso, Ginsberg, Patchen, Rexroth, and Whalen.

J284

Collection. 1-7. Hove, 1968-70.

(Edited by Peter Riley)

Note: Wanting no. 5

BL: P.903/46

Com: *Collection 4* is also *Tzarad 3* and *Collection 6* is also *Tzarad 4*. Among the American contributors to this British poetry magazine are Berkson, Blaser, Clark, Guest, O'Hara, Olson, Padgett, Spicer, Waldman, Warsh and Wieners.

J285

Conjunctions. 3-. New York, 1982-.

(Edited by Bradford Morrow)

BL: X.0950/679

Com: A bi-annual journal of new writing that includes contributions by Ashbery, Bowles, Clark, Corman, Creeley, Duncan (on Rexroth), McClure (including his play "The deuces"), Rexroth, Sorrentino, Waldman and Jonathan Williams. Issue #7 includes an interview between Duncan and McClure.

J286

El corno emplumado ... The plumed horn. 1-20. Mexico City, 1962-66.

(Edited by Margaret Randall)

BL: P.P.8003.jy

Com: A bilingual magazine (Spanish and English) with among the contributors Ginsberg ("Kaddish" in Spanish), Blackburn, Conner, Elise Cowen, Creeley, Kelly, Lamantia, Olson, Patchen, and William Carlos Williams. See also **Randall** (H291).

J287

Countdown: a subterranean magazine. 1-3. New York: New American Library, 1970.

Note: All published

BL: ZA.9.a.11001

Com: Contributors to this paperback format counterculture magazine include Leary, Di Prima, Ginsberg, Snyder and Wavy Gravy (as Hugh Romney).

J288

Coyote's journal. 1-8. Eugene, Ore., 1964-67.

(Edited and published by James Koller)

BL: PP.8005.zi

Com: Contributors include Blackburn, Brautigan, Clark, Corman, Creeley, Dorn, Duncan (including the first two chapters of "The H. D. book"), Eigner, Ginsberg, Kelly, Kyger, Loewinsohn, McClure, Meltzer, Olson, Randall, Snyder and Whalen (who also had books published by the journal).

J289

Credences. 1-8/9, new series 1:1-3:1. Kent, Ohio; Buffalo, 1975-84.

(Edited by Robert Bertholf)

BL: X.0909/1096

Com: A journal of twentieth century poetry and poetics that includes much on Robert Duncan (including long sections from "The H. D. book" as well as poetry and a special section devoted to him with contributions by Everson and Broughton). Among other contributors are Adam, Berrigan, Blackburn, Brakhage ("Poetry and film"), Broughton, Clark (including a checklist of his works), Dawson (artwork and prose), Dorn, Jess (artwork), Kelly, Kyger, McClure, Oppenheimer, Rumaker (a memoir entitled "Robert Duncan in San Francisco"), Wieners and William Carlos Williams.

J290

Damascus Road. 1-4. Allentown, Pa., 1961-72.

(Edited by Charles Shahoud Hanna)

BL: ZA.9.a.10939

Com: Among the contributors are Adam, Brother Antoninus, Bergé, Blackburn, Dawson, Di Prima, Eigner, Ginsberg, Jones, Kelly, Lamantia, Levertov, Oppenheimer, Patchen, and Randall.

J291

Down here: a magazine from the East Village. 1-2. New York: Tompkins Square, 1966-67.

(Edited by Michael Perkins)

Note: All published

BL: ZA.9.a.10841

Com: Contributors include Berrigan, Bremser (Ray and Bonnie), Bukowski, Malanga, Micheline, Norse, Van Buskirk, and Wieners.

J292

East Side review: a magazine of contemporary culture. 1. New York, 1966.

(Edited and published by Shepard Sherbell; theatre editors: Julian Beck and Judith Malina)

Note: All published

BL: ZA.9.a.7660

Com: Contributors include Brother Antoninus, Blackburn, Burroughs ("Fun and games, what?"), Corso, (a poem entitled "Written while watching Lenny Bruce trial"), Ginsberg (with poem in holograph), Jones (the play "Experimental death unit one"), Kupferberg, McClure, Mailer (poems), Mekas, Orlovsky, Patchen, Rexroth, Snyder, and Wieners. The magazine is illustrated with graphics and photographs of contributors. See also **Beck** (D136) and **Malina** (H233).

J293

Eco contemporaneo: revista inter-Americana. 4-11. Buenos Aires, 1962-68.

(Edited by Miguel Grinberg)

BL: P.901/79

Com: Includes (in Spanish) Beck, Blackburn, Dorn, Ferlinghetti, Ginsberg, Holmes, Jones, McClure, Mekas, Oppenheimer, Patchen, Trocchi and William Carlos Williams.

J294

Evergreen review. 1-7. New York, 1957-63.
(Edited by Barney Rosset and Donald Allen)

Note: Continued as *Evergreen*).

BL: Cup.701.a.16

Com: Issue #2 (April/June 1957) is the influential "San Francisco scene" number that helped launch the Beat movement. It contains works by Brother Antoninus, Corso, Duncan, Ferlinghetti, Ginsberg, Kerouac, McClure, Rexroth, Snyder, and others. There are articles on jazz and art in San Francisco, and photos of San Francisco poets. Other contributors to early issues include Beck, Blackburn, Brautigan, Burroughs, Creeley, Jones, Kandel, Mailer, Norse, O'Hara, Olson, Rechy, Trocchi, Welch and William Carlos Williams.

J295

Evergreen. 8-16. New York, 1964-72.

BL: Cup.701.a.16

BL: Mic.F.343. (V. 11-14,16)

Com: The continuation of *Evergreen review* sees a decline into nude photo-essays and pornographic fiction although it did continue to make new writings available to a wider audience - such as McClure's *The beard*.

J296

Exodus. 1-3. New York, 1959-60.

(Edited by Bernard Scott and Daniel Wolf)

Note: All published

BL: P.901/152

Com: The poetry editor was jazz drummer Howard Hart who shared an apartment with Kerouac and Lamantia on the Lower East Side, and the essay editor was Edward Marshall. Also included are Krim, Bremser and Loewinsohn.

J297

Fire. 1-2,10. London, 1967-71.

(Edited by Joseph Berke)

Note: Nos. 3-9 were issued as a single volume *Counter culture*, 1969 (BL: X.525/394) – see J32

BL: PP.7611.tl

Com: The editor founded the Free University of New York, was involved in the Antiuniversity of London, and organised the radical international conference, The Dialectics of Liberation. Gary Snyder contributed the prose piece "Buddhism and the coming revolution" to issue #1. Included in issue #2 are another prose piece by Snyder, "Passage to more than India", Ferlinghetti's performance piece "Fuclock", and an interview with Julian Beck "Dialectics of liberation on the theatre".

J298

The floating bear: a newsletter. New York, 1961-67.

(Editors: Diane di Prima and Leroi Jones)

BL: Cup.802.ff.2

Com: A legendary mimeographed magazine distributed solely by mailing list. Contributors in addition to the editors include: Ashbery, Blackburn, Blaser, Burroughs, Corso, Creeley, Dawson, Dorn, Doyle, Duncan, Eigner, Ginsberg, Guest, Huncke, Kelly, Kerouac, Lamantia, Levertov, Loewinsohn, McClure, Malanga, Meltzer, O'Hara, Olson, Oppenheimer, Orlovsky, Perkoff, Pommy Vega, Rumaker, Selby, Snyder, Solomon, Sorrentino, Spicer, Welch, Whalen, Wieners and Jonathan Williams. See also **Diane di Prima** (H63) and **Leroi Jones** (D255).

J299

Fruit cup. New York: Beach Books, Texts and Documents, 1969.

(Edited by Mary Beach)

BL: YA.2000.b.3179

Com: The only issue (numbered zero) of a magazine featuring Burroughs, Ferlinghetti, Ginsberg, Kupferberg, Orlovsky, Plymell, Pommy Vega, Sanders, Solomon, and others, including illustrations by Wallace Berman.

J300

Fuck you: a magazine of the arts. New York, 1962-64.

("Edited, published & printed by Ed Sanders at a secret location in the Lower East Side, New York City, USA")

BL: Cup.1000.k.1

Com: Apart from Sanders ("I'll print anything") and fellow-Fug Tuli Kupferberg, contributors include Beck, Bergé, Blackburn, Ray and Bonnie Bremser, Burroughs, Corso, Creeley, Di Prima, Duncan, Ginsberg, Huncke, Jones, Kandel, Kelly, Lamantia, McClure, Mailer, Malina, Marshall, Mead, Moraff, O'Hara, Olson, Oppenheimer, Orlovsky, Snyder, Solomon, Whalen, and Wieners. The numbering is difficult to follow - the magazine was published in five numbers, with number 5 alone containing 9 volumes (contrary to usual procedures), of which the British Library has all but the last two. See also **Sanders** (D500).

J301

Fux magascean! 1. San Francisco: Art Publications, 1965.

(Edited by Robert R. Branaman)

Note: All published. Cover title: *Fux! magascene*

BL: ZA.9.a.11003

Com: Contributors include Berman, Conner, Doyle, Ferlinghetti, Herms, Kandel, McClure, Plymell, Snyder, Ruth Weiss, Welch, and Whalen.

J302

Galley sail review. 5. San Francisco, 1960.

(Edited by Stanley McNail)

BL: ZH.9.a.58

Com: A special issue of this magazine, guest edited by David Rafael Wang and in honour of Chinese T'ang poet Li Po (701-762). The poems are selected on the basis of their spiritual kinship to Li Po's writing; among the contributors are Corman, Creeley, Lamantia, McClure, Oppenheimer, Snyder, Whalen, Jonathan Williams and William Carlos Williams.

J303

Genesis west. 1. Burlingame, Cal., 1962.

(Edited by Gordon Lish)

BL: PP.8001.fs

Com: A single issue of the magazine (it was published until 1965) that includes Levertov, Rexroth, Bowles and Corman among the contributors.

J304

Gnaoua. 1. Tangier, 1964.

(Edited by Ira Cohen)

Note: All published

BL: Cup.804.a.7.

Com: Includes several Burroughs contributions in addition to Gysin, Norse, Ginsberg and McClure.

J305

The golden goose. Columbus, Ohio, 1948-54.

(Edited by Richard Wirtz Emerson and Frederick Eckman)

BL: P.P.6343.afa/3

Com: Includes poetry by Corman, Creeley, Levertov, Olson, Patchen, Rexroth and William Carlos Williams. Golden Goose also published chapbooks by Creeley, Williams and others.

J306

Grosseteste review. 1-15. Lincoln: Grosseteste Press, 1968-84.

(Edited by Tim Longville)

BL: P.901/319

Com: A British journal publishing short prose and poetry that includes among its American contributors, Brautigan, Corman, Dawson, Eigner, Kyger, Levertov, Loewinsohn, Oppenheimer, Sorrentino, Welch and Jonathan Williams.

J307

Guerrilla. 1: 1- 2: 4. Detroit, New York & San Francisco, 1967-68.

(Edited by Allen van Newkirk, John Sinclair and Susan Hodges)

BL: ZA.9.d.611

Com: An underground newspaper with writings on jazz and revolution as well as poetry. Contributors include Brakhage, Di Prima, Dorn, Jones, Kelly, McClure, Oppenheimer, Randall, Sorrentino and Wieners.

J308

The hasty papers: a one-shot review. New York, 1960.

(Edited by Alfred Leslie)

Note: Only issue

BL: P.P.7611.ps

Com: Leslie was the director with Robert Frank of the film narrated by Kerouac *Pull my daisy*. Among the contributors are Ashbery, Corso, Elmslie, Frank, Ginsberg, Guest, Kerouac, Koch, O'Hara, Olson, Oppenheimer, Orlovsky, Schuyler and William Carlos Williams. Also included is Fitz Hugh Ludlow's *The hasheesh eater* (1857), the first major work of American drug literature.

J309

Imago. 2,4,11,20. Calgary, 1964-74.

(Edited by George Bowering)

BL: X.955/1782

Com: Four issues of this magazine edited by Canadian poet Bowering with contributions by Blaser, Dawson, Di Prima, Duncan, Eigner, McClure, Malanga, Oppenheimer, Randall and Waldman.

J310

International Times. London, 1966-80.

BL: Colindale

Com: Volume 1 of this British underground newspaper was of particular importance in the 60s counterculture, featuring articles on and interviews with: Burroughs, Ginsberg, Gysin, George Herms, Joans, Kupferberg, Leary, Living Theatre, "Berlin Beatniks", Mailer, Snyder, Trocchi, and many more.

J311

Intrepid. 1-39/41. New York, 1964-80.

(Edited by Allen De Loach and Will Inman)

Note: All published

BL: P.903/244

Com: Contributors include Berrigan, Blackburn, Bonnie Bremser, Ray Bremser, Bukowski, Burroughs, Corso, Di Prima, Doyle, Eigner, Ferlinghetti, Ginsberg, Gysin, Huncke, Jones, Kelly, Kerouac, Kupferberg, Lamantia, Leary, Levertov, Malanga, Micheline, Moraff, Norse, Oppenheimer, Orlovsky, Olson, Perkoff, Pommy Vega, Rexroth, Rumaker, Sanders, Snyder, Solomon, Van Buskirk, Wieners, and Whalen. Issue 14/15 is a special Burroughs issue and #17 is Jerome Mazzaro's "Of love, abiding love", an essay on William Carlos Williams illustrated with photographs of Williams by Man Ray, Richard Avedon and others – see **Williams** (1781). Intrepid Books also published separate works by Blackburn, Bremser, Di Prima, Orlovsky and others.

J312

Is. 1-3, 6-16. Toronto, 1966-75.

(Edited by Victor Coleman)

BL: X.0909/134

Com: A Canadian journal dedicated to the "occasional poem" that includes among its American contributors Berrigan, Blackburn, Di Prima, Hawkins, O'Hara, Padgett, Spicer and Waldman.

J313

The Jack Kerouac rag. 1-. Torquay, 1999-.

(Edited by Alan Griffey)

BL: ZK.9.a.7675
Com: See **Kerouac** (C141)

J314

Joglers. 1-3. Providence, 1964-66.

(Edited by Clark Coolidge)

Note: All published

BL: P.901/23

Com: Includes contributions by Bergé, Brakhage, Dawson, Eigner, Kelly, McClure, Oppenheimer, Rexroth, Snyder, Wieners, and Jonathan Williams.

J315

Journal for the protection of all beings: a visionary & revolutionary review. 1: Love-shot issue. City Lights: San Francisco, 1961.

(Edited by Michael McClure, Lawrence Ferlinghetti and David Meltzer)

BL: P.P.7616.nh

Com: In addition to the editors, contributors include Burroughs (an interview with Corso and Ginsberg), Corso (an interview with Ginsberg), Duncan, Kay Johnson, Mailer, Patchen and Snyder. See also **McClure** (E294), **Ferlinghetti** (E219) and **Meltzer** (E318)

J316

Kayak. 1-64. San Francisco, 1969-84.

(Edited by George Hitchcock)

P.901/1183

Com: A journal that often attacked Beat and Black Mountain writers but it did publish poems by Blackburn, Randall, Bergé, Miles, Snyder and Rexroth.

J317

The Kerouac connection: Beat brotherhood newsletter. 2-25, 27(April 1984 – Autumn 1993, Winter 1995).

(Issues 2-19 edited and published by Dave Moore in Bristol; issues 20-25 by James Morton in Glasgow; issue 27 by Mitchell Smith in Escondido, California)

BL: ZC.9.a.597

Com: See **Kerouac** (C140).

J318

Kulchur. 1-20. New York, 1960-66.

(Edited by Marc D. Schleifer and Lita Hornick. Among the contributing editors were Olson, Oppenheimer, Sorrentino, Jones, Di Prima and O'Hara)

Note: All published

BL: P.P.8000.af

Com: One of the most important of the journals that printed work by the Beats and Beat-allied writers and artists. #1 contains an excerpt from Burroughs' *Naked lunch* entitled "The conspiracy" described as not published in the otherwise complete Olympia Press edition. (In fact it was not intended to be part of the novel, but does come from the same group of manuscripts). Other contributors include: the contributing editors, Beck, Berrigan, Blackburn, Bowles, Brainard, Corman, Corso, Creeley, Dawson, Dorn, Duncan, Eigner, Elmslie, Ginsberg, Guest, Huncke, Kelly, Kerouac, Koch, Kupferberg, Levertov, Loewinsohn, McClure, Malanga, Meltzer, Padgett, Randall, Rivers, Rumaker, Selby (as Harry Black), Snyder, and Jonathan Williams. Covers are by Rivers, Warhol, Rauschenberg and others. *Kulchur* also published books by Adam, Berrigan, Elmslie, Hettie Jones, Koch, Malanga, Plymell, Waldman, Warsh and others.

J319

Là-bas. 2-12. College Park, 1976-78.

(Edited by Douglas Messerli)

BL: P.901/1646

Com: A "newsletter of experimental poetry and poetics" that includes contributions by Eigner, McClure and Plymell and essays on O'Hara, Warsh and Ashbery.

J320

Lines. 1-6. New York, 1964-65.

(Edited by Aram Saroyan)

Note: All published

BL: ZA.9.a.2369

Com: Contributors include Berrigan, Brainard, Burroughs, Clark, Dawson, Elmslie, Malanga, Olson, Padgett and Whalen.

J321

Locus solus. 1-2. Lans-en-Vercors, France, 1961.

(Edited by John Ashbery, Kenneth Koch, Harry Mathews and James Schuyler)

BL: P.901/217

Com: In addition to the editors Guest, O'Hara, Blaser, Blackburn, Burroughs, Corso and Elmslie also contributed. Five issues were in fact published. See also **Ashbery** (D99), **Koch** (D341) and **Schuyler** (D519).

J322

Long hair. 1. London / New York, 1965.

(Edited by Barry Miles in London and Ted Berrigan in New York)

Note: All published

BL: Cup.802.ff.3

Com: Contributors include Berrigan, Ferlinghetti, Ginsberg, Kupferberg, Malanga, Micheline, Padgett and Plymell. Ginsberg declined payment for his poem "Ankor Wat" and his money was divided among the other contributors. See also **Berrigan** (D157).

J323

Ludd's Mill. 1-18. Huddersfield: Eight Miles High, 1973-1980.

(Edited by Steve Sneyd and Gary Wilson)

BL: P.903/110

Com: A British magazine with (from #11) an interest in the Beats, containing contributions from Burroughs, Kerouac, Ginsberg, Kupferberg, Orlovsky and Plymell, and articles on Kerouac, Burroughs and Leary. Issue no. 12 is mostly devoted to an essay entitled "Old angel midnight: Jack Kerouac and his circle" and no. 16/17 includes "Kerouac – those moody streets: a visit to Kerouac's Lowell" by Kevin King.

J324

The marijuana review. 1:1-1:9. Buffalo (1-5); Mill Valley (6-9). 1968-1973.

(Edited by Michael Aldrich [1-9] and Ed Sanders [1-5])

Note: All published

BL: ZA.9.b.2465

Com: A magazine "to coordinate marijuana information" with Allen Ginsberg as one of the "consultant gurus". Among the contributors are Leary, Ferlinghetti, Creeley, Kesey, Burroughs and Ginsberg. Several issues are in support of Leary at the time of his arrest for possession of two joints; another supports Beck, Malina and the Living Theatre imprisoned in Brazil. See also **Sanders** (D502).

J325

Measure: a quarterly to the poem. 2-3. San Francisco, 1958-59.

(Edited by John Wieners)

BL: P.P.7618.j

Com: Includes Adam, Broughton, Corso, Creeley, Dorn, Duncan, Eigner, Gleason, Kerouac, Lamantia, McClure, Marshall, Olson, Perkoff, Rumaker, Schuyler, Spicer and Wieners. See also **Wieners** (F460).

J326

Mica. 1-7. Santa Barbara, 1960-62.

(Edited by Helmut Bonheim and Raymond Federman)

Note: All published

BL: PP.5126.nh

Com: Contributors include Eigner, Creeley (including, as well as poems, a response in #3 to an 'anti-beat' "polemic from a letter" in #2), Levertov and Bukowski.

J327

Migrant. 1-8. Worcester, England; Ventura, Calif., 1959-60

(Edited by Gael Turnbull)

Note: All published

BL: PP.4881.sdy

Com: A journal edited by English poet Turnbull that describes Kerouac as a "spiritual simpleton" but which published work by Black Mountain writers - Corman, Creeley, Dorn, Duncan, Eigner, Levertov, and Olson.

J328

Montemora. 3,5. New York, 1977,1979.

(Edited by Eliot Weinberger)

BL: ZA.9.a.7392

Com: Contributors to these two issues include Corman and Baraka and there are reviews of books by Duncan, Rexroth and Blackburn.

J329

Moody Street irregulars: Kerouac newsletter. 1:1 - 28 (1978 - 1994). New York: Moody Street Irregulars, 1978-1994.

(Edited by Joy Walsh and Michael Basinski)

BL: RF.1999.b.53

Com: See **Kerouac** (C139)

J330

My own mag. [7, Oct 1964?], 11 (Feb. 1965), 12 (May 1965), 14 (Dec 1965), 15 (1966), 16, and a further unnumbered and undated issue, probably of 1964. On order: 13 (Aug 1965), Barnet, 1964-66.

(Edited by Jeff Nuttall)

BL: P.P.8005.ig

Com: Seven issues of this magazine containing texts by Burroughs (including #7 "Special Festival issue" containing "The Burrough", #13 "The Dutch Schultz special" and in #15 "Nut note on the column cutup thing"). Burroughs' *Moving times* appeared as an occasional column within it, too. Also included are letters from him to the editor Jeff Nuttall (British writer and participant at the 1965 Albert Hall poetry reading), as well as works by Ginsberg, Creeley, McClure, Van Buskirk and Trocchi.

J331

Nadada. 1-2. New York, 1964-65.

(Publisher and editor: Timothy Baum; editorial associate: Gerald Malanga)

Note: All published

BL: YA.1994.b.1581

Com: #1 is a "Contemporary American poets issue" and #2 is mainly in homage to Dadaist Tristan Tzara. Among the contributors are Berrigan, Brakhage, Broughton, Bukowski, Carroll, Di Prima, Elmslie, Ford, Ginsberg, Guest, Hochman, Malanga, O'Hara, Padgett, and Norse. See also **Malanga** (D379).

J332

The needle. 1:1. San Francisco, 1956.

BL: PP.6393.cah

Com: The first issue (three were published) of this libertarian journal with "no paid staff or salaried editors"

includes poems by Duncan ("Of the art"), Ginsberg ("My Alba") and Loewinsohn ("The policemanbird").

J333

Neurotica, 1948-1951 / introduction by John Clellon Holmes. London: Landesman, 1981.

(Edited by Jay Landesman)

544p; illus

BL: X.800/31121

Com: This journal includes among its contributors: Ginsberg (his first appearance in print apart from student magazines), Patchen, Rivers, Brossard, Broyard, Malina, Solomon (as "Carl Goy" and "Carl Gentile") and Holmes. From the latter's introduction to this collected edition: "Perhaps it has more relevance today than when it was first published". See also **Landesman** (G107).

J334

New departures. 1-. Oxford/London, 1959-.

(Edited by Michael Horovitz)

BL: PP.4881.sdg

Com: Edited by British poet Michael Horovitz, this international review of literature and the arts includes work by Burroughs, Cage, Creeley, Corso, Ginsberg, Patchen, Olson and Kerouac.

J335

New directions in prose and poetry. 1-55. Norfolk, Conn., 1936-47; Parsippahy, NJ, 1948-91.

(Edited by James Laughlin)

BL: 012296.pp.1

Com: James Laughlin published many important American writers including Beats and writers close to them - this is the journal from his publishing house. Contributors includes Ashbery, Blackburn, Bowles, Brossard, Broyard, Corman, Corso, Creeley, Duncan, Everson, Ferlinghetti, Charles Henri Ford, Ginsberg, Hawkins, Kaufman, Kerouac, Krim, Lamantia, Levertov, McClure, Malanga, Norse, Olson, Oppenheimer, Patchen, Randall, Rexroth, Schuyler, Selby, Snyder, Solomon, Sorrentino, Waldman, Jonathan Williams and William Carlos Williams.

J336

New measure: a quarterly magazine of poetry. 1-10. London, 1965-69.

(Edited by John Aczel and Peter Jay)

Note: All published

BL: P.901/36

Com: A journal publishing mainly British poets but which also includes in issue #6 (guest edited by Stuart Montgomery): Eigner, Dorn, Oppenheimer, Snyder, and an article on Robert Duncan.

J337

Niagara frontier review. 1-3. Buffalo, 1964-66.

(Edited by Charles Brover; advisory editor: Charles Olson)

Note: All published

BL: P.901/85

Com: The first issue contains poetry by Olson, Leroi Jones and Creeley, a review by Olson, a front cover photograph of him, and some unpublished manuscript notes by William Carlos Williams from the Lockwood Library Poetry Collection. Olson also appears in the other two issues and other contributors include Bremser, Di Prima, Dorn, Duncan, Huncke, Snyder and Wieners. See also **Olson** (F393).

J338

Nomad. 4, 7. Culver City, 1959-60.

(Edited by Donald Factor and Anthony Linick)

BL: P.P.7616.xw

Com: These two issues include poems by Ginsberg, Corman, Levertov, Loewinsohn and Eigner. Ten issues were published.

J339

Notes from underground. 1-3. San Francisco, 1964 -66.

(Edited by John Bryan)

Note: All published; no. 1 is wanting pages 5-13

BL: ZA.9.a.10940

Com: An important underground literary journal, bridging the gap between Beat and Hippie. Contributors include Bergé, Bukowski, Burroughs, Cassidy, Di Prima, Doyle, Ferlinghetti, Ginsberg, Kandel, Kaufman, Kerouac, Meltzer, Micheline, Patchen, Rechy, Snyder, Watts, Whalen, and Jerry Rubin. Also included in #3 is the "Notes from underground psychedelic cookbook."

J340

Ole. 2. Bensenville, 1965.

(Edited by Douglas Blazek)

BL: PP.8006.ro

Com: An issue of this journal (eight were published) with contributions by Eigner, Bukowski and Norse. For *Ole #5*, a special issue devoted to Harold Norse, see G125.

J341

Olympia: a monthly review from Paris. 1-4. Paris, 1962-63.

(Edited by Maurice Girodias)

Note: All published

BL: P.C.14.f.1

Com: Contributors include Burroughs (episodes from *Soft machine* and *Nova express*), Gysin ("Dreamachine") and Corso.

J342

Once: a one-shot magazine. Brightlingsea, Essex, 1965.

(Edited by Tom Clark)

BL: Cup.805.n.2

Com: Edited by Clark while he was living in England. Contributors include Blaser, Dorn, Padgett and Lamantia. See also **Clark** (I240).

J343

Open letter. 1-9; series 2:1-9; series 3:1-9; series 4: 1-3. Victoria, 1966-79.

(Edited by Frank Davey)

BL: P.901/1042

Com: An important Canadian literary journal that includes among its American contributors in the first series Malanga (including a poem entitled "Last night thoughts of Bobby Dylan"), Carol Bergé, Blackburn and Eigner. The second series has essays on Olson and Dawson, reviews of Kesey, Brautigan, Ann Charters' biography of Kerouac and of San Francisco poetry, an essay on the history of Margaret Randall's journal *El corno emplumado*, and a prose piece by Canadian poet George Bowering on Robert Duncan. In the third series there is an essay and reviews by Dawson, and essays by Warren Tallman on Kerouac, Ginsberg, Duncan, Creeley, Olson and William Carlos Williams. The fourth series has poems by Eigner and essays by Jonathan Williams.

J344

Origin: a quarterly for the creative. First series: 3-7, 9-15, 19, 20. Hoboken, NJ, 1951-57. Second series: 1-14. San Francisco, 1961-62; Kyoto, 1962-64.

(Edited by Cid Corman; guest editors included Levertov and Blackburn)

BL: P.P.8006.ls

Com: Includes in the first series Blackburn, Carroll, Corman, Creeley, Dorn, Duncan, Eigner, Levertov, Olson, Oppenheimer, and William Carlos Williams. Robert Creeley's Divers Press in Majorca published no. 8 (Olson's *In cold hell, in thicket*, BL: 11660.ee.49 – see F341). Among the contributors to the second series are Bergé, Blackburn, Carroll, Corman, Creeley, Duncan, Eigner, Kelly, Levertov, McClure, Moraff, Snyder (including letters to Ginsberg and Whalen) and Whalen. See also **Corman** (F63).

J345

Outburst. 1-2. London, 1961-63.

(Edited by Tom Raworth)

Note: All published

BL: PP.7616ft

Com: A journal mostly of poetry edited by English poet Raworth that includes: Bergé, Blackburn, Corso Creeley, Dawson, Dorn, Eigner, Ginsberg, Jones, Levertov, Meltzer, Olson, Snyder and Whalen.

J346

The outsider. 1- 4/5. New Orleans, 1961-69.

(Edited by John Edgar Webb)

Note: All published

P.P.5126.no

Com: A lavishly produced magazine that was nevertheless very much in the spirit of the sixties mimeo revolution in its devotion to writers 'outside the margins'. Contributors include Brother Antoninus, Blackburn, Bremser, Bukowski, Burroughs, Carroll, Corman, Corso, Creeley, Dawson, Di Prima, Dorn, Eigner, Ferlinghetti, Ginsberg, Kay Johnson, Jones, Kandel, Kelly, Kerouac, Kupferberg,

Lamantia, Levertov, McClure, Meltzer, Micheline, Moraff, Norse, Olson, Oppenheimer, Orlovsky, Patchen, Plymell, Randall, Rexroth, Snyder, Solomon, Sorrentino and, Jonathan Williams.

J347

The Pacific nation. 1-2. Vancouver, 1967-69.

(Edited by Robin Blaser and Stan Persky)

Note: All published

BL: P.901/2024

Com: Includes poetry by Blaser, Spicer, Brautigan, Olson, McClure and Ginsberg, and art work by Jess. See also **Blaser** (E49).

J348

Paris review. Paris; Flushing, 1953-

(Edited by George Plimpton and others; poetry editor 1964-1974: Tom Clark)

BL: PP.4331.ehi

Com: An important international review founded on the premise that creative work has primacy over criticism. During the editorship of Clark many New York school poets were included. A popular feature of the magazine has been the interviews with novelists, poets and playwrights and these interviews have been collected in several volumes - see **Interviews** (J92 and J97). See also **Clark** (I239).

J349

Poetmeat. 1-2,4-5. Blackburn, 1963-64.

(Edited by Dave Cunliffe and Tina Morris)

BL: Cup.700.f.18

Com: A British Beat "magazine of the poetic revolution" that has contributions by Kupferberg and quotations from other American Beat writers.

J350

Poetry: a magazine of verse. Chicago, 1912-

(Harriet Monroe, founding editor)

(Karl Shapiro, editor 1950-1955, Henry Rago, editor 1955-1969)

BL: P.P.6264.m

Com: An important revue that published many of the Beat and Beat-allied writers in the fifties and sixties. Includes poems or reviews of books by: Ashbery, Blackburn, Broughton, Carroll, Corman, Corso, Creeley, Dorn, Duncan, Eigner, Everson, Ferlinghetti, Ginsberg, Gleason, Guest, Kerouac, Koch, Levertov, Lamantia, McClure, Meltzer, Miles, Norse, O'Hara, Olson, Patchen, Rexroth, Schuyler, Snyder, Sorrentino, Spicer, Whalen, Wieners, Jonathan Williams, and William Carlos Williams.

J351

Poetry New York. 1-4. New York, 1949-51.

(Edited by Harvey Shapiro, Roger Shattuck and others)

Note: All published; formerly *Yale poetry review*

BL: P.P.5126.ni

Com: Includes contributions by Ashbery, Olson (including in #3 the first publication of his influential "Projective verse" manifesto) and William Carlos Williams (excerpts from *Paterson* and reviews of his work).

J352

Poor old tired horse. 1-25. Edinburgh: Wild Hawthorn, 1962-67.

(Edited by J. McGuffie and P. Pond)

Note: All published

BL: Cup.510.cop.6

Com: An international poetry magazine that includes contributions from Blackburn, Eigner, Ferlinghetti, Corman, and Jonathan Williams. The title is from Creeley's poem "Please".

J353

Prospect. 1-6. Cambridge, 1959-64.

(Edited by Elaine Feinstein, then Tony Ward, then Jeremy Prynne)

BL: P.P.7616.pz.

Com: A British magazine that also published American poets including Blackburn, Olson, Ferlinghetti, Dorn, Di Prima and Levertov, and short stories by Creeley.

J354

Psychedelic review, 1964-69.

BL: P.321/218

Com: See **Leary** (I444).

J355

Quarterly review of literature. 4: 2; 6; 8: 1-. Annandale-on-Hudson, 1948-.

(Edited by Theodore Weiss)

BL: P.P.4881.sax

Com: In addition to a wide selection of European literature and other American writers, the following have appeared in this journal: William Carlos Williams, Duncan, Rexroth, Corman, Ashbery, Lipton, Levertov and Josephine Miles.

J356

Radar. 1-2. Basel, 1982-83.

(Edited by Carl Lazslo, René Matti, Michael Heitman)

BL: YA.2000.b.3103 [no. 1]; YA.2000.b.3102 [no. 2]

Com: A Swiss magazine in German. Both issues are mainly devoted to Burroughs, Gysin and the Beats (Huncke, Ginsberg) and contain many photographs, including in #1 an original of Burroughs by Robert Mapplethorpe laid in. In both issues Burroughs is interviewed and photographed by Gerard Malanga and in #2 there is a portrait of Ginsberg by R. Lindner.

J357

Residu. 1-2. Athens and London, 1965-66.

(Edited by Daniel Richter)

Note: All published

BL: P.901/1219

Com: Includes contributions by Ginsberg, Lamantia, Charles Henri Ford, Norse, Kay Johnson (her LSD experiences), Burroughs, Corso, Malanga, Pommy Vega (as Janine) and (in #2) the only appearance in print of chapter one of Trocchi's unpublished novel "The long book" (see **Trocchi** - G164).

J358

Resuscitator. 1-7. Paulton, Somerset, 1963-1966.

(Edited by John James, C. I. McNeill, and Nick Wayte)

BL: P.P.8005.wx

Com: A British magazine that published several significant American poets including Olson, Corman, Eigner, Creeley, Tom (Thomas) Clark and Snyder.

J359

Review of contemporary fiction. 1: 1-. Elmwood Park, 1981-.

(Edited by John O'Brien)

BL: P.901/2087

Com: An important review for literary studies in general. Issues are usually devoted to single authors or sometimes to two particular writers and among the Beat Generation writers there are volumes on Bowles, Brossard, Bukowski, Burroughs, Creeley, Kerouac, Selby, and Sorrentino. The journal also publishes reviews of books by a number of Beat and Beat-allied authors. Sorrentino, Creeley and Kelly contribute essays to the volume (8: 3) on the "Novelist as critic" and a "Fiction issue" (6: 1) includes work by Sorrentino and Bowles. John Ashbery, Kenneth Koch and Barbara Guest are among the contributors to the "Harry Mathews number" (7:3), and the "Samuel Beckett number" (7: 2) contains Burroughs' essay "Beckett and Proust". There is also a "Grove Press number" (10: 3) that includes contributions by Donald Allen, Corso, Ferlinghetti, McClure, Rechy, Selby, and Sorrentino as well as Grove Press owner Barney Rosset and Samuel Beckett.

J360

Sagetrieb: a journal devoted to poets in the Pound-Williams tradition. 1-. Orono: University of Maine at Orono, 1982-.

BL: X.0950/544; BL: 8069.272270 [DSC] for issues from 1997 onwards

(Edited by Basil Bunting and George Oppen, and later Carl Rakosi; contributing editors include Corman, Creeley, Levertov, Ginsberg, and Jonathan Williams)

Com: Includes essays on Creeley, Dorn, Duncan (including a special issue, 4: 2&3, with essays, poetic contributions by Creeley, Kelly, McClure, Patchen, Jonathan Williams and others, letters from Duncan to Everson and an interview), Jones, Levertov, Olson, Rexroth, Snyder, Jonathan Williams, and William Carlos Williams.

J361

The San Francisco Oracle: the psychedelic newspaper of the Haight-Ashbury, 1966-1968 / edited by Allen Cohen. Facsimile ed. Berkeley: Regent Press, 1991.

385p; illus

Note: Signed and inscribed "let your lovelight shine" by the editor and original publisher

BL: LB.31.c.11267

Com: A full colour reproduction in book format of the complete run of the revolutionary sixties newspaper with historical introductions. Among the contributors: Burroughs, Conner, Creeley, Doyle, Ferlinghetti, Ginsberg, Kandel, Kaufman, Lamantia, Leary, McClure, Mailer, Pommy Vega, Snyder, Watts, Welch and Whalen. Sections of the paper are devoted among others to: McClure (and *The beard*); Lenny Bruce; Kesey, Cassady and the Merry Pranksters; Leary and Lenore Kandel's *Love book*; the human be-in with Ginsberg; the houseboat summit with Ginsberg, Watts, Leary and Snyder; and Leary and the politics of ecstasy. The whole work is an example of the connection between elements of the Beat Generation and the hippie movement.

J362

San Francisco review. San Francisco, 1958-61.

(Edited by George Hitchcock)

BL: P.P.4881.wj

Com: Includes contributions by Blackburn, Brautigan, Broughton, Bukowski, Corman, Ferlinghetti, Kandel, Levertov, Propper, Snyder, Welch and William Carlos Williams.

J363

Semi-colon. 1-2. New York: Tibor de Nagy Gallery, 1956-57.

(Edited by John Bernard Myers)

Com: P.903/16

Com: Includes contributions by O'Hara, Ashbery, Koch and Charles Henri Ford.

J364

Set. 1-2. Gloucester, Mass., 1961-63.

(Edited by Gerrit Lansing)

Note: All published

BL: P.903/17

Com: Includes poetry by Dorn, Duncan, Elmslie, Jones, Kelly, Olson and Wieners.

J365

Sidewalk: Scotland's quarterly review. 1: 1-1: 2. Edinburgh, 1961.

(Edited by Alex Neish)

Note: All published

BL: P.P.8005.rm

Com: Includes contributions by Burroughs, Creeley, Snyder, McClure, Whalen, Ginsberg and Olson.

J366

Signal. 1: 1-1: 3. New York, 1963-65.

(Edited by Bret Rohmer; associate editor: Diane di Prima)

Note: All published

BL: Cup.805.h.1

Com: Contributors to this quarterly review include Rumaker, Doyle, Oppenheimer, Di Prima, O'Hara, Dawson, Wieners, Jones and Meltzer. See also **Di Prima** (H64).

J367

Sixpack. 2-9. London, 1972-75.

(Edited by Pierre Joris)

BL: ZA.9.a.6123

Com: Contributors include Berrigan, Blackburn, Burroughs (including in #2 "Ali's smile"), Dorn, Ginsberg, Kaufman, Kelly, Kerouac, Malanga, Olson, Oppenheimer, Pélieu, Plymell, Solomon, Wieners and Jonathan Williams. #7/8 is a special Paul Blackburn issue - see **Blackburn** (F35) for details. See also **Kerouac** (C62).

J368

Some/thing. 1-3. New York: AMS, 1970.

(Edited by David Antin and Jerome Rothenberg)

BL: P.901/161

Com: A reprint of the journal that was published in New York in 1965-1966. The third issue is a "Vietnam assemblage" with a cover by Andy Warhol. Among the contributors to the first two issues are Blackburn, Randall and Berrigan. Additional contributors to the third issue include Ginsberg, Bergé, Levertov, Bukowski, Malanga, Jess, Kelly and Duncan.

J369

Soup. San Francisco, 1980.

(Edited by Steve Abbott)

BL: YA.2000.b.3447

Com: Includes prose by Kerouac (reproductions of hand-written pages from notebooks), an interview with Robert Duncan, art work by Jess, and contributions by Di Prima, Waldman and others.

J370

The Spero. 1: 1. Flint, Mich.: Fenian Head Center Press, 1965.

(Edited by Douglas Casement)

BL: P.901/158

Com: Includes contributions by Burroughs, Ray and Bonnie Bremser, Di Prima, Whalen, Bergé, Jones, Malanga, and Jonathan Williams. See also **Jonathan Williams** (F467).

J371

Stony Brook. 1/2 - 3/4. Stony Brook, NY, 1968-69.

(Edited by George Quasha)

Note: All published

BL: ZA.9.a.11005

Com: An international journal of poetry, poetics and translations including contributions from Adam, Bukowski, Creeley, Duncan, Ginsberg, Kyger, Levertov, Olson, Snyder, Wieners and William Carlos Williams.

J372

Strange faeces. 2, 3, 7, 10, 20. London, 1971-80.

(Edited by Ellen and Opal Nations)

BL: ZA. 9.b.1485

Com: Five issues of a journal that include among others contributions by Padgett (the whole of #3 which has a cover by Joe Brainard), Warsh, Kupferberg, Malanga, Eigner and Berkson.

J373

Sulfur: a literary tri-quarterly of the whole art. 1-6. Pasadena: California Institute of Technology, 1981-

83.

(Edited by Clayton Eshelman)

BL: X.0958/192

Com: Includes Ashbery, Blackburn, Corman, Duncan, Eigner, Kelly, Moraff, Padgett, Jonathan Williams, William Carlos Williams, and letters between Olson and Edward Dahlberg.

J374

Sumac. 1:1-4:1. Fremont, Mich., 1968-71.

(Edited by Dan Gerber and Jim Harrison)

Note: All published

BL: ZA.9.a.11300

Com: Contributors include: Bergé, Blackburn, Duncan, Eigner, Kelly, Koch, Levertov, Loewinsohn, Malanga, Snyder, and Jonathan Williams.

J375

This. 1-12. Iowa City; San Francisco, 1971-82.

(Edited by Barrett Watten and Robert Grenier)

Note: All published

BL: P.901/2032

Com: Among the contributors to this journal of poetry, prose, drawings and photography are Clark, Kelly, Waldman, Eigner, Creeley, Elsa Dorfman (photographs of Olson), Kyger, Warsh, Berkson and Bobbie Louise Hawkins.

J376

Tish. 1-45. Vancouver, 1961-69.

(Edited by Frank Davey and others)

Note: All published. 1-19 is a single volume reprint published in 1975 by Talonbooks, Vancouver

BL: P.901/2010 (1-19); BL: P.901/2013 (20-45)

Com: A magazine modelled on Cid Corman's *Origin* and Leroi Jones and Diane Di Prima's *Floating bear*. Contributors were mainly Vancouver and other Canadian poets but also included were Bergé, Blackburn, Blaser, Creeley, Di Prima, Duncan, Eigner, Kelly, Levertov, Loewinsohn, McClure, Malanga, Olson, Plymell, Spicer and Ginsberg (his music to poems by William Blake). Issue #21 is a "document of response" to the Vancouver poetry conference of 1963 that included Olson, Duncan, Creeley, Ginsberg, Levertov and Whalen among the participants. Issue #22 includes a review of Kerouac's *Visions of Gerard* and issue #33 an essay on Creeley by Warren Tallman.

J377

The trembling lamb. New York, 1959.

(Edited by John Fles)

BL: X.909/8272

Com: A magazine of one issue only which contains a letter from Corso to Ginsberg dated October 8, 1959, Carl Solomon's "Danish impasse" (originally entitled "Danish gambit" in *Neurotica* 5), "The system of Dante's inferno" by Leroi Jones, and Antonin Artaud's "Van Gogh: the man suicided by society".

J378

Tuatara. 1-12. Victoria, 1969-74.

(Edited by Mike Doyle)

Note: All published

BL: P.901/1898

Com: Contributors to this poetry magazine published in Canada include Bergé, Blackburn, Corman, Creeley, Di Prima, Eigner, Kelly and Randall.

J379

Two cities: la revue bilingue de Paris. 1-9. Paris, 1959-64.

(Paris editor: Jean Fanchette; New York editor: Daisy Aldan)

Note: All published

BL: P.P.4881.scq

Com: Includes as contributors Burroughs, Ashbery, Norse, and Corso.

J380

Unmuzzled oz. 1: 3, 2: 1&2 - 3, 10, 13, 15. New York, 1972-1977.

(Edited by Michael Andre)

BL: ZA.9.a.11424

Com: Contributors to these issues of this magazine include Ashbery, Bergé, Berrigan, Brainard, Brossard, Bukowski, Corman, Corso, Creeley, Di Prima, Ginsberg (including an interview in #10), Guest, Kelly, Koch, Levertov, Loewinsohn, McClure, Malanga, Micheline, Olson, Oppenheimer, Padgett, Plymell, Pommy Vega, Sanders, Schuyler, Snyder, Sorrentino, Warsh and Waldman. Issue 2:1

& 2 has a Gregory Corso section with drawings, photographs, poetry and an interview. Issue 12 (1975) is a separately published book – Kenward Elmslie's *Tropicalism* – see **Elmslie** (D192).

J381

Vort. 1-9. Silver Spring, 1972-76.

(Edited by Barry Alpert)

Note: All published

BL: P.901/1428

Com: Each issue of this journal of literary criticism concentrates on one or two authors. See **Berrigan** (D153), **Dawson** (F208), **Dorn** (F243), **Kelly** (D309), **Sorrentino** (D547) and **Jonathan Williams** (F493).

J382

Wake. 5-12. Cambridge, Mass.; New York, 1946-53.

(Edited by Seymour Lawrence and others)

BL: P.P.6153.ic

Com: A magazine from Harvard that includes contributions from Creeley (who briefly helped to edit it), Bowles, Broughton, Holmes, Levertov and William Carlos Williams, among many others both American and European.

J383

White dove review. 1-3. Tulsa, 1959.

(Edited by Ron Padgett, Joe Brainard and others)

BL: ZA.9.a.11002

Com: Contributors include Berrigan, Blackburn, Brainard, Dawson, Ginsberg, Jones, Kerouac, Loewinsohn, Meltzer, Orlovsky and Padgett. See also **Padgett** (D470) and **Brainard** (D165).

J384

Wild dog. 1-16, 18, 21. Pocatello, Idaho, 1963-64; Salt Lake City, 1964; San Francisco, 1965-66.

(Editors include Ed Dorn and Joanne Kyger)

BL: P.903/15

Com: Includes contributions by Blackburn, Brakhage, Brautigan, Bukowski, Clark, Creeley, Dorn, Duncan, Eigner, Ginsberg, Jones, Kelly, Kyger, Levertov, Loewinsohn, McClure, Olson, Oppenheimer, Randall, Rumaker, Snyder, Sorrentino, Warsh and Whalen. See also **Dorn** (F238) and **Kyger** (H138).

J385

The Wivenhoe Park review. 1-4/5. Colchester: University of Essex, 1965-69.

(Edited by Andrew Crozier and Tom Clark)

Note: All published

BL: P.901/100

Com: American contributors to this British magazine include Berrigan, Blaser, Clark (who also edited it while living in England), Dawson, Dorn, Duncan, Eigner, Kelly, Loewinsohn, Olson, Sorrentino, Spicer, Warsh and Wieners. The first issue is incomplete. See also **Clark** (I241).

J386

Yūgen. 1-8. New York, 1958-62.

(Edited by Leroi Jones and Hettie Cohen Jones)

Note: All published

BL: P.901/1048

Com: A major Beat journal featuring many first appearances. Contributors include Ashbery, Blackburn, Blaser, Brenser, Burroughs, Carroll, Corso, Creeley, Dawson, Di Prima, Dorn, Eigner, Ginsberg, Guest, Jones, Kerouac, Koch, Kupferberg, Lamantia, Loewinsohn, McClure, Marshall, Meltzer, Micheline, Moraff, O'Hara, Olson, Oppenheimer, Orlovsky, Perkoff, Selby, Snyder, Sorrentino, Van Buskirk, Whalen, Wieners and William Carlos Williams. See also **Leroi Jones** (D253) and **Hettie Jones** (H111).

J387

The little magazine in America: a modern documentary history / edited by Elliott Anderson and Mary Kinzie. Yonkers: Pushcart, 1978.

770p; illus; bibliography; index
BL: X.950/8423

Com: Includes Creeley on *Black Mountain review*, Corman on *Origin*, Krim on the Beat Generation, Jones on *Yügen*, interviews with Anne Waldman, Margaret Randall and Sorrentino, essays on *Big table*, *Caterpillar*, *Kulchur*, *Chicago review* etc.

BIBLIOGRAPHIES

J388

Checklists of separate publications of poets at the first Berkeley Poetry Conference 1965. Berkeley: Cody's, 1965.

Unnumbered pages

BL: YA.2001.a.25982

Com: A compilation that includes lists of works by Blaser, Creeley, Duncan, Ginsberg, Jones, Kyger, Loewinsohn, Olson, Snyder, Spicer, Welch and Wieners.

J389

A checklist of the first one hundred publications of the Black Sparrow Press / Seamus Cooney; with 30 passing remarks by Robert Kelly. Los Angeles: Black Sparrow, 1971.

39p; index

Note: No. 65 of 200 hardcover copies signed by Kelly and Cooney.

BL: 2706.lt.23

Com: Black Sparrow is one of the most important of American literary presses and this checklist of its early publications includes works by Ashbery, Bergé, Bowles, Bukowski, Creeley, Dawson, Dorn, Duncan, Eigner, Elmslie, Kelly himself, Koch, Kyger, Levertov, Loewinshon, McClure, Malanga and Meltzer. See also **Kelly** (D306).

J390

Contemporary American poetry: a checklist / Lloyd Davis and Robert Irwin. Metuchen: Scarecrow, 1975.

179p; index

BL: X.989/54207

Com: A guide to American poetry of the 50s and 60s including many Beat and Beat-allied poets.

J391

A bibliographical introduction to seventy-five modern American authors / Gary M. Lepper. Berkeley: Serendipity, 1976.

427p

BL: X.981/13388

Com: Includes bibliographies of Ashbery, Berrigan, Blackburn, Bowles, Brautigan, Bukowski, Burroughs, Clark, Corman, Creeley, Di Prima, Dorn, Duncan, Everson, Ferlinghetti, Kelly, Koch, Lamantia, Levertov, Loewinsohn, McClure, Mailer, Meltzer, Miles, O'Hara, Snyder, Spicer, Welch, Whalen and Wieners.

J392

A bibliography of the Auerhahn Press & its successor Dave Haselwood Books / compiled by a printer [Alastair Johnston]. Berkeley: Poltroon, 1976.

87p; illus

Com: Dave Haselwood's Auerhahn Press began publishing the work of many Beat writers in 1958 with John Wieners' *The Hotel Wentley poems*. Other writers and artists to be published include Burroughs, Bruce Conner, Di Prima, Duncan, Everson, Ginsberg, Gysin, Lamantia, LaVigne, McClure, Marshall, Meltzer, Olson, Plymell, Spicer, Van Buskirk, Welch, Whalen, and Jonathan Williams. The bibliography is also a history of the press and it is illustrated with reproductions from the published books and from ephemeral publications of the press. Also printed are extracts from letters to Haselwood from Whalen, Burroughs, Gysin, McClure, Ginsberg and others.

J393

Contemporary poetry in America and England 1950-1975: a guide to information sources / Martin E. Gingerich. Detroit: Gale, 1983.

453p; index

(American literature, English literature, and world literatures in English information guide series; 41)
BL: X.950/22598
Com: Includes bibliographies of Ashbery, Blackburn, Corso, Creeley, Dorn, Duncan, Everson, Ferlinghetti, Ginsberg, Koch, Levertov, McClure, Meltzer, O'Hara, Olson, Patchen, Rexroth, Snyder, Spicer, Welch and Whalen.

J394

A bibliography of the White Rabbit Press / Alastair Johnston. Berkeley: Poltroon, 1985.

91p; illus

BL: Cup.510.ned.7

Com: Poet and artist Joe Dunn founded the White Rabbit Press in 1957 at the urging of Jack Spicer to print the work of the poets associated with him. Dunn produced the first ten books of the press until 1958. After a hiatus of four years Graham Mackintosh, a close friend of Spicer's took over the running of the press, which continued publishing into the seventies. In addition to Spicer (it published his first book *After Lorca* (1957) among others) White Rabbit Press published books and broadsides by Adam, Blaser, Brautigam, Duncan (who also designed the White Rabbit logo), Körte, Levertov, Miles, Olson and Wieners. A number of the books have cover and other illustrations by Jess (Collins). The bibliography has a historical introduction and is illustrated by reproductions of pages from books of the press.

J395

Uncle Gus Flaubert rates the Jargon Society: in one hundred one laconic présalé sage sentences / Jonathan Williams. Chapel Hill: Hanes Foundation, Rare Book Collection/University Library, University of North Carolina at Chapel Hill, 1989.

32p; illus

(Hanes lecture; 8)

BL: YA.1990.a.21671

Com: See **Jonathan Williams** (F495).

J396

The Bohemian register: an annotated bibliography of the Beat literary movement / Morgen Hickey. Metuchen: Scarecrow, 1990.

252p; index

BL: Awaiting pressmark

Com: Contains sections on "General works and critical studies", "Collections and anthologies", individual "Beats" (from Blackburn to Wieners), and "Beat magazines", indexes and a chronology.

J397

The Beat Generation: a bibliographical teaching guide / William Lawlor. Lanham: Scarecrow, 1998.

357p; index

(Magill bibliographies)

BL: 2725.e.3797

Com: Bibliographies of the Beats in general, Burroughs, Ginsberg, Kerouac, and of the other Beats described in *The Beats: literary bohemians in postwar America*. There is an introduction on "Approaches to teaching the lives and literature of the Beat Generation" and a concluding section on "Topics for investigation and writing".

J398

A secret location on the Lower East Side: adventures in writing, 1960 -1980 / a sourcebook of information by Steven Clay and Rodney Phillips. New York: New York Public Library, 1998.

342p; illus; index

Note: Accompanies an exhibition held at the New York Public Library

BL: RF.2002.a.44

Com: Descriptions and checklists of more than 80 magazines and presses focussing on the San Francisco and Berkeley Renaissance, the Beats, the New York School and Black Mountain. The preface is by editor/poet Jerome Rothenberg, and there are contributions from many of the original editors and publishers. In addition there is a chronological timeline of the literary underground and over 200 black-and-white images.

Title index

This index is first of all an index of titles that have their own full entries in the bibliography. Such titles which also appear in the *annotation of another* entry in the bibliography are listed in this index after a semi-colon, e.g. Big Sur C21; C14. Here C21 refers to the main entry for Kerouac's novel, while C14 refers to the mention of *Big Sur* in the annotation of the main entry for *On the road*.

Filing is alphabetical; articles at the beginning are ignored, as is punctuation such as colons and apostrophes.

St is filed as Saint and Mc is filed with Mac; Dr is filed as Doctor and Mr is filed as Mister.

Titles beginning with Arabic numerals file as if the number was spelt out, e.g. *1001 ways to live without working* files after *One thousand avant-garde plays*. However titles beginning with Roman numerals are filed as letters, e.g. *XI outlined epitaphs & off the top of my head* files before *Xmas*. Titles beginning with dates (years) are filed in chronological order at the beginning of the index.

References to titles that have more than one entry in the bibliography are listed in the order in which they appear.

Author's names are included when it is necessary to differentiate between titles used more than once; dates are included when an author uses the same title more than once.

Titles in quotation marks refer to individual poems, stories, essays etc. appearing within a particular book or periodical. Generally these are mentioned in the annotations but occasionally they have their own full entry.

"1942, a story" F291

1968: a history in verse D493-4

20,000 AD D489

A I752

'A' 1-12 I752

"A la recherche du Kerouac perdu" C104

A la recherche d'un corps: langage et silence dans l'oeuvre de William S. Burroughs A129

Aberration of sunlight D537

Abhorrences F227

Abomunist manifesto G88

The abortion: an historical romance, 1966 E65

"About the author" (Ginsberg) B28

"Abweichungen" D478

Academic art D103

"Academy bulletin" A92

The academy: five centuries of grandeur and misery D101

"Academy 23" A92

Ace of pentacles F447; F453

The achievement of Brother Antoninus: a comprehensive selection of his poems with a critical introduction

E160

Achilles' song F267

Acid dreams: the CIA, LSD and the sixties rebellion J227

"Acquainted with the void" C53

"The act of creation and its artefact" D548

The act of poetry and two other essays F56

An active anthology J51

Acts (magazine) E479, J255

Acts (Oppenheimer) F431

Acts of regeneration: allegory and archetype in the works of Norman Mailer I532

"The acts of youth" F447

The adding machine A41

The adept E278

"Adieu à Charlot" E187

Admonitions E466

Adoration of the magi I696

"Adornment of body poem"

"Advent for William Everson" E340
"Advent of today" I680
Adventures in poetry J256
The adventures of Mr and Mrs Jim and Ron D456
Advertisements for myself I496; I473, I491, I497, I503, I526
Aegis: selected poems 1970-1980 F51
"Aesthetics" E487
Aflame and afun of walking faces: fables and drawings I576
Africa, Paris, Greece I129
African congress: a documentary of the first modern Pan-African congress D258
Afrodisia: new poems D209
After Lorca E457; J394
"After me the deluge" C38, C62
"After the Beat Generation" J171
After the cries of the birds E171
After the fall J131
"After Van Gogh" E215
"Aftermath: the philosophy of the Beat Generation" C38
"Afternoon with Antaeus" I15
"Afterthoughts" E53
"Afterword to *Whisper*" I443
Against the American dream: essays on Charles Bukowski I188; I189
Against the American grain: myth and history in William Carlos Williams, Jay Wright, and Nicolás Guillén
I812
Against the silences F20
Against the silences to come E240
"Against wisdom as such" F369
Agenda J257
Ah Pook is here A18; A99
"Ah, sunflower" B5
"Aigeltinger" I685
Air I206
Air the trees F323
"Airborne" H82
Airplane dreams B55
Airplanes I203
Al Maghrib: photographs from Morocco 1983-1988 I35
Al que quiere! I673; I704
Alan Watts I665
Alan Watts: taoiste d'Occident I668
Albanian diary D468
Albatross A88
"Albert Schweitzer – King of the Beats" J24
Albuquerque: coming back to the U.S.A. H285
The alchemist to Mercury: an alternate opus D293
Alcheringa: ethnopoetics J258
Alexander Trocchi: the making of the monster G175
Alias Bob Dylan I306
Alienation: the cultural climate of our time A85
Ali's smile A12
"Ali's smile" J367
All across the telegraph: a Bob Dylan handbook I249
All in the family E407
All passion spent D175
All that is lovely in men F75
All the assholes in the world and mine I153; I155
"All things are sustained in being" G36
All this every day H133
"All yr graves are open" B88

Allen Ginsberg (Merrill) B105
Allen Ginsberg (Tysh) B108
"Allen Ginsberg – alive among the living dead" B34
Allen Ginsberg: an annotated bibliography, 1969-1977 B116
"Allen Ginsberg as poet activist" B91
Allen Ginsberg in the sixties B107
Allen Ginsberg: l'autre Amérique B102
Allen Ginsberg: photographs B79
Allen Ginsberg: the man/the poet on entering earth decade his seventh B112
Allen Ginsberg: Zeitkritik und politische Aktivitäten B114
"Allen Ginsberg's 'Shining City'" D146
Allen verbatim B48
An almanac for amorists E90
Almost everything H89; H92
The almost unpublished Lenny Bruce: from the private collection of Kitty Bruce I106
Alone in a time of armies I133
Alone with America: the art of poetry in the United States since 1950 J152
Alpha D287
Alphabet E328
The Alpine Christ, & other poems E150
Alternative altars: unconventional and eastern spirituality in America J117
The alternative society: essays from the other world E361
Ambit A91, G161
Amen, huzza, selah F463
America (Creeley) F92
"America" (Ginsberg) A2
America: a history in verse D494
'America, more often than not, is only a place in the mind': zur dichotomischen Amerikakonzeption bei Richard Brautigan E83
America 1976: a bicentennial exhibition sponsored by the United States Department of the Interior D87
American and British writers in Mexico, 1556-1973 J112
An American avant garde: first wave A78
The American avant-garde tradition: William Carlos Williams, postmodern poetry, and the politics of cultural memory I836
American Bard: the original preface to *Leaves of grass* E155
American beauty: William Carlos Williams and the modernist Whitman I804
American book review D494
"American chronology" I98
An American dream I464; I469, I517, I526, I534
An American dreamer: a psychoanalytic study of the fiction of Norman Mailer I533
American dreaming: the films of John Cassavetes and the American experience J210
The American Express G36
"American gasoline dreams" I610
American haikus C9
"The American muse" E139
The American novel since World War II J153
American poetry and culture, 1945-1980 J168
American poetry in the twentieth century E363, J156
The American poetry review D328
American poets since World War II J134
American poets since World War II: fourth series J140
American poets since World War II: sixth series J143
American short-story writers since World War II D308, F207, I181
An American tragedy I544
The Americans C63, I366; I367
Americans abroad: an anthology I358
Amerikai beszédre I707
Der amerikanische Existenzialismus Norman Mailers I537
Amiri Baraka D266
"Amiri Baraka: an interview" D249

An Amiri Baraka/Leroi Jones poetry sampler: U.K. tour, May 1991 D222
Amiri Baraka LeRoi Jones: the quest for a 'populist modernism' D264
"Amiri Baraka, who are you?" D272
Amorous nightmares of delay: selected plays D418
The amphetamine manifesto J224
Am/trak D219
"The amulet" I35
Anagogic & paideumic review I175
Anarchy: a journal of anarchist ideas G160, G162
La anarquía y el orden: una clave interpretativa de la literatura norteamericana C100
The anathemata F244, F313
Ancient evenings I468; I540
And a voice to sing with: a memoir H18
And forget my name: a speculative biography of Bob Dylan I328
"And the hippos were boiled in their tanks" A61, A132
And the stars were shining D75
And the word F53
& without end F44
Andy Warhol D394
Angel hair D564, H321, J259; D54, D551-2, H296, H298, J89
The Angel Hair anthology D565, H329, J89
Angel: the work of one night in the dark/solitary confinement, New Jersey State Prison, Trenton D167
Angela G147
"Angel-carver blues" I583
Angelheaded hipster: the life of Jack Kerouac C90
Angels, anarchists & gods J204
Angels of the lyre: a gay poetry anthology J53
[Ankh] G31
Ankor Wat B11
Anna en sa tanière G156
An annotated bibliography of Timothy Leary I459
Another time in fragments F321
Another world H323, J42; D459, H133
Antaeus I15, I29
Antechamber, & other poems E270
Anticipation of the night I92
Antigone H234
"Anti-junk" A89
Antipoems E225
The Antiuniversity of London: [miscellaneous publications] J105
Antlers in the treetops D465
The ant's forefoot J260
Anxiety and its treatment A144
"Anyone who can pick up a frying pan owns death" A36
APO-33 bulletin: a metabolic regulator A35
Apocalypse A71
Apocalypse Rose E331
Apocalypticism in the fiction of William S. Burroughs, J. G. Ballard, and Thomas Pynchon A138
"Apollonius of Tyana" F366, F381
Aposiopeses (odds & ends) F481; F480
Apparitions D62
"Appendix to the soft machine" A9
The apple (Gelber) D44
"The apple" (Koch) D336
"Apple glove" E283
"Apple orchard" E381
An approach to *Paterson* I773
April galleons: poems D71; D70
Aquarius revisited: seven who created the sixties counterculture that changed America; William Burroughs, Allen Ginsberg, Ken Kesey, Timothy Leary, Norman Mailer, Tom Robbins, Hunter S

Thompson J136
Arcade A36, A84
"An Arcadia for Dick Brown" E467
Archaeologist of morning F354; F361, F410
"Archetype West" E139
Archetype West: the Pacific Coast as a literary region E136
Architectural forum I474
Are you a kid? E335
The argument of innocence: a selection from the arts of Kenneth Patchen I585
"The argument reinvigorated" J153
The Ark E293, J216
Ark II Moby I E293, J261
Armed descent D276
The armies of the night: history as a novel; the novel as history I476; I516, I519, I526
Arranged marriage E37
L'arrière-pays; suivi de Amérique Île-Tortue E409
Arrows: selected poetry, 1957-1992 E312
Art and literature: an international review D100, J262; D83, D95, H74
Art and reality: a casebook of concern E51
Art as a muscular principle: 10 artists and San Francisco, 1950-1965 E24
Art chronicles, 1954-1966
The art of Bob Dylan I288
The art of ecstasy: an investigation of the psychedelic revolution I435
The art of love: poems D317
"The art of poetry" D471
The art of poetry: Cummings, Williams, Stevens I798
The art of poetry: poems, parodies, interviews, essays, and other work D338
The art of William Carlos Williams: a discovery and possession of America I776
"An art of wondering" E26
Art since 1940: strategies of being J195
"The artist" H155
An artist's diatribe E211
Artists' theatre: four plays D43, D82, D417
The artist's world in pictures D26
ArtNews D98
The arts at Black Mountain College F4
As ever: the collected correspondence of Allen Ginsberg & Neal Cassady B64, G6
As I lay dying I794
As testimony: the poem & the scene F286, H128
As the wolf howls at my door D180
As we know D61
Aspects of the self in the poetry of Robert Lowell, Frank O'Hara and John Ashbery D120, D439
"Asphodel, that greeny flower" I695; I786, I819
Asphodel, that greeny flower & other love poems I712
Assays E359
An astonished eye looks out of the air I550
Astronauts of inner-space: an international collection of avant-garde activity J21
Asylum poems: for my father F451; F453
"At Apollinaire's grave" B4
"At home with Ron Padgett" D518
"At Poets Walk Park" D300
At swim two birds D536, D540
At terror street and agony way I117; I123
"At the jumping bean" H34
At their word F59; F52
"At war with Allen Ginsberg" B96
Athanor J263
The Atlantic C28
Atlantic monthly A15
Atop an Underwood: early stories and other writings C47

"Atrophied preface, wouldn't you" A6
Audit J262; D414, E54
Aurora Bligh & early poems
"The authentic life of Bruce Conner and Snoutburler" E283
"Author's introduction" (Sanders poem) D489
Authors on film C61
An autobiographical novel E368-9
"Autobiographical sketch" H198
Autobiography (Creeley) F142
"Autobiography" (Ferlinghetti) E229
"Autobiography (after a poem by Ferlinghetti)" D386
The autobiography of LeRoi Jones D247
The autobiography of William Carlos Williams I737; I725, I735, I819
Automatic pilot G134
L'autre E241;E240
"Autumn" (Blackburn) F433
Autumn (W. C. Williams) I713
L'avanguardia americana: tre esperimenti: Faulkner, Stein, W.C. Williams I794
Avant la route C29
Avant-garde art D104
L'avant-scène du théâtre D234
"The awakening - for Charles Olson" F79
The Award avant-garde reader A86
Away F100; F97
Axe handles E411; E410
Aylesford review G43
Baby breakdown H297
Baby driver C74, H117
The back country E 402; E397, E400-1, E409
Back in Boston again D151, D464, I209
"Back in Cambridge again" D464
Back in no time G55
Back roads to far places E177
Back roads to far towns after Bashō E177
Back roads to far towns: Bashō's Oku-no-hosomichi F66
"Back to Texas" H89
"Back to the wall" J21
Backwards F99
Bad connections H100
"Bad O'Hara imitation" D460
La bala perdida: William S. Burroughs en México, 1949-1952 A124
"Ballad for Baudelaire" I349
"The ballad of my father" H160
The ballad of the sad young men and other verse H139
Ballads H8
Ballads, blues and the big beat: highlights of American folk singing from Leadbelly to Dylan I319
BAMN - by any means necessary: outlaw manifestos and ephemera, 1965-70 A100
"Bancroft notebooks" E158
The baptism & The toilet D229
"The bar" F445
Baraka: the renegade and the mask D264
Barbary Shore I462; I490
Bardic ethos and the American epic poem: Whitman, Pound, Crane, Williams, Olson F416, I817
"Bare bones" D195
"Barfly" I163
Bark: a polemic E305
Basement tapes I315
"The basic con" E487
Baskets of love D358
Bastard angel G123, J266; D134, I15

"Batshebe seen"
The beach café & The voice I47
Bean spasms D138, D452
The beard E279-81; E261, J295, J361
"Beardsley, Burroughs, decadence and the poetics of obscenity" F304
Beat J252
"Beat and afterbeat: a parallel condition of poetry & theology" G43
Beat and beatific II H113
Beat angels J64
Beat art: drawings by Gregory Corso, Jack Kerouac, Peter Orlovsky, Philip Whalen and others from the
Rare Book and Manuscript Library of Columbia University J191
Beat art: visual works by and about the Beat Generation J193
Beat, beat, beat J246
The Beat book: poems & fiction from the Beat Generation H328, J84
The Beat boys G71; G69
Beat coast east: an anthology of rebellion J9; D168
Beat culture and the new America: 1950-1965 J197; H332, J205
Beat culture: the 1950s and beyond J182
The Beat diary J59
Beat down to your soul: what was the Beat generation? J90
Beat: eine anthologie J24
"The Beat friar" E161
The Beat Generation (Cook) J110
"The Beat Generation" (Kerouac play) C45
The Beat Generation (Zugsmith) J233
The Beat Generation: a bibliographical teaching guide J397
The Beat Generation and the Angry Young Men J2; I473
The Beat Generation and the popular novel in the United States, 1945-1970 J184
The Beat Generation and the Russian new wave J95
"Beat Generation? Dead as Davy Crocket caps" D7
The Beat Generation galleries and beyond E36
Beat Generation: glory days in Greenwich Village D20
The Beat Generation in New York: a walking tour of Jack Kerouac's city C130, D21
"The Beat Generation in the Village" D18
The Beat Generation: legacy and celebration (conference) J193
"The Beat Generation: legacy and celebration" (*Kerouac connection* special issue) C140
"The Beat Generation: the fifties in America" J194
The Beat Generation writers J181
Baet girl J234
Beat Hotel (Norse) G121
"Beat Hotel" (Sawyer-Lauçanno) J124
The Beat Hotel: Ginsberg, Burroughs and Corso in Paris, 1957-1963 J127
Beat indeed! J169
The Beat journey J65; H228
Beat legacy, connections, influences B57
"Beat Museum – Bardo Hotel" G54, G67
"The Beat mystique" J7
'Beat' poets (Baro) J10
Beat poets (Ciuraru) J91
"The Beat poets: a primer" G79
"Beat politics" J120
"Beat reflections" G145
The Beat road J69
The Beat scene J5; G109, H260, I670
Beat spirit, an interactive workbook: the way of the Beat writers as a living experience J254
"The Beat trail to Mexico" J112
The Beat vision: a primary sourcebook J75
"The Beat way of life" I654
Beat writers at work: the *Paris Review* interviews J97

"The Beat writers: phenomenon or generation" J171
Beat Zen, square Zen and Zen I633; I635
"Beat Zen, square Zen and Zen" I662
Das Beatgeneration als literarische und soziale Bewegung untersucht am Beispiel von Jack Kerouac
C103
Beating D351
Beatitude E13, E252, E468, J6
Beatitude anthology J6
"Beatnik as anarchist" G162
The Beatniks J242
Beatniks, an English road movie J245
Beatniks; or, The war against the Beats D352
Beats (Fergola) J107
The Beats (Krim) D348, J7; G109, H61, I611
The Beats: a documentary volume J128
The Beats: an anthology of 'Beat' writing J74
Beats & company: portrait of a literary generation j202
Beats, Bohemians and intellectuals J185
The Beats: essays in criticism J165
The Beats go on: Beats in Cherry Valley, 1998 J130
The Beats: literary bohemians in postwar America J135; I631, I699, J397
Beatville USA J248
The beautiful book J206
The beautiful days D427
"The beautiful young girl walking past the graveyard", I128
Because it is: poems and drawings I561
"Beckett and Proust" A112, J359
Becoming visible G102
Bed of sphinxes G103
Been down so long it looks like up to me I341
"Beer and cold cuts" I723
Beerspit night and cursing: the correspondence of Charles Bukowski and Sheri Martinelli, 1960-1967
I175
"Before the Diaspora" D482
"The beginning is also the end" A82-3
"The beginning of bop" C42, C65-6
Beginning of lines: response to *Albion Moonlight* H123
A beginning on the short story: notes I730
Behind the state capitol or, Cincinnati pike: cinema d' écoupages, verses, abbreviated prose insights
F458
Behold the spirit: a study in the necessity of mystical religion I625
"A being of distances" G163
Belgrade, November 19, 1963 D422
The bells of Dis H14
Benchmark & blaze: the emergence of William Everson E161
Bending the bow F263; F261, F278, F282
Beneath a single moon: Buddhism in contemporary American poetry J76
Berkeley miscellany F308; H70
"Berkeley poems" F251
The Berkeley poetry review H259
"A berry feast" E402
The best American short stories 1956 C56
Best & company J29
Best minds: a tribute to Allen Ginsberg B92
Best of *The realist* I386
The best one-act plays of 1945 E95
"A bestiary" E342
The better dream house E18
Betting on the muse: poems & stories I169
Between two wars: selected poems written prior to the Second World War E354

'Between your house and mine': the letters of Lorine Niedecker to Cid Corman, 1960 to 1970 F61
Beyond amazement: new essays on John Ashbery D116
Beyond the mountains D41, E357
Beyond theology: the art of Godmanship I638
"The Bible" I381
The Bible in the lyrics of Bob Dylan I302
A bibliographical introduction to seventy-five modern American authors J391
A bibliography of Charles Bukowski I193
A bibliography of Denise Levertov H226
A bibliography of Ed Dorn F249
A bibliography of the Auerhahn Press & its successor Dave Haselwood Books J392
A bibliography of the White Rabbit Press J394
A bibliography of William Carlos Williams I841
A bibliography of works by Charles Olson F424
A bibliography of works by Gregory Corso, 1954-1965 G47
A bibliography of works by Jack Kerouac (Jean Louis Lebris de Kerouac), 1939-1967 C142
A bibliography of works by Jack Kerouac (Jean Louis Lebris de Kerouac), 1939-1975 C143
A bibliography on America for Ed Dorn F248, F368
"A bibliography on America for Ed Dorn" F379
Big big big Venus J267
Big big Venus J267
"Big bluejay composition" D458
The big mirror I44
Big sky mind: Buddhism and the Beat Generation J85
The big something D461
Big star fallin' mama: five women in black music H110
Big Sur C21; C14, E150, E259, E490, H113, H228, J184
Big table G141, I200, J266; A2, A36, C35, C39, C144, D311, E206, E252, G97, G118, G139, I12, I196, I600, J278, J387
Big Venus J267
Bike boys, drag queens and superstars: avant-garde, mass culture and gay identities in the 1960s underground cinema J211
Billy the Kid E458; E477
"Binoculars" G95
Biograph I268
Biography (Guest) H76
"Biography" (Eigner) F330
Biotherm (for Bill Berkson) D414; D138
Bird in the bush: obvious essays E358; E371
"Birdbrain" B33
Birth D362, J268
Birth: an anthology of ancient texts, songs, prayers, and stories E321
Birth of a poet: the Santa Cruz meditations E139
The birth of the Beat Generation: visionaries, rebels and hipsters, 1944-1960 J125
Birth of the cool: Beat, Bebop and the American avant-garde J129
Bitches brew I455
Bixby Canyon ocean path word breeze B17
"The bizarre business of writing a hypothetical life of Marilyn Monroe" I493
Black and white D527
Black art D215
"Black Dada nihilismus" D214
Black fire: an anthology of Afro-American writing D257
Black is black blues D169
Black magic: Sabotage; Target study; Black art; collected poetry, 1961-1967 D216; D215
A black manifesto in jazz poetry and prose D207
"A black mass" D233
Black Mountain: an exploration in community F2
The Black Mountain book F204
Black Mountain College review F193

"The Black Mountain poets: Charles Olson and Edward Dorn" F242, F397
Black Mountain review F1, F161, J269; A2, B3, C41, D385, E250, F6, F63, F75, F140, F183, F235, F294,
F343, F385, F426-7, F464, H152, I196, I611, I694, I772, J387
"Black Mountain review" F139
Black music D237
Black pow-wow D206; D205, D208
A black pow-wow of jazz poems D208
Black white and things I368
Blackbird dust: essays, poems, and photographs F487
The blackest rose E299
The blade runner A19
Blade runner: a movie A19
A blessing outside us F151
The blind see only this world: poems for John Wieners F461
Blonde on blonde I267, I313
The blood of the air G101
The blood of the poet: selected poems E131
Blood on the tracks E185
Blood work: selected prose D466
The bloody Countess G171
"The blossom, or Billy the Kid" E284
"Blow up" F29
Blowing mouth: the jazz poems 1958-1970 D170
The blowing of the seed E113
Blue I211
The blue book: being a series of drafts & fragments of poems in the rough D368
Blue heaven D557; D554
Blue mosque H310
Blue Mountain ballads I64, I73
Blue nose was 50-1: a race track story G113
Blue pastoral D539; D548
Blue rags E307
Blue sonata: the poetry of John Ashbery D125
The blue stairs H74
Blues: a magazine of new rhythms I360; I346
"Blues and haikus" C64
Blues & roots, rue & bluets: a garland for the southern Appalachians F479; F481
Blues people: Negro music in white America D235; F236
"Bluey" I362-3
"Bob Creeley has died and he is to have a Tibetan ceremony" H136
Bob Dylan (Beggs) I325
Bob Dylan (Kramer) I268
Bob Dylan (Miles) I256
Bob Dylan: a descriptive, critical discography and filmography, 1961-1993 I340
Bob Dylan: a life in stolen moments day by day 1941-1995 I275
Bob Dylan: a portrait of the artist's early years I268
Bob Dylan: a retrospective I247
Bob Dylan: an illustrated discography I336
Bob Dylan: an illustrated history I257
Bob Dylan: an intimate biography I254
Bob Dylan & *Desire* I299
The Bob Dylan companion: four decades of commentary I252
Bob Dylan: Don't look back I269
Bob Dylan: escaping on the run I300
Bob Dylan: from a hard rain to a slow train I258
Bob Dylan halb & halb & eins I290
Bob Dylan: his unreleased works I337
Bob Dylan in his own words (Miles) I248; I251
Bob Dylan: in his own words (Williams) I251

Bob Dylan på svenska: Bob Dylans betydelse för svensk musik & litteratur I292
Bob Dylan: performing artist, 1960-1973
Bob Dylan: performing artist, 1974-1986, the middle years I311
Bob Dylan: stolen moments I275
Bob Dylan: the illustrated record I272
Bob Dylan, Tom Petty and the Heartbreakers and Roger McGuinn: temples in flames I276
Bob Dylan: watching the river flow: observations on his art-in-progress, 1966-1995 I313
Bob Dylans 'message songs' der sechziger Jahre und die anglo-amerikanische Tradition des sozialkritischen Liedes I293
Bob Dylan's *Slow train* I297
Bob Dylans surrealistische Songpoesie I304
Bodies and souls I606
Bodies of light: homosexuality, masculinity and ascesis in the novels of William S. Burroughs A141
"Bodyguard" I411
Bohemia: where art, angst, love, and strong coffee meet J137
The Bohemian register: an annotated bibliography of the Beat literary movement J396
"Boils" D138
The bold saboteurs D176
Bomb G23
"Bomb" G25
Bomb culture J104
Bone palace ballet: new poems I142
The Boo Hoo Bible I437
The book of Benjamin E272
Book of blues C11; C12
The book of breething A37
"The book of breething" A18
A book of correspondences for Jack Spicer E479
Book of dreams C31
The book of grass: an anthology of Indian hemp J219
Book of magazine verse E462
A book of music E463
A book of resemblances: poems 1950-1953 F259; F260, F266
The book of the body D356
The book on the taboo against knowing who you are I639; I661
Books and bookmen A50, A89
Bootleg series I329
The bop apocalypse: the religious visions of Kerouac, Ginsberg, and Burroughs J188
"The border city" A84
Boss J270
Botteghe oscure E90
Bottom F58
Boulder monthly I230
Boundary 2 D249, D382, E478, F150, F298, F399
"The bow" E283
The boy who set the fire & other stories I54
The braille film A97
Brainard-Freeman notebooks D162
"Brainards" I207
Brakhage I100
The Brakhage lectures I94
Brakhage scrapbook: collected writings 1964-1980 I95; I97
Brass furnace going out: song, after an abortion H55
"Bread of the gods" I436
"Breaking bread" E303
Breakthrough fictioneers A101
The breath of once live things/In the field with Poe F324
Breathing the water H185; H182, H199, H209, H217
Brides of the south wind: poems, 1917-1922 E152

The bridge (Crane) F416, I686, I700, I810, I817
The bridge (Dylan magazine) I334
The brig D46
Briggflats F485
Bring me your love I157
Bringing it all back home I268
"The brink" H332
Brion Gysin let the mice in A66, G60
The British journal of addiction A79
Broadway: a poets and painters anthology D520
Broadway 2: a poets and painters anthology D521
Brodie's notes on Ken Kesey's 'One flew over the cuckoo's nest' I392
The broken span I682
Brooklyn-Manhattan transit: a bouquet for Flatbush F7
Brother, the laugh is bitter: a novel E234
"The brothers" C26
Brown paper: an occasional magazine of poetry J271
Bruce Conner: drawings, 1955-1972 E23
Buckshee: last poems E372
"A Buddha in the woodpile" C67
"Buddhism and the coming revolution" J297
Buddhism in England I663; I648-9
Buddhism in the modern world I621
Buddhism: the religion of no-religion: the edited transcripts I650
Buffalo Cold Spring Precinct 23 bulletin A146
Bugger: an anthology of anal erotic, pound cake cornhole, arse-freak, & dreck poems D501
"Bugger the Queen" A41
The build-up I720
The Buk book: musings on Charles Bukowski I184
Bukowski in pictures I186
"Bukowski memorial" C140
Bukowski: photographs 1977-1991
The Bukowski/Purdy letters: a decade of dialogue, 1964-1974 I171
A Bukowski sampler I166
Bulletin from nothing G137, J272
The bullfight: a photographic narrative I475
Bun D454, I204
Burning in water drowning in flame I123
The burning mystery of Anna in 1951 D319
"The Burrough" J330
Burroughs (Lemaire) A132
"Burroughs at B2" A150
A Burroughs compendium: calling the toads A116
Burroughs: eine Bild-Biographie A123
The Burroughs file A60
"Burroughs in Tangier"
Burroughs live: the collected interviews of William S. Burroughs 1960-1997 A58
"Bury them in God" I583
Bushwacked! A counterfeit president for a faked democracy D244
But even so I566
"A butter machine" F292
The butterfly F441
By ear F19
By the Sound F231; f230
C: a journal of poetry D155, J273
Cabin H306
Cabin: Blue Mountain ballads No. 3 I65
"Cache cache" I363
Caesar's gate: poems, 1949-1950 F254
Café society: photographs and poetry from San Francisco's North Beach E9

Cain's book G154; G176, J20
Cain's book 2 G161
The calculus of variation H53
A calendar: 1984 F111
California bicentennial poets anthology J56
A California journal D284
"The California water plan" E406
Californians E149
The Californians: writings of their past and present E1
Call at Corazón and other stories I21
"Call me Ishmael" F379
Call me Ishmael: a study of Melville F371, F378; F390, F396
Camels coming J274
El camino verde F15
"The camp" F236
The campaign against the underground press B86
Can you hear, bird D76
Candles burn in memory town: poems from both sides of the wall H267
Candles in Babylon H179; H176-8, H184
Cannibals and Christians I498; I474
Canoeing up Cabarga Creek: Buddhist poems 1955-1986 E509
The canticle of Jack Kerouac E196
"The canticle of Jack Kerouac" E200
"A canticle of St Joan – for Robert Duncan" H52
A canticle to the waterbirds E117, E130
The cantos D489, F416, I700, I810, I817
Capilano review E46
The captain is out to lunch and the sailors have taken over the ship I170
Captain Jack's chaps; or, Houston/MLA F226; F232
"Carapace" H182
Career moves: Olson, Creeley, Zukofsky, Berrigan, and the American avant-garde J186
Careless love B26
Carmina Burana E381
The carnal days of Helen Seferis G148
Carretera de Estepona: piano solo I66
Case of the Village tramp D4
A casebook on Ken Kesey's *One flew over the cuckoo's nest* I397
A casebook on the Beat J11
The cat and the blackbird F289
The cat inside A43
A catalogue of works by Michael McClure, 1956-1965 E297
Catching up with Kerouac: getting Boulder on the road C109
Caterpillar D305, J275; E423, E473, F21, F294, F304, I94, J387
Catholic Worker E108
Causal mythology F373
CCCLXXIV poems I553
Ce que dit la bouche d'ombre dans le bronze-étoile d'une tête suivi de Dernière minute électriée G135
"Celebration of life in general" H236
"Censorship" A81, J44
"Centaur" E254
Le centenaire G172
The centenarian G172
"Center" H243
Centres and boundaries: the presentation of self in the work of William Burroughs, Thomas Pynchon, Charles Olson, and Robert Duncan A128, F311, F400
A certain slant of sunlight D148
The chambers H27
The champ D189
Change (Brautigan and Loewinsohn) E77, E247, J276
The change (Ginsberg) B5; B67

A change of hearts: plays, films, and other dramatic works 1951-1971 D333
 "Changes" J27
 Changing my mind, among others: lifetime writings I419
 Chant d'amour (Genet film) H66
 "Un chant d'amour" (Genet poem) D430
 Chaos & cyber culture I422
 "Charles Bukowski" (Basinski) I181
 Charles Bukowski (Brewer) I189
 Charles Bukowski: a comprehensive price-guide and checklist 1944-1999 I195
 Charles Bukowski: a sure bet I192
 "A Charles Bukowski album" I178
 Charles Bukowski: laughing with the gods I176
 Charles Bukowski: locked in the arms of a crazy life I185; I186
 The Charles Bukowski/Second Coming years I182
 Charles Bukowski spit in my face I179
 Charles Olson F420
 Charles Olson and Cid Corman: complete correspondence 1950-1964 F62, F388
 Charles Olson and Edward Dahlberg: a portrait of a friendship F409
 Charles Olson & Ezra Pound: an encounter at St. Elizabeths F376
 Charles Olson and Frances Boldereff: a modern correspondence F390
 Charles Olson & Robert Creeley: the complete correspondence F143, F387
 Charles Olson: call him Ishmael F405
 Charles Olson: essays, reminiscences, reviews F399
 Charles Olson in Connecticut: last lectures F375
 Charles Olson reading at Berkeley F380
 Charles Olson: the allegory of a poet's life F394, I233
 Charles Olson: the critical reception, 1941-1983: a bibliographic guide F425
 Charles Olson: the scholar's art F401
 Charles Olson's *Maximus* F406
 Charles Sheeler: paintings drawings photographs I749
 "Charlie Parker" C58
 The charm: early and uncollected poems F90; F86, F101
 Charms and dreams from the elfin pedlar's pack H6
 A checklist of the first one hundred publications of the Black Sparrow Press D306, J389
 Checklists of separate publications of poets at the first Berkeley Poetry Conference 1965 J388
 Chekhov D492
 Chekhov on the West Heath H172
 The Chelsea girls D366
 The chemical image J216
 Les chemins de Bob Dylan I287
 Chemins d'identité: LeRoi Jones/Amiri Baraka et le fait culturel africain-américain D272
 Cherry blues B37
 The cherub E282
 "The cherub" E283
 The chest I49
 Chicago choice J277
 "Chicago poem" E486
 Chicago review G140, I199, J278; A2, E250, E432, F304, G139, H194, I610, I633, J266, J387
 Chicago trial testimony B50
 Chicago Tribune I470
 "Chico" I50
 "Chidori" E387
 Children as authors: a bibliography D363
 Children of Albion: poetry of the underground in Britain J30
 "The children's wing" H101
 Les chimères: translations of Nerval for Fran Herndon E54
 Choice J277
 "Choral: the pink church" I688
 Christ climbed down E194
 "Christmas blues" B21

Chronologie des écrivains beats jusqu'en 1969 J114
Chumlum J214
"Cid Corman checklist" F73
Circle J279
Circles, as in the eye H26
Circular causation I436
The cities F9; F35
Cities of the red night A21; A24, A30, A59, A107, A110
The city, art and death in the poetry of Frank O'Hara D442
The city does not die E120
City junket D198
"City junket" D193
City Lights anthology E221, J52
City Lights journal E220, J280; G179, H74
City Lights pocket poets anthology E223, J82
City Lights review E222, J281
"City midnight junk strains for Frank O'Hara" B10
"City of madness" D166
City of night I600; J184
City poet: the life and times of Frank O'Hara D433
City psalm H157
"The city wears a slouch hat" I581
A city winter and other poems D399; D486
Civil poems H240; H239
The class of '47 F148
Classic essays in English H257
Classics revisited E360
Classroom guide to *Postmodern American poetry: a Norton anthology* J81
Clean asshole poems & smiling vegetable songs: poems 1957-1977 G128
Clear creek E290
Clear focused all round (most of the time): Bob Dylan in Europe 1984-98 I282
[Clear, shining water] F372
Clear the range D150
Cleft: a university quarterly J282
"Click, click..." I177
Clinical psychology I431
"Clockwork" D563
Cloth of the tempest I549; I551, I553
"Clothes – on and off" I640
Cloud-hidden, whereabouts unknown: a mountain journal I657
"The clouds" I685
The clouds, Aigeltinger, Russia, &c I685
A clown in a grave: complexities and tensions in the works of Gregory Corso G46
Coastlines J283
Cobble stone gardens A16; A60, A104
"Cobble stone gardens" A104
Coca neon/polaroid rainbow G133
The cod head I677
"Coda: jazz for Jack (April 5, 1949)" C91
"Coincidence of opposites" I653
Cold Mountain poems E398
Collaborations with artists D340
The collected books of Jack Spicer E50, E469
Collected earlier poems, 1940-1960 H175; H180
The collected earlier poems of William Carlos Williams I691; I703, I706
The collected essays of Robert Creeley F140
The collected later poems of William Carlos Williams I690; I703
The collected longer poems E348
Collected poems (Louis Ginsberg) B90
Collected poems (Schuyler) D512

Collected poems 1919-1979 H72
Collected poems, 1921-1931 I678; I677
Collected poems 1945-1946 E471
Collected poems 1947-1980 B31; B41
Collected poems 1947-1985 B41
The collected poems, 1956-1974 F221
The collected poems of Beatrice Hawley H209
The collected poems of Charles Olson: excluding the *Maximus poems* F361; F362-3
The collected poems of Frank O'Hara D408, D415; D411-3, D505
The collected poems of Kenneth Patchen I567
The collected poems of Kirby Doyle E101; E100
The collected poems of Paul Blackburn F23
The collected poems of Robert Creeley, 1945-1975 F109
The collected poems of William Carlos Williams I710; I769
The collected poems of William Carlos Williams: volume 1, 1909-1938 I708; I712,
The collected poems of William Carlos Williams: volume 2, 1939-1962 I709; I712
Collected prose F379; F368
The collected prose of Robert Creeley F136
The collected shorter poems E345; E354
Collected stories, 1939-1976 I17; I19
The collected stories of William Carlos Williams I724
The collected works of Jane Bowles H33, H35, H37
Collecting William S. Burroughs in print: a checklist A159
Collection J284
A collection of essays on the 2000 national elections D244
Le colloque de Tanger A118-9, G66-7
Come and join the dance H99
Come out with your hands up D185
Come summertime H148
Cometh with clouds: (memory, Allen Ginsberg) B95
"The coming catastrophic age of leisure" J32
Coming home: peace without complacency H287
The coming home poems H274
Coming to terms H243
Coming unbuttoned: a memoir E98
"Commercial visitations" D407
"Committee decision on pecans for asylum" H236
The common shore D288
The common shore books I-V: a long poem about America in time D285
Communalism: from its origins to the twentieth century E365
A companion to William Carlos Williams's *Paterson* I784
The company F116
The complete collected poems of William Carlos Williams, 1906-1938 I681; I680, I682
Complete poems D476
The complete poems of Jean Genet D430
Complete short poetry F154
The complete works of François Villon I753
Composed on the tongue B51
"The compromise" D83
"Concerning the art. This December 1963" F301
Concerto for bell and telephone H71; H72
Concerto for two pianos, winds and percussion I74
"Conclusion of the railroad earth" C32
Conclusions on the wall: new essays on Bob Dylan i289
A Coney Island of the mind E166; E168, E172, E194, F7
A Confederate general from Big Sur E61; E71, I591
"Confessions" (Clark) I237
The confessions (Dahlberg) F491
Confessions of a hope fiend I426
Confessions of a raving unconfined nut: misadventures in the counter-culture J138

The confessions of St Augustine E115
"Confrontation with Louis Ginsberg's poems" B66, B90
The confusion of realms I518
Conjugal contraries & quart F457
Conjunctions J285
The connection (film) J208-9
The connection: a play D42; J129
The conquerors D171
Conscientious sorcerers: the black postmodernist fiction of LeRoi Jones/Amiri Baraka, Ishmael Reed and Samuel R. Delany D270
"Consciousness and practical action" J32
"The conspiracy" J318
'Constantly risking absurdity': the writings of Lawrence Ferlinghetti E232
"Consulting I Ching smoking pot listening to the Fugs sing Blake" B55
Contact: an American quarterly review I758; I814
Contemporary African American theater: Afrocentricity in the works of Larry Neal, Amiri Baraka, and Charles Fuller D273
The contemporary American comic epic: the novels of Barth, Pynchon, Gaddis, and Kesey I396
Contemporary American novelists I504
Contemporary American poetry (Hall) J12
Contemporary American poetry (Mills) J149
Contemporary American poetry: a checklist J390
The contemporary American poets: American poetry since 1940 J31
Contemporary authors F354
Contemporary literary censorship: the case history of Burroughs' *Naked lunch* A149
Contemporary literature F25
Contemporary poetry in America and England 1950-1975: a guide to information sources J393
Contexts of poetry F145, J264
Contexts of poetry: interviews 1961-1971 F146
The continual pilgrimage: American writers in Paris, 1944-1960 j124
The continuity of poetic language: the primary language of poetry, 1540's-1940's H253; H247-9
Contretemps á temps G144
A controversy of poets: an anthology of contemporary American poetry D304, J17; D414
The convections D291
Conversation in Moscow H170
"Conversations" H61
Conversations, Christian and Buddhist: encounters in Japan E433
Conversations with American writers A55
Conversations with Amiri Baraka D250
Conversations with Denise Levertov H202
Conversations with Norman Mailer I495
Conversations with Paul Bowles I31
Conversations with William S. Burroughs A57
The cool eye E215; E199
Corn close F107
El corno emplumado/The plumed horn H291, J286; F183, G97, H24, H26, H268, H270, I115, J343
"The coronation murder mystery" D418
"Correlation methods of comparing idiolects in a transition area" E461
A correspondence I741
Corrosive sublimate D528
The corrupted H106
Cosmopolitan greetings: poems, 1986-1992 B39; B38
Costerus I84
Countdown: a subterranean magazine J287
Counter culture J32; J297
Countess Dracula G171
The countess from Minneapolis H75
Counting out rhyme H9
Countries H305

Country/harbor/quiet/act/around: selected prose F338
A couple named Moebius: eleven sensual stories H29
"A course in film making" I506
Courses: no credit no blame no balm E487
The courtroom as forum: homicide trials by Dreiser, Wright, Capote, and Mailer I544
"Cows in art class" I118
Coyote's journal J288; F304
The cracked bells: a guide to *Tarantula* I310
"Craft interview with Allen Ginsberg" B68
Cranial guitar: selected poems G91
Crawdaddy A39, A113, B70, I660
Crazy compositions D458
"Crazy Otto" D458
"Create rapes creator" E103
Creative camera A150
A creative century: selections from the twentieth century collections at the University of Texas C125
"The creative observer" A56
"Creative reading" A109
Credences J289; F304, H12
Creeley among others: an American poetics in context F176
"Creeley and Olson: the beginning" F150
"Creeley at Black Mountain" F150
"Crepuscle for th' coast" E101
Crime, justice & tragedy and Das erde profundus E103
"Criminalizing the natural" I442
Cristianos en la revolución nicaragüense: del testimonio a la lucha H284
Critical essays on Denise Levertov H217
Critical essays on Gary Snyder E448
Critical essays on Norman Mailer I535
Critical essays on William Carlos Williams I832
A critical study of the poetry of John Ashbery D121
Criticism: the foundations of modern literary judgement H255
Cronenberg on Cronenberg A153
Cronopios and famas F33
The crooked lines of God: a life trilogy E118, E124, E134
The crooked lines of God: poems, 1949-1954 E109
Crucifix in a deathhand: new poems, 1963-1965 I116; I120, I123
"The cry" H181
The crystal lithium D5
Crystal vision D538; D549
Cuban women now: interviews with Cuban women H278
Cubism, Stieglitz, and the early poetry of William Carlos Williams I779
La cultura underground: Dai Beats agli Yippies J118
Cultural affairs in Boston: poetry & prose, 1956-1985 F459
Cultural politics: radical movements in modern history J120
Cups E39
"The cure" I727
"A curriculum for the study of the soul" F384
"The cut" A84
"Cut the motherfuckers loose" I383
The cutting prow D490
"Cut-up magic" G121
"The cut-up method of Brion Gysin" A107, G64
Cy Twombly; paintings and sculptures, 1951 and 1953 F392
"The cyber-punk: the individual as reality pilot" I441
Cyberspace D196
The cycle F218
Cyclops A99; A18
Daggers and javelins: essays 1974-1979 D241
Daily Telegraph A15

Damascus Road J290
"The dance" I819
Dancers, buildings and people in the streets D428
The dancing beasts G117
Dancing with the doe: new and selected poems 1986-1991 H276
Dangling in the tournefortia I130
"Danish gambit" J377
"Danish impasse" J377
"The Danish operation" A84
Dante F272
Dark brown E251, E259
Dark brown/Hymns to St Geryon, & other poems E262
The dark kingdom I554; I551, I553
"The dark kingdom of Kenneth Patchen" I590
A darker shade of pale: a backdrop to Bob Dylan I301
The darkness surrounds us D525
"A date in Tunis" E76
"Dave Brubeck" C58
David Meltzer: a sketch from memory and descriptive checklist E326
David Smith 1906-1965 D429
A day and a night at the baths F443
Day, and other poems D448
The day after superman died G19, I376
A day book F141; F95, F101
"A day book" F135
The day it snowed in LA: the adventures of Clarence Hiram Sweetmeat I160
"The day Lady died" I198
"Day lilies" F111
Daybreak H17; H18
The daybreak boys: essays on the literature of the Beat Generation J175
Days and nights D321
The days run away like wild horses over the hills I119
Days: Tangier journal, 1987-1989 I29
The Dead G11
The Dead book: a social history of the Grateful Dead G9
Dead city radio A71
Dead fingers talk A5
The dead lecturer D214; D217
The dead star A10
"The Dead trilogy" G9, G11
"Deadbelly" C58
"Deadly impressive like cyanide like nightshade" H263
Deadly nightshade H263
"The dear " E283
Dear Allen: Ship will land Jan 23, 58 G126
Dear Carolyn: letters to Carolyn Cassady C49, H46
Dear Ferlinghetti: the Spicer/Ferlinghetti correspondence E214, E475
Death: an anthology of ancient texts, songs, prayers, and stories E322
Death and fame: last poems B45
Death and the labyrinth: the world of Raymond Roussel D93
Death drag: selected poems 1948-1979 G69
"The death of Lenny Bruce" D292
"Death to Van Gogh's ear" B4
Deaths for the ladies and other disasters I460
Death-wish Green: a Pat Abbott mystery J235
The debauched hospodar G168
Debtor's prison D560
"The decline of Bohemia" J121
The decline of the West J188
"Deconstruction of the countdown: a space age mythology" A151

The 'deep in' view: a conversation with Alan Watts I659
 The deer park I463; J184
 "Definitions by undoings" F399
 Del quien lo tomó: a suite F433
 The Delian seasons F477
 Deliberate prose: selected essays, 1952-1995 B54
 Deliberate speed: the origins of a cultural style in the American 1950s J122
 "The delicate prey" I9-10, I14
 The delicate prey and other stories I10
 The delicious grace of moving one's hand: the collected sex writings I424
 Délie D55
 "Democracy in the kingdom of heaven" I651
 Les demoiselles d'Avignon I489
 The demon I613
 Demon box I380
 Denise Levertov H212
 Denise Levertov: an annotated primary and secondary bibliography H227
 "Denise Levertov and the truth of myth" H220
 Denise Levertov: in her own province H213
 Denise Levertov: new perspectives H225
 Denise Levertov: selected criticism H220
 Denise Levertov: the poetry of engagement H221
 Denver quarterly D523
 "Deposition: testimony concerning a sickness" A6
 Derivations: selected poems, 1950-1956 F265
 Descant on Rawthey's madrigal: conversations with Basil Bunting F485
 The descent of winter I736
 "A description of Venice" F308
 A descriptive bibliography of the primary publications of Charles Bukowski I194
 A descriptive catalogue of the William S. Burroughs Archive A154
 Desecheo notebook H131
 "The desert" F442
 "The desert music" I777
 The desert music and other poems I694; I699
 Desert review H26
 Design for dying I423
 Desire I299
 Desire and de-scription: words and images of postmodernism in the late poetry of William Carlos Williams
 I838
 The desire to communicate: reconsidering John Ashbery and the visual arts D130
 Desolate angel: Jack Kerouac, the Beat Generation, and America C85, J133; C144
 Desolation angels C23; C52, C68, C120, D346, I312
 "Desolation in solitude" C23
 "Desolation in the world" C23
 Destroyed works: Hypodermic light, Mantic notebook, Still poems, Spansule G97
 Desultory days F104
 "Detective Frump's spontaneous & reflective testament" G36
 "The deuces" J285
 Devotions D280
 The Dharma bums C16; C23, C68, C98, C117, C120, E440, E446, E500, I630, I633, J117
 Dharma lion: a critical biography of Allen Ginsberg B101
 Dial I691, I772
 "Dialectics of liberation on the theatre" J297
 Dialogues with Marcel Duchamp D474
 The diaries of Judith Malina, 1947-1957 H232
 "Diary of a desert war (1990-1991)" I222
 The diary of James Schuyler D516
 Dictionary of literary biography D179, D310, G143, H53, H75, I116, I180-1, I611, I699
 Dies Land ist unser: die Beat-Poeten William S. Burroughs, Allen Ginsberg, Jack Kerouac J139

A different beat: writings by women of the Beat Generation H3, J86; H105
The Digger papers J25
Dignity I333
Digte F360
Dinners & nightmares H61
"Dionysus and the Beat Generation" E137
A director of alienation E183
The dirty blue car F199
A discography of Joan Baez H21
Disembodied poetics: annals of the Jack Kerouac School H327, J180
"Disengagement: the art of the Beat generation" A85, E361
Disordered ideas I219
Displaced person: the travel essays G77
The displaced self: the search for integration in the works of Jack Kerouac C116
Dissent: a quarterly of socialist opinion I473, I503
The dissolving fabric F6
The distances F344; F410
Divisions & other early poems F86
"Do not disturb the mongrels" J265 "Dr Leary the cosmic whore" I443
Doctor of silence: fictions D303
Doctor Sax: Faust part three C17
The doctor stories I725
"Dr Williams' position" I772
Documents on police bureaucracy's conspiracy against human rights of opiate addicts B77, I382
Dodeka F306
Does it matter?: essays on man's relation to materiality I640
Does the secret mind whisper? G92
The dog & the fever I755
Dogalypse: San Francisco poetry reading E226
The dogs of Auckland F125
"Dogwood, forest – Yosemite" E413
Don Juan D310
"Don't grow old" B27
Don't look back I262, I269
"Don't look now" I581
A door in the hive H187; H193
"The door poem" F286
Door wide open: a Beat love affair in letters, 1957-1958 C52, H104
Doorkeeper of the heart: versions of Rabi'a E482
The double axe & other poems: including eleven suppressed poems E154
The double dream of spring D56; D53, D55, D66, D77
The double image H151; H175
The double view D177
Doubleheader I564; I558, I575
"Doves" F296
Down here: a magazine from the East Village J291
Down Mailer's way I523
Down the highway: the life of Bob Dylan I267
Downstream from Trout fishing in America: a memoir of Richard Brautigan E78
The dragon and the unicorn E341
"The dragon and the unicorn" E348
Drawing from life F440
Drawn & quartered F130
The dream at the end of the world: Paul Bowles and the literary renegades in Tangier I77
"A dream of love" I727
A dream of love: a play in three acts and eight scenes I726; I735, I803
"Dream of Tibet" A45
The dream/Thunder road: stories & dreams 1955-1965 F186
"Dreamachine" G60, G65-6, J341
Dreamachine plans G53

Dreaming as one D553
Dreaming of Babylon: a private eye novel, 1942 E69
Dreams F117
Drive suite: an essay on composition, materials, references D168
The drug beat
The drug experience: first person accounts of addicts, writers, scientists and others J217
"Drug notes" E287
"Drugs are relative" A89
"The dry salvages" E189
"Du vin et du haschisch" F274
Duluo legend C18, C22, C34, C84, C113, C121
The duplications D 318; D322
"During a son's dangerous illness" H182
Dust I659
Dust on her tongue I55
Dust shall be the serpent's food E129, E134
"The Dutch Schultz special" J330
Dutchman: a play D228; D227, D234
Dutchman, and The slave: two plays D227
The dutiful son F426
The dying of children D172
Dylan I259
Dylan: a biography I261
Dylan: a man called Alias I265
Dylan behind closed doors: the recording sessions (1960-1994) I277
Dylan: behind the shades I263
Dylan: behind the shades: take two I263
The Dylan companion I251
Dylan's daemon lover: the tangled tale of a 450-year old pop ballad I329
"Eagle brief" I412
An ear in Bartram's tree: selected poems 1957-1967 F470
"Earlier: the Boston poems 1956-1958" E44
Early Dylan I280
Early in 1971 D515
An early martyr and other poems I679
The early poetry of William Carlos Williams I790
The early politics and poetics of William Carlos Williams I813
The early prose of William Carlos Williams, 1917-1925 I814
Early routines A23; A107
Early selected y mas: poems, 1949-1966 F16; F15
"Early warning" I218
Early writing D412; D416
The early writings of Alan Watts: essays by the leading interpreter of Zen to the West I648
The early writings of Alan Watts: the British years, 1931-1938; writings in *Buddhism in England* I648
"Earth" I49
Earth birds: forty six poems written between May 1964 and June 1972 F335
Earth egg G32
"Earth first" E198
Earth house hold: technical notes & queries to fellow Dharma revolutionaries E418
Earth poetry: selected essays & interviews of William Everson, 1950/1977 E137; E140
"Earth sky sea trees birds house beasts flowers" E350
The earthquake on Ada Street: an anthology of poetry by members of Paul Carroll's Poetry Workshop
1973-1979 conducted in the 'Sculpture Factory' on Ada Street in Chicago I202
Earthsong: poems 1957-1959 H49
Earthworks: poems, 1960-1970 H95
"East Side: North Africa" H32
East Side review: a magazine of contemporary culture D136, H233, J292
The East Side scene: American poetry, 1960-1965 D28, J46
East Village Other D13
Easter: its story and meaning I634

Easter Sunday I220
Eastward the armies: selected poems 1935-1942 that present the poet's pacifist position through the Second World War E125
Ecrivains anglo-qubécois I: dossiers de presse: Leonard Cohen, 1961-1985; Jack Kerouac, 1967-1984 C112
Echo F121
Echoes (1982) F110; F113
Echoes (1995) F123
Echoes from the void: writings on magic, visionary art and the new consciousness I430
Eco contemporaneo: revista inter-Americana J293
Ecology and oriental philosophies in the Beats J187
"Eco - Zen" I652
Les écrivains beats et le voyage J115
Ecstasy is a number H268
The ecstatic adventure J220
The edge of the image: Marianne Moore, William Carlos Williams, and some other poets I774
Edinburgh review G174
Editing the Maximus poems: supplementary notes F412
The Edna Webster collection of undiscovered writings E75
Educating the imagination: essays and ideas for teachers and writers D472
Edward Dahlberg: a tribute: essays, reminiscences, correspondence, tributes F491
The Edward Dahlberg reader I201
Edward Dorn F247
"Eight units of a permutative picture" G56
Einer flog über das Kuckucksnest I400
Ekstasis G95
El Salvador: requiem and invocation H193
"El Salvador: requiem and invocation" H187
The elastic retort: essays in literature and ideas E364
Electric children: roots and branches of modern folkrock I322
The electric kool-aid acid test I388
Electric underground: a City Lights reader J49
"Electronic revolution" A18, A53
Elegiac feelings American G30; G29
"Elegies" H166
Elegies and celebrations F464
"Elegies for Neal Cassady" B18
"Elegy for a photograph of William Carlos Williams" F472
"Elegy for Ted Berrigan" D491
"Elegy to a William Burro" D460
"Elegy written 4/7/53 for Jack Spicer" E477
"The element of time" I742
"The 'elf' of it" F3
The elfin pedlar and tales told by Pixy Pool H5
Elizabeth Constantine F180
Elsa's housebook: a woman's photojournal J199
Embodied politics and extreme disgust A139
The embodiment of knowledge E248, I733
Embroideries H164
Emergency messages: an autobiographical miscellany G145
An emotional memoir of Franz Kline F203
The emperor of the animals I229
The Empire finals at Verona F462
Empire of skin I224
Empty mirror: early poems B3; B44
"The empty way and the wisdom tooth" F71
En famille F128
Encounter G37
"Encounters with Ezra Pound" B51

Encyclopedia of American poetry: twentieth century J189
The end of obscenity: the trials of *Lady Chatterley*, *Tropic of Cancer*, and *Fanny Hill* I505
The end of the Far West: 11 poems D409
End of the game, and other stories F29
Endless Amsterdam, endless life E191
The engendering flood: cantos I-IV E129
English and American surrealist poetry J61
Enlarging the temple: new directions in American poetry during the 1960s J163
The enormous despair H230
Enough said; fluctuat nec mergitur: poems 1974 E508
"Enter Beatniks" J99
"Entrance to the museum of lost species" A72
Entretiens avec le Living Theatre D35
Entretiens avec William Burroughs A51; A52
"Envoi in Boulder" G78
"Epilogos" F263
"Epilogue" E113
Eras & modes in English poetry H250
Erections, ejaculations and exhibitions and general tales of ordinary madness I154, I158
Erkenntnis und Realität: Sprachreflexionen und Sprachexperiment in den Romanen von Richard Brautigan
E86
Eros and Thanatos E132
Erotic poems G94
The erotic revolution: an affirmative view of the new morality E237
Erotic spirituality: the vision of Konarak I642
Escapade C41-3, C66
Escape from the self: a study in contemporary American poetry and poetics J159
Esquire A15, C36, C41, C54, C65
Essais I A39
An essay on new American fiction F200
Essaying essays: alternative forms of exposition J54
The essential Alan Watts I647
Essential Brakhage: selected writings on filmmaking by Stan Brakhage I97
The essential Lenny Bruce I105
The essential Mailer I500; I472
"Essentials of spontaneous prose" C38
Estos cantos habitados/these living songs: fifteen new Cuban poets H293
Eulogies D243
"European Jewry" D482
European poems & transitions E197; E193
The evening sun turned crimson G83; G85
Evening train H188
Evergreen J295
Evergreen review J294; A6, A15, C8, C32, C39, C41, D311, E100, E250, E252, E366, E402, F133, F140,
F386, F441-2, G97, G118, G160, G179, H260, I196, I600, I611-2, J78, J97, J217, J295
Evergreen review reader, 1957-1966 J78
"Everson/Antoninus: contending with the shadow" E124
Every bed is narrow J242
Every day E503
"Everything is nice" H32
Everything is nice: the collected stories H37
Everywhere and nowhere: the path of Alan Watts I669
"Excavations from the case histories of Havelock Ellis, with a final funerary ode for Charles Olson"
F472
"Excerpts from 'Father of Beatnik novel' discovered" F491
"Excerpts from notebooks" E245
Excerpts from the anonymous diary of a New York youth D386-8; J270
Excerpts from *Visions of Cody* C18

The excesses of God: Robinson Jeffers as a religious figure E141
"The exchanges" D276
The executioner's song I484; I508, I544
"An exercise" E478
Ex-friends: falling out with Allen Ginsberg, Lionel & Diana Trilling, Lillian Hellman, Hannah Arendt, and Norman Mailer B96, I515
The exile of Céline I228
Exiled angel: a study of the work of Gregory Corso G45
Existential battles: the growth of Norman Mailer I526
Existential errands I499; I500, I505
Exit 3, and other stories F442; F445
Exodus J296
Experimental cinema: a fifty year evolution J207
"Experimental death unit one" D233, J292
Experimental review F307; J216
"Experiments in the extended lyric" D282
"Explanation of first blues" B24
The exploration of the secret smile: the language of art and of homosexuality in Frank O'Hara's poetry D437
Exterminator! A15; A12
The exterminator A63, G58; A68, A86
Eye myth I96
An eye on the world: selected poems E172; E171, E173
Ezra Pound & William Carlos Williams: the University of Pennsylvania conference papers I760
Ezra Pound, William S. Burroughs, Lou Reed: 3 medie-montager A12
The Faber book of contemporary American poetry J72
Fables and other little tales I573; I576
Fact, fiction, and representation: four novels by Gilbert Sorrentino
Factotum I148
Fair realism H78
"Faire, foul and full of variations: the generation of 1962" I198
Fairfield Porter: realist painter in an age of abstraction D88
"A fairy play" F291
Fait accompli H315
"The faith of graffiti" I507
"A fake novel about the life of Arthur Rimbaud" E459
The falcon C69
The fall of America: poems of these states, 1965-1971 B18; B17
Family business: selected letters between a father and son B66
The family: the story of Charles Manson's dune buggy attack battalion D497
The famous boating party and other poems in prose I574
Famous people I have known I389
Fan poems I212
Fanny Hill I505
"Fantasy (dedicated to the health of Allen Ginsberg)" D401
Fantômas D94
A far rockaway of the heart E202
The farmer's daughters: the collected stories of William Carlos Williams I724; F58
Fast speaking woman & other chants H317
Fast speaking woman: chants & essays H317
"Fate" D319
"Father" F193
"Father death blues" B90
"The Fauré ballade" D505
Faust foutu: an entertainment in four parts F284
"!The feast!" E284
"The feast: passages 34" F269
"The feather" E283
Felix of the silent forest D251

"Feminafesto" H315
Feminine wiles H34; H35
"La fenêtre rose" G132
"Ferlinghetti" E475
Ferlinghetti: a biography E227
Ferlinghetti portrait E229
Ferlinghetti, the artist in his time E228
"Fertile donation box" H55
A few days D510; D507, D511
"A few notes on Robert Duncan" F312
Fictive certainties F294
"Field notes of the imagination" E292
"Fielding Dawson" F207
Fields of learning H242
The fiery hunt and other plays F366
Fifteen false propositions about God E468
Fifteen poems H88
"The fifties: Beat and Square" J119
The fifties: the way we really were J116
Fifty epiphytes F468
The fight I481
Figure ambigue: disuguinzione e congiunzione nella poesia di William Carlos Williams I824
Fiktionen von Natur und Weiblichkeit: zur Begründung femininer und engagierter Schreibweisen bei
Adrienne Rich, Denise Levertov, Susan Griffin, Kathleen Fraser und Susan Howe H219
Film at wit's end: eight avant-garde filmmakers I96
'Film culture': an anthology D395
The film director as superstar I492
The films of Stan Brakhage in the American tradition of Ezra Pound, Gertrude Stein, and Charles
Olson
F423, I102
The final academy A152
Finding the measure D281
Finding the space in the heart: primitivism, Zen Buddhism and deep ecology in the works of Gary
Snyder
E453
The finger F87
The finger: poems 1966-1969 F93; F87
Finnegan's wake I700
"Fire" (Gysin) G54
Fire (magazine) J297; J32
A fire on the moon I478
Fire readings: a collection of contemporary writing from the Shakespeare & Company Fire Benefit
Readings E218
Fire station I121; I129
"Firenze, a lifetime later" C65
The fireproof floors of Witley Court: English songs and dances D507; D510
First baby poems H308
First blues: rags, ballads & harmonium songs 1971-74 B24
The first cities H62
The first decade: selected poems, 1940-1950 F265
"First night of the tapes" C60, G8
"First party at Ken Kesey's with Hell's Angels" B10
"The first president" I727
A first reader of contemporary American poetry J33
The first third & other writings G3-4
The first time D184
First will & testament I547; I551, I553
"The first word" C65
The Fitz Hugh Ludlow Memorial Library J229
Five black writers: essays on Wright, Ellison, Baldwin, Hughes, and LeRoi Jones D260

Five eyes I45
5 poems H153; H158
"Five poems from the vestal lady" G24
Five readings of Olson's *Maximus* F398
The five songs F277
Five temperaments: Elizabeth Bishop, Robert Lowell, James Merrill, Adrienne Rich, John Ashbery D114
Flag of ecstasy: selected poems I351
Flagpole riding F333
Flaming creatures D380, D396, G139, J206, J214
Flamingo I371
Flashbacks: an autobiography I427
"Flashing" D563
"The flax long ripe" I343
Flesh dream book D287
Flickers of the dreamachine G65
The floating bear: a newsletter D255, H63, J298; A34, F183, H48, J376
Flow chart D72; D126
The flower thief J214
Flower Wreath Hill: later poems E355
"Flowers" D92
Flowers in the blood: the story of opium A106
Flowers of August I706
The flowers of unceasing coincidence D297
Folder J4
Folk-rock: the Bob Dylan story I253
"Follow the East River" H43
Footprints H169; H165, H186
"For Ann" F76
"For Anne Waldman" I206
For Artaud E249
"For Bob Dylan" I252
For bread alone I51
"For Cy Twombly" F392
"For/from Lew" E411
"For Jack" C140
For Jack Kerouac: poems on his death C131
"For Joe" E466
"For Joe Brainard" D518
For Joel F81
"For Lew Welch in a snowstorm" E414
For love of Ray D173, H42
For love: poems, 1950-60 F79; F82, F85, F101
"For Michael" F139
"For Miriam" I592
For my mother: Genevieve Jules Creeley, 8 April 1887 - 7 October 1972 F97
For Rexroth E387
"For Robert Duncan" I221
"For Ted Berrigan" F114
"For the children" E427
"For the poem 'Patterson'" I682
"For W. C. W." (1957) F77
"For W. C. W." (1967) F85
'Forest beatniks' and 'urban Thoreaus': Gary Snyder, Jack Kerouac, Lew Welch, and Michael McClure C123, E296, E455, E498
Forever wider: poems new and selected, 1954-1984 E336
A form of women F78
Le fou F74
Four black revolutionary plays D233
Four days in Vermont F122

Four dialogues for two voices and two pianos D447
The four horsemen of the apocalypse A40
"The four horsemen of the apocalypse" A41
Four quartets I700
"Four stories" G163
Four young lady poets H24, H260; H25
Fourteen poems by O. V. de L.-Milosz E377
The fourth angel I604
"The fqih" I15
Fractured karma I221
Fragment (Ashbery) D55
Fragment (Berrigan) D139
Fragments of a disorderd [sic] devotion F260
Fragments of Perseus E271
Frank A111, C64
Frank O'Hara D435
Frank O'Hara: a comprehensive bibliography D449
Frank O'Hara: a poet of the New York School D445
Frank O'Hara: poet among painters D434
Frank O'Hara: poet among painters; with a new introduction D443
Frank O'Hara: to be true to a city D440
"Frank O'Hara's question from 'Writers and issues' by John Ashbery" D141
Frankenstein J270
Franz Kline D426
Freddie poems H54
A free man D561
Free you I383
The freeing of the dust H171; H170
Freely espousing D508; D511
The freewheelin' Bob Dylan I280
Freewheelin Frank: secretary of the Angels E289
"French and Cuban Pete" H89
Friendly and flowing savage: the literary legend of Neal Cassady G20
The Frisco kid E5
Frogs & others F67
"From a notebook" F294
"From a notebook: October '68-May '69" H166
From Gloucester out F210
From Le Roi Jones to Amiri Baraka: the literary works D261
From modern to contemporary: American poetry, 1945-1965 J167
From the air D320
"From the fall of 1950 December 1980" F279
"From the notebooks" H35
From the other side of the century: a new American poetry 1960-1990 J80
"From the *Threepenny review*" H37
"Frost at midnight" F123
"The frozen fields" I11
Die frühe Ding-Lyrik William Carlos Williams': Genese und Poetologie I821
Fruit cup J299
"Fuck ode" E251
Fuck you: a magazine of the arts D500, J300; D134, D430, D526, H260
Fuck you (!) - underground poems - untergrund gedichte J26
"Fuclock" J297
The fudo trilogy E406
"Fun and games, what?" J292
"The function of the underground press" A96, A100
"Fund raising" H243
Funk lore: new poems (1984-1995) D223
The further inquiry I381
Futures: new poems H96

Fux magascean! J301
Fux magascene J301
Fuzz against junk: the saga of the narcotics brigade; &, The hero maker J218; J19
Gallery of women H330
Galley sail review J302
Gallowsongs/Galgenlieder E19
The game of life I417
"The game of the name" G74
La Gana G173
The garden of disorder, and other poems I347; I346, I349
Gargoyle cartoons, or, the charbroiled chinchilla E283; E282
Gargoyle, guignol, false closet I474
"A garland" E251
Garrets and pretenders: a history of Bohemianism in America J99
Gary Snyder (Almon) E442
Gary Snyder (Steuding) E441
Gary Snyder: a bibliography E456
Gary Snyder and the American unconscious: inhabiting the ground E449
Gary Snyder: dimensions of a life E438
The Gary Snyder reader: prose, poetry, and translations, 1952-1998 E430; E454
Gary Snyder's vision: poetry and the real work E443
Gasoline G22; G27-8
The gates of wrath: rhymed poems 1948-1952 B19; B44, G41
"Gathered at the river" H181
GAy BCs F474
Gay sunshine B26, B72
Gay sunshine interview B72
Gay sunshine interviews J94
Gemini G41, G93
"La génération invisible" A98
Genesis angels: the saga of Lew Welch and the Beat Generation E497, J132
"Genesis of *After the cries of birds*" E171
Genesis west J303
Genuine fake: a biography of Alan Watts I666
Genius and lust: a journey through the major writings of Henry Miller I482; I530
"The genius of France" I363
Gentleman junkie A125
Geography F212; F213; F215
The geometric poem G29
George Herms: selected works 1960-1972 E22
George Herms: selected works 1960-1973 E23
"Gertrude Stein" I97
Get home free G73
Get hot or get out: a selection of poems, 1957-1981 F478
Getting busted: personal experiences of arrest trial and prison J39
Getting rid of blue plastic: poems old & new H272
Ghost of chance A33
Ghost talk D538
Ghost tantras E253
Ghosts and grinning shadows: two witch stories H15
Giant night H298
Giant of tears H268
The gift I696
Gilbert Sorrentino: a descriptive bibliography D550
Gin: four journal pieces F12
Ginsberg: a biography B100
Ginsberg in London B115
"The girl" I680
"Girl from the north country" I267
The girl in the gold leather dress J237

The girl on the motorcycle G170
The girls in Rome D174
Girls on the run D79
The gist of *Origin* 1951-1971: an anthology F64, J55
Giving up poetry: with Allen Ginsberg at Hollyhock B97
Glamour C37
"A glass of ayahuasca" J220
Glory never guesses & other pages I557
"Gloucester bouquet" D92
Gnaoua J304
Gnomic verses F118
Gnomon F28
Go G71; G69, G73, J184
Go go I675
Go round E401
Goat dances E245; E244
God and the unconscious E156
God writes straight: the anguish and the peace of Brother Antoninus E159
"God's secret agent" J48
Goin' down the road: a Grateful Dead traveling companion G14
"The going" H124
Going modern I131
"Going west alone – for Jack" G76
The gold diggers F131; F136, F175
"The gold diggers" F136
The gold diggers, and other stories F133
Gold in your eye I134
The gold standard: a book of plays D335
Golden Gate: interviews with 5 San Francisco poets E8, E320
The golden goose J305
The golden road G14
Golden sardine G90; G91
Golem E472
Gone in October C77, G76
Gone sailing H12
Good blonde & others C41; C61-2
Good wild sacred E424
Goof book E515
Gorf; or, Gorf and the blind dyke E285
The Gospel according to the son I471
The grabbing of the fairy: a masque E286
The grace & beauty of the human form D355
Grace beats Karma: letters from prison, 1958-60 G7
The grand eccentrics D105
Grand Street A56
The granite pail: the selected poems of Lorine Niedecker F65
Gratis F50
A great admiration: H.D./Robert Duncan correspondence, 1950-1961 F296
The great American desert F439
The great American novel I716; A130, I735-6, I814
Great balls of fire D455
"The great being" A47, I442
The great books of cannabis and other drugs, or researching the pleasures of the high society I440
"Great companions" E43
"The great figure" I779
"Great goodness of life" D233
"The great marijuana hoax" J222
Great poets howl: a study of Allen Ginsberg's poetry 1943-1955 B110
The great Naropa poetry wars: with a copious collection of germane documents assembled by the author

I230

The great prince died J238
"The great promoter: a hangnail sketch of Lawrence Lipton" J283
The great western bus ride C36
The greatest story ever told: a transformation F187
"The greatest thing in the world" I472, I496
Green I207
"The green automobile" B6
"The green stop " D321
Greenspeech E303
Greenwich Village D5
Greenwich Village and how it got that way D15
Greenwich Village: culture and counterculture D18
Greenwich Village 1963: avant-garde performance and the effervescent body D17
Greenwich Village, today & yesterday D1
"Gregory Corso remembered" G44
Gringos and other stories F442; J184
Grosseteste review J306
Ground work: before the war F278; F267, F269, F271-2
Ground work II: in the dark F279; F276-7
The grounding of American poetry: Charles Olson and the Emersonian tradition F421
Guerrilla J307
A guide to Jack Kerouac's Lowell C128
A guide to the *Maximus poems* of Charles Olson F402; F412
Guide to the poetry of William Carlos Williams I845
Guillem de Poitou, his eleven extant poems F32
Guilty of everything: the autobiography of Herbert Huncke G84; G85
Guinevere; or, The death of the kangaroo D332
Gunslinger F223; F214-5, F218-9, F221, F244, F313
Gunslinger: book I F215
Gunslinger: book 2 F215
Gunslinger, book III: the winterbook; prologue to the great book IIII F219
Gunslinger I & 2 F215
The Gutman letter C126
"Haiku" (Kerouac) J250
"Haiku" (Watts) I662
A haiku calendar: poems of Santoka from 'Walking into the wind' F70
Haiku in English C101
Hail thee who play E260
The Hakima: a tragedy in Fez I36
Halfway down the coast: poems & snapshots F17
Hallelujah anyway I565
Ham on rye I150
Hammering hot iron: a spiritual critique of Bly's 'Iron John' E481
The hand of the poet: poems and papers in manuscript J198
"Hands like Titian's Venus" F198
Hands on the doorknob: a Charles Plymell reader E338
Hands up! F211
"Hanging on for dear life" F399, F458
Hank: the life of Charles Bukowski I180
Happiness is too much trouble H98
"Happy birthday Mao Tse Tung" I352 "Psychology of the terrorist" I352
The happy birthday of death G25; G23, G27-8
The happy meadow F303
Hard edge H229
Harlot's ghost I470
Harmless poisons, blameless skins I43
Harps E308
Harry Callahan F489
The Harvard advocate A83, D151, I742

Harvard review I432
The hasheesh eater J229, J308
The hashish club: an anthology of drug literature J225
"The Hasid of Highlands" F481
The hasty papers J308; D83, D315
Having been her H109
The Hawkline monster E66
The hazards of holiness: poems, 1957-1960 E110
"The H. D. book" F304, J288-9
"He was born blind" I221
He who hunted birds in his father's village: the dimensions of a Haida myth E422
The heads of the town up to the aether E459; E475, E478
Hear the voice of the bard! Who present, past, & future see: three cores of bardic attention; the early bards,
 William Blake & Robert Duncan F316
Heart beat: my life with Jack & Neal C71, G10, H44
Heartbeat H118
Heartbreak Hotel I227
The heart's garden, the garden's heart E346
"The heart's garden, the garden's heart" E348
Heat wave I141
Heathens and revolutionary art: poems & lecture D246
Heaven & other poems C8
Heavenly city, earthly city F251
Heavenly grass I67
Helen and desire G147; G148
Hellan, hellan D384
Hello: a journal, February 29-May 3, 1976 F105
Hello, La Jolla F224; F225
Helping the dreamer: new and selected poems 1966-1988 H312
"Helsinki window" F120
Her E206
Her body against time: su cuerpo contra el tiempo D277, H292
Her raging needs H107
Herald of the autochthonic spirit G34
The Herbert Huncke reader G85
Here and now H152; H154, H175, H184
Here to go: planet R-101 A70, G62
"Herman Hesse: poet of the interior journey" I445
"The hermaphroditic telephones" I675
Hermit poems E485; E484
Hero/Lil E306
"The heroes" D43, D82; D83
Herself defined: the poet H. D. and her world
"Hidden life" E129
The hieroglyphics of a new speech: Cubism, Stieglitz, and the early poetry of William Carlos Williams
 1779
High priest I425; I436
"High Sierras #3" E355
High times A106, C54
High times encyclopedia of recreational drugs
High west rendezvous F228
Highgrade: doodles, poems E504
Highjacking D551; D553, H296
Highway 61 revisited I268, I312
"Hip, hell, and the navigator: an interview with Norman Mailer" I491
The hip: hipsters, jazz and the Beat Generation J251
The hippies I387
The hipsters D212
"Hipsters unleashed" J7

His idea F98
"His wife, the painter" I193
"History" E487
A history of bop C42
History of matzah: the story of the Jews D482
A history of modern poetry: modernism and after J170
"History of the Jewish Socialist Party in America" B55
A history of theory of subjectivity in the writing of T.S. Eliot, Charles Olson and John Ashbery D117, F413
The Hog Farm and friends I670
Holiday C32
The hollow horn: Bob Dylan's reception in the United States and Germany I291
"The hollow years" E129
Hollywood I151
The holy barbarians E236, J98, J101
The holy earth J66
The holy forest E44; E39, E41, E43, E45
"Holy ghost on the nod over the body of bliss" E434
The holy goof: a biography of Neal Cassady G16
The holy grail E460
"The holy man" G163
Homage to Allen G. B93
"Homage to Creeley/Explanatory notes" E459
Homage to Frank O'Hara D431-2
"Homage to Pavese" H172, H174
"Homage to Turgenev" F175
"El hombre invisible" A50
Home at Christmas C37
The home book: prose and poems, 1951-1970 D518
"Home home home" E195
Home: social essays D236
Homer, the slut I332
The homestead called Damascus E343
"The homestead called Damascus" E348
"Un homme de lettres" A48
Un homme grand: Jack Kerouac at the crossroads of many cultures C118
"The homosexual in society" F295, F309
"Homosexuality in Robert Duncan's poetry" F312
Honey: the life and loves of Lenny's shady lady I110
Hooplas: odes for odd occasions 1956-1986 E92
Hoot! A 25 year history of the Greenwich Village music scene D14
Hop, skip, and jump E397
The Hopper house at Truro E203
Horace Mann quarterly C26
Horizon G104
The horn G72
The horses of the sea F357
Hot afternoons have been in Montana I751; I740
Hot water music I161; I156
Hot what? F488
Hotel Albert H50
Hotel Lambosa and other stories D331
Hotel Lautréamont D73
Hotel Nirvana: selected poems, 1953-1973 G120
The Hotel Wentley poems F446; J392
The Hotel Wentley poems: original versions F448, F453-4
Hotels F455
The hours after noon I11
"The house" F180
"The house carpenter" I330

The house that Jack built: the collected lectures of Jack Spicer E474
Houseboat days D60; D74
"How excited we get" F291
"How fables tapped along the sunken corridors" I576
How I broke in & six modern masters I213
How I read Gertrude Stein E495
"How I read Larry Eigner" F337
How I work as a poet & other essays E493
"How *Kaddish* happened" B113
How now F54
How the swans came to the lake: a narrative history of Buddhism in America J119
"How to change behavior" I431
How to paint sunlight: lyric poems & others (1997-2000) E204
"How to read Olson" D371
How to talk dirty and influence people: an autobiography I107
"Howl" A1, B16, B28, B35-6, B50, B82, B106, C16, C108, E29, E402, E480, E499, F285, F441, G40, G145, H44, J14
Howl and other poems B1; A2, B3, B7, B63, B82, B101, B110-1, E164, E205, E210, G40, H152, I312, I563, J167
Howl for Carl Solomon B16; B28
Howl of the censor B82
Howl: original draft facsimile B35
"Howl, the original manuscript" B113
Huckleberry Finn: alive at 100 I487
Hudson review E241, G124, I696, I699, I724
Huge dreams: San Francisco and Beat poems E275
Huis clos I39
Human alternatives: visions for us now J43
Human songs H105; H106
"Human universe" F381, F386
Human universe, and other essays F369
A humument: a treated Victorian novel A148
Huncke's journal G82; G85
A hundred camels in the courtyard I12; I13
"Hunger and love in their variations" D89
A hunger to participate: the work of John Clellon Holmes 1926-1988 G81
Hunger's table: women, food & politics H277
Hungry midnight E416
Hunk of skin F30
Hurrah for anything: poems & drawings I559; I564
Hustlers, Beats and others J111
Huuto ja meteli B106
"The hyena" A81
Hymn to life D505
Hymn to the gentle sun H122
Hymn to the Rebel Café D491
Hymns of St Bridget D410
Hymns to St Geryon, & other poems E250
Hyperscapes in the poetry of Frank O'Hara: difference, homosexuality, topography D446
"Hypocrite women" E466, H158
"I am a medium" E91
"I am colours" G43
"I am dying, Meester?" A47
"I am the I am that I am" E93
I ching H53, I417
"The I ching" I382
I had nowhere to go D391
I, Jan Cremer G169
I, Leo: an unfinished novel E491
"I love my love" H10

I never told anybody: teaching poetry writing in a nursing home D337
I remember D163
I saw the figure 5 in gold
"I saw the rabbit leap" F268
"I sometimes talk to Kerouac when I drive" E488
"I talked with Jack Kerouac last night" H131
I wanted to write a poem: the autobiography of the works of a poet I738; I756
I watched the world glide effortlessly by and other pieces E74
Icarus A88
The ice storm D70
"Iconographical extensions" E20
Idaho out F213; F215
"The ideas in the things" I760-1
"Ideas of the morning of form" F294
Ideogram: modern American poetry J166
"Idylls of Semeniskiai" D389
"If not, not" D89
If so, tell me H83
If you F76
"If you're so smart, why ain't you rich" E500
"Il splash" H82
Illuminated poems B43
Les illuminations D535
The image of Québec in Jack Kerouac's fiction C114
Image of the New World: the American continent portrayed in native texts F241
"Image-nations 1-12" E40
Image-nations 1-12 & The stadium of the mirror E40
Image-nations 13-14 E41
Images of Dylan: a sketchbook of gouaches inspired by lines of the songs of Bob Dylan I327
Imaginary letters E47
[An imaginary portrait of Ulysses S. Grant/Edgar Allan Poe] C3
Imaginary postcards F473
Imaginary speeches for a brazen head E513
Imaginations: Kora in hell; Spring and all; The great American novel; The descent of winter; A novelette
 and other prose I736
The imagination's tongue: Denise Levertov's poetic H214
Imaginative qualities of actual things D534
Imago J309
Imamu Amiri Baraka (Leroi Jones): a collection of critical essays D265
Immediate surrounding D554; D557
"Immigration to America" D482
The immoralist J184
"Impolite interview" (Keseey) I379
"An impolite interview with Alan Watts" I658
"An impolite interview with Lenny Bruce" I108
Impolite interviews I108, I658
"Impressions of Africa" D321
Improvised poetics B71
"In a car" B87
"In absentia" I21
In advance of the broken arm: poems D156, D450
"In bed" D321
In between I93
In cold blood I544
In cold hell, in thicket F63, F341; F344, J344
In defence of the earth E342
In England's green & (a garland and a clyster) F465
In good time F41; F43
In hazard A90

In identity H239
In Jersey anything's legal (as long as you don't get caught): Bob Dylan in the USA and Canada 1986-98 I283
In London F94; F93
"In London" F141
In love, in sorrow: the complete correspondence of Charles Olson and Edward Dahlberg F389
"In media res" E129
In medias res: canto one of an autobiographical epic, *Dust shall be the serpent's food* E128
"In memoriam" H47
"In memoriam Allen Ginsberg 1926-1997" B94
In memoriam James Joyce F244, F313
"In memoriam: Richard Brautigan" F232
In memoriam Wallace Stevens F283
In memory of my feelings D403
In memory of my feelings: Frank O'Hara and American art D425
In my own way: an autobiography, 1915-1965 I656
In no time F40; F43
In, on or about the premises: being a short book of poems F11
In our terribleness: some elements and meaning in black style D238
In particular: poems, new and selected F52
In praise of Krishna: songs from the Bengali H210
In quest of candlelighters I583
In search of a new form: William Carlos Williams I825
In search of the primitive: rereading David Antin, Jerome Rothenberg, and Gary Snyder E446
In secret battle E235
In the American grain I729; I794, I812, I814, I820
"In the beginning, Leary turned on Ginsberg" B111
In the belly of the beast: letters from prison I508
In the early morning rain D141; D139
In the fictive wish E115
"In the interests of National Security" A41
In the midst of my fever F144
In the money: White mule-part II I719
In the night H194
In the night café H101
"In the red light" I483
In the red room I18
"In the ring" C28
In the shadow of the rose I139
In the singer's temple: prose fictions of Barthelme, Gaines, Brautigan, Piercy, Kesey and Kosinski E80, I393
In the spotlight so clear: Bob Dylan in the UK and Ireland 1984-1998 I281
In the summer house H33
"In this hung-up age" G37
In time: poems 1962-1968 F428
In touch: the letters of Paul Bowles I30
In transit: the Gary Snyder issue E434
In watermelon sugar E62; E71
Incarnations D371; D366
Independent filmmaking I99
Indian journals March 1962-May 1963 B59
"The individual as man/word" I445
"The infinite" G96
Infinite worlds: the poetry of Louis Dudek E52
Info-psychology: [a revision of *Exo-psychology*] an extension amplification I420
Information from the surface of Venus D559
Infra noir suivi de Opale USA, La fenêtre rose, LSD 25: la vaste lumière du sang, Silver alphabet G132
The inheritance H295
Iovis: all is full of Jove H316; H318
Iovis: all is full of Jove: book 2 H318

Inside the Nicaraguan revolution H281
 "Inspirations" I97
 "The institutionalization of revolt, the domestication of dissent" E366
 The integral years: poems 1966-1994 E134; E131
 The intelligence agents I418
 Interior geographies: an interview with John Clellon Holmes G80
 Interlocking lives D330
 Internal resistances: the poetry of Edward Dorn F246
 International literary annual A80, G63
 International Situationist review G160
 International Times J310; J35
 L'internationale hallucinex A98
 Interpersonal diagnosis of personality: a functional theory and methodology for personality evaluation
 I408; I407
 "An interview with John Rechy" I610
 "An interview with Robert Duncan" F298
 Interviews F234
 Interzone A31; I422
 "Interzone – the live world" G62
 Into the night life E166
 Intoxicated by my illness and other writings on life and death D186
 Intrepid J311
 Invade my privacy H140
 The inverted bell: modernism and the counterpoetics of William Carlos Williams I787
 Investigative poetry D498
 "The invisible avant-garde" D104
 "The invisible generation" A8, A66, A98, J250
 "The invisible generation I" A96
 "The invisible generation II" A96
 "Invisible insurrection of a million minds" G160, G166
 Invisible insurrection of a million minds: a Trocchi reader G158
 Invisible man I523
 Invisible republic: Bob Dylan's *Basement tapes* I315
 An invisible spectator: a biography of Paul Bowles I75
 Invitation to a tea party D9
 Io E290
 Iron horse B20
 Irving Layton & Robert Creeley: the complete correspondence, 1953-1978 F144
 Is J312
 Is it overcrowded in heaven? H142
 Isaiah on guitar: a guide to *John Wesley Harding* I308
 Isis: Dylan news I335
 "Islam and black art" D248
 The island F132; F236
 "The island" F136
 It catches my heart in my hands: new & selected poems, 1955-1963 I115; I120, I123
 It is D24
 "Italian Kerouac graffiti" C104
 'It's good to be back': ein Outsider und seine deutschen Leser: die Rezeption Charles Bukowskis im
 deutschen Sprachgebiet (1968-1986) I187
 It's nation time D218
 I've been shooting in the dark too long: a photographic record of 12 years of Bob Dylan in concert
 (1984-
 1995) I278
 "Jack and jazz: woodsmoke and trains" C93
 Jack Kerouac (Filipetti) C99
 Jack Kerouac (French) C113
 Jack Kerouac (Huebel) C105
 Jack Kerouac (Sandison) C95
 Jack Kerouac: a biography C91, I236

Jack Kerouac: a chicken-essay C83
Jack Kerouac: a memoir in which is revealed secret lives & West Coast whispers C68
Jack Kerouac: an annotated bibliography of secondary sources, 1944-1979 C144
"Jack Kerouac and the Beats" J147
Jack Kerouac, Charles Bukowski and me C135, I191
Jack Kerouac in Amsterdam C133
Jack Kerouac King of the Beats: a portrait C94
Jack Kerouac: le clochard céleste C117
Jack Kerouac on his cat C43
Jack Kerouac: prophet of the new romanticism C102
The Jack Kerouac rag C141, J313
Jack Kerouac: selected letters, 1940-1956 C50
Jack Kerouac: spontaneous prose C106
Jack Kerouac: statement in brown C110
Jack Kerouac: the bootleg era: an annotated list C145
"Jack Kerouac's dream" J85
Jack Kerouac's Duluo legend: the mythic form of an autobiographical fiction C121
"Jack Kerouac's last years: an interview with Robert Boles" C69
Jack Kerouac's novels and Buddhist thought C120
"The Jack of hearts (for Dylan)" E185, E198
Jack Smith: Flaming creature: his amazing life and times D396
"Jack Smith or the end of civilization" D396
Jack Spicer E478
"Jack would speak through the imperfect medium of Alice" C11
Jack's book: Jack Kerouac in the lives and words of his friends C84
Jackson Pollock D419
The Jacob's ladder H156; H180, H220
Jaggernaut I162
Jaguar skies E268
Jahrbuch für Amerikastudien I770
"Jail may be best RX for addicts MD says"
Jail notes I411
"James Schuyler: a celebration D523
Jan. 1st 1959: Fidel Castro D254, J3
Jane Bowles: analyse der kurzprosa H41
Jane Freilicher paintings D91
"The jane street poem" F433
"January" I728
Japanese neon F225
The Japanese psyche: major motifs in the fairy tales of Japan E437
Jay walking G106
Jazz forum: quarterly review of jazz and literature I587
"Jazz of the Beat Generation" C55
Jazz poem D204
The jazz word C58
Jean Genet in Tangier I57
Jean san terre I757
Jello D232
Jess, a grand collage, 1951-1993 E34
Jess: paste-ups and assemblies 1951-1983 E28
Jester of Columbia C4
"Joan Anderson letter" C14
Joan Baez: a bio-bibliography H23
Joan Baez, a bio-disco-bibliography H22
Joan Baez in concert part 2 I243
A Joan Baez songbook H23
"Joan Rawshanks in the fog" C59
Job I588
The job: interviews with William S. Burroughs A52-3; A18, A92-3
"Joe" I237

Joe Brainard: a retrospective D164
Joglars J314; D462
John Ashbery D118
John Ashbery: a comprehensive bibliography D132
John Ashbery: an introduction to the poetry D115
John Ashbery and American poetry D131
John Marin I750
John Wesley Harding I308
John's book H68
John's heart I210
Jokerman: reading the lyrics of Bob Dylan I305
Jokermen & thieves: Bob Dylan and the ballad tradition I303
Jonas Mekas D393
Jonathan Williams' quote book 1992-1993 F494
"Josephine Miles issue" H259
Journal I657
Journal for the protection of all beings E219, E294, E318, J315; H105-6
Journal of a hermit & H265
The journal of Albion Moonlight I577; G24, H123, I590
Journal of black poetry D248
"The journal of John Kerouac, 1948-49" B65, C48
Journal of the birth E315
Journalistic technique in American fiction: Norman Mailer I542
The journals D307, F18
Journals & dreams H303; H301
The journals: Blue Mounds entries F14
Journals: early fifties, early sixties B60
Journals: mid-fifties, 1954-1958 B61
Journey to love I695; I699, I712
The joyous cosmology: adventures in the chemistry of consciousness I636
"The joys and enigmas of a strange hour" D105
"June dream" A130
June 30th, June 30th E60
"The jungle" H48
"Junk" J62
"Junk is no good, baby" J54
"Junk mail" J62
Junkets on a sad planet: scenes from the life of John Keats I223
Junkie: confessions of an unredeemed drug addict A1; A47, A103, A124, A146, C14, J217, J253
Junky A17; A29, A103
Just friends/friends and lovers: poems 1959-1962 F434
Just like a shadow D392
Just space: poems, 1979-1989 H136
"Kaddish" B36, D385, F139, J286
Kaddish, and other poems 1958-1960 B4; B7, B111, J229
Kæligheden, Bob Dylan I320
Kafka was the rage: a Greenwich Village memoir D19, D187
Kali Yuga D286
Karel Appel B88
Karma circuit: 20 poems & a preface G118
Kawasemi F72
Kayak J316
Ken Kesey (Leeds) I394
Ken Kesey (Tanner) I395
"Das Kennerbuch" F26
"Kenneth Koch: a tragedy" D418
"Kenneth Patchen" (Clark) I217
Kenneth Patchen (Smith) I597
Kenneth Patchen: a collection of essays I596
Kenneth Patchen: an annotated, descriptive bibliography with cross-referenced index I599

Kenneth Patchen and American mysticism I598
Kenneth Patchen: painter of poems I584
Kenneth Patchen: rebel poet in America I593
Kenneth Rexroth (Bartlett) E392
Kenneth Rexroth (Gibson) E389; E391
Kenneth Rexroth: a checklist of his published writings E394
Kenneth Rexroth and James Laughlin: selected letters E370
Kentucky ham G2
Kerhonkson journal: 1966 H51
"Kerouac" (Burroughs) C104, C108
"Kerouac" (Ferlinghetti painting) C10
"Kerouac" (Gillespie recording) C93
"Kerouac" (Ginsberg prose) B48
Kerouac: a biography C82
Kerouac and friends: a Beat generation album J71; H93
Kerouac and the Beats: a primary sourcebook C87
Kerouac at the 'Wild Boar' & other skirmishes C78
Kerouac city blues C138
The Kerouac connection: Beat brotherhood newsletter C140, J317
"Kerouac (continued)" D147
"Kerouac dies for me in Spain, with wreath by Aronowitz" D347
Kerouac graffiti C104
"The Kerouac legacy" D346
"Kerouac Road: a tribute" J73
"Kerouac – those moody streets: a visit to Kerouac's Lowell" J323
Kerouac: visions of Rocky Mount C88
The Kerouac we knew C75
Kerouac West Coast: a Bohemian pilot; detailed navigational instructions C72
Kerouac's crooked road: development of a fiction C107; C113
Kerouac's ghost C136
Kerouac's last word: Jack Kerouac in *Escapade* C65
Kerouac's Nashua connection C96
Kerouac's town C127
Kesey I384
Kesey's garage sale I379
"Keukenmeidsgedichten" G24
"Key West" G116
"Key works of Beat drug literature" J215, J218, J224
Kill for peace again D353
Kill the messenger who brings bad news D292
"Kin and kin" H187
'A kind of Beatness': photographs of a North Beach era, 1950-1965 J200
Kinds of affection H241
King of the Beatniks: a play in three acts C134
"The kingfishers" F341, F344, F410
"Kings" F435
Kitaj: paintings, drawings, pastels D89
The knife of the times, and other stories I721; I722-3
Knockin' on Dylan's door I271
"The know-nothing Bohemians" B96, J7
Ko; or, a season on earth D310; D318, D322
The Kodak Mantra diaries, October 1966 to June 1971 B69
Kora in hell: improvisations I714-5; D123, I735-6, I779, I801, I814, J176
"Kowboy pomes" E329
Kral majales B8
"Krazy Kat" F179; F189
Krazy Kat and one more F179; F182
Krazy kat & 76 more: collected stories 1950-1976 F193; F187
Krazy Kat/The unveiling, & other stories F183; F179, F181
Kuboya G108

Kulchur J318; D134, F294, J387
Là-bas J319
Ladies and gentlemen, Lenny Bruce! I109
Lady Chatterley's lover B1, H63, I505
Lament and chastisement: a travelogue of war and personality D416
Lament for the maker E464
Lament for the makers E464
"Lamentation for Jack Spicer" E309
Lami G179
Landscape and geography: approaches to English and American poetry with special reference to Charles Olson F403
The landscape is behind the door D113
Landscapes of living & dying E187; E188-9, E195, E198
Language E461
Language: journal of the Linguistic Society of America E461
Larry Bell: new work: an exhibition organized by the Hudson River Museum F153
Larry Eigner: a bibliography of his works F339
Larry Rivers (Harrison) D485
Larry Rivers (Hunter) D486
Larry Rivers: paintings and drawings D481
Larry Rivers: public and private D483
Larry Rivers: recent work D484
Larry Rivers: Retrospektive: Bilder und Skulpturen D478
Larry Rivers: Retrospektive: Zeichnungen D479
Larry Rivers: the Hirshhorn Museum and Sculpture Garden collection, Smithsonian Institution D480
Läs-och teaterupplevelser: Joe Hill, Små ting till nöje och uppbyggelse, Rättegången mot LeRoi Jones D262
The last avant-garde: the making of the New York School of Poets D34
The last Benedetta poems D367
"The last European interview" A109
Last exit to Brooklyn J611; D545, J184
The last gas station, and other stories I226
Last go round I378
The last intellectuals: American culture in the Age of Academe J121
The last minute choice D563
The last museum G50
The last night of the earth I140
"Last night thoughts of Bobby Dylan" J343
Last nights of Paris I754
The last of the moccasins E337
The last party: scenes from my life with Norman Mailer I514
"Last sonnet for Ted Berrigan 1934-1983" D296
The last supplement to the whole earth catalog I382
"The last word" C43, C65
The last word: letters between Marcia Nardi and William Carlos Williams I744
"The last word; or, what to say about it" E97
"Last words" J44
Last words & other writings: the collected essays C38
The last words of Dutch Schultz A11, A28
The last words of William Burroughs A135
Last words: the final journals of William Burroughs A46
Last year in Marienbad C45
Late returns: a memoir of Ted Berrigan D159, I231
Later (1978) F106
Later (1980) F108; F104, F106-7
Latter-day anarchism: the politics of the American Beat Generation J101
Lavorare stanca H174
Lawrence Ferlinghetti, a comprehensive bibliography to 1980 E233
Lawrence Ferlinghetti: poet-at-large E231

"Leave the world alone" D385
The leaves E244
Leaves of grass E155, F416, I817
Leaves of life: fifty drawings from the model E217
"Leaving the Atocha Station" I198
Lectiones D279
"Led Zeppelin meets *Naked lunch*" A113
Left out in the rain: new poems 1947-1985 E412
The legacy of Asia and western man: a study of the middle way I624
"The legacy of Malcolm X and the coming of the black nation" D236
"The legacy of the Beats" J197
Legs, hips and behind I128
The lemon I42
"Lennie" H140
Lenny I114
"Lenny Bruce on record" I111
Lenny Bruce: the comedian as social critic and secular moralist I111
"Leo poems" E486
Lepers cry G127
Lessons in love H107
Let it come down I6
Let's go! [selections from] 'Vamonos patria a caminar' H293
"A letter" F299
"Letter from a master addict to dangerous drugs" A79; A6, J229
A letter from Black Mountain F205
"Letter from San Francisco" G104
"Letter to Allen 1955" J265
Letter to Freddy I68
"A letter to God" I564, I594
"A letter to William Carlos Williams" E340
Letters for *Origin*, 1950-1956 F385
The letters of Denise Levertov and William Carlos Williams H201, I746
The letters of F. Scott Fitzgerald F445
The letters of William Carlos Williams & Charles Tomlinson I743
The letters of William S. Burroughs, 1945-1959 A49
Letters: poems mcmliii-mcmlvi F255
Letters to Allen Ginsberg, 1953-1957 A48
"Levertov's career and critics" H227
Li Ch'ing-chao: complete poems E385
"The library" I687
Library journal D285, I350
Life I478
Life along the Passaic River I722; I723
Life & death F126; F122, F125
Life and death in the charity ward I154
The life and times of the New York School D29
The life around us: selected poems on nature H190
A life full of holes I40; I45
A life in pieces: reflections on Alexander Trocchi G176
Life in the forest H174; H172-3, H191
Life is a lousy drag J247
Life notes H300
A life of Kenneth Rexroth E388
"The life of Naropa for Ted Berrigan" H136
The life of the theatre: the relation of the artist to the struggle of the people D134; D135
Lift off: new and selected poems 1961-2001 D524
Light and dark F57
Light and other poems H331
Light in art D106
Light/licht D370

Light up the cave H196
Like a bullet of light: the films of Bob Dylan I317
Like crazy, man J242
Like I say E500
Like other guys B42
Like real people I237
Like the night: Bob Dylan and the road to the Manchester Free Trade Hall I279
"Lily, Rosemary and the Jack of Hearts" E185
"Limits of language" I653
The line in postmodern poetry J173
A line of sight D302
Lined up bulk senses F334
Lines J320
Lines about hills above lakes F484
Lines at intersection H235
Lines bending H126
Lion fight E264
Listen F137
"Listen" F136
Listen, little girl H145
Listen to the mocking bird: satiric songs to tunes you know D359
The Listener E65, I493
"Listening to distant guns" H175
"Litany" D61
The literary heritage of New Jersey I769
Literary outlaw: the life and times of William S. Burroughs A120
The literary rebel J150
"The literary revolution in America" G40
Literary San Francisco: a pictorial history from its beginnings to the present day E10, E210
The literary situation J145
"The literary techniques of Lady Sutton-Smith" J21
The literary world of San Francisco & its environs E11
"The literature of the Beat Generation" J178
A literature without qualities: American writing since 1945 J162
Litterair paspoort G40
A little endarkment and in my poetry you find me: the Naropa Institute interview with Robert Duncan, 1978 F299
"The little house" I35
The little magazine in America: a modern documentary history J387
A little original sin: the life and work of Jane Bowles H40
The little review I714
"Little songs for Gaia" E411
A little stone: stories I9; I10
The living book of the Living Theatre D38
Living on luck: selected letters, 1960s-1970s I173
Living poetics: an anthology from Olson (1910) to Katz (1957) B78
The Living Theatre D39
The Living Theatre: art, exile and outrage D40
The Living Theatre: USA D36
Living with the Dead: twenty years on the bus with Garcia and The Grateful Dead G15
Livingdying F47
Lizzie Borden D200; D193
Loading mercury with a pitchfork E59
Loba as Eve H56
Loba: parts I-VIII H57
Local measures H237
The loco logodaedalist in situ: selected poems, 1968-70 F472
Locus solus D99, D341, D519, J321; D311, E39
Lokapala H314
London forum: a quarterly review of literature, art and current affairs I595

London magazine A94, E57
London magazine stories A94
Lonesome cowboys J207
Lonesome man: Blue Mountain ballads No. 2 I69
Lonesome traveler C32; D486
"The long book" G164, J357
"Long distance" F450
Long hair D157, J322; B11
Long live man G26; G27-8, G93
Long shot G44
The long, slow death of Jack Kerouac C93
Long time coming and a long time gone I342
A long undressing: collected poems 1949-1969 E91; E93
Look and move on I56
"Look homeward, Jack" E187
The loom D289
Loops (Creeley) F124
"Loops" (Snyder) E411
Lord Weary's castle H254
Los Angeles Free Press G160
Los Angeles Times E181, I609
"Los Gatos" B64
The lost America of love: rereading Robert Creeley, Edward Dorn, and Robert Duncan F3, F170, F245, F314
"The lost love of Aurora Bligh" F308
Lost trail of the Sahara I38
"Love" E465
Love & politics H230
Love & war poems I568
The love bit, and other poems F427
The love book H114; H115, J361
Love in the days of rage E207
Love is a dog from hell I127; I124-5
"Love is an art of time" E350
Love is the silence: poems 1948-1974 E329
Love lion book E257
The love nut E188
"A love poem for all the women I have known" I128
Love poem to Marina I122
Love poems from the Japanese E387
The love poems of Kenneth Patchen I562
The love poems of Marichko E353
Love poems: tentative title D402
"Love song (for Miriam and Kenneth Patchen)" I568
Love with a few hairs I41
Lowell, Ma: where Jack Kerouac's road begins: the origin of an American myth C129
LSD I454
"LSD and all that" E433
" LSD for everyone: the Leary-Alpert complex" I446
LSD: the consciousness-expanding drug I433
"LSD 25" G132
"LSD-748" H105
The lucidities: sixteen in visionary company F469
"Lucien midnight" C35
Luck I136
Ludd's Mill J323
The Luke poems I197
Lullabies, twisters, gibbers, drags F466
Luminous dreams B53
Luna E304

Lunch poems D401
Lunes D278
Lyn Brockway, Harry Jacobus and Jess: the romantic paintings E30
The lyric and modern poetry: Olson, Creeley, Bunting F174, F415
Lyric poems E102
The lyrical vision: the 6 Gallery 1954-1957 E29
Lyrics, 1962-1985 I246; I242
Mabel: a story, & other prose F135
"Mabel: a story, & other prose" F136
Macbeth I6
"McClure's favorite" G95
"MacDougal Street blues" B21
The mad cub E277
Mad magazine I397
Mad to be saved: the Beats, the '50s and film J213
Madeira & toasts for Basil Bunting's 75th birthday F492
Mademoiselle H32
"Madheart" D233
The Madhouse in Washington Square J231
Madrona 3 F73
Magazine G38
Maggie Cassidy C19; C42, C84, C143
The magic of their singing j238
The magical universe of William S. Burroughs A140
Magnetic field(s) E246
The magpie's bagpipe: selected essays of Jonathan Williams F486
"Magpie's song" E427
The Maharajah's son D556
Mahler F471
Maidstone I506
Mailer I521
Mailer: a biography I512
"The Mailer decade: Seymour Krim reporting" G79
Mailer: his life and times I513; I473
Mailer's America I538
Major adjectives in English poetry: from Wyatt to Auden H246
Make light of it: collected stories I723; I724
"Makers" H243
Making it new J50
Making it up: poetry composed at St Mark's Church on May 9, 1979 B40, D325
The making of a counter culture: reflections on the technocratic society and its youthful opposition
J106
"The making of *Prodigious thrust*" E143
Making your own days: the pleasures of reading and writing poetry D339
The mammals E284
Mammals of delight H127
"Man" G93
"Man, am I the granddaddy-O of the hippies" C62
Man at leisure G146; G159
The man condemned to death H66
A man for all women D178
"Man of moderation" E269
Man of moderation: two poems E269
Man steps into space F182
"The man who studied yoga" I472
"The man who turned on the here" I383
The man who turned on the world I448
A man who used to be H150
"The man with the blue guitar" F199
Managing Mailer I510

Manchester Square F222
 The Manchurian candidate J131
 [Mandalas] E258
 The Mandalay dream F185
 Man-fate: the swan song of Brother Antoninus E122
 Manhattan pastures H93
 "Manhattan thirties flash" F24
 "Manifestes de la generation grise et invisible" A98
 "Manifesto" I97
 Manroot: the Jack Spicer issue E477
 "Man's fulfillment in order and strife" F294
 Mantra del re di maggio B23
 "Mantras" I382
 The manuscripts and letters of William Carlos Williams in the poetry collection of the Lockwood Memorial
 Library, State University of New York at Buffalo: a descriptive catalogue I843
 Many happy returns: poems D140
 Many loves B32
 "Many loves" B31
 Many loves, and other plays: the collected plays of William Carlos Williams D45, I727, I802
 Manyōshu F69
 Manzanita E405; E404, E427
 The map of Kentucky and its litany of glorifications F482
 A map of *Mexico City blues*: Jack Kerouac as poet C119
 Maps F305
 "Maps for the skin" H95
 "Marcabru" F28
 The marches, & other poems F37
 Marginalia F55
 A marigold from North Vietnam H161
 The marijuana papers: an examination of marijuana in society, history and literature J221
 The marijuana review D502, J324
 Marilyn: a biography I480; I109, I493, I525, I531
 Marilyn's daughter I607
 Mark in time: portraits & poetry/San Francisco E3
 Mark Twain, Lenny Bruce and Kurt Vonnegut: the comedian as confidence man I112
 Marriage with papers I50
 "Martin's folly " G166
 "Martin's mag" A91
 "Les martins-pêcheurs" F355
 The martyr E316
 The masculine dead E114
 The masks of drought E126
 Mass for the day of St Thomas Didymus H176
 "Massachusetts 1932" I20
 Massachusetts review C132
 Master of the tracks: the Bob Dylan reference book of recording I339
 Maximus, from Dogtown-I F346
 The Maximus poems [complete edition] F359; F210, F229, F257, F347, F351-3, F357, F361, F363, F373,
 F381, F395, F402, F406-7, F410, F412, F416-7, F422, I700, I817
 The Maximus poems [vol. 1] F345; F398
 The Maximus poems IV, V, VI [vol. 2) F350; F346, F382
 The Maximus poems, 1-10 F342
 The Maximus poems, 11-22 F343
 May day speech B83
 'May peace and grace attend ...' I571
 May 24th or so D503
 Mayan letters F157, F383
 "Mayan letters" F381

Mayfair A15, A92, A132
"The maze poem" F286, H128
Me and my brother I367
The meaning of happiness: the quest for freedom of the spirit in modern psychology and the wisdom of the
 East I645
Measure: a quarterly to the poem F460, J325; E100, E250, G97
Measures: Robert Creeley's poetry F167
Meat air: poems 1957-1969 E243
Meat science essays E287-8; G166
"The meatball" E283
Medea at Kolchis: the maiden head F285
Medieval scenes F253; F270
Medieval scenes, 1950 and 1959 F275; F253
Meditations in an emergency D404
"Medjoub" I15
"A meeting" G163
"Meeting Charles Bukowski" I192
Melville D109
Memoirs of a bastard angel G122
Memoirs of a beatnik H59; J40
The memoirs of a shy pornographer I580; I589
Memoirs of an interglacial age E501; E499
"Memoirs of our time and place" H72
Memorial Day: a collaboration D142, H301
Memories F112
"Memories of childhood" H61
Memory babe: a critical biography of Jack Kerouac C86
Memory gardens (Creeley) F114
"Memory gardens" (Ginsberg) B87
Memory says yes H275
"Men in urinals" I128
The menaced world H182
Mente e misura: la poesia di William Carlos Williams I780
Merlin: a collection of contemporary writing G165
The Merrill checklist of William Carlos Williams I842
"The messengers - for Allen Ginsberg" F85
Metafours for mysophobes F483
Metaphor and the poetry of Williams, Pound, and Stevens I788
Metaphors on vision I92; I97
The metaphysical poets F271
"The metaphysics of light" E46
Methods of birth control D558
Le métro blanc A38, G138
"Le métro fantôme" D234
"The Mexican girl" C56
"Mexican loneliness" J265
The Mexican night: travel journal E212
Mexico City blues C1; C11, C58, C119, J112
M'hashish I52
"Miami and the siege of Chicago" I483
Miami and the siege of Chicago: an informal history of the American political conventions of 1968
I477;
 I386
Miami Tropic C62
Mica J326
Michael and the lions E295
The middle way I663; I649
The midnight bridge H125
Midnight mass I19; I35

Migrant J327
Milk n' honey I455
The mill of particulars D290; D291
Millbrook I451
"Mimi" D375
Mind breaths: poems, 1972-1977 B27
Mind writing slogans B81
Mindfield G35
Minor characters C76, H102; C52, C84
Minstrels of the dawn: the folk-protest singer as a cultural hero I323
Minutes to go A62, G42, G57; A7
The miraculous day of Amalia Gómez I608
The mirrored clubs of hell D96
Mirrors F113
Mishaps, perhaps: beach books, texts & documents G142; G144
Miss Julie: an opera in two acts D199
"Missing Beatrice" H209
Mississippi review I441
"Mr Sondheim, poet" F156
"Mr Tambourine Man" I300
Mr Tambourine Man: Leben und Musik von Bob Dylan I264
Mr Watkins got drunk and had to be carried home A145
Misterioso D541, D549
Mobile homes D203
Moby-Dick F366, F371, F396
Mockingbird wish me luck I126
The modern mystic I649
The modern mystic: a new collection of the early writings of Alan Watts I649
The modern poets: a critical introduction J146
Modern things I359
The modern utopian: modern man in search of utopia I661
Modernism, medicine & William Carlos Williams I826
The moderns: an anthology of new writing in America D256, J13; D543
Modulations for solo voice H173
"The Moebius strip" F340
"The molecules" H270
Moly F270
The moments return B15
Monday, in the evening 21: VIII: 61 E502
Money and modernity: Pound, Williams, and the spirit of Jefferson I837
"Money, sex, theatre" J32
Monotypes & tracings: German Romantics D97
Montemora J328; F304
Montevallo review F341, F363
The Moody Street irregulars C139, J329; C93, C110
"Moon mattress" H48; H55
The mooring of starting out: the first five books of poetry D77
"More about the Berrigans" I226
"More classics revisited" E364
More mishaps: beach books, texts & documents G143; G144
"More or less love poems" H61
More truth than poetry H141
"The morning glory" F441
The morning line D147
Morning, morning D358
The morning of the poem D509
The morning star E353; E355
Morocco two G51
Moscow in the wilderness, Segovia in the snow E173
The moth poem E38

La motocyclette G170
Motor disturbance D190
"Mountains and rivers" E417
Mountains and rivers without end E417; E399, E415, E454
The movie: 'Barfly' I163
The movie critics I137
"Movie journal" D390
Movie journal: the rise of the new American cinema, 1959-1971 D390
A moving picture giving and taking book I93
Moving right along D193
Moving through air D552; D553
Moving through here D12
Moving times G166, J330
"The mulatto" D231
Mule Mountain dreams E190
Mulligan stew D536; D545
Multilevel measurement of interpersonal behavior: a manual for the use of the interpersonal system of
Personality I407
Mummies A24
Murder in Montmartre D110
"Muse and scribe: a note" H313
Museum of words: the poetics of ekphrasis from Homer to Ashbery D124
"The mushroom" E287
The music of survival: a biography of a poem by William Carlos Williams I777
The music: reflections on jazz and blues D245
Musical chairs: a songbook for anxious children E89
Musicality H77
The mutabilitie of the Englishe lyrick I215
Muthologos: the collected lectures & interviews F377
"My Alba" J332
My back pages: classic Bob Dylan, 1962-1969 I316
"My day has been beautiful – how was yours?" H124
My education: a book of dreams A44; A120
"My experiences with Wilhelm Reich's orgone box" A41
"My father, the doctor" I725
My friend, tree F235
My kind of angel A117
My life and loves: fifth volume G152
"My most unforgettable character" A114
"My mother would be a falconress" F263
My own alphabet: stories, essays & memoirs H91; H92
My own mag J330; A11, A95
"My prelude" H196
"My purpose is to write for the Space Age" A136
"My son the poet" B66
Myself F103
"The mysteries of the most holy rosary" E468
Mystery in the universe: notes on an interview with Allen Ginsberg B67
"Mystery is a fact': the many faces of Bob Dylan" I276
Mystery, magic, and miracle: religion in a post-Aquarian age I439
The mystical/political poetry of Denise Levertov H219
Myth and religion: the edited transcripts I651
Myth and ritual in Christianity I628
Mythenrezeption in der Lyrik von Gary Snyder E451
Mythologies of the heart D375
"The mythology of Hinduism" I652
Myths & texts E396; E400
Nadada D379, J331
Нагие и мертвые I466
The naked and the dead I461; I462, I466, I490, I501, I516, I519, I523, I530-1, I540

Naked angels: the lives and literature of the Beat Generation J113
Naked heart: talking on poetry, mysticism, and the erotic E145
Naked lens: an illustrated history of Beat cinema J212
Naked lunch A2, A6, A25; A3, A5, A16, A23, A31, A48-50, A55, A59, A62, A79, A119, A133-4, A149,
A153, A159, D180, G40, G62, G67, I196, I465, I523, J14, J127, J184, J266, J278, J318
"Naked lunch" A85
Naked lunch: a screenplay A153
Nakian D421
The name: selected poetry, 1973-1983 E311
"The names" B16, B28
Names, dates, & places F432
Names of people F266
Narcotic agent A1
Narcotica G96
Narrative art D102
Nation D181, E462, F13
A nation of nothing but poetry: supplementary poems F362
A nation within a nation: Amiri Baraka (LeRoi Jones) and Black power politics D259
Native son I544
Natural numbers: new and selected poems E344
Das Naturbild im Werk von Gary Snyder E444
Nature, man and woman: a new approach to sexual experience I632; I644
Nature's kindred spirits: Aldo Leopold, Joseph Wood Krutch, Edward Abbey, Annie Dillard, and Gary Snyder E452
"Neal and the Three Stooges" C57
Neal Cassidy: Vol.1, 1926-1940 G17
Neal Cassidy: Vol.2, 1941-1946 G18
Neal in court C6
"Neal's ashes" B87
The needle J332
"Neighbors & constellations" H238
Neil Young I208
Nell Blaine sketchbook D92
"The Neo-American Church catechism and handbook" I437
Neon poems E332
Nerves F452; F451, F453
The nervous set H139
A nest of ninnies D81, D513
The nets (Blackburn) F8
"Nets" (Snyder) E411
Neurologic I413; I415, I417
Neuropolitics: the sociobiology of human metamorphosis I416
Neurotica, 1948-1951 G107, J333; C45, H139, J377
New addresses D329
The new American arts J148
The new American poetry, 1945-1960 J8; B99, C8, D310-1, D385, D505, D545, E327, E486, F6, F434,
G41, G97, H73, H152, H296, I836, J67, J80
New American review I506
New American story F158, J18, J44
New & selected essays H198
New and selected poems (Carroll) I197
New & selected poems (Padgett) D463
"The new being" I556
The new Bohemia: the combine generation D8
The new book: a book of torture E252; E275
The new British poets: an anthology E376
New departures J334
New directions in prose and poetry J335; F133

A New Directions reader J16
New editions 2: an anthology of literary discoveries C57
A new folder: Americans: poems and drawings J4
The new handbook of heaven H48; H55
New measure: a quarterly magazine of poetry J336
New Mexico quarterly F26
The new Olympia reader: selections from the Traveller's Companion series J40
The new Oxford book of American verse J57
New places; neue Orte I701
New poems E350; E355
The new poets: American and British poetry since World War II J151
New Saltire G160
New spaces: poems, 1975-1983 F436; F431
"The new spirit" D59
"New stories" H89
"The new wind" E426
New World writing: seventh Mentor selection C55
New writers (and writing) A104, G163
The new writing in the USA F160, J22
New year blues B21
A new year's garland for my students/MIT, 1969-1970 H165
"New York 1965" I20
New York Herald Tribune C54, D176, D428, I37, I728
New York in the fifties D16
New York inside out A108
New York Post D347
New York quarterly B68, F24
New York Review of Books D80
The New York School: a cultural reckoning D29
The New York School poets as playwrights: O'Hara, Ashbery, Koch, Schuyler, and the visual arts D32, D119, D344, D438, D522
The New York School: the painters and sculptors of the fifties D31
New York Times A90-1, D336, E181, I114, I260, I490, J209
New York Times Book Review B63, B66, D73, E73, I600
New Yorker B99, D328, H141, I196
The newly fallen F209
Newspoems D350
Newsweek C15
Next to nothing I3; I4
Next to nothing: collected poems, 1926-1977 I4
Nexus B94
Niagara frontier review F393, J337
Nice to see you: homage to Ted Berrigan D158, H325
The night action J244
"A night in four parts" F308
"Night music" I116
Night music: selected poems G70
"Night scenes" F258
The night torn mad with footsteps: new poems I146
A night with Jupiter, and other fantastic stories I362
The nightingale's code: a poetic study of Bob Dylan I318
"Nightmares" H61
Nights in Birdland: jazz photographs, 1954-1960 C66
Nightwood I346
Nine American poets J1
"Nine fairy tales" E245
The nine finger image H206
Nine songs I216
Ninepence
No direction home: the life and music of Bob Dylan I260

No exit: a play in one act I39
No eyes: Lester Young E313
No hassles: an unhinged book in parts H320
No ideas but in things: Untersuchungen zu William Carlos Williams' Lyrik und Poetik vor dem Hintergrund von Imagismus und Objektivismus I818
No less F45
"No name hotel" G56
No nature: new and selected poems E414
No pie in the sky: the hobo as American cultural hero in the works of Jack London, John Dos Passos, and Jack Kerouac C98
No President J214
No respect: new & selected poems, 1964-2000 D376
No se puede hacer la revolución sin nosotras H281
"No wind had been" I343
Nobody's wife: the smart aleck and the king of the Beats C81, H120
Nolo contendere F149
Nomad J338; D311, H24, I115
Nonce F42; F43
Normal love J214
Norman Mailer (Bloom) I536
"Norman Mailer" (Breit) I490
Norman Mailer (Bufithis) I527
Norman Mailer (Foster) I516
Norman Mailer (Glenday) I543
Norman Mailer (Merrill) I528
Norman Mailer: a comprehensive bibliography I545
Norman Mailer: a critical study I525
"Norman Mailer: art as life, life and art" I518
Norman Mailer: économie du machisme I539
Norman Mailer: quick-change artist I530
Norman Mailer revisited I541
Norman Mailer: the countdown; the first twenty years I517
Norman Mailer: the man and his work I520
Norman Mailer: the radical as hipster I529
Norman Mailer's novels I531
The North Atlantic turbine F214; F215
North Beach girl J239
North Pacific lands & waters: a further six sections E415
"North Pacific Rim alive" E419
North sea road E419
Northwest ecolog E186
"Nosferatu" C61
Not a male pseudonym H313
Not this island music D296
"A note on Larry Eigner's poems" F320
Notes after an evening with William Carlos Williams B47
"Notes after re-seeing the movies of Andy Warhol" D394
"Notes for the proposition: man is prospective" F399
"Notes from a friend" I584
Notes from the new underground: an anthology J27
Notes from underground J339
"Notes from underground psychedelic cookbook" J339
"Notes in diary form" I731
Notes of a dirty old man I164; I166
Notes of a native son H254
"Notes on the Beat Generation" E426
"Notes on the *Structure of crime*" F305
"Notes on William Carlos Williams as playwright" I727
"Notes toward a theory of bohemianism" D362, J268

Notes toward the definition of David F435
Nothing for you D144
Nothing more to declare G74, J103; G78
"The notion of the avant-garde" D48
"Nov 23, 1963: alone" B28
Nova express A7; J44, J341
'The novel today': programme & notes, International Writers' Conference G178
A novelette and other prose, 1921-1931 I728; I736
Novum Psalterium Pii XII E147
Now E106
"Now India" E423
"Now jazz" C64
"Now you see it" I581
"The nude" H78
[Number] magazine F19
Numbers (Creeley) F88
Numbers (Rechy) I601
"Nut note on the column cutup thing" J330
NYC Babylon: Beat punks J97
O taste and see H158; E466, H180, H212, H214
Oblique prayers H183; H181
The oblivion seekers and other writings I53
The Observer E72
October H269
"October in the railroad earth" C32; A2
Odd number D540-1; D549
An ode and Arcadia E467, F273
"Ode for Dick Brown" E467
"Ode to seven darden" I196
Odes (Carroll) I196; I197
Odes (O'Hara) D405
Oeuvre croisée A69
Of a fire on the moon I478
Of all the things I love: from 'Love's old sweet song' I58
"Of George Herms, his Hermes, and his hermetic art" E22
Of love, abiding love I781, J311
"Of the art" J332
Of the breath of F48
Of the war: passages 22-27 F261
Of women and their elegance I485
Off the road C79, G13, H45
Off the top of my head I242
Off Washington Square: a reporter looks at Greenwich Village, N.Y. D6
"Often I am permitted to return to a meadow" F257, F303
Oh! Calcutta I114
Oh no! not another Bob Dylan book I309
"Old angel midnight" J266
Old angel midnight C35, C39, C44
"Old angel midnight: Jack Kerouac and his circle" J323
"Old David" F435
"Old Doc Rivers" I721
The old ones H69
The old ways: six essays E420
Ole J340; G118, G125
Ole 5: Harold Norse special issue G125
"Olga poems" H160; H212
"Olson and the Black Mountain poets" F405
Olson/Den Boer: a letter F386
Olson/Melville: a study in affinity F396
Olson's Gloucester F422

Olson's push: 'Origin', 'Black Mountain' and recent American poetry F404; F3
 Olympia: a monthly review from Paris J341; H105
 The Olympia reader: selections from the Traveller's Companion series J19
 Om Krishna I: special effects I353
 Om Krishna II: from the sickroom of the walking eagles I354
 An omen for Stevie Smith F475
 The omitted journals F22
 "On aesthetics" D327
 On amphetamine and in Europe: excerpts from the anonymous diary of a New York youth D387
 On Bear's Head E505
 "On Black Mountain" F377
 On bread & poetry: a panel discussion with Gary Snyder, Lew Welch & Philip Whalen E421, E492, E514
 "On Burroughs art" A74
 On Flower Wreath Hill E351; E353
 On hand printing: 2 letters from William Everson E138
 On Jack Smith's *Flaming creatures* and other secret-flix of cinemaroc J214
 "On measure – a statement for Cid Corman" I731
 "On Melville and Olson" F378
 On my eyes F320
 On occasion: some births, deaths, weddings, birthdays, holidays, and other events F429
 On out E486; E483
 "On philosophical synthesis" I653
 "On phrase from Ginsberg's *Kaddish*" F113
 "On pleasure" H257
 On printing E142
 On shortstop as the figure of kinesis F189
 On the bus: the complete guide to the legendary trip of Ken Kesey and the Merry Pranksters and the birth
 of the counterculture G12, I390, J123
 On the edge D323
 On the great Atlantic rainway: selected poems 1950-1988 D326
 On the level everyday: selected talks on poetry and the art of living D152
 On the mesa: an anthology of Bolinas writing J45; H133
 On the modernist long poem I810
 On the outside looking out: John Ashbery's poetry D126
 On the poetry of Allen Ginsberg B111
 On the road C14; A1-2, C13, C16, C21, C23, C27, C36, C55-6, C84, C94, C98, C106-8, C122, C125, C143-4, D1, E480, G40, G78, H102, H120, H264, I373, J69, J145, J184, J245, J253
 "On the road: notes on artists and poets 1950-1965" F139
 "On the road: the Jack Kerouac exhibit" B88
 "On the road to suburbia: urbanists and Beats" J121
 On the road with Bob Dylan: rolling with the thunder I285
 On the wing H296; D551, H297
 "On the writing of *Chekhov*" D492
 On writing the *Waterbirds* and other presentations: collected forewords and afterwords 1935-1981 E140
 "On Zen" J278
 Once a lady was here I61
 Once: a one-shot magazine I240, J342
 "One cuckoo flew over the rest" I397
 One flew over the cuckoo's nest (Kesey) I373; I374-5, I384, I392, I397-400
 One flew over the cuckoo's nest (Wasserman) I398-400
 One foot on the highway: Bob Dylan on tour I270
 One hundred more poems from the Japanese E384
 One hundred poems from the Chinese E378
 One hundred poems from the Japanese E380; E342, E384
 One lord, one faith, one cornbread I383
 One night stand & other poems E470; E467
 One of them: Allen Ginsberg e la sua America B75

One small saga H90
One thousand avant-garde plays D334
One thousand fearful words for Fidel Castro E167
1001 ways to live without working D354; D357
1001 ways to make love D357
One train D327
1·2·3·4·5·6·7·8·9·0 F95
One vast page: essays on the Beat writers, their books, and my life, 1950-1980 J177
Onthebus: a new literary magazine I178
Les onze milles vierges G168
Opal USA G131
"Opale USA" G132
Open all night: new poems I145
Open city I164
The open decision: the contemporary American novel and its intellectual background J154
Open eye B22, E179
Open eye/Open head E179
Open eye, open heart E180
Open head B22, E179
Open head/Open eye B22
Open letter J343
Open road F184
The opening of the field F257; F303
"Opening the day" D563
The orange in the orange: a novella and two stories F198
The orangery D530
Oranges (Hartigan paintings) D406
Oranges (O'Hara poems) D406
Orchards, thrones & caravans I560
The orchid boat E382
The orchid stories D197
"Ordinary men and women" J44
Orientalism and modernism: the legacy of China in Pound and Williams I833
Origin: a quarterly for the creative F63 J344; D276, E330, F36, F57, F62, F64, F74-5, F133, F235, F327,
F341, F343, F385, F404, F426, F464, H24, H26, H152, H260, H262, I196, J55, J376, J387
"The origin of baseball" I548
"The origins of the Beat Generation" C38
Orlando Furioso D310
Oro madre I131
Orpheus emerged C30
Orpheus revisited: a celebration of *Highway 61 revisited* I312
O'Ryan 1 2 3 4 5 6 7 8 9 10 F348
Oswald's tale: an American mystery I488
Other traditions: the Charles Eliot Norton lectures D86
Others for 1919: an anthology of the new verse I706
Our lady of the flowers I612
Our time: anthology of interviews from the *East Village Other* D13
Our voices, our lives: stories of women from Central America and the Caribbean H289
Our word: guerrilla poems from Latin America F239
Out in the world H34, H38
Out in the world: selected letters of Jane Bowles 1935-1970 H39
Out of the labyrinth: selected poems I356
Out of the war shadow: an anthology of current poetry H208
Out of this world: an anthology of the St. Mark's poetry project, 1966-1991 H326, J77
Outburst J345; F183
"The outlaw" E106
The outlaw bible of American poetry J88
Outlaw blues: a book of rock music I286
Outlaw of the lowest planet (Micheline) G112

Outlaw of the lowest planet (Patchen) I551
An outline of Zen Buddhism I620; I626
The outsider J346; H105, I115
The outsiders J184
'The outsiders': Alexander Trocchi and Kenneth White G177
Over all the obscene boundaries E193; E197
Over my dead body, the sensational age of the American paperback, 1945-1955 J253
"Over the border" I379
Over the stage of Kansas E333
Overland to the islands H154; H175
Overtime: selected poems E510
The overturned lake I349
Own your body H87
Oxford dictionary of nursery rhymes F466
Oz I443
The Pacific nation E49, J347
Pack of lies D541
Packing up for paradise: selected poems, 1946-1996 E94
Pads are for passion J240
Pagany E374, I717
"Pages from Cold Point" I9-10
Pages from Cold Point and other stories I14; I9
Paint splash for Redon's birthday F480
Painterly painting D107
Painting & guns A56
El paisaje interior F315, H196
Pa'lante B46
Palimpsest: a memoir J141
A pamphlet of sonnets I346; I347
"The panel of longing in beauty and honour" I587
Panels for the walls of heaven I572
"Panels for the walls of heaven" I583
Panic grass E480
Pan's eyes F438
"The pansy" E283
The pantheism of Alan Watts I667
"Paper cloud" A75
Paper cloud, thick pages A75
"Paperback Beat" J253
Parade's end E364
Paradise now: collective creation of the Living Theatre D47
Paradise outlaws: remembering the Beats J144
Paradise resisted: selected poems, 1978-1984 I218
"Parenthetically 7 Hertz" A66
Paris review I239, J348; A87, A103, B16, B108, C56, D328, F377, I205
Paroles E224
Parrot fever H118
Part of my history D562
Part of nature, part of us: modern American poets J164
Part of the solution: portrait of a revolutionary H290
"Participation and reflection among the Beat writers" E12
Partisan review D188, D544, H109
"The party" F179
The party's over now: reminiscences of the fifties, New York's artists, writers, musicians, and their friends
D30
Passage E250
Passage through India E423
"Passage to more than India" J297
"Passages" F244, F261, F263, F269, F271, F274, F278-9, F313

Passionate opinions: the cultural essays G79
The pastorals D288
"Pastorals and self-portraits" I790
Pat Garrett and Billy the Kid I306
The patched fool: an illustrated poetry anthology F71
Patchen: man of anger & light I594
"Patchen: man of anger & light" I568, I596
Patchen's lost plays: Don't look now and The city wears a slouch hat
Paterfamilias: Allen Ginsberg in America B99
"Paterson" I691
Paterson [complete edition] I711
Paterson [references to the work as a whole] D553, F416, I684, I686-7, I689, I691-3, I697, I700, I704,
I708-9, I711, I744, I747, I773, I784, I786, I796, I799, I810, I817, I835, J351
Paterson [books one and two] I693
Paterson: book one I684; I682
Paterson: book two I686
Paterson: book three I687; I691
Paterson: book four I692; I828
Paterson: book five I697
Paterson: books I-V I700
"Paterson: episode 17" I691
The path doubles back I48
Pathetic fallacy in the nineteenth century: a study of a changing relation between object and emotion
H245
"Paul Blackburn" D144
Paul Bowles I90
Paul Bowles: a descriptive bibliography I91
Paul Bowles: a study of the short fiction I87
Paul Bowles and Bernardo Bertolucci under two sheltering skies: the novel and the film I88
Paul Bowles by his friends I78
Paul Bowles photographs: 'How could I send a picture into the desert?' I34
Paul Bowles: romantic savage I79
Paul Bowles: staticity & terror I83
Paul Bowles: the illumination of North Africa I82
Paul Bowles: the inner geography I85
Paul Bowles 2117 Tanger Socco I76
Peace eye D488
Peace News B9, I661
Peerless mirror: twenty tanka from the *Manyōshū* F69
Peire Vidal F31
Pell mell E43; E41
The Penguin book of the Beats J79
Penguin modern poets 5 B7, E168, G28
Penguin modern poets 9 E347, H159, I702
Penguin modern poets 13 G100, G119, I120; G101
Penguin modern poets 19 D57
Penguin modern poets 24 D108, D191, D316, D506
Penny lane F190
"People" F95
Perception '67 I435
"Percussionists in concert led by John Cage" I37
The perfect fiction D526
"The perfect servant" A94
Performed literature: words and music by Bob Dylan I294
Personal F127
"Personism" J264
"Peter Pierce" G163
Petite country concrete suite F467
"Peyote" J7
"The peyote poem" E250

"Phi upsilon kappa " E288
"Philip Whalen's hat" H136
"The philosopher" D83
The philosophies of Asia: the edited transcripts I652
"The philosophy of the Beat Generation" G74, G79
The phoenix and the tortoise E339
"The phoenix and the tortoise" E348
The Phoenix Book Shop: a nest of memories D22
"Phonecall from Frank O'Hara" H312
Photographs of Francis Bacon, Samuel Beckett, William S. Burroughs A154
Photos and remembering Jack Kerouac A72, C80
"Phytogeography of the islands of the North Pacific" E419
Pic C25
Pic/The subterraneans C25; C15
Pictures from Brueghel and other poems: including The Desert music & Journey to love I699; I701, I703-4, I786
Pictures of life and of death I552
Pictures of the gone world E164; E172, I312
"A piece of *Old angel midnight*" C44
Pieces F89, F91; F87, F92-3, F101
Pieces and pontifications I501
Pieces of a song: selected poems H58
Pig A95
Pig dreams: scenes from the life of Sylvia H177
The pill versus the Springhill mine disaster E57
"Pillow" E284
The pillow book of Carol Tinker E375
"Pills and shit: the drug scene" I105
"Pindar's revenge" D489
The pink church
"The pipe" F442
A place for wayfaring: the poetry and prose of Gary Snyder E454
A place in space: ethics, aesthetics, and watersheds: new and selected prose E426
The place of dead roads A27; A21, A30, A107
" The place of dead roads" A110
Places to go H130
Plain pleasures H32; H33, H36-7
Plain pleasures and other stories H36; H37
"Plain talk" E427
"Plaint" I349
"Plan drug addiction" A9
"A plan for a book on Tarot" E478
"Plan for a curriculum of the soul" F272
Planet/Drum E419
Planet news B12; B5, B8-9, B14-5, B23
"Play and survival" I645
Play the piano drunk like a percussion instrument until the fingers begin to bleed a bit I129; I121
Play time pseudo Stein: from the laboratory records notebook, 1953 F291-2
"A play with masks" J264
"Playback from Eden to Watergate" A53
Playboy B76, C28, C38, C41, I107, I428, I499, I520
"Playboy interview: Timothy Leary" I428
The playground E96
"Playing with Appel" B88
"Please" F78, J352
The pleasures of peace and other poems D313
Pleistocene man: letters from Charles Olson to John Clarke, during October 1965
Plight F46
The plumed horn – see El corno emplumado

"Plus ça change" E500
"Plutonian ode" B85
Plutonian ode: poems, 1977-1980 B30; B33, B85, B110
"Poem" A83
The poem: a critical anthology H256; H258
"Poem and portrait of John Ashbery II" D69
"A poem beginning with a line by Pindar" F257
"Poem for Jack Kerouac in California" I217
"A poem for Philip Whalen"
"Poem for someone else" I343
Poem from jail D487
The poem in its skin I198
Poem, interview, photographs B58
Poem Nov: 1968 F326
"The poem of poems" A80, G63
Poem to Joanie I243
"Un poème moderne" A67
[Poems] (Fariña) I343
"Poems" (Ford) I358
Poèmes D430
["Poems"] (Ginsberg) B85
Poems (Gleason) H72
Poems (W. C. Williams) I672
Poems, 1930-1960 H238
Poems 1948-49 F252; F256
Poems 1950-1965 F82; F83, F85
Poems 1960-1967 H160
Poems 1968-72 H186
Poems all over the place, mostly 'seventies B28
Poems & antipoems E225
"Poems for Lithe Tisa" E101
Poems for painters: Duchamp, Leonor Fini, Francis, Yves Tanguy, Tchelitchew I348; I349
Poems for the millennium: the University of California book of modern & postmodern poetry J83
Poems for the nation: a collection of contemporary political poems B91
"Poems from *Mexico City blues*" C58
Poems from 1952 and 1953 D312
Poems from prison E327
Poems from the *Greek Anthology* E381
Poems from the margins of Thom Gunn's *Moly* F270
Poems made of skin H25
Poems now H112, J58
Poems of Dr Innisfree G109; G108
Poems of humor & protest I563
Poems of madness D166
Poems of our moment J34
"Poems of the psychoid Christ"
The poems of William Carlos Williams: a critical study I768
Poems on several occasions H236
Poems retrieved D413
Poems to Fernando H264
Poems to the people E496
Poems: The location of things; Archaics; The open skies H73
Poems written before jumping out of an 8 story window I118
Poemscapes I575; I564
Poesie di Kenneth Rexroth (1920-1956) E390
"The poet against society" I595
"The poet and poetry" E470
"The poet and the dreamer: a perspective on R. Gordon Wasson and Timothy Leary" I442
The poet assassinated D473; D475
The poet assassinated and other stories D475

Poet be like God: Jack Spicer and the San Francisco Renaissance E15, E476
The poet exposed J203
"The poet in the city" G114
The poet in the world H195; H194, H196, H214
The poet is dead: a memorial for Robinson Jeffers E111
"The poet is dead: a memorial for Robinson Jeffers 1887-1962" E141
Poetic disturbances F268
Poetic vision and the psychedelic experience J223
Poetics and politics in the writings of Louis Zukofsky, Charles Olson, and the 'Language' poets F419
Poetics journal E473
The poetics of disappointment: Wordsworth to Ashbery D129
The poetics of post-modernism: Robert Creeley and open-verse F171
Poetics of the feminine: authority and literary tradition in William Carlos Williams, Mina Loy, Denise
Levertov, and Kathleen Fraser H223, I829
Poetics of the new American poetry J157
Poétique du vide et fragmentation de l'écriture dans l'oeuvre de Richard Brautigan E87
Poetmeat J349
Poetry: a magazine of verse J350; D314, D329, D526, E59, E158, E462, F85, F256, G116, H212
"Poetry and film" J289
The poetry and life of Allen Ginsberg B104, D495
The poetry and poetics of Amiri Baraka: the jazz aesthetic D269
"Poetry and positivisms: high muck-a-muck or 'spiritual ketchup'" E48
"Poetry and religion" G43
"Poetry and the abstract revolution" J195
Poetry and truth: the Beloit lectures and poems F382
The poetry beat: reviewing the eighties I234
Poetry Chicago E462
Poetry London/Apple magazine A151, B85
Poetry New York J351; F341, F367
The poetry of Charles Olson: a primer F410
"The poetry of Denise Levertov" H217
The poetry of Ezra Pound F26
The poetry of song: five tributes to Stephen Sondheim F155
Poetry/Poezija B34
Poetry quarterly H175
Poetry review I672
"Poetry, regeneration and D. H. Lawrence" E371
"Poetry, violence, and the trembling of the lambs" G7
Poetry's self-portrait: the visual arts as mirror and muse in René Char and John Ashbery D122
The poets' encyclopedia J62
The poet's gift: toward the renewal of pastoral care H222
"A poet's masque" F252
Poets of reality: six twentieth century writers I771
Poets of the cities New York and San Francisco 1950-1965 J196
The poets of the New York School D27
Poets on poetry F293, G38
Poets, poems, movements J171
"The poet's poet" I271
Poet's prose: the crisis in American verse J176
Poezje I703
"Point and click: icons in the window to the ancestral manse" J230
"The point of view" I363
Points in time I27; I32
"Points of distinction between sedative and consciousness-expanding drugs" J221
Poisoned wheat E256
"The policemanbird" J332
"Polish mothers and *The knife of the times*" I761
A political pamphlet E184
Politics F309
Politics and form in postmodern poetry: O'Hara, Bishop, Ashbery and Merrill D127, D441

"The politics, ethics, and meaning of marijuana" J221
 "The politics of consciousness expansion" I432
 The politics of ecstasy I410
 "Pome on Doctor Sax" J265
 Pomes all sizes C10; C6
 Poor old tired horse J352
 Poor Richard's guide to non-tourist Greenwich Village D2
 "Popular songs" D52
 Populist manifesto E181
 "Populist manifesto" E185
 Port of saints A14, A20
 The portable Beat reader J79
 The portable Paul and Jane Bowles H38, I33
 A Portents Semina: for Wallace Berman J250
 Portfolio and artnews annual D93
 "A portfolio of photographs" D382
 "A portfolio of picture-poems" I591
 Portrait of Picasso as a young man: an interpretive biography I489
 Portrait of the artist as a young man I720
 "A portrait of the hipster" D188
 Portrait photographs F489
 Ports of entry: William S. Burroughs and the arts A77
 Positively 4th street: the life and times of Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña
 H20, I266, I345
 Positively Main Street: an unorthodox view of Bob Dylan I255
 "Possibilities" F156
 The post office: a memoir of his father F365
 "The post office: a memoir of his father" F379
 Post office: a novel
 Postcards: don't you just wish you were here D182
 Postcards from the underground: portraits of the Beat Era J205
 Postmodern American poetry: a Norton anthology J81
 The postmoderns: *The new American poetry* revised J67
 "Postscript for Charles Olson" E466
 Pot art: marijuana reading matter J222
 "The pot smokers" I104
 Potterwoman H261
 Pound/Williams: selected letters of Ezra Pound and William Carlos Williams I745
 "Pour en finir avec Jack Kerouac" C83
 The power gods J232
 "The practice of outside" E50
 The practice of the wild: essays E425
 "The praises" F341
 "Pre American ode" E101
 "La préface" F340
 "Preface to a reading of *Passages* 1-22" F305
 Preface to a twenty volume suicide note D213
 A preliminary checklist of works by Brion Gysin G68
 Prelude to International Velvet Debutante: a poem D366
 Prelude to nothing: a drama in one act I406; I407
 The prepoetics of William Carlos Williams' *Kora in hell* I801
 "The presence of the poet" E139
 Presences F134; J176
 "Presences" F135
 The Presidential papers I497
 Pressed wafer F449; F453, F461
 The 'priest' they called him: the life and legacy of William S. Burroughs A126
 The primary language of poetry in the 1640's H247
 The primary language of poetry in the 1740's and 1840's H248
 The primary language of poetry in the 1940's H249

"Primitive world: an anti-nuclear jazz musical" D245
The prisoner of sex I479
The Private Case: a bibliography of the Erotica Collection in the British (Museum) Library G106
Privileged moments: encounters with writers B98
The process (Gysin) G48
The process (Meltzer) E300; E299
"Proclaim present time over" A86
Prodigious thrust E143; E137
Proensa F27
Proensa: an anthology of troubadour poetry F34
"Profile of a pacifist" H22
Profile of William Carlos Williams I785
Projectile/percussive/prospective: the making of a voice F60, F411
Projective verse F367; F407
"Projective verse" F341, F369, F379, F381, J351
Prolegomena to a study of the universe E511
"A prolegomenon to a theodicy" E348
"Proletarian portrait" I679
"Prologue" E113
"Prologue to Kora in hell" I731
"Prophecy" F115
A prophetic minority: the American New Left J102
Proprioception F370
Prose I F236, F445
Prose contribution to Cuban revolution B46
Prospect J353
Protest J2
Proust F58
Provincetown arts E203
Psychedelic baby reaches puberty B70, I660
The psychedelic experience: a manual based on the Tibetan book of the dead I409
Psychedelic monographs and essays I442
Psychedelic prayers after the *Tao Te Ching* I401; J221
Psychedelic prayers & other meditations I402
The psychedelic reader: selected from the *Psychedelic review* I445
The psychedelic review I444, J354
"Psychedelics and religious experience" I640
"Psychology" E487
"Psychology of the terrorist" I352
Psychotherapy east and west I641; I644
Publishers Weekly B99, D197, D211, D321, I254
Pull my daisy (film) C45, I372; C32, C126, D398, D477, I364, I367, I370, J131, J195, J197, J208-9, J308
"Pull my daisy" (poem) B19
Pulp I152
A pulp magazine for the dead generation G24
A purchase in the white botanica: the collected poetry of Piero Heliczer D380
"Purchase of a hat to wear in the sun" H236
Pushing upward I429
"Pyrography" (Ashbery poem) D87
"Pyrography" (Rivers painting) D115
The quarterly review of literature J355; E343
Queen camel J267
"The Queen o' Crow Castle - a ballad for Jess Collins" H8
Queer A29; A124, I442
Queer Burroughs A142
Quest for Kerouac C111; C135
A quick graph: collected notes & essays F138
"A quick trip to Alamut" G56
Quill, solitary apparition H80

Racial consciousness in Black American drama: Baldwin, Baraka and Bullins D275
 Radar J356
 Radical fictions and the novels of Norman Mailer I540
 Ragas E298
 Ragged lion: a tribute to Jack Micheline G115
 "The railroad earth" C32
 "Rainy evening on Hennepin Avenue" H75
 Raise, race, rays, raze: essays since 1965 D239
 Ralph Waldo Emerson H252
 "A rambling essay on poetics" I166
 Ramparts E462
 A range of poems E400; E397
 "Raps" G9
 Rare angel: (writ with raven's blood) E266
 "Rationale of the Mexican Psychedelic Training Center" I434
 Der Rausch in Worten zur Welt- und Drogenenerfahrung der Surrealisten und Beatnik, ein Essay J172
 Ravaged with joy: a record of the poetry reading at the University of California, Davis, on May 16, 1975
 E133
 Raymond Roussel: selections from certain of his books D111
 The razor's edge: Bob Dylan and the never-ending tour I284
 Reach for the sun: selected letters, 1978-1994 I174
 "Reaches" F330
 Reading about my world F351
 "Reading Ferlinghetti in an outdoor bathtub one week into spring" H127
 "Reading Frank O'Hara"
 The real Bohemia: a sociological and psychological study of the Beats J100
 Real conversations no. 1: Henry Rollins, Billy Childish, Jello Biafra, Lawrence Ferlinghetti E216
 A real cool cat J236
 The real work: interviews and talks 1964-1979 E431
 The realist E493, I108, I386, I658, J25, J138
 Reality sandwiches B6, B23
 Really the blues J215
 The Reardon poems F10
 Rebel without applause G105
 "The recital" D59
 A recognisable image: William Carlos Williams on art and artists I734
 "Recollections of Burroughs letters" A48
 Recollections of Gran Apacheria F220; F232
 Recollections of my life as a woman: the New York years H60
 Recorded Dylan: a critical review and discography I295
 "Recovery of the public world" E53
 Recovery of the public world: essays on poetics in honour of Robin Blaser E55
 Red actions: selected poems, 1960-1993 D299
 Red Grooms: retrospective 1956-1984 D90
 Red the fiend D542
 Red wagon D143
 The red wheelbarrow (Spicer) E465
 "The red wheelbarrow" (W. C. Williams) I675; I840
 Red wine & yellow hair I556
 Redwood haikus & other poems E488
 Refiguring America: a study of William Carlos Williams' *In the American grain* I820
 "Reflections" F282
 "Reflections on Albion Moonlight" I590
 Reflections on cultural policy: past, present, and future E53
 Regarding wave E403
 Relearning the alphabet H166; H161, H163-4, H168-9, H186
 "The relevance of oriental philosophy" I652
 The relevance of Rexroth E393
 "Religion and sexuality" I651

Religious drama: an anthology of modern morality plays E97
 "The religious experience: its production & interpretation" I439, I445
 "Remembered birthdays" E268
 "Remembering Denise" H225
 Remembering the avant-garde: vision and time in the poetry of Frank O'Hara D444
 Remembrance of things past C18
 "Reminders of Bouselham" A102
 "Reminiscences" D389, J281
 Renaissance, eighteenth-century and modern language in English poetry: a tabular view H252
 "A rent tract for Lew Welch" E309
 Reported sightings: art chronicles, 1957-1987 D85
 Representative men: the biographical essays G78
 Requiem for a dream (novel) I614
 Requiem for a dream (screenplay) I618
 "Research" B38
 Re/search #4/5: a special book issue: William S. Burroughs, Brion Gysin and Throbbing Gristle A107, G64
 Residu G164, J357; H105
 The residual years (1948) E107; E104-6, E113
 The residual years: poems 1934-1948, the pre-Catholic poetry of Brother Antoninus E118; E113, E131
 "Respect for things as they are" D88
 The response to Allen Ginsberg, 1926-1994: a bibliography of secondary sources B118
 The responses F36
 Resuscitator J358
 "Retracing Paul Blackburn's transit" H269
 The retreat diaries A45; A60
 "A retrospect on Beat Generation" C10
 "Return" F90
 A return to *Pagany*: the history, correspondence, and selections from a little magazine 1929-1932 E374
 Revelation and revolution in the poetry of Denise Levertov H215
 "Revenge of the ice box" A109
 "The revenge of the lawn" E76
 Revenge of the lawn: stories, 1962-1970 E64
 "Reverie on the making of a poem" H82
 The review of contemporary fiction A109, A112, A130, C108, D185, D545, D548, F147, F175, J359
 The revised boy scout manual A107
 "Revolt" E287, G166
 The revolution in the visual arts and the poetry of William Carlos Williams I830
 "Revolutionary art" D246
 Revolutionary letters H52
 Revolutionary Rexroth: poet of east-west wisdom E391
 "The revolutionist" " E106
 The Rexroth reader E367
 The rhetoric of love in the collected poems of William Carlos Williams I827
 Rhymes at midnight: a new collection H144
 Richard Brautigan (Boyer) E85
 Richard Brautigan (Chénétier) E81
 Richard Brautigan (Foster) E82
 Richard Brautigan: an annotated bibliography E88
 Richard Brautigan: pounding at the gates of American literature: Untersuchungen zu seiner Lyrik und Prosa
 E84
 "Riders to Blokula" H15
 "Riffs Katchaturian" D171
 The right playmate E99
 Rimbaud C2
 Ring of bone: collected poems, 1950 -1971 E490
 Riprap E395; E399
 Riprap & Cold Mountain poems E398; E400
 Risking a somersault in the air: conversations with Nicaraguan writers H286

Rites de passage in den Romanen *Why are we in Vietnam?* und *An American dream* von Norman Mailer
 1534
 The rites of passage: a brief history F230; F231, F236
 Ritual F307
 Rituals & gargoyles H28
 River of red wine and other poems G111; G108
 River-root: a syzygy for the Bicentennial of these States E123
 Rivers and mountains D51; D77
 "Rivers and mountains" D52
 "Rivers of light" E230
 Riverside interviews B74, G39
 Road kids J232
 The road of excess: a psychedelic autobiography I443
 Roadtesting the language: an interview with Edward Dorn F233
 Robert Creeley F168
 Robert Creeley: a biography, including excerpts from the memoirs and 1944 diary of the poet's first wife,
 Ann MacKinnon F165
 Robert Creeley: a gathering F150
 Robert Creeley: an inventory, 1945-1970 F177
 Robert Creeley and the genius of the American common place F164, I235; F142
 Robert Creeley, Edward Dorn, and Robert Duncan: a reference guide F178, F250, F318
 Robert Creeley reads F83
 Robert Creeley: the poet's workshop F172
 Robert Creeley's life and work: a sense of increment F173
 Robert Creeley's poetry: a critical introduction F169
 "Robert Creeley's portrait of the artist" F166
 "Robert Creeley's rimethought" F166
 "Robert Creeley's *The island*" F166
 "Robert Duncan" E45
 Robert Duncan: a descriptive bibliography F317
 Robert Duncan: an interview F297
 Robert Duncan: drawings and decorated books F301
 Robert Duncan in San Francisco F310, F444
 "Robert Duncan in San Francisco" J289
 Robert Duncan: scales of the marvelous F312
 Robert Frank (Greenough) I370
 Robert Frank (1976) I365
 Robert Frank (1991) I367
 Robert Frank and American politics I369
 Robert Frank: moving out I368, I370
 "Robert Kelly" D308
 Robert Motherwell: with selections from the artist's writings D420
 Roberto Sanesi: a selection F68
 Robin Blaser, Barbara Guest, Lee Harwood E45, H82
 "Robin Blaser's old plaster of Paris" H136
 Robinson Jeffers: fragments of an older fury E135; E141
 Robinson Jeffers: myth, ritual and symbol in his narrative poems E153
 "A rock taxonomy" I238
 Rocks on a platter: notes on literature H84
 Rodrigo Moynihan: paintings and works on paper D95
 Rolling renaissance: San Francisco underground art in celebration, 1945-1968 E25
 Rolling stock F232
 Rolling Stone A15, I239, I244, I271, I429
 The Rolling Stone book of the Beats: the Beat Generation and the counterculture J87; J215, J224
 "Rolling Stone interview with Timothy Leary" I429
 Rolling Thunder logbook I273
 The Roman sonnets of G. G. Belli G124
 The romance thing: travel sketches H319

Rommel drives on deep into Egypt E58
The room I612
The roominghouse madrigals: early selected poems, 1946-1966 I138
Roosevelt after inauguration A34; A42
"The roots of *Maximus*" D563
"The rose" I690
The rose of solitude (1964) E112
The rose of solitude (1967) E116; E132
Rose Theatre D541
Rosebud D372
Roots and branches: poems F258; F296
Round the poem box: rustic & domestic home movies for Stan & Jane Brakhage E301
Routine A42
Routine disruptions: selected poems & lyrics 1960-1998 D195
Routines E209
Ruby Editions portfolio one A67
"The rumbling, rambling blues" C28
Run with the hunted: a Charles Bukowski reader I168
Rushes I605
"Ruski" A109
'S F49
S Ferlinghetti v Praze: rozhovory E230
Sacramental acts: the love poems of Kenneth Rexroth E356
Sad dust glories B25
"The sad Jack Kerouac blues" D524
Safe in heaven dead: interviews with Jack Kerouac C54
Sagetrieb: a journal devoted to poets in the Pound-Williams tradition J360
"The sail" E283
Sailor song I377
St George and the godfather I486
"St George and the godfather" I483
"St Louis return" A87
St Louis sporting news E462
St Martin's F96
"St Pancras" D365
Saloon society: the diary of a year beyond aspirin D3
San Francisco Beat: talking with the poets E17, E325
San Francisco blues C12
San Francisco Chronicle D250, E493, G7, H71, I218, I234, I391, I637
"San Francisco letter" E366
The San Francisco mime troupe: the first ten years E6
The San Francisco Oracle: the psychedelic newspaper of the Haight-Ashbury, 1966-1968 J361; E171, E493
San Francisco poems E205
"San Francisco Poet Laureate address" E205
The San Francisco poetry renaissance, 1955-1960 E13
The San Francisco poets E4, E319; E8, E112
San Francisco Renaissance: photographs of the '50s and '60s E7
The San Francisco Renaissance: poetics and community at mid-century E13
San Francisco review J362; I115
"San Francisco scene" E402, J294
The San Francisco weather report E56
San Francisco's burning H16
San Joaquin E114
The sand burg I203
Sandino's daughters revisited: feminism in Nicaragua H288
Sandino's daughters: testimonies of Nicaraguan women in struggle H282
Sands of the well H189
The sanguine breast of Margaret H92
Santa Claws D205

Sappho: a translation of one of the two existing complete poems by Sappho I756
Sappho of Lesbos: the autobiography of a strange woman G157
Sapphobones E100
Satori in Paris C34; C121, J106
Saturday Review E360, H17
Savoy dreams A110
Scan A50
Scars of conquest/masks of resistance: the invention of cultural identities in African, African-American,
and Caribbean drama D271
Scattered poems C4; C2
The scene before you: a new approach to American culture D183
Scenes II
Scenes along the road: photographs of the desolation angels, 1944-1960 B87, J201
Scenes of life at the capital E507
Schildpadeiland E429
School for wives G155
School of New York: some younger artists D25
"The scorpion" I24, I363
The scorpions D301
The Scotsman H141
"The Scotty dog" D333
Scrap leaves B13
Scratching the beat surface: essays on new vision from Blake to Kerouac E291
Screaming with joy: the life of Allen Ginsberg B103
Screams from the balcony: selected letters, 1960-1970 I172
The scripture of the golden eternity C33
"The scroll work on the casket" F308
The sea & ourselves at Cape Ann E189
"The sea around us" E373
The sea is my brother C47
"The sea knight" H6
"The search for the final fix" I442
Seasons of light H199
Second April G87
Second Avenue D400
Second coming G109
The second diplomat F201
"Second house" I493
"The secret books of the Egyptian Gnostics" E459
Secret exhibition: six California artists of the Cold War era E31
"Secret festival September moon" H162
The secret garden: an anthology in the Kabbalah E323
Secret haiku I355
A secret location on the Lower East Side: adventures in writing, 1960 -1980 J398
The secret meaning of things E175; E173, E182
"The secret of the black chrysanthemum" (Olson) F414
The secret of the black chrysanthemum (Stein) F414
The secret record: modern erotic literature J158
The secret swinger D10
See you in the morning I579
Seeds of genius: the early writings of Alan Watts I649
"Seeing the music, hearing the pictures" J195
Seeking air H85
Selbstporträt eines Dichters D381
Selected art writings D517
Selected essays of William Carlos Williams I731; I730
Selected letters F391
Selected letters, 1957-1969 C51
The selected letters of William Carlos Williams I739

Selected plays and prose of Amiri Baraka/Leroi Jones D240
 Selected poems (Ashbery, 1967) D52
 [Selected poems] (Ashbery, 1971) D57
 Selected poems (Ashbery, 1986) D68
 Selected poems (Ashbery, 1987) D69
 Selected poems (Berrigan) D149
 [Selected poems] (Bukowski) I120
 Selected poems (Corso, 1962) G27
 [Selected poems] (Corso, 1963) G28
 Selected poems (Creeley, 1976) F101; F97
 Selected poems (Creeley, 1991) F119
 "Selected poems" (Doyle) E101
 Selected poems (Duncan, 1959) F256; F252-3, F275
 Selected poems (Duncan, 1993, 1997) F280-1
 Selected poems (Eigner) F327
 [Selected poems] (Elmslie) D191
 Selected poems (Fainlight) B89
 [Selected poems] (Ferlinghetti) E168
 [Selected poems] (Ginsberg) B7
 Selected poems (Guest) H81
 Selected poems (Guillevic) H211
 [Selected poems] (Koch, 1974) D316
 Selected poems (Koch, 1991) D324
 [Selected poems] (Lamantia) G100
 Selected poems (Lawrence) E371
 [Selected poems] (Levertov, 1967) H159
 Selected poems (Levertov, 1986) H184
 Selected poems (McClure) E274
 [Selected poems] (Norse) G119
 Selected poems (Olson) F163, F363
 Selected poems (Patchen) I569
 Selected poems (Reverdy/Ashbery) D112
 Selected poems (Reverdy/Rexroth) E383
 [Selected poems] (Rexroth) E347
 [Selected poems] (Schuyler, 1974) D506
 Selected poems (Schuyler, 1990) D511
 Selected poems (Vallejo) F240
 Selected poems (Wieners) F453
 Selected poems (W. C. Williams, 1949) I689; H201
 [Selected poems] (W. C. Williams, 1967) I702
 Selected poems (W. C. Williams, 1976) I704
 Selected poems (W. C. Williams, 1981) I705
 Selected poems: 1943-1966 G99
 Selected poems 1948-1995 B44
 Selected poems 1950-1982 D322
 Selected poems 1958-1980 D531
 Selected poems 1958-1984 F454
 Selected poems & ballads H10
 The selected poems of Frank O'Hara D411
 The selected poems of Kenneth Patchen I559
 Selected poetry of Amiri Baraka/Leroi Jones D220
 A selected prose F295
 Selected writings of Charles Olson F159, F381
 The selection of heaven F21
 Selections from *Paroles* E224
 "The self in postmodern poetry" F294
 Self-portrait: book people picture themselves J190
 "Self-portrait done at sea" C11
 Self-portrait, from another direction E499
 Self-portrait in a convex mirror D65; D124

Self-portrait in a convex mirror: poems D58; D64
Semi-colon J363
Semina J250
"Sense of measure" J21
The sense of neurotic coherence: structural reversals in the poetry of Frank O'Hara D436
"Sense of nonsense" I653
"A sentimental poem" I343
September blackberries E267
Septuagenarian stew: stories and poems I167; I134, I136-7, I157, I159
The sermons of Jean Harlow & the curses of Billy the Kid E261
Set J364
Sets of syllables, sets of words, sets of lines, sets of poems addressing: veil, turbine, cord & bird F276
7 days: Bob Dylan, England, October 1987 I274
Seven days in Nicaragua libre E213
The seven deadly sins A 76
Seven love poems from the Middle Latin H67
7 poems I352
"Seven prayers by Grandma Whittier" I384
Seven symbols of life I622
"17-18 April, 1961" F428
"A seventeenth century suite" F305
A seventeenth century suite in homage to the metaphysical genius in English poetry, 1590-1690 F271
Seventh Street: an anthology of poems from Les Deux Megots H203
Severance pay: poems, 1967-1969 E506
"Sex" J62
"Sexual conditioning" A41
The sexual outlaw: a documentary; a non-fiction account, with commentaries, of three days and nights
in
 the sexual underground I609
Sexual politics I479
"Seymour Chatman's *A theory of meter*" F56
Shadow C17
Shadow of the moon H7
Shadow train D63
Shadows (Carney) J210
Shadows (Cassavetes film) J197, J210
Shake him till he rattles J243
Shake it for the world, smartass D346
Shakespeare never did this I165
Shaman H304
Shaman woman, mainline lady: women's writings on the drug experience H1; H4
Shape shadow elements move F329
Shards of God D496
"Shasta poem" E269
"She'd turn on a dime" F454
Sheeper: 'The poet! The crooked! The extra-fingered!' G139; G85, J214
"The shell" E283
The shell game F206
The sheltering sky I5; I88
"Shooting an elephant" H257
The short fiction of Norman Mailer I472; I500
"A short history of religion in California" E76
"A short piece" A88
"Short song" E254
Short speech to my friends D217
Die Short Stories von Paul Bowles, 1939-1990 I89
"The shrouded stranger" G41
"The sick rose" B5
Sidetripping A68
Sidewalk: Scotland's quarterly review J365

A sight F84
"Sigma manifesto" J43
Sigma portfolio G166
"The sign" E158
"The sign in Sidney Brustein's window" D231
Signal H64, J366
The signature of all things E340
Signature to petition on Ten Pound Island asked of me by Mr. Vincent Ferrini F347
Silence, the word and the sacred E48
"Silver alphabet" G132
The silver swan: poems written in Kyoto, 1974-75 E352; E353
Since man began to eat himself B33, E195, F437
The singer (Bukowski) I143
"The singer" (Levertov) H166
"Singing for Olson" D491
Single out H332
Single source: the early poems of William Everson, 1934-1940 E114
Sinki's sauna A26
Sisters of the extreme: women writing on the drug experience H4
Six E310
Six American poets G114
[Six poems] G93
Six poets of the San Francisco Renaissance E2
Six prose pieces F282
Six sections from *Mountains and rivers without end* E399
Sixpack C62, F35, J367
Sixpack: the Paul Blackburn issue F35
The sixties papers: documents of a rebellious decade J70
Sixty five: a poem E127
65 drawings: a selection from one drawing book, 1952-1956 F300
'66 frames D397
Självporträtt i en konvex spegel och andra dikter D64
"Skald" E129
"The skaters" D51-2
Skin meat bones H309
Sköldpaddson E428
Sky D451
The sky changes D532
"The slave: a fable in a prologue and two acts" D231
Slave ship: a historical pageant D230
Sleep in a nest of flames I349
Sleepers, awake I578
Sleeping on the wing: an anthology of modern poetry with essays on reading and writing D342, J68
Sleeping where I fall E16
Sleeping with women D314
Sleepwalker's fate: new and selected poems, 1965-1991 I222
Slinger F223; F221, F246-7
"Slow poems" F43
Slow train coming I297
"Smokey the bear sutra" E406, E440
"Smoking the cigarette" F292
"Smoking typewriters" B86
Snack: two tape transcripts A147
Snapshot poetics: Allen Ginsberg's photographic memoir of the Beat era B80
Snow job: poems, 1946-1959 D349
So going around cities: new and selected poems 1958-1979 D145
"So it ends" I587
So many rooms has a house but one roof H273
So much depends I840
"So pack your ermines" J44

So the wind won't blow it all away E72
 So who owns death TV? A64, G136
 Society, language, and the university: from Lenny Bruce to Noam Chomsky I113
 The soft machine A3, A9; A4-5, A7, A22, A80, J341
 Soft need #17: Brion Gysin special G54
 Un sogno americano: storia dell musica pop da Bob Dylan a Watergate I321
 Sojourner microcosms: new and selected poems 1959-1977 F152, F237
 Solitudes crowded with loneliness G89; G87-8
 Sombrero fallout: a Japanese novel E68
 "Some British Beat history" C140
 Some business recently transacted in the white world F232
 "Some children of the goddess" I504
 "Some Duncan letters - a memoir and a critical tribute" F312
 Some early poems F358
 Some honorable men: political conventions, 1960 -1972 I483
 "Some jazz from the Baz: the Bunting-Williams letters" F490
 Some notes to Gary Snyder's Myths & texts E439
 Some of IT J35; A96
 Some of my beginnings and what I feel right now G38
 Some of the Dharma C46; C67
 "Some place" F80
 Some poems/poets: studies in American underground poetry since 1945 J155
 Some trees D49; D77, D126
 Somebody blew up America D224
 Some/thing J368
 Something good for a change: random notes on peace thru living I671
 Something said D543
 Sometimes a great notion I374; I377, I384, I394, I396
 'Somos millones': la vida de Doris Mara, combatiente nicaragüense H280
 Son of Andy Warhol: excerpts from the anonymous diary of a New York youth D388
 Sonata for two pianos, four hands I72
 Sonatina fragmentina I60
 "Song" F80
 Song and dance man: the art of Bob Dylan I288; I296
 Song & dance man III: the art of Bob Dylan I288
 Song XIX for Robert Duncan" D282
 Song of an old woman I62
 The song of songs E121, E364
 Song of the silent snow I617
 The song of the siren: a parapsychological odyssey I450
 "Song to Fidel" F239
 "Songs" G66
 "Songs for Kerouac" I312
 Songs of Gods, songs of humans: the epic tradition of the Ainu E435
 "Songs of the bard, Orpheus" F299
 Songs of the revolution D133
 Songs I-XXX D282
 Songs: set two - a short count: this volume is to honor the scald F217
 "Sonnet" F308
 The sonnets (Berrigan) D137; D287, D469, J273
 Sophocles' *Antigone* H234
 Sorcerers: a collection of fantasy art I385
 The sorrow dance H160; H157, H168, H180
 "Sorry Bobby" I250
 Sounds I336
 Soup J369
 Sour grapes I674; I706
 "Sourdough Mountain lookout - for Kenneth Rexroth" E500
 "The sourness of *Sour grapes*" I760
 South of no north: stories of the buried life I155; I153

Southern review F304
The Spanish scene D181
Spare parts I350
The spark in the tinder of knowing E349
The Spatsa Gallery, 1958-1961 E32
"Speaking clock speaking in present time" A90
"Speaking personally" I647
Spearhead: ten years' experimental writing in America I589
Spearmint & rosemary F356
Special deliveries: new and selected poems E93
The special view of history F374
Specks E273
"The speech that never was" I435
Speed G1
Spel against demons E404
"Spel against demons" E406
The spero F467, J370
"The sphinx" E113
Sphinxeries H307
"Spider rabbit" E283
The spider's house I7
Spin off H299
Spinning off Bukowski I183
Spirit of the crusades E199
Spirit of the people H279
"The spirit of violence and the matter of peace" I640
The spirit of Zen: a way of life, work and art in the Far East I623; I664
Spiritual exercises D294
"Spiritual topography - for Robert Kelly" D491
"Spiritum" D276
Spit in the ocean I384
Splendide-hôtel D535
Splendor in the grass J131
Spontaneous mind: selected interviews, 1958-1996 B76
The spontaneous poetics of Jack Kerouac: a study of the fiction C115
"The spontaneous university" G163
Sports illustrated E472
Spring and all I676; I675, I736, I772, I790, I808, I814, I823
Spring can really hang you up the most H146
"Spring can really hang you up the most" H139
Spring day D66
"Spring sesshin at Shokoku-ji" E432
Spring song D221
The springing of the blade: poems of nineteen forty seven E119
Squaring off: Mailer v. Baldwin I511
"The stadium of the mirror" E40
"Stamp help out" I106
Stamp help out and other short stories: the pot smokers I104
The stamp of impulse: Abstract Expressionist prints J195
Stan Brakhage: a guide to references and resources I103
Stan Brakhage, an American independent film-maker: an exhibition of films toured by the Arts Council of
Great Britain I98
Stances and distances F38
Standing still and walking in New York D424
Star E275
"Star trip for Rio" I411
Star wars D465
The star you steer by: Basil Bunting and British modernism F490
Starseed: transmitted from Folsom Prison I414; I415

Starting from San Francisco E174; E165, E169, E172
Statement D283
Statutes of liberty: the New York School of Poets D33
"Staying alive" H168
"Staying with it" F56
"Stecher trilogy" I718-20
Steelwork D533; D542
"Steinberg: callibigraphy" D102
Step out onto the planet E484
Stocking cap F364
"Stocking cap" F365
"Stodge" J62
Stomping the Goyim D11
Stone cold Gothic H13
The stoned age: a history of drugs in America I456
Stones I205
Stony brook J371
Stories (Bowles) I24
Stories (Gysin) G49
Stories & illustrations B84
"Storm the reality studios" J48
Storming heaven: LSD and the American dream J228
The story of the Vivian girls D79
Straight hearts' delight: love poems and selected letters, 1947-1980 B56, G129
The straight line: writings on poetry and poets D469
Straits D328
Strange big moon: the Japan and India journals: 1960-1964 H137
Strange faeces J372
A strange market D298
"A strange new cottage in Berkeley" B87
Strangers to this ground: cultural diversity in contemporary American writing J147
The stream & the sapphire: selected poems on religious themes H191
"Streams and mountains without end" E417
Street legal I314
The streets of chance A22
Stripped tales H79
"Structure of rime" F257-8, F263, F278, F282-3
The structured vision of Norman Mailer I519
"Stubble" J62
Studien zur englischsprachigen Literatur und deren Stellung in der Weltliteratur H224
Style and proportion: the language of prose and poetry H254
"The subjective after-effects of psychedelic experiences" I445
Subterranean Kerouac: the hidden life of Jack Kerouac C92
The subterraneans C15, C25; J141
Subversive phantasia: untersuchungen zur Lyrik der amerikanischen Gegenkultur 1960-1975 I324
Suddenly it gets light and dark in the street: poems 1961-74 F331
Sufferin' succotash D457
Sugar in the cane: Blue Mountain ballads No. 4 I70
"Suicide and death" E287
Sulfur: a literary tri-quarterly of the whole art J373
The sullen art J92
Sulpiciae elegidia / Elegiacs of Sulpicia D546
Sumac J374
"Summer fury" E95
The summer of love: Haight-Ashbury at its highest I458
Summer of love: the inside story of LSD, rock & roll, free love and high times in the wild west I391
Summer poems/1969 H167
The sun rises into the sky and other stories 1952-1966 F188
Sun, rock, man F39
Sun the blond out H302

The Sunday Times B67, H85
Sung sex D194
Sunrise in suburbia D53
A superficial estimation F456
"Superhuman devotion" G97
"Superman comes to the supermarket" I483 Supernatural overtones D462
The supreme identity: an essay on Oriental metaphysic and the Christian religion I627
Surfing the conscious nets: a graphic novel by Huck Getty Mellon von Schlebrugge I405
The surge E265
The survival of poetry: a contemporary survey F242, F397
Susan Rothenberg: paintings from the nineties F156
Suzuki Beane J249
A swallow song I344
Sweet and dirty I190
Sweet bye and bye: an opera in two acts and three scenes D201
"The sweetness and greatness of Dante's *Divine comedy*" F294
The sweetness and greatness of Dante's *Divine comedy*, 1265-1965 F288
Swing: writings by children D364
A symposium of the imagination: Robert Duncan in word and image F302
Syntax E42; E38, E41
Synthetic ink D536
"The system" D59
The system of Dante's hell D225
"The system of Dante's inferno" J377
Száll a kakukk fészére I375
Take care of my ghost, ghost B65, C48
Take hold upon the future: letters on writers and writing, 1938-1946 E144
Taking it to the streets: the social protest theater of Luis Valdez and Amiri Baraka D274
The tale of Genji E360
Tales D226
Tales of beatnik glory D499
Tales of ordinary madness I158
Tales out of school: selected interviews F147
Talking in tranquility: interviews with Ted Berrigan D154
Talking poetics from Naropa Institute: annals of the Jack Kerouac School of Disembodied Poetics
H324,
J160
Talking to the sun: an illustrated anthology of poems for young people D343
"Tambourine life" D140
"Tangier 1975"
The Tangier Gazette A91
The Tao of philosophy: the edited transcripts I653; I655
Tao te ching F54
Tao: the watercourse way I643; I655
Taoism: way beyond seeking I655
The tapestry and the web H129; H128
The tarantella rose E132
Tarantula I244; I310, I332
"Taxi suite" E486
"Tea on the mountain" I21
Ted: a personal memoir of Ted Berrigan D160, D467
Ted Berrigan: an annotated checklist D161
Teducation: selected poems 1949-1999 D211
The teeth of the lion I548; I553
"Telegram for Jack Kerouac" D141
The telegraph I249, I262, I334
Telephone company repairman H262
"Television address - 1972 Republican National Convention" B91
Tell me about it: poems for painters H311
The tempers I672

The temple of flora J192
The temple of flora: twenty-eight drypoint-engravings J192
The temple of Konarak: erotic spirituality I642
"The temple of the animals" F256
"The ten oxherding pictures" E441
10 poems for 10 poets D369
"Ten San Francisco poets" J278
"Ten things about the Boston trip: an aside to Tom & Ron" D151
Ten years after: the selected Benedetta poems D373
"Ten years and a billion dollars" A111
"Tender hearts in Boulder" C108
"Tendril in the mesh" E122
Tenebra H292
Tennessee Williams in Tangier I46
The tennis court oath: a book of poems D50; D77
Tens: selected poems 1961-1971 E309
Tentative description of a dinner given to promote the impeachment of President Eisenhower E165
"Tentative visits to the cemetery: reflections on my Beat Generation" D185
"Tequila" F35
Terra I: the people vs. Timothy Francis Leary B-26358 I457
Terra II: the starseed transmission I415
Tesserae: memories & suppositions H200
Testa coda E292
Testimony of the invisible man: William Carlos Williams, Francis Ponge, Rainer Maria Rilke, Pablo Neruda I782
"A textbook of poetry" E459
Thank you and other poems D311
That there was a woman in Gloucester F352
Theandric: Julian Beck's last notebooks D135
Theatre and nationalism: Wole Soyinka and LeRoi Jones D268
"Theatre as revolution" D37
Their heads are green I26
Theodore Roethke, William Stafford, and Gary Snyder: the ecological metaphor as transformed regionalism E447
"Theology" E487
There is no Ithaca: idylls of Semeniskiai & reminiscences D389
There's a new day at dawn: a rough guide to *Street legal* I314
There's no business I159
"There's no place to sleep in this bed, Tanguy" I349
These are my rivers: new & selected poems 1955-1993 E200; E196, E199, E201
These are the ravens E104; E114
"They dream only of America" D52
They keep riding down all the time I582
"They keep riding down all the time" I583
"Thick pages" A75
The thicket of spring: poems, 1926-1969 I2; I1, I4
Thieves stole this poem B38
"Thing police keep all board room reports" A80
Things gone and things still here I16; I15
"Things gone and things still here" I35
"Things I'll not do [nostalgias]" B45
Things stirring together or far away F330
Thinking F129
"Thinking of Jack" C41
The third mind A69, G61
Thirteen mad sonnets E255
Thirty Spanish poems of love and exile E379
Thirty things F102
31 new American poets H204
This J375

This day's death I602; I604, I608
This great unknowing: last poems H192
This is it, and other essays on Zen and spiritual experience I635
"This is the Beat Generation" G74, G79
This is the Beat Generation: New York - San Francisco -Paris J126
This isn't folly, this is me: the letters of Jack Kerouac C53
This kind of bird flies backward H47
This side of paradise I357
This will kill that D378
Thongs G151
The thorny side of love H143
"Those who are dreaming, a play about St. Paul" D407
"Thou shalt not kill: a memorial for Dylan Thomas" E342
A thousand days for Mokhtar I22
Thread F181
Three (Bowles) I71
Three (Watts) I644
Three American moralists: Mailer, Bellow, Trilling I522
3 backyard dramas with mamas E242
Three books: poems D74
Three by Jack Kerouac C7
Three diamonds D374
Three dreams and an old poem F13
Three essays on Creeley F166
Three madrigals D54
Three negro plays D231
Three on the tower: the lives and works of Ezra Pound, T.S. Eliot and William Carlos Williams I791
Three penny lane F192
Three plays D83
Three poems (Ashbery) D59; D77, D123, J176
Three poems (Levertov) H162
3 poems for Benedetta D373
"3 poems in homage to the Brothers Grimm" F308
Three satires E499
Three tales I15; I16
"Three Turkish poems" D292
Threepenny review H37
Through beatnick eyeballs: a novel of teen-age life J241
Thunderbolts of peace and liberation J36
The ticket that exploded A4, A8; A5, A7, A68, E426
Tiger lilies: an American childhood F194
Time (Burroughs) A65, G59; J273
Time (magazine) A90
"The time of friendship" I14
The time of friendship: a volume of short stories I13; I82
"The time of her time" I472
The time of our time I502; I487
"The time of the assassins" A39, A113
The time of voice: poems, 1994-1996 D300
Time out of mind I252
Times Literary Supplement A25, A147, E69, J21
The times they are a-changin' I242
Timothy Leary, appellant v. State of California, appellee I412
Timothy Leary, magier: het ABZ van de psychedelische avant-garde I447
Timothy Leary: outside looking in I453
Timothy Leary, the madness of the sixties and me I449
Timothy Leary's greatest hits: vol. 1 monographs 1980-1990 I421
Tingenes hemmelige mening E182
Tingens ådring E408
Tish J376

"Tituba's children" I727
To Eberhart from Ginsberg: a letter about Howl 1956 B63
"To Frank O'Hara" D505
To free the cinema: Jonas Mekas & the New York underground D398
To fuck is to love again (Kyrie eleison Kerista), or, The situation in the west, followed by a holy proposal
E169
"To Jewishness" D329
To let words swim into the soul: an anniversary tribute to the art of Charles Olson F407
To Lindsay B2
"To Lindsay" B4
"To marijuana" D329
"To Marina" D319
To master - a long goodnight: the story of Uncle Tom, a historical narrative G52
"To Master Baudelaire" F279
"To my twenties" D329
"To old age" D329
To raise, destroy and create: the poetry, drama, and fiction of Imamu Amiri Baraka (Le Roi Jones) D267
"To R. D., March 4th 1988" H187
To say if you love someone, and other selected love poems I555
To stay alive H168; H169, H186
"To talk for Joe" A102
"To 'yes'" D329
Todas estamos despiertas testimonios de la mujer nicaragüense de hoy H282
Today D555; D557
"The toilet" D264
The Tokyo-Montana express E70-1
"Tom Clark" D144
"Tom Paine himself: understanding Bob Dylan" I286
Tombeau de Jack Kerouac C137
Tone arm D453
Tongues of fallen angels B73, I494
Too far from home I21
Too far from home: the selected writings of Paul Bowles I32; I23
"Too late words to my father" G69
"Tools from my chest" I382
"Topic sentence" F437
The topology of being: the poetics of Charles Olson F418
Un topos Atlántico para el mitólogo F417
Tornado alley A32
Tornado blues: for four part chorus of mixed voices I63
Touch of the marvelous G98
Touched by the hand of Bob: epiphanal Bob Dylan experiences from a Buick Six I330
Tough guys don't dance I469
Touching the edge: Dharma devotions from the hummingbird Sangha E276
Toujours l'amour D459; D458
Towards a new American poetics J161
Towards an open universe F293
"Towards an open universe" F294-5
The-/Towards autumn F322
Towards open form: a study of process poetics in relation to four long poems F244, F313
"Towers open fire!" A96
The town and the city C13; C55
Tracking the serpent: journeys to four continents H266
Tradition and innovation in the poetry of Gary Snyder 1952-1982 E445
A tradition of subversion: the prose poem in English from Wilde to Ashbery D123
Tragedy has obligations E151
The train of thought E473
Train ride (February 18th, 1971) D145

Trainsong H118
"Trak trak trak" A80
"Tra-la-la" J14
The transatlantic review A36, A81-2, A90, A93, A102, C59-60, G8, G36, I343
A transit to Narcissus: a facsimile of the original typescript I467
Translations E20
Translations by American poets J41
Translations salvages paste-ups E26
The transparent lyric: reading and meaning in the poetry of Stevens and Williams I805
The trashing of America: phase I E334
Traveling America with today's poets J60
"A treatment that cancels addiction" A9
Tree song E413
A tree telling of Orpheus H163
"Treesbank poems" F251
The trembling lamb J377
The tribal Dharma: an essay on the work of Gary Snyder E440
The tribe of John Ashbery and contemporary poetry D128
Tribunals: passages 31-35 F269
Tribute to Kenneth Patchen I592
The trick: new stories F197
"The trickster guru" I647
Tricycle: the Buddhist review C67
Trip out and fall back H132
A trip to Italy & France E192
Trip trap: haiku along the road from San Francisco to New York, 1959 C5, E489
Tripping: an anthology of true-life psychedelic adventures J230
Trips: rock life in the sixties I238
A triptych for the living E108
Tri-quarterly E373, I591
Tristessa C20; C22, C120, J112
Triumph of the postmodern E201
Troia: Mexican memoirs D173, H42
3 pourrissements poétiques F355
Tropic of Cancer B1, I505
Tropicalism D192; J380
A troubadour as teacher, the concert as classroom? Joan Baez, advocate of nonviolence and motivator of
the young H19
Trout fishing in America E63; E64, E71
"Troy poem" F308
"The truck" F442
True bear stories E157
True night E410
True professions: a brown study D360
"The true reason for the dreadful death of Master Rex Arundel" H15
The truth D210
"The truth and life of myth" F294
The truth & life of myth: an essay in essential autobiography F290
Try my world H149
"Try! Try!" D417
Tuatara J378
"Tuesday evening" D76
Tulsa kid D460; D451, D457
Turandot and other poems D48; D503
"Türler losses" H78
Turn again to me, and other poems H11; H13
Turtle Island E427; E409, E428-9
TV baby poems B10
12 poets & 1 painter J15

Twentieth century literary criticism J178
Twenty years of recording: the Bob Dylan reference book I338; I339
25 stages of my spine H270
Twenty-four love songs F216; F217
"23 skidoo" A93
"23 skidoo eristic elite" A96
"Two chapters from H. D." F304
Two cities: la revue bilingue de Paris J379; G118
"Two counterscripts" G130
"Two dreams of Jack Kerouac" B53
Two early stories C26
Two for Bruce Conner E254
The two hands of God: the myths of polarity I637
Two lectures on the work of Allen Ginsberg B113"
"Two pendants: for the ears" I690
Two penny lane F191
Two pieces D407
Two poems (Creeley) F80
Two poems (Körte) H124
Two poems (Levertov) H181
Two poems (W. C. Williams) I680
Two serious ladies H31; H33, H38
"Two stories" E76
Two stories from Jack Kerouac C28
Two years beside the Strait: Tangier journal 1987-1989 I29
A two-fisted banana: electric & gothic A105
Two-way mirror E317
Tyrannus Nix? E176
Tzarad J284
Ubu roi E285
"Ugh" A25
"Ultimate authority" I651
Ulysses H63, I714, I717
Unamerican activities B86
Uncle Gus Flaubert rates the Jargon Society: in one hundred one laconic présalé sage sentences F495,
J395
Uncle Tom's cabin G52
Under the fortune palms I217
"Under the mushroom" F377
"Under the sign of woman" E131
"Under the trees on the hill" F198
Under words D295
The underground film: a critical history J208
Underground press anthology J47
The underground reader J48
The underground revolution: hippies, yippies & others J108
The undersea mountain G116
Understanding Denise Levertov H216
Understanding Gary Snyder E450; E454
Understanding Hubert Selby, Jr. I619
Understanding Jack Kerouac C124
Understanding the Beats J179
Understanding the Black Mountain poets F5
Unfair arguments with existence: seven plays for a new theatre E208
An unfortunate woman, an unforgettable journey E73
Unhired F450
"Unhired" F450
"Unhived" F450
University review D48
Unmuzzled ox J380

"The unspeakable Mr. Hart" A99
The unspeakable visions of the individual C87, C134, G86, J63
"The unsure egoist: Robert Creeley and the theme of nothingness" F25
Untinears & antennae for Maurice Ravel F476
Untitled passages D98
The untutored eye: childhood in the films of Cocteau, Cornell, and Brakhage I101
"Unwelcome words" I24
Unwelcome words: seven stories I20; I122
Up above the world I8
Up my coast: sulla mia costa H134
Up-tight: the story of the Velvet Underground D377
"Urgent whisper" H182
Urizen B52
A usable past: essays on modern & contemporary poetry I806
Use my name: Jack Kerouac's forgotten families C97, H119, H121
Utopia and dissent: art, poetry, and politics in California E35
Utopiates: the use and users of LSD25 I434
"The valley" A103
Valleys, branches F325
The vampires I603
"Van Gogh: the man suicided by society" J377
The Vancouver report H30
"Vanity of Duluoiz" (Clark poem) I219
Vanity of Duluoiz: an adventurous education, 1935-46 C24
"Variations on a generation" G41
Variety J233
The vaudeville marriage H94
Veil, turbine, cord, and bird F276
"Une veille de Noel" C26
The velvet years: Warhol's Factory 1965-1967 D383
"The Venice poem" F252, F256
Venice West: the Beat Generation in Southern California E14
The veritable years: 1949-1966 E124; E110, E131
The Vermont notebook D84
"Verses for the new *Amazing grace*" H317
Versions of community in American poetry: William Carlos Williams and Charles Olson F408, I797
Very seventies A113
The vestal lady on Brattle and other poems G21; G27
Vibrations J131
Die vier Apokalyptischen Reiter A40
"Vietnam assemblage" J368
View I361; G94, I348
The view from *On the road*: the rhetorical vision of Jack Kerouac C122
View: parade of the avant-garde: an anthology of *View* magazine (1940-1947) I363; I361
Views of a nearsighted cannoneer D345
The Village scene D23, H43
Village Voice A15, B9, B76, D7, D12, D21, D317, D390, D398, E171, F434, F440, I496, J108-9, J214
The Village Voice reader D7
Virgin and whore: the image of women in the poetry of William Carlos Williams I815
Virginia Dare: stories, 1976-1981 F195
Visionary film: the American avant-garde j209
The visionary poetics of Allen Ginsberg B109
Visions of a liberated future: Black arts movement writings D252
Visions of America C40
Visions of Cody C27; C18, C55, C57, C59, C106-7, H44
Visions of Gerard C22; C120-1, J376
Visions of Gerard, and Tristessa C22
Visions of Kerouac C89
Visions of Kerouac: a novel C136
Visions of Neal C59

The visions of the great rememberer B49, C70, G5
"A visit" I742
"A visit to an idol" I761
"A visit to the fair" I358
"Visiting father and friends" B58
Visitor: Jack Kerouac in Old Saybrook C73, G75
Vitagraph: for Bob Dylan at sixty I331
The vocabulary of poetry: three studies H244
Voice without restraint: a study of Bob Dylan's lyrics and their background I296
"Voices are speaking to us" H203
Voices from the love generation H116
Voices of the lady: collected poems E330
Vol au-dessus d'un nid de coucou: pièce en deux actes I399
"The vomiter" A47
Vort D153, D309, D546, F208, F243, F493, J381
Voyage home H93
A voyage to Pagany I717
Waiting period I616
"Waiting room for the beyond" I221
Wake J382; F90
"Wake up" C67
Wakefulness D78
Wales: a visitation July 29, 1967 B14
Walking into the wind F70
Walking papers H97
Wallace Berman: retrospective E27
Wallace Berman: support the revolution E33
"The wanderer: a rococo study" I673, I691
"The wanderers" I438
Wanderer's daysong H178
Wanted man: in search of Bob Dylan I262
"Wanting the moon" H166
War all the time: poems 1981-1984 I132
War elegies E105
War poems H65, J28
"The war universe" A56
Was it good for you too? D361
Was that a real poem & other essays F139
Washington Post Book World H101
Washington Square: an opera in three acts and epilogue D202
The waste land I810
"Watchhouse Point" F351
Watching my name go by I507
Water I slip into at night H271
Watermelons E238
Waters/place/a time F336
"Watts up with acid, revolution" I661
A wave D67; D74, D126
The way of liberation in Zen Buddhism I630
"The way of liberation in Zen Buddhism" I645
The way of liberation: essays and lectures on the transformation of the self I646; I630
The way of Zen I631; I643-4, I655
Way out: a poem in discord G33
Way west: stories, essays & verse accounts, 1963-1993 F232
The ways of the poem H258
W.C.W.-F.H.W. April 18, 1959: to be recited to Flossie on her birthday I698
We all have something to say to each other: being an essay entitled Patchen and four poems E314
We have been invaded by the 21st century J109
We, the Living Theatre D37
"Wealth versus money" I640

Weather report I124
The wedding feast H205
The wedge I683; I690
Weed: adventures of a dope smuggler E5
Wegbereiter moderner amerikanischer Lyrik I770
West F349
"West 6" F349
The western lands A30; A21
The western review I491
"What a time distance" F327
"What am I thinking about" C62
What did I do?: the unauthorized autobiography D477
What does woMan want? I404
What does woMan want?: adventures along the Schwartzchild radius I403
"What I ate where" H61
What I see in 'The Maximus poems' F229, F395
What Lisa knew: the truths and lies of the Steinberg case H103
What matters most is how well you walk through the fire I144
What shall we do without us: the voice and vision of Kenneth Patchen I586
What they want I187
"What was the relationship of the Lone Ranger to the means of production" D240
"What wild dawns there were" H162
What you hear F328
Whatever happened to Timothy Leary?: an unauthorized history I452
What's dead B29
What's for dinner? D514
What's real and what is not: Bob Dylan through 1964: the myth of protest I298
"The wheel of life" C121
When Miles split D242
When the sun tries to go on D315; D322, D486
When things get tough on easy street: selected poems 1963-1978 I214; I222
When we were here together I560
Where is Vietnam? E170
Where is Vietnam? American poets respond J23
While the music played I129
The whip F77; F78
Whisper: a timescript I438
White dove review D165, D470, J383; D162
The white goddess F8
White mule I718; A130, E374, F73, I719
The white negro I473; I529, I537, J101
"The white negro" A85, I496
"The white negro: superficial reflections on the hipster" I503
White sail D529
White shroud: poems 1980-1985 B36; B41, B112
White subway A36; A38, A60, A87
White thighs G150; G156
Whitman F162
Whitman's wild children J174, J183
Who are we now? E185; E183, E198
"Who him? Don't let him out there" A83
Who is she that looketh forth as the morning E121
Who is Sylvia? I225
Who runs may read G56
Who walk in darkness D179
"Who was cowboy Neal, the life and myth of Neal Cassady" G14
The whole world catalogue 2 D471
[Wholly absorbed] F353
Wholly communion J20; B89, E169, E215, J30, J49
Why are we in Vietnam? I465; I468, I534

"Why didn't you publish *Tarantula*" I244
 "Why is American poetry culturally deprived" E373
 Wichita vortex sutra B9
 "Wichita vortex sutra" I198, J23, J28
 "The wicker basket" I198
 The wild boys A13; A14, A68, A92
 Wild dog F238, H138, J384; D526, F349
 Wild dreams of a new beginning E198
 Will she understand?: new short stories F196
 Will the real Norman Mailer please stand up I524
 Willard and his bowling trophies: a perverse mystery E67
 William Bronk: an essay F57
 William Burroughs: an essay A133
 A William Burroughs birthday book A115
 William Burroughs: el hombre invisible A121
 William Burroughs: le génie empoisonné A122
 William Burroughs – painting A74
 A William Burroughs reader A59
 "William Burroughs special" A84
 William Burroughs: the algebra of need A126
 "William Carlos Williams" (Breit) I747
 William Carlos Williams (Brinnin) I767
 William Carlos Williams (Koch) I766
 "William Carlos Williams" (Litz) I769
 William Carlos Williams (Mariani) I792
 William Carlos Williams (Veza) I789
 William Carlos Williams (Whitaker) I778
 William Carlos Williams (1883-1963): l'homme et l'oeuvre poétique I764
 William Carlos Williams: a collection of critical essays I772
 William Carlos Williams: a memorial chapbook I759
 William Carlos Williams: a new world naked I765
 William Carlos Williams: a poet in the American theatre I802
 William Carlos Williams: a reference guide I844
 William Carlos Williams, an American artist I783
 William Carlos Williams and alterity: the early poetry I831
 William Carlos Williams and autobiography: the woods of his own nature I819
 William Carlos Williams and James Laughlin: selected letters I742
 William Carlos Williams and the American poem I799
 William Carlos Williams and the American scene, 1920-1940 I748
 William Carlos Williams and the diagnostics of culture I828
 William Carlos Williams and the ethics of painting I822
 William Carlos Williams and the maternal muse I816
 William Carlos Williams and the meanings of measure I809
 William Carlos Williams and the painters, 1909-1923 I800
 William Carlos Williams and romantic idealism I807
 William Carlos Williams and transcendentalism: fitting the crab in the box I823
 "William Carlos Williams: eine vergleichende Studie zur Aufnahme Seines Werkes in Deutschland, England und Italien, 1912-1965" I770
 William Carlos Williams et le renouveau du lyrisme I775
 William Carlos Williams in deutscher Sprache: Aspekte der übersetzerischen Vermittlung 1951-1970 I839
 William Carlos Williams, John Dewey, and American cultural politics I834
 William Carlos Williams: man and the poet I761
 William Carlos Williams: poet from Jersey I763
 The William Carlos Williams reader I735
 William Carlos Williams: the American background I762
 William Carlos Williams: the critical heritage I795
 William Carlos Williams: the knack of survival in America I793
 William Carlos Williams: the later poems I786
 William Carlos Williams, Wallace Stevens und die moderne Malerei I811

William Carlos Williams's *A dream of love* I803
William Carlos Williams's early poetry: the visual arts background I808
William Carlos Williams's *Paterson*: a critical reappraisal I796
William Everson E162
William Everson: a descriptive bibliography
William Everson: the light shadow casts E146
William Everson: the life of Brother Antoninus E158
William S. Burroughs (Skerl) A131
William S. Burroughs (Tony Shafrazi Gallery) A73
William S. Burroughs: a bibliography, 1953-73 A157
William S. Burroughs: a reference guide A158
William S. Burroughs: an annotated bibliography of his works and criticism A156
William S. Burroughs at the front: critical reception, 1959-1989 A136
William S. Burroughs' unforgettable characters A114
"Williams: an essay" H179
"Williams in a world of objects" I761
The Williams-Siegel documentary: including Williams' poetry talked about by Eli Siegel, and William Carlos Williams present and talking, 1952 I740
The willow tree I615; J184
"Wind from the Bosphorus" G159
"Wind song" H162
The window H105
Windows F120; F116-7
Windows/walls/yard/ways F337
Wine F274
Winter I125
"Wisdom hath builded her house" H225
The wisdom of insecurity I629
Wisdom of the east I664
Wishes, lies and dreams: teaching children to write poetry D336
Wising up the marks: the amodern William Burroughs A137
With eye and ear E362
With eyes at the back of our heads H155; H153, H175
With revolvers aimed - finger bowls G130
With William Burroughs: a report from the bunker A54
Without stopping: an autobiography I28; I76
"Witness, Jack Kerouac's funeral" C132
The Wivenhoe Park review I241, J385
Wobbly rock E483
"Wobbly rock" E486
Wolf eyes H228
Wolf net: part 1 E290
The woman poems F430
Women I149
"Women: a biological mistake" A41
"Women and the San Francisco Renaissance" E12
Women in Cuba: twenty years later H283
Women of the Beat Generation: the writers, artists and muses at the heart of a revolution H2, J142
Women poets of China E382
The wonderful focus of you H134; H133
Wonderings I570; I557
Woodstock vision: the spirit of a generation I326
"Word" A31
Word alchemy H115
"Word authority more habit forming than heroin" A66, A101
Word cultures: radical theory and practice in William S. Burroughs' fiction A134
Word for word F58; F52
Word virus A61
Words F85; F81-2, F84, F93, F101
Words for each other F43

"Words to seven up" I443
Wordsworth and the vocabulary of emotion H244
The works of Allen Ginsberg, 1941-1994: a descriptive bibliography B117; B118
The world B17
The world and its streets, places F332
The world anthology: poems from the St Mark's Poetry project H322, J37; H298
A world awash with fascism & fear E178
The world of the lie E239
The world of Zen: an east-west anthology E432, I662
A world outside: the fiction of Paul Bowles I86
World outside the window: the selected essays of Kenneth Rexroth E366
"The World War I Los Angeles airplane" I506
Wormwood review G109
"Worthy Beat women" H2
"Wreckage" A111
The writer observed I490, I747
Writers I509
Writers at work: the *Paris Review* interviews, third series J93
Writers in revolt: an anthology G167, J14
Writers outside the margin J73
Writing between the lines: an anthology on war and its social consequences H207
Writing jazz E324
The writing on the wall: 108 American poems of protest J38
"Writing the *Waterbirds*" E117
Writing writing: a composition book F287
Writings about John Cage I37
Writings and drawings I245; I242, I246
The writings of William Carlos Williams: publicity for the self I835
"Written while watching Lenny Bruce trial" J292
X war elegies E105
XI outlined epitaphs & off the top of my head I242
Xmas F115
Y and X F340
The yachts" I679
The yage letters A47, B62; A34
Yale poetry review J351
Yale review D328
Yallah I25
Yeah: satyric excursion published at will D365
The years as catches: first poems, 1939-1946 F262
The years: from comedy 'Love's old sweet song' I59
The yellow cab: an essay on new fiction F202
Yellow horn G110
Yellow Lola F225
"Yes, I care deeply and yet" F290
Yes, Mrs. Williams: a personal record of my mother I732
Yesod E302; E301
Yesterday's perfume: an intimate memoir of Paul Bowles I81
"Yonnie" J263
You & me D347
You are not I: a portrait of Paul Bowles I80
You can't catch death E79
You can't win A143
You didn't even try E512
You get so alone at times that it just makes sense I135
"You have left your lotus pods on the bus" I16
"You have pissed your life" I679
You kissed Lilly I156
Young Adam G149, G153; J184
The young and evil; I357; I346, I359

Young Robert Duncan: portrait of the poet as homosexual in society F309
 Your name here D80
 Your reason & Blake's system B52
 You're so bad for me H147
 Yügen D253, H111, J386; C2, D166, D213, D250, E250, E252, F183, F349, F427, G179, H109, H260,
 J387
 Zen and the Beat way I654
 Zen Buddhism: a new outline and introduction I626
 A Zen forest: sayings of the masters E436
 Zero Mostel reads a book I364

Name index

Bold entries in this index refer to the section of the bibliography devoted to that particular person

Abbey, Edward	E452
Abbott, Berenice	D1
Abbott, Jack Henry	I508
Abbott, Keith	E75, E78
Abbott, Steve	J369
Abel, Lionel	I757
Abernathy, Billy	D238
Abramson, Michael	F438
Achepohl, Keith	I706
Ackroyd, Peter	H85
Acton, David	J195
Aczel, John	J336
Adam, Helen	B61, B92, E18, E30, E55, E92, E98, E387, E466, E474, E476-7, F255, F312, H1, H5-16 , H208, J8, J51, J77, J256, J289-90, J318, J325, J371, J394
Adam, Pat	H16
Adams, Bobby Neel	A43
Adams, Laura	I524, I526, I545
Adelman, Bob	F434
Adler, Edward	J192
Admiral, Virginia	H70
Adnan, Etel	H80
Ahearn, Barry	I831
Alapi, Zsolt Istvan	F171
Albee, Edward	C100
Albers, Josef	F4
Albert, Judith Clavir	J70
Albert, Stewart Edward	J70
Alcot, Alain	I290
Aldan, Daisy	J4, J379
Alderson, Evan	E53
Aldington, Richard	H86
Aldrich, Kent	H263
Aldrich, Michael	B71, D502, J324
Alexander, David	J231
Alexander, Floyce	H286
Alexander, Robert	I257
Algeo, Ann M	I544
Ali, Muhammad	I481, I512
Alioto, Joseph	E120
Allain, Marcel	D94
Allen, Donald	B51, B80, B99, C5, C8, C41, C44, C51, C310, D385, D408, D411-3, D415, D424, D505, D545, E327, E470, E474, E485-6, E489-93, E495, E514, F6, F63, F81,

	F138-9, F146, F158, F160, F234, F364-5, F368-9, F379, F392, F434, F442, G40, H73, H129, H131, H152, H296, I836, J8, J15, J18, J22, J44, J67, J78, J80, J91, J157, J294, J359
Allende, Salvador	E184
Allsop, Kenneth	A50
Almon, Bert	E442
Alpert, Barry	D153, D309, D547, F208, F243, F493, J381
Alpert, Richard	I409, I432, I434, I446, I454, I636
Altieri, Charles	F25, J163
Amburn, Ellis	C92
Amram, David	C45, C78, C104, D14, G44, H60, J88, J130-1, J195
Anadolu-Okur, Nilgun	D273
Ancil, Pierre	C118
Anderson, Dennis	I291
Anderson, Elliot	J387
Anderson, Joan	C14
Anderson, John	A12
Anderson, Laurie	G174
Anderson, Sherwood	I681
Andre, Michael	J62, J380
Andrews, George	J219
Angelou, Maya	D250, I509
Anger, Kenneth	J207-9, J211
Angus, Donald	G49
Annwn, David	F316
Ansen, Alan	A2, A36, A49, A60, A62, A130, A133
Anstee, Rod	C145
Antheil, George	I728
Anthony, Gene	I458
Antin, David	E446, J368
Antoninus, Brother – see Everson, William	
Antonioni, Michelangelo	F29
Apfelschnitt, Carl	A24
Apollinaire, Guillaume	D339, D473, D475, G168, I489
Appel, Karel	B88
Araz, Türkan	D445
Arendt, Hannah	B96, I515
Arguelles, José	B88
Ariel	E467
Ariosto, Ludovico	D310
Arnold, Eve	I711
Aronofsky, Darren	I618
Aronowitz, Al	C65, D347
Artaud, Antonin	E208, E249, E287, G96, J377
Ash, Mel	J254
Ashbery, John	B78, B92, D22, D27, D31-4, D43, D48-132 , D137, D141, D146, D152, D162, D164, D189-92, D198, D292, D300, D310, D316, D319, D331, D333, D338-9, D343, D344, D382-3, D408, D415, D417-8, D424, D431, D433, D438-41, D463, D476-8, D486, D503, D505-6, D509, D513, D516, D518-23, D541, D551, F114, F413, F461, G40, H33, H73, H231, I198, I205, I234, J4, J8, J12, J17, J22, J29, J31, J33-4, J37, J57, J61-2, J68, J72, J77, J80-1, J83, J89, J124, J134, J140, J148, J152, J168, J170, J173, J176, J189-90, J192, J195, J203-4, J256, J259, J262, J266-7, J273, J285, J298, J308, J319, J321, J335, J350-1, J355, J359, J363, J373, J379-80, J386, J389, J391, J393
Ashton, Dore	D29

Atkinson, Richard C	F277
Attie, David	D3
Auden, W H	D49, E98, F262, G122, H246, H250, H253, H256,
I594, I695, I757	
Auping, Michael	E28, E34
Austé	H13
Auslander, Philip	D32, D119, D344, D438, D522
Austin, Edgar	E468
Avedon, Richard	A157, B56, D65, D373, J311
Ayler, Albert	D223
Axelrod, Steven Gould	I832
Babbs, Ken	I378-9
Bacon, Francis	A154, I78
Baez, Joan	D14, H17-23 , I243, I250, I266, I316, I321-3, I341-2, I345, I382, J39, J138, J204
Bailey, Jennifer	I530
Baird, Martha	I740
Bakaitis, Vyt	D389
Baker, Chet	C66, H139
Baker, Jane Cooney	I121
Baker, Richard	E509
Baldwin, Gordon	H132
Baldwin, James	C125, D243, D260, D275, G122, G125, H254, I511, I513, I520
Baldwin, Neil	I843
Ball, David	I438
Ball, Gordon	B48, B57, B60-1, D397, E513
Ballard, J G	A21, A138
Baltar, Ray	E92
Bamberger W C	D195
Bán, Zsófia	I838
Banes, Sally	D17
Baraka, Amina	D245
Baraka, Amiri – see Jones, Leroi	
Barat, Ananda Prabha	C120
Barber, John F	E88
Barker, Chris	H140
Barker, David	I179
Barnes, Clive	I114
Barnes, Djuna	E47, I346, I358
Barnes, Julian	i509
Barnett, Paul	I322
Barnitz, Robin	B70
Baro, Gene	J10
Barrett, Gerald R	I103
Barritt, Brian	I438, I443
Barron, Frank	I458
Barry, Julian	I114
Barth, John	I396
Barthelme, Donald	E80, I393
Bartlett, Jeffrey	J177
Bartlett, Lee	E137, E139-40, E158, E161-3, E370, E392, J165
Bartos, Tibor	I375
Barzini, Benedetta	D367, D373
Bashō	F66
Basinski, Michael	C139, I181, J329
Basse, Jean-Bernard	E87
Bates, Gianni	D408
Báthory, Erzsébet	G171
Baudelaire, Charles	A85, D339, E358, F191, F258, F274, F279, I11, I349

Bauer, Jerry	A27
Baugh, Keith	I318
Bauldie, John	I249, I262, I299, I309
Baum, Timothy	J331
Baykal, Sheyla	H317
Beach, Mary	A32, A35, A38, A105, G130, G133-4, G137-8, J272, J299
Beach, Sylvia	E47
Beard, Rick	D18
Beardsley, Aubrey	F304
Beaton, Cecil	H40, I76
Beaulieu, Victor-Lévy	C83
Beck, John	I834
Beck, Julian	A51, B79, B92, D5, D7, D35, D37, D39, D46-7, D133-6 , D390, D489, E6, G122, G135, H230, H232-3, J32, J35, J39, J49, J70-1, J83, J88, J105, J108, J129, J265, J270, J280-1, J292-4, J297, J300, J318, J324
Beckett, Samuel	A41, A54, A112, A154, C125, E358, F58, G158, G165, J14, J271, J359
Beddoes, Thomas Lovell	D86
Beecher, Bonnie	I267
Beeson, Jack	D200-1
Beggs, Karen	I325
Begiebing, Robert J	I532
Beighle, Linda Lee – see Bukowski, Linda Lee	
Beiles, Sinclair	A2, A62, G42, G57, G163
Bell, Larry	F153
Belli, Giuseppe Gioachino	G117, G124
Bellow, Saul	I509, I522
Beltrametti, Franco	F50, H134
Benenson, Dana	I110
Benn, Gottfried	I445
Bennett, John	G115
Bennett, John M	A78
Benson, Carl	I252
Benston, Kimberley W	D249, D263, D265
Bentley, Eric	J281
Benton, Suzanne	H55
Berard, Guy	D242, F272
Bergé, Carol	F35, H3, H24-30 , H203, H260, I759, J36, J46, J58, J62, J190, J263, J274, J290, J300, J314, J316, J339, J343-5, J368, J370, J374, J376, J378, J380, J389
Berger, Maurice	J197
Berger, Sidney	E133
Bergman, David	D85
Berke, Joseph	J32, J297
Berkson, Bill	D403, D410-1, D414, D421, D429, D431-2, D520-1, D562, F461, I207, I212, J29, J203, J284, J372, J375
Berlowitz, Leslie Cohen	D18
Berman, Eugene	I757
Berman, Wallace	B2, E7, E24, E27, E31, E33, E37, E252-3, E262, E304, E306, E310, E328, F295, F448, G96, J88, J196, J200, J250, J275, J299, J301
Bernard, Kenneth	B33, E195, F437
Berner, Robert	E468, E477
Berrigan, Ted	A65, B78, B92, C11, D137-161 , D162, D164, D195, D296, D343, D375, D381, D409, D450, D452, D457, D464, D467, D469, D491, D501, D520, D551, D562, F114, F140, F258, F394, G128, H136, H296, H298, H301, H303, H309, H320, H325, I206-7, I209-10,

	I218, I226, I231, J26, J29, J33, J37, J42, J46, J61, J77, J80-1, J83, J89, J134, J148, J160, J186, J189-90, J192, J198, J202-4, J222, J250, J256, J259-60, J262, J273, J289, J291, J311-2, J318, J320, J322, J331, J367-8, J380-1, J383, J385, J391
Berry, Jake	E277
Bertens, Johannes Willem	I84
Berthoff, Warner	J162
Bertholf, Robert J	E34, F275, F280-1, F295-6, F301, F312, F317, F440,
J289	
Bertolucci, Bernardo	I88
Bertonceli, Ricardo	I321
Best, Philip	A138
Betsch, William	I36
Betz, Gertrude	C103
Bevirt, Ron	G12, I381, I390, J123
Bewick, Thomas	F469
Biafra, Jello	E216
Bigus, Richard	E354
Bilder, Erica	D135
Billy the Kid – see Bonney, William	
Biner, Pierre	D39
Bischoff, Simon	I34
Bishop, Elizabeth	D114, D127, D441
Black, Jack	A143
Blackburn, Joan	F17
Blackburn, Paul	D144, D307, D309, D347, D457, D489, D529, D533, D543, F1, F4, F6-35 , F63, F140, F144, F165, F188, F391, F405, F433, F439, F495, H25-6, H260, H269, I234, I759, J1, J4-5, J8, J17, J23-4, J41, J46, J51, J55, J60, J71, J77-8, J81-3, J92, J135, J146, J151, J168, J170, J189, J199, J202, J263, J266, J271, J274-5, J277, J286, J288-90, J292-4, J298, J300, J311-2, J316, J318, J321, J328, J335, J343-6, J350, J352-3, J362, J367-8, J373-4, J376, J378, J383, J386, J391, J393, J396
Bladen, Ronald	J261
Blaine, Nell	D92, D132, D520-1
Blake, Paul	H331-2
Blake, William	B5, B52, B67, B109-111, D498, E364, F258, F262, F316, F465, H256, I588, J223, J376
Blanche, Jean, i.e. Alexander Trocchi	G147
Blaser, Robin	B92, E38-55 , E466, E469, E476, E478-9, F165, F252, F301-2, F349, F391, F494, H71, H82, H136, H235, J8, J22, J80, J140, J157, J180, J189, J275, J284, J298, J309, J321, J342, J347, J376, J385-6, J388, J394
Blasing, Mutlu Konuk	D127, D441
Blazek, Doug	G125, I166, J340
Blecker, Nancy	B71
Blevins, Richard	F143
Blevins, Robert J	D308
Blochman, Lawrence G	D110
Blodgett, E D	E48
Bloom, Harold	D60, D118, I536
Blossom, Roberts	G114
Blue, Vida	I211
Blum, Richard	I434
Blumenstein, Gottfried	I264
Bly, Robert	E178, E481, I230, J106
Blyton, Enid	H1
Boas, Maxwell	I446

Bochner, Jay	D476
Bock, Sabine	E451
Bockris, Victor	A54, A58, D377, J96
Bodenheim, Maxwell	G108
Bogan, Louise	I757
Bogartte, J Karl	G102
Bohmann, Johannes	I818
Boldereff, Frances	F390
Boles, Robert	C69
Bollobás, Enikő	F420
Bolsterli, Margaret	G69
Bonheim, Helmut	J327
Bonner, Anthony	I753
Bonney, William	E256, E261, E279, F439
Boroff, David	D5
Bosch, Hieronymous	D102, D105, I734
Boulaich, Abdeslam	I45
Bourbeau, David	E183
Bowd, Gavin	G177
Bowden, Betsy	I294
Bowen, Kevin	H207
Bowering, George	F166, F297, J309, J343
Bowles, Jane	G122, H2, H31-41 , I3, I28, I33-4, I42, I75-7, I79-80,
J262	
Bowles, Paul	A36, A49, A60, A78, A81, A102, A111, A120, A123, B60, B79-80, B103, B100, D543, E374, G122, H31-2, H34, H37-40, I1-91 , I360-3, I717, J16, J77, J97, J134, J141, J190, J219, J221, J225, J262, J265-6, J281, J285, J303, J318, J335, J359, J382, J389, J391
Bowman, Richard	I565, I584
Boyars, Arthur	A80, G63
Boyce, Jack	H129-30
Boyd, Bruce	J15
Boyer, Jay	E85
Brabner, Wendy	I103
Bracken, Pamela	F339
Braden, John	H68
Brady, John	A14
Bragg, Melvyn	I78, I493
Brainard, Joe	D27, D84, D137-8, D140, D145, D156, D158, D162-5 , D189, D192-5, D197-8, D333, D340, D403, D425, D431, D433, D447, D449-52, D455, D457, D460, D466, D470, D504-5, D508-9, D516, D518, D520-1, D551, D562, F148, F474, H296, H298, H300, H306, H311, H320, I203, I205, I207-8, I237, J29, J53, J62, J88-9, J204, J256, J259, J273, J318, J320, J372, J380, J383
Brakhage, Jane	E301, F96
Brakhage, Stan	B92, D17, D282, D390, D392-3, D397, E92, E98, E258, E264, E301, F96, F138-40, F173, F423, F494, G166, I92-103 , J204, J207-9, J275, J289, J307, J314, J331, J384
Braly, Malcolm	J243
Branaman, Robert Ronnie	D384, J301
Brancusi, Constantin	I734
Brand, Stewart	E286
Brannigan, Michael C	I669
Braque, Georges	D112
Brautigan, Richard	B101, E3-4, E18, E56-88 , E239, E243, E247, E278, E320, E493, E495, E503, F140, F232, F286, H128,

	I383, I393, I458, I506, I591, J6, J22, J25, J33, J39, J42, J49, J52, J77-8, J88, J134, J203-5, J267, J276, J280, J288, J294, J306, J343, J347, J362, J384, J391, J394
Brautigan, Ianthe	E79
Brecht, Bertolt	H234
Breedlove, Nancy Whitefield	H135
Breger, Udo	G54
Breit, Harvey	I490, I747
Breithaupt, David	E338
Bremen, Brian A	I828
Bremser, Bonnie	B100, B103, D23, D169, D173, H1-4, H42-3 , J63, J79, J90, J135, J202, J291, J300, J311, J370
Bremser, Georgia	D169
Bremser, Ray	B79, B100, B103, D23, D166-73 , D433, D524, G115, H42-3, I242, J5, J7-9, J24, J39, J58, J69, J71, J77, J79, J88, J90-1, J130, J135, J196, J202, J277, J291, J296, J300, J311, J337, J346, J370, J386
Brenner, Wayne	I415
Breslin, James E	I783, J167
Breton, André	I363, I754
Brewer, Gay	I189
Briatte, Robert	I76
Bright, Richard	E281
Brinkley, Douglas	J294
Brinnin, John Malcolm	I767
Brito, Manuel	F417
Britton, Burt	J190
Britton, David	A110
Brockway, Lyn	E30, F287
Brodsky, Joseph	D22
Bronk, William	F57
Brooker, Jewel Spears	H202
Brookman, Philip	I370
Brooks, Eugene	B90
Brooks, Van Wyck	I724
Brophy, Robert J	E153
Brossard, Chandler	D174-85 , G105, I513, J2, J7, J24, J135, J154, J333, J335, J359, J380
Brotherston, Gordon	F239-41
Broughton, James	B92, D22, D390, E1, E3, E25, E30, E89-99 , E387, E476, F78, F253, F255, F309, F470, F472, F487, F491-2, F494-5, H16, H71, I95-6, I630, J4, J8, J27, J62, J124, J134, J174, J203, J207-9, J281, J289, J325, J331, J350, J362, J382
Brover, Charles	F393, J337
Brown, Andreas	C125
Brown, Dick	E467
Brown, Joan	E24, E29
Brown, Kenneth H	D46
Brown, Lloyd W	D266
Brown, Murray	G114
Brown, Peter McAfee	H199
Brown, Walter C	H113
Brown, William	J246
Brown, Zoe	F380
Browne, Arnold	D319
Brownstein, Michael	D457
Broyard, Alexandra	D186
Broyard, Anatole	D19, D183, D186-8 , E324, G105, J2, J7, J24, J90, J190, J333, J335

Brubeck, Dave	C57
Bruce, Honey	I110
Bruce, Kitty	I106
Bruce, Lenny	D292, D390, G105, H140, I104-14 , I213, I458, I670, J39, J88, J108, J129, J138, J229, J292, J361
Brueghel, Pieter	D124
Brutvan, Cheryl	F156
Bryan, Ashley	F74
Bryan, John	I452, J339
Bryant, Jerry H	J154
Bryher (Annie Winifred Ellerman)	H86
Buchwald, Howard	A22
Buckley, William, Jr	C54
Bufithis, Philip H	I527
Bukowski, Charles	A111, C135, C140, F138, F140, G100, G119, G122, G125, I115-95 , I267, J26, J38, J52, J56, J60, J62, J73, J79, J81, J134, J158, J174, J185, J189, J204, J275, J277, J280, J283, J291, J311, J326, J331, J339-40, J359, J362, J368, J371, J380, J384, J389, J391
Bukowski, Linda Lee	I129, I140, I144, I149, I165, I173, I176
Bukowski, Marina Louise	I116, I122, I144
Bullins, Ed	D275
Bunting, Basil	F107, F174, F415, F472, F485, F490, F492, F494, I795, J360
Burchard, Jerry	F446
Burckhardt, Jacob	D459
Burgess, Antony	F491, I611
Burke, Kenneth	I685, I728, I772, I832
Burkhardt, Rudy	D203, F193, H303
Burns, Glen	A123, B110
Burns, Jim	D210, G39, J185
Burroughs, Joan Vollmer	A29, A114, A120, A123-4, J129
Burroughs, William	A1-159 , B1, B31, B44, B46, B60-2, B64, B79-80, B91-2, B94, B100-3, B108, B112, B114, C4, C13-5, C17, C23-4, C30, C50, C53-4, C60, C80, C82, C84, C87, C90, C94, C104, C108, C111, C138, D1, D11, D137, D192, D211, D382, D390, D460, D465, D493, E205, E229, E332, E334, E337-8, E426, F1, F138, F140, F304, F311, F400, F458, F466, F474, G2, G35, G40, G42-3, G48, G50, G57-64, G66-7, G82, G84-5, G89, G106, G121-2, G125, G130, G133, G135-6, G138, G145-6, G158, G163, G166, G174, G176, G178, H102, H105, H310, H319, I28, I30, I34, I57, I75-8, I83, I93, I127, I196, I201, I230, I244, I316, I357, I382, I422, I425, I433, I437, I442, I453, I456, I465, I504, I513, I523, J2, J7, J11, J13-4, J18-9, J21-2, J24, J27, J29, J35, J44, J48-9, J59, J62, J64-5, J71, J73- 5, J77-9, J83-5, J87-8, J90-1, J93-4, J96-7, J104-5, J110, J112-4, J123-4, J126-9, J132, J135-6, J138-9, J141, J144, J148, J154, J160, J162, J165, J171, J175, J179-81, J184, J188, J190, J193, J201-4, J209, J212, J217, J219, J221, J225-30, J250, J256, J262, J265-6, J271-3, J278, J280-2, J292, J294, J298-300, J304, J310-1, J315, J318, J320-1, J323-4, J330, J334, J339, J341, J346, J356-7, J359, J361, J365, J367, J370, J379, J386, J391-2, J397
Burroughs, William, Jr	A120, G1-2 , I77, J40, J79, J135
Burstyn, Ellen	I618
Bush, George W	D244

Butterick, George F	F143, F150, F172, F192, F359, F361-2, F365-6, F377, F382, F387, F402, F405, F412, F414, F422, F424, J67
Butterworth, Michael	A110
Button, John	D449
Butts, Mary	E47
Bye, Reed	H305
Byrd, David G	I610
Byrd, Don	F406
Byrd, Richard	E190
Byrne, David	I422
Byrne, Edward	E55
Byron, George Gordon, Lord	D310, D334, H256
Cabanne, Pierre	D474
Cable, Paul	I337
Caedmon	H185
Cage, John	B92, D17, D24, D26, D137, D431, D443, F2, F4, F494, I37, I78, I581, J43, J54, J76, J80, J160, J194, J204, J262, J334
Cagli, Corrado	F340
Calder, John	A25, A59, G174, G176, G178
Caldwell, Erskine	I758
Cale, John	D383
Calendrillo, Linda	C144
Calhoun, Douglas	J263
Callahan, Harry	F320, F490
Callan, Ron	I823
Campbell, Allan	G176
Campbell, James	J126
Campbell, Jeanne	I460
Campbell, Trubee	J247
Campo, Allen	E134, E143, E163
Camus, Albert	E287, I363
Candlewood, William	I548
Cane, Facino – see Palmer, Doug	
Cannibale, Thomi Wroblewski	A28
Capone, Al	F489
Caponi, Gena Dage	I31, I79, I90
Capote, Truman	H33-4, H40, I76, I512, I544
Capps, Donald	H222
Cardenal, Ernesto	H282
Carey, Maureen	E130
Carey, Tom	D512
Carmines, Al	H16
Carney, Mary	C19, C84, C90
Carney, Raymond	J210
Carolan, Trevor	B97
Caron, Leslie	C15
Carpenter, David	E134
Carr, Lucien	A49, A61, A120, A123, A132, B30, B79, B92, B100, B103, C30, C35, C44, C50, C82, C84, C90, I370, J136
Carr, Roy	J251
Carrington, Harold	C168
Carrington, Leonora	I362
Carroll, Paul	B76, B103, B111, D367, D440, E206, F1, F491, G125, G140-1, I196-202 , I499, I520, J8, J10, J55, J71, J92, J135, J250, J266, J277-8, J331, J344, J346, J350, J386
Carruth, Haydn	F51, J16
Carter, David	B76
Cartier-Bresson, Henri	I351
Cartwright, Bert	I302

Carvalho, Silvia Maria de Magalhães	D130
Casanova, Giovanni	E360
Case, Brian	J251
Casement, Douglas	J370
Cassady, Carolyn	B64, B92, B103, C6, C8, C18, C27, C38, C40, C45, C49-50, C71, C79, C82, C84, C87, C90-1, C95, C118, C140, E7, G3, G6-7, G10, G13, G16, G20, G106, H2-3, H44-6 , H118, I236, J59, J63-5, J75, J79, J87, J90, J114, J132, J135, J144, J202, J204
Cassady, Neal	A48-9, A123, A132, B1, B6, B12, B16, B18-9, B22, B31-2, B35, B44, B46, B49, B61, B64, B72, B79-80, B92, B100-1, B103, B114, C6, C14, C16, C18, C21, C23, C27-8, C36, C38, C40, C45, C49-50, C53, C55, C60, C70-1, C82, C84, C87, C90, C104, C111, C134, C138, C140, D1, E136, E331-2, E337-8, E480, G3-20 , G71, G78, G84, G89, H44-5, H102, H118, H330, I373, I376, I379, I381-2, I390, I671, J49, J59, J71, J73, J75, J79, J88, J90, J108, J112, J114, J123, J128-9, J132, J135, J139, J175, J181, J201, J205, J225, J227-8, J280, J339, J361
Cassavetes, John	J129, J208, J210
Castillo, René Otto	H293
Castro, Fidel	D254, E167, J3
Cathcart, Linda L	D91
Catullus	E100, G117
Caulfield, Patrick	F321
Caveney, Graham	A125, B103
Caws, Mary Ann	D112
Cebulski, F J	E467
Cech, John	F375, F409
Cecil, Paul	A115, G65
Celan, Paul	D97
Céline, Louis-Ferdinand	I219, I228
Cellers, David	I654
Cendrars, Blaise	D339, D476
Cerulli, Dom	C57
Cervantes, Miguel de	E360
Cézanne, Paul	I734
Chagall, Marc	I363, I757
Challis, Chris	C108, C111, C135, I191
Chamberlain, Ron	E143
Chandler, Raymond	E69
Chapman, Harold	G128
Char, René	D122
Charhadi, Driss ben Hamed	I40, I45
Charlot, Jean	F374
Charmoy, Cozette de	A67
Charters, Ann	B36, B87, C3-4, C14, C44, C50-1, C78, C81-2, C90, C107, C118, C142-3, F327, F374, F382, F396, G70, H2-3, H120, J79, J87, J90, J135, J142, J155, J201-2, J250, J343
Charters, Samuel	B47, F327, J155, J250
Chase, Hal	A123, C50, C82, C90
Chase, JoAn E	J50
Chase, William M	J50
Chassman, Neil	G114, J196
Chatman, Seymour	F56
Chaucer, Geoffrey	H250, H253, I744
Cheever, John	H97
Chekhov, Anton	D184, D492, E360, F191, H172, H196

Chénetier, Marc	E81
Cherkovski, Neeli	E9, E227, I167, I180, J174, J183
Cherniak, Laurence	I440
Cherry, Sam	I119, I147
Chiarello, Gail	I158
Chih-chang, Lee	I643
Childish, Billy	A159, B216
Chomsky, Noam	I113
Chopin, Henri	A67
Choukri, Mohamed	I45-6, I51, I57
Christensen, Paul	F389, F405
Christopher, Tom	G17-8
Christy, Jim	C93, I184
Christy, June	H139
Chung, Ling	E382, E385
Cinzano	E496
Ciuraru, Carmela	J91
Clare, John	D86
Clark, Angelina	F127, I206
Clark, Dan	I100
Clark, David K	I667
Clark, Haneta	I44
Clark, Thomas A	F70
Clark, Tom	B108, C65, C90-1, C108, D144, D147, D151, D154, D158-9, D164, D381, D453-4, D464, D562, F127, F150, F164, F225, F280, F394, G98, H131, H320, I203-41 , J29, J37, J42, J45, J61-2, J77, J81, J89, J190, J203-4, J222, J256, J259-60, J281, J284-5, J288-9, J320, J342, J348, J358, J375, J384-5, J391
Clarke, G	F403
Clarke, John	F384
Clarke, Shirley	J208-9
Clausen, Andy	B78, B91, G44, G115, J88, J130
Clay, Steven	J397
Clemente, Francesco	A56, C67, E292, F457
Clements, Marshall	C127, D22, E297
Clifton, Bud	J232
Clooney, Rosemary	F494
Clough, Allison	E151
Clough, Arthur Hugh	E341
Cobbing, Bob	B131
Cocteau, Jean	E47, E98, I101
Cogollo, Heriberto	D211
Cohen, Allen	J361
Cohen, Harvey	J224
Cohen, Hettie – see Jones, Hettie	
Cohen, Ira	A57, H230, I3, I352, J304
Cohen, John	I105
Cohen, Leonard	C112, D369, G122, G176, I322, I324
Cohen, Robert	H272, H290
Cohen, Sandy	I1531
Cohen, Sidney	I454
Cohn, Al	C9
Cole, Peter	H314
Coleman, Ornette	C66
Coleman, Victor	F260
Coleridge, Samuel Taylor	D498, E362, F123, H256, J223, J225
Coles, Robert	I725, I793
Colesott, Warrington	B33, E195, F437
Coley, Lemuel B	A158

Collier, Roberta L	B32
Collins, Jess - see Jess	
Collins, Judy	H18, I322
Collins, Larry R	E203
Coltrane, John	C66, D170, D219, D221, D223, D243
Columbus, Christopher	I729
Combs, Tram	I769
Comfort, Alex	I551
Conner, Bruce	D390, E23-4, E29, E31, E92, E254, E258, E283, G97, I96, J191, J196, J200, J205, J207-9, J280, J286, J301, J361, J392
Conniff, Brian	F174, F415
Connolly, Cyril	G104, I9
Conrad, Bryce	I820
Conrad, Joseph	I771
Constable, John	D107
Conte, Joseph	J140, J143
Cook, Bruce	J110
Cook, John	H127
Cookson, William	J257
Coolidge, Clark	D154, D462, J180, J314
Coolidge, Liebe	H177
Cooney, Seamus	D306, I171-4, J389
Cooper, David B	I369
Cooper, Gary	G51
Cooper M J	A128, F311, F400
Cooper, Robert	J1
Cooperman, Harold	I406
Coplans, John	D394
Corbett, John	D9
Corbett, William	F461
Corman, Cid	B92, D276, E330, E387, E395, F35, F36-73 , F74, F165, F173, F258, F319, F327, F341-2, F385, F388, F391, F405, F411, F491-2, I699, I731, I772, J1, J55, J134, J143, J263, J275, J280, J285, J288, J302-3, J305- 6, J318, J327-8, J335, J338, J344, J346, J350, J352, J355, J358, J360, J362, J373, J376, J378, J380, J387, J391
Corn, Alfred	D48
Cornell, Joseph	I101
Corr, Michael	E406, E427
Corrigan, Matthew	F399
Corrington, John William	I115
Corso, Gregory	A48, A54, A57-8, A62, A70, A116, A120, A123, B7, B35, B44, B60-1, B78-81, B92, B94, B100-3, B108, C15, C23, C45, C51, C82, C84, C90, C104, C111, C134, C138, D7, D31, D45, D211, D382, D390, D392, D398, D424, D483, D486, D524, E6, E8, E16, E168, E205, E215, E229, F449, F458, G21-47 , G57, G62, G84, G93, G95, G106, G122, G128, G163, H68, H102, H260, H266, H296, H304, I28, I30, I34, I75-8, I230, I265, I699, I727, J4-11, J16-7, J19-20, J22, J24, J28, J31, J34, J38, J49-50, J59, J63-6, J69, J71, J73-5, J77, J79, J81-4, J87-8, J90-1, J98, J112, J114, J124, J127-9, J134-, J139, J144, J152, J165, J174-5, J179, J181, J189-91, J193, J195, J199, J201-4, J227, J256, J263, J266, J273, J280, J283, J292, J294, J298, J300, J308, J311, J315, J318, J321, J325, J334-5, J341, J345-6, J350, J357, J359, J377, J379, J380, J386, J393
Cortázar, Julio	F29, F33

Cory, Jim	E94
Cott, Jonathan	I259
Counts, Wyatt	B45
Courbet, Gustave	D104
Coward, Harold	E48, E53
Cowen, Elise	H3, H99, H102, H264, H266, J91, J280, J286
Cowley, Malcolm	C50, C55, F391, I373, I384, J145
Coy, Javier	C100
Coy, Juan José	C100
Coyote, Peter	E16
Cozens, Andrew	F331
Craig, Jonathan	D4
Crane, Frances	J235
Crane, Hart	D170, D498, F340, F416, G98, H256, I686, I700, I795, I810, I817
Crawford, Joan	C59, C84
Crawford, T Hugh	I826
Creeley, Ann – see McKinnon, Ann	
Creeley, Bobbie – see Hawkins, Bobbie Louise	
Creeley, Genevieve Jules	F97
Creeley, Helen	F74
Creeley, Penelope Highton	F105, F126
Creeley, Robert	A48, B45, B78 B80-1, B92, B103, C11, C30, C41, C51, D31, D144, D149, D158, D164, D195, D369, D371, D382, D521, D525, D532, D543-4, D548, E44, E48, E59, E133, E136, E241, E275, E291, E330, E396, E459, E494, E500, F1-6, F16, F20, F25, F27, F59-60, F74-178 , F181, F183, F193, F203, F208, F220, F236-7, F245, F250, F254-5, F268, F295, F297, F314, F317-9, F323, F341-2, F345, F348, F359, F363, F369, F374, F377, F379-81, F383, F387, F391, F394, F405, F415, F421, F427, F432, F442, F449, F458-9, F461, F463, F470, F487, F492, F495, G70, G77, G165-6, H30, H58, H68, H87, H92, H105, H122, H128, H131, H136, H151, H195, H208, H225, H228, H277, H286, I92-3, I198, I208, I213, I229, I234-5, I611, I694, I699, I759, I761, I772, I774, I795, I806, I843, J1, J4-5, J8, J12-3, J15, J17-8, J21-4, J28-9, J31, J33, J44-5, J50, J52, J55, J57, J62, J77-8, J80-1, J83, J89, J91-2, J97, J134-5, J144, J146, J151-2, J155, J157, J161, J161, J166, J168, J170, J173, J176, J186, J189, J192, J196, J198-9, J202-4, J209, J222, J255, J257, J259, J261, J263-4, J266, J269, J275, J277, J285-6, J288, J294, J298, J300, J302, J305, J318, J324-7, J330, J334-5, J337, J343-6, J350, J352-3, J358-61, J365, J371, J375-6, J378, J380, J382, J384, J386-9, J391, J393
Creeley, Sarah	F141
Cremer, Jan	D449, G169
Crews, Judson	F149
Cronan, Michael Patrick	A19
Cronenberg, David	A139, A153
Crosby, Caresse	F340, I358
Crosby, Harry	I358
Crosby, Stills, Nash and Young	I206
Cross, Paul J	A42
Crowley, Aleister	E47, J225
Crozier, Andrew	j385
Crumb, Robert	C145, I157, I159, I170, I192, I382, I389
Cummings E E	I758, I798
Cunard, Nancy	I758

Cunliffe, Dave	C140, J36, J349
Cunningham, Imogen	D371
Cunningham, Merce	D26, F2, F4, J194
Curry, Andrew	I659
Curtis, David	J207
Curtis, Edwina	F37-8
Cushman, Stephen	I809
Cutler, Janet K	D90
Cvetanovski, Save	B34
Dadd, Richard	F469
Dahlberg, Edward	C125, F389, F391, F409, F465, F472, I201, J373
Dailey, Bill	E327
Dalgard, Per	J95
Dali, Salvador	D212, D392, D474, I757
Dali-Ah	I414
Dalton, David	G15
Dante Alighieri	F272, F288
Darby, Tina	I184
Dasan M	D275
Dash, Robert	H73
Davenport, Guy	F470
Davey, Frank	F398, J343, J376
Davidas, Lionel	D272
Davidson, Michael	E12
Davie, Donald	F242-3, F397
Davies, Alice Susanna	F176
Davies, Jordan	E271
Davis, Bette	F456
Davis, Judy	A153
Davis, Lloyd	J390
Davis, Miles	C1, C66, D242-3, D392, F75, F427, H139, I219, I455
Davis, R G	E6
Davis, Rennie	B50
Davis, Stuart	I714-5
Dawson, Danny	D215
Dawson, David	A152
Dawson, Fielding	B92, D26, D440, F1, F4, F35, F76, F138, F140, F179-208 , F209, F213, F391, F462, F488, F493, F495, J13, J71, J77, J190, J256, J263, J274-5, J289-90, J298, J306, J309, J314, J318, J320, J343, J345-6, J366, J381, J383, J385-6, J389
Dawson, Muir	E148
Day, Aidan	I300, I305
Day, Dorothy	E108
Dean, Tim	E449
De Antonio, Wren	D368
Deese, Helen	I832
DeFeo, Jay	E24, E29, E31, J196, J200
Dejardin, L	G96
De Kooning, Elaine	D24, D403, H268
De Kooning, Willem	D24, D26, D107, D326, D403, D433, F4, F203, H268,
J4, J195	
Delacroix, Eugène	D104
Delany, Samuel R	D270, I441
Delius, Frederick	F477
Dellar, Fred	J251
Dellinger, David	B50
De Loach, Allen	A8, A146, D28, D169, F13, J46, J311
Delon, Alain	G170
Demeyes, Phil	D162

Den Boer, James	F386
Denby, Edwin	D428
Dennis, Donna	D552, H313, H320
Denny, Sandy	I322
Dent, John Yerbury	A79, A89, A144
Deren, Maya	E98, I96, J209
De Somogyi, Nick	I303
Deux, Alfred – see Douassot, Jean	
Dewey, John	I834
Dewitt, Dorothy	I629
De Zegher, Catherine	D98
D'Harnoncourt, René	D403
Di Chirico, Giorgio	D56, I362
Dickie, Margaret	I810
Dickinson, Emily	H71
Didion, Joan	I535
Dietrich, Marlene	G51
Diggory, Terence	I822
Dijkstra, Bram	I734, I779
Dillard, Annie	E452
Dillinger, John	A32
Dillon, Millicent	H37-40, I33, I80
Dimock, Edward, Jr	H210
Dine, Jim	D26, D31, D139, D340, D414, D454, D456, D473, F150, I204, I210, J105, J192, J196, J256, J260 J192
Dine, Nancy	
Di Prima, Diane	A34, B13, B78, B91, B94, D22, D26, D54, D251, D255, D390, D405, D427, E276, F140, F258, F291, F461, G44, G82, H1-4, H47-68 , H122, H231, H316, I401, I592, J5, J7, J9, J13, J28, J36-7, J40, J46, J48, J51-2, J58-9, J67, J69-71, J75-7, J79, J81-5, J88, J90-1, J134-5, J144, J158, J160, J169, J189-90, J202-4, J214, J222, J230, J255, J258, J265-6, J268, J281, J287, J290, J298, J300, J307, J309, J311-2, J318, J331, J337, J339, J346, J353, J366, J369-70, J376, J378, J380, J386, J391-2
Disch, Thomas M	I441
Disend, Michael	D11
Dixon, Billie	E281
Doane, Jennifer	E482
Dodge, Jim	E430
Dodsworth, Martin	F242, F397
Doheny, Estelle	D108, E148
Doolittle, Hilda	E38, E47, E471, F258, F296, F304, H86
Dorbin, Sanford	I193
Dorfman, Elsa	B90, F91, F98, F128, F145, F150, F169, H300, J199, J375
Dorfner, John J	C88
Dorman, James E	I295
Dorn, Ed	B98, D158, D298, F1, F3-4, F119, F138, F140, F150, F152, F170, F178, F188, F209-50 , F313-4, F318, F368, F377, F379, F391, F394-5, F397, F405, F428, F432, F445, F455, F461, H138, I93, I95, I210, I224, I229-30, I234, J8, J10, J13, J17-8, J22, J26, J57, J60, J77, J81, J83, J88, J92, J105, J134, J157, J160, J168, J189, J203-4, J261, J266, J275, J288-9, J293, J298, J307, J318, J325, J327, J336-7, J342, J344-6, J350, J353, J360, J364, J367, J381, J384-6, J389, J391, J393 I229
Dorn, Helene	
Dorn, Jennifer	F188, F216, F222, F232

Dos Passos, John	C98, I358
Doss, John W	E493
Dostoevsky, Fyodor	A85, F379, I471
Doty, Robert	D91
Douassot, Jean	G173
Doubrava, Kenneth	D22
Douglas, Ann	A61
Dowden, George	B112
Dowley, Tim	I258
Downes, Rackstraw	D558
Doyle, Charles	I795, I799
Doyle, Kirby	E7, E100-3 , E284, E495, I234, J8, J71, J135, J203, J278, J280, J298, J301, J311, J339, J361, J366
Doyle, Mike	J378
Doyle, Roddy	I151
Dreiser, Theodore	I544
Dreyer, Carl	I94
Driscoll, Kerry	I816
Drooker, Eric	B43
Drury, Nevill	I430
Duberman, Martin	F2
Dubois, Fletcher Ranney	H19
Duchamp, Marcel	D130, D137, D474, I347
Dudek, Louis	E52
Duichin, Sergio	C104
Dull, Harold	F286, H128
Dunaway, Faye	I163
Dunbar, Jennifer – see Dorn, Jennifer	
Duncan, Robert	A128, B48, B78, B102-3, C84, D158, D276, D282, D296, D298, D382, D431, D543, D551, E7, E12, E16, E18-20, E22, E25-7, E29-30, E33, E35-6, E38, E43, E45, E48, E54-5, E89, E92, E98, E114, E136, E161, E359, E366, E457-8, E463, E466-7, E469-70, E474, E476-7, E479, E495, F1-5, F16, F78, F119, F138, F140, F147, F150, F162, F165, F170, F173, F178, F201, F223, F244-5, F250, F251-318 , F348-9, F369, F373-4, F377, F380, F391, F394, F400, F405, F421, F442, F444, F449, F458, F461-2, F464, F470, F472, F485, F487, F494-5, G104, G122, H8, H10, H30, H47, H52, H68-72, H88, H122, H128, H137, H152-3, H156, H175, H187, H195-8, H201, H208, H215, H217, H220, H228, H243, I92-3, I221, I234, I349, I361, I774, J1, J8, J12, J15, J28, J33, J41, J50, J53, J55, J57, J61, J64, J71, J78, J80-3, J88, J114, J134-5, J143, J146, J151, J155, J157, J160-1, J163, J166, J168, J170-1, J180, J189, J198-200, J202-4, J209, J216, J255, J259, J261, J264, J266, J275-6, J279, J285, J288-9, J294, J298, J300, J309, J315, J318, J325, J327-8, J332, J335-7, J343-4, J350, J355, J360, J364, J368-9, J371, J373-4, J376, J384-5, J388-9, J391-4
Dunham, Robert	E51
Dunn, Anne	H79, H83, J262
Dunn, Joe	E18, E466, J394
Dunn, Robert	H161
Dunnage, Barry	I258
Dupeyron-Marchessou, H�el�ene	I775
Durr, R A	J223
Durrell, Lawrence	E359
Durwood, Thomas	I385
Dye, Alan	H26

Dyer, Briggs	I92
Dylan, Bob	B19, B24, B81, B92, B100-1, B103, B108, C90, C104, C138, D13-4, D381, E7, E185, E198, E289, H17-8, H20, H52, H304, I238, I242-340 , I345, I429, I671, J47, J50, J62, J79, J88, J129, J135, J138, J205, J225, J227, J343
Dylan, Sara	I280, I326
Eadie, Jo	A139
Early, Joe	F206
Earp, Wyatt	F439
Easy, P A J	E445
Eberhardt, Isabelle	I53
Eberhart, Richard	B63, B111
Ebin, David	J217
Eckman, Frederick	J305
Economou, George	F31, F34
Eddington, Stephen	C96
Edelberg, Cynthia Dubin	F169
Edelman, Richard Wayne	H205-6
Edgar, Christopher	D472
Ehrenberg, Felipe	H271, H273
Ehrhardt, H Theo	D134
Ehrlich J W	B82
Ehrlich, Robert	I529
Eichbauer, Mary E	D122
Eichmann, Adolf	H156
Eigner, Barton	F332
Eigner, Larry	B92, E243, E477, E495, F1, F59, F319-339 , F391, F472, F491, F493, F495, G77, J4, J8, J17, J36, J55, J58, J77, J80-1, J83, J134, J143, J155, J202-4, J255, J263, J267, J274-5, J288, J290, J298, J306, J309, J311, J314, J318-9, J325-7, J336, J338, J340, J343-6, J350, J352, J358, J372-6, J378, J384-6, J389
Eisen, Armand	I385
Eisenhower, Dwight D	D204, E165
Eisenstein, Sergei	I94
Ekner, Reidar	E408, E428
Elam, Harry J, Jr	D274
Elder, R Bruce	F423, I102
Elektorowicz, Leszek	I703
Eliot, T S	C61, C125, D117, D137, E189, F413, F421, I359, I594, I700, I771, I791, I810
Elisofon, Eliot	I642
Elledge, Jim	D440
Ellingham, Lewis	E15, E473, E476
Ellington, Duke	D223
Ellis, Havelock	F472, H86
Ellison, Ralph	D260, I523
Ellman, Richard	J57
Ellwood, Robert S, Jr	J117
Elmslie, Kenward	B92, D27, D108, D158, D162, D164, D189-203 , D316, D333, D423, D431, D433, D504, D506, D516, D520-1, F461, H135, H306, H320, J4-5, J29, J53, J62, J71, J77, J80-1, J89, J190, J203, J256, J259-60, J262, J273, J308, J318, J320-1, J331, J364, J380, J389
Elvins, Kells	A7
Ely, Roger	A152
Emerson, Ralph Waldo	C115, D137, E141, F421, H252, I807, I823
Emerson, Richard Wirtz	J305
Emerton, Michael	A45

Engels, John D	I842
Entin, Daniel	H68
Eric the Red	I729
Erickson, Ursula Spier	E1
Ernst, Max	D212, I363, J218
Eshelman, Caryl	F18
Eshelman, Clayton	F35, J275, J373
Eshelman, William R	E144
Estrin, Marc	E279
Evans, Bill	C66
Evans, George	F62, F388
Everett, Ruth Fuller	I625
Everson, William	A83, B92, B94, E1-4, E7-8, E104-63 , E340, E359, E366, E387, E389, E467, F138, F140, F251, F307, F309, F472, G104, H69-71, H187, H243, I234, I550, I592, J24, J56, J66, J90, J134-5, J149, J155, J165, J171, J174, J189, J202-4, J266, J277, J279, J289-90, J292, J294, J335, J346, J350, J360, J391-3
Faas, Ekbert	F144, F165, F172, F298, F309, J161
Fabilli, Mary	E108, E112, E115, E124, E142, F251, F307-9, H69-70
Factor, Donald	J338
Fagin, Larry	J256
Fainlight, Harry	B89, D501
Fainlight, Ruth	B89, I78
Fairfield, Dick	I661
Faithfull, Marianne	G170
Fancher, Edwin	D7
Fanchette, Jean	J379
Fante, John	I130
Fariña, Mimi	H17-8, H20, I266, I322, I341-2, I345
Fariña, Richard	D14, H17, H20, H295, I250, I266, I322, I341-5 , J175
Farley, Paula	B25
Farrell, James T	G114
Farrell, Kate	D342-3, J68
Faruk	D248
Faulkner, William	I700, I794
Fearing, Kenneth	F9
Federman, Raymond	J326
Fedo, David A	I802
Feied, Frederick	C98
Feigelson, Naomi	J108
Feinstein, Barry	I280
Feinstein, Elaine	F367, J353
Feldman, Alan	D435
Feldman, Gene	J2
Felter, June	H77
Felton, Lori	F149
Felver, Chris	A116, C109, D164, D461, D469, E92, E229, F147, F227, F231, I220, I224, J97, J193, J203-4
Fergola, Gabriele	J107
Ferguson, Russell	D425
Ferlinghetti, Lawrence	A49, A111, A120, B1, B7, B22, B28, B30, B33, B35, B78-80, B82, B91-2, B95, B100-1, B103, B111, B114-5, C10, C15, C21, C31, C51, C67, C82, C84, C90, C111, C118, C138, C140, D134, D167, D382, D386, D397, D401, E1-10, E92, E102, E136, E150, E164-233 , E288, E294, E318, E332, E334, E338, E366, E387, E389, E395, E475, F7, F140, F256, F310, F391, F437, G28, G40, G44, G108, G115, G122-3, G132, G134-5, H47, H52, H60, H68, H127, H152, H154,

	H175, H231, H264, H317, I12, I30, I78, I98, I267, I312, I412, I458, I503, I563, I592-3, I599, I633, I795, J5-8, J10-1, J15-7, J20, J22-4, J33, J36, J38-9, J49-50, J52, J56, J59, J66, J71, J74, J78-9, J81-2, J85, J87-8, J90-1, J94, J97-8, J100, J112, J114-5, J123-4, J134-5, J144, J155, J157, J165, J169, J171, J174-5, J181-2, J189-90, J193, J196, J199-200, J202-5, J227, J229, J244, J261, J263, J265-6, J272, J277-8, J280-1, J293-4, J297, J299, J301, J311, J315, J322, J324, J335, J339, J346, J350, J352-3, J359, J361-2, J391, J393
Fermor, Patrick Leigh	I666
Ferreri, Marco	I176
Ferrini, Vincent	F347
Ferriss, Les	E125, E354
Fields, Rick	J119
Fifth Dimension	H139
Filipetti, Antonio	C99
Finch, Peter	C131
Fineberg, Jonathan	J194
Fini, Leonor	I347
Finlay, Ian Hamilton	G178
Finstein, Max	J15
Fiore, Joe	F426
Firestone, Ross	J39
Fischer, Aaron	D142, D161
Fischman, Sheila	C83
Fisher, David	D430
Fisher, Sandra	D97
Fisher, Stanley	J9
Fisher-Wirth, Ann W	I819
Fitch, Jeremy	H150
Fitts, Dudley	H93
Fitzgerald, Ella	C66, H139
Fitzgerald, F Scott	A41, C61, C64, F445, G105
Fitzgerald, Russell	E468
Fitzgerald, Zelda	G105
Fitzhugh, Louise	J249
Flack, Roberta	H139
Flaherty, Joe	I510
Flanagan, Harley	B84
Flaubert, Gustave	F494-5
Fleischmann, Christa	E3
Fles, John	J377
Fogel, Al	I195
Foley, Jack	E93
Foley, Martha	C56
Forçade, Thomas King	J47-8
Ford, Arthur L	F168
Ford, Charles Henri	A78, A111, B92, D369, D381, E374, G94, G125, I30, I78, I346-63 , I717, I731, J4, J16, J19, J53, J61-2, J94, J158, J204, J208, J281, J331, J335, J357, J363
Ford, Ford Madox	E364, E372, I681, I731
Ford, Harrison	A19
Ford, John	I218
Ford, Mark	D121
Ford, Oliver	F375
Foreman, George	I481
Forman, Milos	I397
Formby, George	I221
Forte, Robert	I453

Forza, Daniela M Ciani	E390
Foster, Edward Halsey	E63, E71, E82, F5, J179
Foster, Paul	I379
Foster, Richard	I516
Foucault, Michel	D93
Fournier, Michael	B90
Fowlie, Wallace	J4
Fox, John Leslie	H113
Fox, Robert Eliot	D270
Fox, Willard III	F178, F250, F318
Foxtton, Nicholas	E453
Foye, Brian	C128
Foye, Raymond	A56, D512, F457, F459, G85
Fragonard, Jean-Honoré	D107
Frail, David	I813
Francés	I348
Frank, Robert (editor)	J173
Frank, Robert (photographer)	A116, B19, B44, B54, B79-80, C31, C45, C63, C67, D390, D532, I364-72 , J71, J122, J144, J208-9, J212, J277, J308
Frankenthaler, Helen	H74
Franklin, Aretha	H110
Franklin, Ralph	H230
Fraser, Kathleen	H77, H218, H223, I829
Frazer, Brenda – see Bremser, Bonnie	
Fredman, Stephen	F233, F421, J176
Freeman, Herm	D162
Freeman, John	J185
Freeman, Tina	A16
Freilicher, Jane	D27, D48, D91-2, D132, D319, D403, D433, D514, D516, D520-1, H311
Freire, Carlos	A129
French, Warren	C113, E13
Freud, Sigmund	H86
Friedlander, Benjamin	F379
Friedman, Anita	D482
Friedman, B H	D25
Friedman, Jeff	I261
Friedrich, Caspar David	I219
Frison-Roche, Roger	I34
Frohock, W M	J147
Fronczak, Mimi	F197
Frost, Frances	F9
Frumkin, Gene	J283
Frye, Northrop	E51
Fugs	D358, D493, I435, J138, J204
Fuller, Buckminster	J43
Fuller, Charles	D273
Furlong, Monica	I656, I666
Furnival, John	F469
Fuss, Charles J	H23
Gaddis, William	I396
Gagliani, Philip	F233
Gaines, Ernest	E80, I393
Gale, Robert F	A18, A37
Galinsky, Hans	I770
Gans, Terry Alexander	I298
Garcia, Jerry	G12, G15, I390, J123
García-Robles, Jorge	A124
Gardner, Ava	F459

Gardner, Geoffrey	E387
Gardner, Kathy	F310
Garet, Jedd	D461
Garger, Henry	D79
Garland, Peter	I74
Garnett, Rebecca	H172
Garrigue, Jean	J41
Gartenberg, Max	J2
Gascoyne, David	I551
Gatewood, Charles	A68
Gay, Reginald	J270
Gazarra, Ben	I176
Gebbia, Alessandro	C104
Geddes, Gary	F52
Geduld, Harry M	C61
Géfin, Laszlo	J166
Geier, David	H185, H221
Geis, Richard E	J242
Geiser, Dave	G110
Gelber, Jack	D42, D44, J208
Geldzahler, Henry	D482
Geller, Allen	I446
Gelmis, Joseph	I492
Gelpi, Albert	E123-4, E141, E231, H180, H220
Genet, Jean	B83, D430, G165, H66, I34, I57, I363, I612
Gentile, Carl, i.e. Carl Solomon	J333
George, Nelson	H110
George, Paul S	J120
George-Warren, Holly	J87
Gerber, Dan	J374
Gerdes, Ingeborg	H331
Germain, Edward B	I351, J61
Gérôme, Jean-Léon	D101
Getz, Stan	H139
Gibbens, John	I318
Gibson, Donald B	D260
Gibson, Morgan	E389, E391
Gibson, William	I422, I441
Gide, André	C61, J184
Gifford, Barry	B64, C84, C127, G6
Giles, James R	I619
Gill, Andy	I316
Gillespie, Dizzy	C66, C93, D243, F494
Gilman, Richard	I518
Gilmore, Gary	I484
Gilroy, Peter	C135
Gimblett, Max	F125
Gingerich, Martin E	J393
Ginsberg, Allen	A1-2, A17, A23, A29, A31, A34, A45, A47-9, A54-7, A58, A62, A72, A111, A116, A120-1, A123, A132, A157, A159, B1-118 , C1, C4, C6-7, C10, C13, C15-6, C19, C21, C23-4, C27, C30, C45-6, C48, C50, C52-3, C55, C60, C67, C70, C80, C82, C84-5, C87, C90, C94, C104, C109, C111, C118, C138, C140, C144, D1, D7, D12-4, D16, D18, D22-4, D31, D36, D45, D133, D137-8, D146, D149, D152, D158, D166, D170, D195, D211, D213, D250, D325, D338-9, D351, D381-2, D385-6, D390-2, D397-8, D401, D431, D433, D472, D477, D493, D495, D498, D501, D521, D524, E1, E3, E6-7, E9, E16, E29, E36, E92, E136, E164-5,

	E168, E179, E186, E195, E202, E204-5, E215, E218, E224, E229, E238, E241, E286, E291, E331-2, E334, E337-8, E362-3, E366, E389, E402, E430, E434, E438, E462, E480, E495, E499-501, E507, E509-10, F1, F3, F24, F35, F78, F85, F91, F94, F113-4, F119, F139, F142, F145-7, F150, F162, F164-5, F173, F175, F242, F284, F310, F377, F380, F391, F405, F428, F437, F441, F446, F449, F451, F454-5, F458, F461, F472, F489, F492, F495, G1, G5-7, G12-3, G16, G20, G22, G28, G35, G40-1, G43-4, G69-71, G74-5, G78, G81-4, G86, G89, G95, G99, G106, G116, G121-3, G126, G128-9, G135, G139, G142-3, G145, G175-6, G179, H30, H43-5, H58-9, H68, H99, H102, H118, H122, H128, H136-7, H152, H217, H228, H231-2, H235, H243, H260, H263-4, H266, H302-4, H308, H312, H316, H324, H326, H328, I12, I28, I30, I75-8, I83, I93, I98, I102, I198, I203, I230, I234, I242, I249-50, I253, I256, I262, I265, I267, I273, I280, I299, I301, I312, I316, I323-4, I370, I379, I381-2, I390, I411, I425, I435, I437, I439, I442, I447, I453, I456, I458-9, I473, I494, I513, I515, I563, I593, I630, I658, I660, I697, I699, I727, I761, I774, J2, J4-9, J11, J14-7, J20-5, J27-8, J31-5, J37-8, J42-3, J46, J48-50, J52-3, J57, J59, J62-5, J68-85, J87-8, J90-8, J100, J104-6, J108, J110, J112-6, J122-32, J134-6, J138-9, J141, J144, J146, J151-2, J155, J157, J159-62, J164-71, J173-5, J177, J179-82, J187-90, J193, J195-205, J212, J217, J219-22, J225-30, J256, J261, J263-6, J268, J270-1, J273, J275, J277-8, J280-1, J283, J286-8, J290, J292-4, J298-300, J304, J308, J310-1, J315, J318, J322-4, J330-5, J338-9, J343-7, J350, J356-7, J360-1, J365, J367-8, J371, J376-7, J380, J383-4, J386, J388, J392-3, J397
Ginsberg, Louis	B27, B66, B87, B90, B111, D524
Ginsberg, Naomi	B4, B36, B66
Gioia, Dana	J198
Giorelli, Cristina	I827
Giorgio, Bob	E410
Giotto	I696
Girardot, Tom	E508
Girodias, Maurice	A2, A55, G147, G176, J19, J40, J341
Giroux, Robert	C50
Gitlin, Todd	B86
Gizzi, Michael	F461
Gizzi, Peter	E474
Glassman, Joyce – see Johnson, Joyce	
Gleason, Madeline	E1, E3, E30, E92, E98, E136, E387, E476, F309, H2, H71-2 , H243, H331, J4, J8, J325, J350
Gleeson, Patrick	J33
Glenday, Michael K	I543
Glover, Albert	F385, F424
Glynn, Martin	D222
Goethe, Johann Wolfgang von	D97, E364
Gogol, Nikolai	G124
Gold, Herbert	I600, J7, J75, J137
Goldberg, Jeff	A106
Goldberg, Michael	D405
Goldman, Albert	I109
Goldstein, Daniel	E354
Golightly, Bonnie	J234

Goll, Yvan	I757
Goodman, Michael Barry	A149, A156, A158
Goodman, Mitchell	F74, H151, H162, H167, H171, H173, H208
Goodman, Paul	D448, D544, F309, J109
Gordon, Andrew	I533
Gowing, Lawrence	D484
Goy, Carl, i.e. Carl Solomon	J333
Graham, Aelred	E433
Graham, L R S	C116
Granger, John	E478
Grant, Josie	H56-7
Grant, Ulysses S	C3
Grapes, Jack	I178
Grateful Dead	G9, G11, G14-5, I321
Grauerholz, James	A22, A31, A45-6, A61, A74, A78, A121, A124, A130
Graves, Morris	E358, E387
Graves, Robert	F8, F144, G122
Gray, Francine du Plessix	H31
Gray, Michael	I249, I288-9, I296, I332
The Great Crystal	B10
Greaves, Derrick	F326
Green, Jack	J7
Green, Michael	I425
Green, Michelle	I77
Green, Theo	G56
Greene, Graham	A41, A109, C61
Greene, Jonathan	F260
Greene, Merrill	E7
Greene, Milton H	I485
Greenough, Sarah	I370
Gregory XVI, Pope	G124
Gregory, Horace	I729
Greiner, Donald J	J134
Grenier, Robert	F336-7, J375
Grewe-Volpp, Christiane	E444
Griffey, Alan	C141, J313
Griffin, Susan	H218
Griffith, D W	I94
Grinberg, Miguel	J293
Gris, Juan	D112
Grooms, Red	D26-7, D90, D203, D340, J208
Gross, Michael	I257
Grosser, Maurice	H39
Grossmann, Claudia	E84
Gruen, John	D8, D30, D311
Grunberg, Serge	A129
Guanine	I415
Guest, Barbara	B92, D25, D27, D31, D189, D431, D516, D520-1, D523, E45, F461, H2, H73-86 , J4, J8, J22, J52, J62, J71, J77, J80-1, J89, J91, J134, J143, J148, J173, J189- 90, J203-4, J259, J262, J273, J280, J284, J298, J308, J318, J321, J331, J350, J359, J380, J386
Guevara, Che	F239
Guillem de Poitou (Guillaume IX)	F32
Guillén, Nicolás	I812
Guillevic	H211
Guimond, James	I776
Gunn, Drewey Wayne	J112
Gunn, Thom	E477, F270, F312, J257
Guravich, Donald	H136

Gustas, Linda Jane	D333
Guston, Philip	F150
Guthrie, Arlo	I280
Guthrie, Woody	I322-3
Gutman, David	I250
Gutman, Walter	C126
Guy, David	C67
Guzlowski, John Z	C144
Gyokusen	E436
Gysin, Brion	A2-4, A7, A14, A43, A49, A58, A62-3, A65-6, A69-70, A77-8, A80, A86, A107, A118-21, A123, A132, A146, A150-2, A155, B92, B103, D390, G42, G48-68 , G121-2, G135, G163, H105, I30, I34, I77, I361, J35, J54, J79, J124, J127, J135, J144, J212, J219, J229, J273, J304, J310-1, J341, J356, J392
Haeberlin, Peter W	H25
Haenlein, Carl	D478-9
Hagedorn, Edward	E377
Hagnell, Viveka	D262
Haines, John	H204
Haining, Peter	J225
Hajdu, David	H20, I266, I345
Halden-Sullivan, Judith	F418
Hale, Peter	B45
Hall, Barry	F210, F484
Hall, Donald	J12
Haller, Robert A	I95
Halper, John	E438
Halpern, Daniel	I29, I32
Halpern, Stacha	F36
Halpert, Stephen	E374
Halter, Peter	I830
Halty, Raquel	D282
Hamady, Walter	F14, F431
Hamalian, Linda	E369, E388
Hamill, Sam	E386
Hamlin, Louise	D559, H310
Han Shan	C16, E398
Handley, Graham	I392
Hanna, Charles Shahoud	J290
Hansberry, Lorraine	D231
Hansen, Stig Wilner	I320
Haralson, Eric L	J189
Haring, Keith	A71, G50
Harlow, Jean	E261, E279
Harmon, James	E293, J261
Harrington, Alan	D10
Harrington, Michael	J102
Harris, Dan	D96
Harris, Frank	G152
Harris, Mary Emma	F4
Harris, Oliver	A49, A135
Harris, William J	D269
Harrison, Hank	G9, G11
Harrison, Helen A	D485
Harrison, Jim	H204, J374
Harrison, Julie	D560
Harrison, Russell	I188-9
Hart, Howard	G111, J5, J281, J296
Hart, James D	E155

Hart, Kelly	H115
Hartigan, Grace	D403, D406, D433
Hartley, Marsden	I734
Hartman, Ray	F190-1
Hartmann, Ilka	E180
Hartzell, James	E394
Harvey, Anthony	D228
Harvey, Nick	E3
Harwood, Lee	D57, E45, H82
Haselwood, Dave	D384, E251, E258, E487, J392
Hatch, Jim	E486, F380
Havel, Vaclav	B76
Havens, Richie	I326
Haver, Fritz Werner	I304
Hawkins, Bobbie Louise	B80, B103, F78-9, F87, F89, F96, F100, F102, F137, F165, F175, F203, F323, H87-92 , H131, J52, J77, J180, J202-3, J255-6, J312, J335, J375
Hawley, Beatrice	H209
Hawley, Robert	H122
Hayden, Tom	B50
Haydon, Benjamin	I223
Hayes, Charles	J230
HD – see Doolittle, Hilda	
Heal, Edith	I738
Hecht, Anne Dahlgren	D429
Hedrick, Wally	E25, E29, E31, J196, J200
Heenan, Edward F	I439
Heffernan, James A W	D124
Hefner, Hugh	I107
Hegemann, Klaus	B114
Heidegger, Martin	F418
Heiferman, Marvin	D396
Heimerdinger, Debra	F336
Heine, Heinrich	D97, F71
Heitman, Michael	J356
Helbrant, Maurice	A1
Heliczner, Piero	D369, D380
Heller, Jürgen	I811
Hellman, Lillian	B96, I515
Helm, MacKinley	I750
Helstrom, Echo	I267
Hemingway, Ernest	A109, F340, I115, I358, I676
Henderson, Dave	I330
Henderson, David	D251, G91
Henderson, LuAnne	C84, C90, G18
Hendricks, W Newell	H193
Hendrix, Jimi	I321
Henriques, Bob	H99
Henry, Gerrit	D96
Henry, Pat	C27
Henslowe, Philip	D541
Henson, Josiah	G52
Herbert, George	F271
Herd, David	D131
Herdman, John	I296
Herko, Freddie	H47, H54, H66
Herman, Jan	A66, G60
Hermos, Nadia	D429
Herms, George	B92, E21-2, E24-5, E31, F295, H49, H54, J196, J200, J275, J301, J310

Herndon, Fran	E54, E459, E472, E478
Herrick, Robert	I215
Herron, Don	E11
Hess, Thomas B	D26, D101-7
Hesse, Herman	I445
Hester, Carolyn	H20
Heylin, Clinton	I263, I275, I277, I329
Heyman, George	I436
Hibbard, Allen	A57, I87
Hickey, Morgan	J396
Hickock, Wild Bill	F439
Hicks, Jack	E80, I393
Hildebrand, Tim	A19
Hill, Jerome	I96
Hill, Larry	H193
Hill, Susan	E65
Hinchey, John	I297
Hinkle, Al	C84, C90
Hinkle, Helen	C84
Hipkiss, Robert A	C102
Hirschman, Jack	G155
Hitchcock, George	J316, J362
Hoberman, J	J214
Hochman, Sandra	H3, H93-8 , J71, J134, J190, J277, J331
Hockney, David	F225
Hodges, Susan	J307
Hoffman, Abbie	B50
Hoffman, Daniel	I760
Hoffman, Frederick J	E358
Hoffman, George	E191
Hoffnung, Gerard	E99
Hofmann, Albert	I453
Hogg, Robert	F297
Hoggard, Stuart	I336
Hoheb, Raquel Hélène Rose – see Williams, Elena	
Hölderlin, Friedrich	H234
Holiday, Billie	C66, H110
Hollander, Benjamin	E479
Hollander, John	B99, F155, J34
Holliday, Doc	F439
Hollier, Neil	G120
Hollingshead, Michael	I448
Hollo, Anselm	B115, D380, F152, F237
Holm, Bill	B415
Holm, Ian	A153
Holman, Libby	H39-40
Holmes, George	B52
Holmes, John Clellon	B92, B101-2, C2, C15, C27, C50, C53, C73, C77, C84, C86-7, C90, C104, C107-9, C140, D1, D10, G20, G69-81 , G82, G105-7, H139, H232, J2, J7, J24, J59, J63-5, J69, J71, J74-5, J79, J90, J103, J128, J135, J144, J154, J169, J175, J178, J181, J184, J190, J196, J202, J293, J333, J382
Holmes, Shirley	G75, G80
Holmquist, Göran	I292
Homer	D339, E360
Homer, Rachel	G128
Honan, Park	J74
Honisch, Dieter	F88
Hooff, Martha Visser't	F115

Hoover, Paul	J81
Hopkins, John	B115
Hopper, Dennis	E31, H60, J205
Hopper, Edward	E203
Horatschek, Annegreth	E86
Horemans, Rudi	J169
Hornick, Lita	D194, H13, J318
Horovitz, Michael	B115, G39, J30, J334
Horowitz, Michael	H1, H4, I402, I422, I432, I453, I459, J215, J224
Horton, P David	I118
Hotchkiss, Bill	E133-4, E154
Houédard, Sylvester	G43
Howard, Mel	J48
Howard, Richard	J152
Howard, Seymour	E36
Howe, Susan	H218
Howes, Chris	F333
Hsü-pen	E417
Huang, Ai Chung-liang	I643
Huang O	J192
Hudson, Theodore R	D261
Huebel, Harry Russell	C105
Hughes, Cassidy	I88
Hughes, Langston	D206, D231, D260
Hughes, Richard	A90
Hughes, Ted	B89
Hume, John	I278, I281-3
Humphries, Christmas	I620, I623
Humphries, Patrick	I309
Huncke, Herbert	A120, A123, A132, B3, B16, B31, B35, B79-80, B92, B101-3, C13, C60, C84, C87, C90, C109, D1, F494, G44, G82-6 , G139, H68, H266, J24, J39, J59, J63-5, J71, J79, J88, J90, J129, J135, J144, J181, J202, J204, J298, J300, J311, J318, J337, J356
Hunt, Tim	C107, C113
Hunter, Sam	D483, D486
Huston, John	I39
Huxley, Aldous	I425, I431, I433, I453, J223, J225
Huxley, Julian	I445
Hyde, Lewis	B111
Ianco-Starrels, Josine	E21
Incogniteau, Jean-Louis, i.e Jack Kerouac	C4
Indiana, Robert	F88, F141, F150
Ingres, Jean-Auguste-Dominique	D101
Inman, Will	J311
International Velvet Debutante	D366
Ionesco, Eugène	G165
Irby, Kenneth	F369
Irwin, Robert	J390
Isherwood, Christopher	A54, G122
Jabès, Edmond	F295
Jackson, Blair	G14
Jackson, Mahalia	H110
Jackson, Shirley	C56
Jacob, Max	D473, I489
Jacobs, Ken	I96
Jacobus, Harry	E30, E476, F295
Jacoby, Russell	J121
Jaén, Didier T	I610
Jagger, Mick	A54, I29

James, Clayton	E106
James, David E	D398
James, Henry	C100, D202, E358
James, John	J358
James, Laurence	J49
James, Vanessa	D321
Janda, Judy	H283
Jankola, Beth	J252
Janowitz, Anne	B86
Jarolim, Edith	F22-3
Jarrell, Randall	I689, I785, I795, I832
Jarvis, Charles E	C89
Jay, Peter	J336
Jeffers, Robinson	E111, E135, E137, E140-1, E145, E149-54, I115
Jefferson Airplane	E226, I321
Jefferson, Thomas	H162, I837
Jenkins, Cheri	D526
Jennison, Keith	C20
Jess	E7, E18-20, E24, E26, E28-31, E33-4, E55, E457-8, E476-7, F1, F254, F257, F259, F266, F278-9, F284, F287, F289, F295-6, F300, F302, F312, F348, H8, H16, H71, H153, H228, I93, J15, J196, J200, J204, J209, J261, J275, J289, J347, J368-9, J394
Joans, Ted	B92, D26, D204-12 , E205, E218, H2, J5, J7, J24, J64, J71, J75, J135, J173, J181, J190, J193, J203-4, J268, J280, J310
Johns, Jasper	D31, D403, D425, D443, D474, H311, J194, J196
Johns, Richard	E374
Johnson, Cletus	F118
Johnson, Joyce	C51-3, C76, C84, F439, H2-3, H99-104 , H109, J69, J71, J74, J87, J90, J135, J144, J202
Johnson, Kay	H1, H3, H105-7 , J315, J346, J357
Johnson, Kent	J76
Johnson, Lyndon B	E170, I498
Johnson, Nicholas	F228
Johnson, Ray	I561
Johnson, Robert	I314
Johnson, Robert E	E3, E7
Johnston, Alastair	J392, J394
Johnstone, Peggy	H170
Jones, Bruce	I385
Jones, David	F244, F313
Jones, F Whitney	F190
Jones, Hettie	D253, F203, F213, H2-3, H102, H108-12 , H266, J58, J71, J79, J87-8, J90, J204, J318, J386
Jones, James T	C97, C119, C121, H119, H121
Jones, Leroi	A34, B13, B78, B80, B91, C2, D17, D22, D26, D158, D162, D166, D213-275 , D343, D390, D392, D431, D433, D486, D527, D543, E6, E229, E238, E249, E324, E396, E500, F7, F203, F206, F209, F213, F236, F258, F367, F391, F426-8, F446, F458, F461, F472, H24-5, H47-8, H63, H68, H102, H108-9, H111, H231, H260, I230, I611, I759, J3-5, J7-10, J13, J15, J17-8, J22, J24, J28, J31, J33, J38, J50, J57-8, J63, J66, J68, J71, J74-5, J78-81, J83, J88, J91-2, J134-5, J151, J157, J168, J170, J173, J180-1, J189, J198, J203-4, J266, J268, J273, J290, J292-4, J298, J300, J307, J311, J318, J328, J337, J345-6, J360, J364, J366, J370, J376-7, J383-4, J386-8
Jonson, Ben	F271

Jordan, Fred	J78
Joris, Pierre	C138, G144, J83, J367
Josephson, Matthew	I754
Joubert, Jean	H183
Jouffroy, Alain	C138
Joyce, James	A21, C125, D536, F244, F313, F340, F390, G124, I201, I700, I714, I717, I728, I731
Juhasz, Suzanne	I788
Julian of Norwich	H185
Jung, Carl Gustav	E156, F200, F414
Jurado, Bernabé	A114
Kafka, Franz	A85, E362, F494, i213
Kahane, Eric	D234
Kaja – see Johnson, Kay	
Kaldewey, Gunnar	A24
Kalstone, David	D114
Kaminska, Anna	A337
Kammerer, David	A61, C82, C90
Kamstra, Jerry	E5, J66
Kandel, Lenore	C21, C84, D390, E16, E136, E387, E490, H1-4, H113-6 , H122, H266, I458, J6, J24, J26, J33, J36, J38, J78, J85, J88, J91, J135, J157-8, J222, J227, J280, J294, J300-1, J339, J346, J361-2
Kanemitsu, Matsumi	F367
Kaplan, Jerome	B63
Kaprow, Allan	D31, J43, J192, J196
Karr, Mary	E416
Kart, Lawrence	I715
Kasoundra	J40
Katz, Alex	D27, D55, D330, D403, D520-1, F129, H311
Katz, Eliot	B78, B91
Katzman, Allen	D13
Katzman, Don	H203
Kaufman, Alan	J88
Kaufman, Bob	B92, C62, C90, D243, E3, E7, E9, E36, E324, E468, G87-93 , G115, G122, G135, I234, J6, J24, J38-9, J50, J56, J71, J79, J82-3, J85, J88, J90-1, J114-5, J135, J165, J173-4, J181, J189, J200, J203-4, J265, J272, J280, J335, J339, J361, J367
Kaufman, Donald L	I517
Kaufman, Eileen	H2-3, J75, J90, J114
Kaufman, William Kenneth	I112
Kawai, Hayao	E437
Kazin, Alfred	C50, I520, J93
Kearns, James	A26
Keats, John	H256, I223
Keen, Graham	B107
Keenan, Larry	E284-5, E291, J63, J97, J205
Kees, Weldon	H154
Kegler, Richard	I713
Keller, Marjorie	I101
Kelly, Bernard J	E290
Kelly, Paul	I279
Kelly, Robert	C62, D276-309 , D382, D390, D491, E387, F16, F18, F35, F243, F258, F391, F461, F470, F491-4, G166, H292, I95, J17, J23, J46, J51, J55, J58, J67, J76-7, J80-1, J83, J92, J134, J140, J189-90, J209, J255, J258, J264, J267, J275, J286, J288-90, J298, J300, J307, J311, J314, J318, J344, J346, J359-60, J364, J367-8, J373-6, J378, J380-1, J384-5, J389, J391

Kendrick, Mel	I715
Kennedy, Jackie	F458, I512
Kennedy, John F	I488, I497
Kennedy, Patrick	E123
Kenner, Hugh	F26, I743, I785, I832
Kermani, David K	D132
Kernan, Nathan	D516
Kerouac, Caroline (Nin)	C22, C50, C88
Kerouac, Frankie Parker (Edie)	A120, B103, C50, C78, C87, C90, C97, C140
Kerouac, Gabrielle	C22, C50, C82, C144
Kerouac, Gerard	C22, C96
Kerouac, Jack	A1-2, A41, A48-9, A61-2, A72, A120-1, A123-4, A132, B1, B19, B24, B30-1, B35, B44, B46, B49, B53, B56, B60-1, B64-5, B67, B72, B78-81, B88, B92, B100-1, B103, B112, B114, C1-145 , D1, D6-7, D10, D16, D21, D23, D31, D45, D137, D141, D147, D152, D167, D179, D212, D346-7, D351, D386, D390, D398, D477, D486, D493, D524, E1, E7, E136, E150, E187, E196, E198, E200, E204, E215, E251, E259, E291, E296, E440, E446, E455, E480, E488-91, E495, E498, E500, E515, F1, F138, F140, F149, F165, F394, F458, F491, G3, G5, G7-8, G10, G13, G16, G20, G22, G30, G40, G43, G69, G71, G74-8, G80, G82, G84, G89, G95, G105, G108, G111, G121, G145, H43-6, H59, H99, H101-2, H104, H113, H116, H117-21, H131, H139, H228, H232, H260, H266, H268, H330, I30, I77, I83, I191-2, I196, I201, I217-9, I232, I236, I265, I273, I312, I323, I364, I366, I370, I372-3, I425, I504, I630, I633, I699, I727, J2-11, J13, J16, J18, J22, J24, J49, J52, J59, J62-6, J69, J71, J73-5, J78-9, J81-5, J87-8, J91, J97, J100, J104, J106, J108, J110, J112-7, J122, J126-9, J131-3, J135-6, J138-9, J141, J144-5, J147, J154, J160, J162, J165, J169, J175, J178-82, J184, J187-9, J191, J193, J195-6, J198, J201-2, J204, J225, J227-9, J250, J261, J263, J265-6, J278, J280, J294, J296, J298, J308, J311, J313, J317-8, J323, J325, J327, J329, J334-5, J339, J343, J346, J350, J359, J367, J369, J376, J383, J386, J397
Kerouac, Jan	C74, C81, C87, C90, C96-7, D392, H2-3, H117-9 , H120-1, J63, J79, J135, J144, J204
Kerouac, Joan Haverty	C14, C81, C90, C97, H3, H117, H119, H120-1 , J90
Kerouac, Stella Sampas	C24, C50-1, C84, C94, C96-7, H117
Kesey, Ken	B10, B79, B102-3, C54, C102, D382, E7, E16, E80, E136, G3, G9, G11-2, G16, G19-20, G106, I250, I373- 400 , I437, I458, I670-1, J39, J47, J79, J87-8, J90, J97, J108, J123, J135-6, J138-9, J144, J154, J162, J202, J204-5, J222, J225-9, J324, J343, J361
Kessler, Chester	I574, I586
Kessler, Milton	J277
Kherdian, David	E2, E326, J60
Killian, Kevin	E15, E472-3, E476
Killion, Tom	E125, E128
Kimberley, Nick	F325, J267
King, Basil	B49, C70, F31, G5
King, Denyse	H307
King, Kevin	J323
King, Linda	G115, I179, I190
King, Martin Luther, Jr	H18
King, Ronald	F335
King, Stephen	I391

Kinnahan, Linda A	H223, I829
Kinnell, Galway	D62
Kinzie, Mary	J387
Kirsch, Hans-Christian	J139
Kismaric, Carol	D396
Kissam, Edward	B71
Kitaj, R B	A11, D89, F84, F150, F214, F312, F466, F471, F481,
F492, J263	
Klarwein, Abdul Mati	I455
Kleebat, Norman L	D482
Klein, Marcus	J153
Kleps, Art	I437, I451
Kline, Franz	D24, D26, D423, D425-6, D433, D449, F1, F4, F150,
	F190, F203, F429, J4, J195
Klinger, Max	D105
Klossowski, Thadée	G156
Knabb, Ken	E393
Knapp, Curtis	I405
Knight, Arthur	C49, C87, C108, C134, E334, E344, G46, G80, G86,
	H46, I597, J59, J63-5, J69, J75
Knight, Brenda	H2, J142
Knight, Glee	G86
Knight, Kit	C49, C87, E334, G80, H46, J59, J63-5, J69, J75
Knobler, Peter	A113
Knowles, John	C102
Koch, Kenneth	B40, B78, B92, D27, D31-2, D34, D48, D91-2, D99,
	D108, D119, D132, D137, D152, D158, D164, D189-
	91, D310-44 , D366, D411, D418, D424, D431, D433,
	D438, D440, D471-2, D477, D486, D504, D506,
	D516, D519-23, D551, F138, F140, G40, H73, H298,
	I349, J4-5, J8, J24, J29, J31, J33-4, J50, J61, J68, J71,
	J77-8, J81, J89, J134, J148, J152, J189, J195, J198,
	J203-4, J256, J259, J262, J266, J273, J308, J318, J321,
	J350, J359, J363, J374, J380, J386, J389, J391, J393
Koch, Peter Rutledge	E142
Koch, Vivienne	I766
Kodolányi, Gyula	I707
Koehler, Robert	H75
Koepplin, Dieter	E292
Kofsky, Frank	I111
Köhler, Michael	A123, B80
Kohlhofer, Christof	A40
Kohtes, Michael	J172
Koller, James	J288
Kolonia, Peter	H15
Korall, Bert	C57
Kornbluth, Jesse	J27
Körte, Mary Norbert	E3, E136, H2, H122-7 , H208, J394
Kosinski, Jerzy	E80, I393
Kostelanetz, Richard	A101, I37, J43, J54, J148
Kover, Jonas	D170
Kramer, Daniel	I268, I280
Kramer, Jane	B99, D6
Krassner, Lee	D24, D403
Krassner, Paul	I107-8, I379, I386, I453, I513, I658, J138
Kraus, Michelle P	B116
Kraut, Rochelle	D143, D416
Krim, Seymour	C23, D5-7, D11, D16, D183, D185, D345-8 , D477,
	D532, E136, F197, G79, H61, I513, I611, J5, J7, J24,
	J71, J74, J135, J189, J204, J222, J296, J335, J387

Krippner, Stanley	I450
Kristeva, Julia	I822
Krosgaard, Michael	I338-9
Krumhansl, Aaron	I194
Krutch, Joseph Wood	E452
Kunitz, Stanley	E184, H295
Kupferberg, Tuli	B78, B91-2, D349-65 , D381, D493, G135, I435, I513, J5, J26,-7, J32, J35-6, J38, J46, J71, J74, J77, J79, J88, J91, J108, J135, J202, J222, J268, J281, J292, J299-300, J310-1, J318, J322-3, J346, J349, J372, J386
Kurlansky, Mervyn	I507
Kutzinski, Vera M	I812
Kyger, Joanne	B92, D148, D158, D382, D551, D562, E3, E136, E242-3, E438, E476, E495, E508, F238, F286, F461, H2-3, H128-38 , I207, I210, I666, J14, J22, J42, J45, J67, J77, J84-5, J89-91, J132, J135, J199, J202-4, J222, J259, J275-6, J288-9, J306, J371, J375, J384, J388-9
Lacey, Henry C	D267
Lacey, Paul	H192
Lagarde, François	A119, G67
Laing, R D	G166, I666, J105
Laird, Andrew	J242
Lama, Omar	D218
Lamantia, Philip	B1, B103, D171, E136, E249, E366, F255, G40, G94-104 , G119, H330, I120, I361, I363, J5-8, J24, J35, J49, J52, J71, J74, J79, J82, J88, J91, J135, J174, J200, J202-4, J222, J261, J266, J275, J278-9, J281, J286, J290, J296, J298, J300, J302, J311, J325, J335, J342, J346, J350, J357, J361, J386, J391-2
Lamb, Jerradine	I654
Lambert, David M	D222
Lambert, Gavin	I46
Lamour, Dorothy	F456
Lanati, Barbara	I794
Landesman, Fran	G74, G105-6, H3, H139-50 , I250, J135
Landesman, Jay	C45, C140, D185, G39, G74, G78, G81, G105-7 ,
H139-42, J135, J333	
Landrey, David W	F440
Landy, Elliott	I326
Langland, William	H250
Lanier, Henry Wysham	D1
Lansing, Gerrit	J364
Lao Tse	F54, I401
Lardas, John	J188
Larsen, Lisa	I709
Larsen, Sally	G112
Larson, Kelly A	I845
Lasdun, James	I24
Latimer, Dean	A106
Laubiès, René	F77, F131, F319
Lauffer, Daniel	J271
Laugesen, Peter	F60
Laughlin, James	B92, C18, C50, E133, E343, E370, E404, E406, H155, H175, I547, I586, I589, I593, I681, I718, I742, I760, I840, J16, J335
Lauridsen, Inger Thorup	J95
LaVigne, Robert	B8, B15-6, B35, B44, B53, B61, B79, B92, B103, C41, C44, C82, E24-5, E279, E284, E483, E500-1, F369, J69, J191, J193, J200, J205, J275, J392

Lawlor, William	J397
Lawrance, Scott	I436
Lawrence, Alexandra	B11
Lawrence, D H	D184, E339, E358, E362, E371, F340, F379, G124, H86, I479, I795, I832
Lawrence, Ron	I421
Lawrence, Seymour	J382
Layachi, Larbi – see Charhadi, Driss ben Hamed	
Layton, Irving	F144
Lazar, Stephen	J45
Lazslo, Carl	J356
Leadbelly (Huddie Ledbetter)	I319
Lear, Edward	I26
Leary, Joanna	I413-5
Leary, Paris	D304, J17
Leary, Rosemary Woodruff	I402, I438, I443
Leary, Timothy	A58, A78, A120, A123, B79-80, B92, B100, B103, B111, D12-3, D390, D397, E16, F377, F391, F455, H52, H231, I387, I389, I401-59 , I636-7, J27, J39, J43, J47-8, J106, J108, J123, J135-6, J138, J204, J219-23, J225-30, J287, J310-1, J323-4, J354, J361
Lebel, Jean-Jacques	A64, D35, G136
Le Blanc, Peter	E300, E326
LeBow, John	D22
Lee, A Robert	J181
Lee, Alene	C15, C90
Lee, C P	I279, I317
Lee, Jim	F226
Lee, Lawrence	C84
Lee, Martin A	J227
Lee, William, i.e. William Burroughs	A1, A34, A146, J2
Leeds, Barry H	I374, I394, I519, I524
Leffingwell, Edward	D396
Léger, Fernand	E358
Le Grice, Malcolm	I99
Lehman, David	D34, D116, J195
Lehrman, Walter	E515
Leibowitz, Herbert	F479, I712
Leif, Irving P	F339
Leigh, Nigel	I540
Leite, George	J279
Lemaire, Gérard-Georges	A39, A118-9, A132, G66-7
Lengel, Frances, i.e. Alexander Trocchi	G147-50, G155
Lennon, J Michael	I495, I535
Lennon, John	B115, D392, J225
Leon, Elizabeth	I210
Leopardi, Giacomo	G96
Leopold, Aldo	E452
Lepper, Gary M	F73, J391
Leslie, Alfred	B19, C45, D403, F494, I372, J195, J208-9, J308
LeSueur, Joe	D418, D422, D431-3, J5
Levertoff, Olga	H160, H185
Levertov, Denise	D22, D543, D551, E18, E136, E347, E358, E63, E387, E389, E466, F1, F47, F63, F74, F119, F138, F147, F150, F165, F173, F255, F258, F261-2, F295, F312, F315, F320, F405, F472, F489, F495, H2, H24-5, H30, H122, H151-227 , I699, I702, I743, I746, I759-61, I774, I782, I795, I829, I836, J1, J4, J8, J12, J15-7, J22-3, J31, J33, J38, J41, J50, J55, J57, J71, J78, J81-3, J89, J91-2, J106, J112, J114, J134, J140, J146, J148-9,

	J151-2, J157, J163, J167-8, J170, J173, J189-90, J192, J198, J204, J257, J259, J261, J263, J266, J271, J275, J277, J290, J298, J303, J305-6, J311, J318, J326-7, J335, J338, J344-6, J350, J353, J355, J360, J362, J368, J371, J374, J376, J380, J382, J384, J389, J391, J393-4
Levy, John	F53, F58, F73
Lewallen, Constance M	D164
Lewis, Brenda	D193
Lewis, Joel	D152
Lewis, Richard A	D2
Le Witt, Sol	F121
Leyland, Winston	B56, G129, J53, J94
Lhamon, W T, Jr	J122
Lhermite, Pierre	I668
Li Ch'ing-chao	E385
Li Po	J302
Lichtenstein, Roy	D340, D403
Liederschmitt, Walter	I290
Lima, Maria	B75
Lincoln, Abraham	I729
Lindley, John	I274
Lindner, R	j356
Lindsay, Vachel	B2, G108
Linick, Anthony	J338
Link, Franz	H224
Lion, John	E285
Lipton, Lawrence	E14, E234-7 , E343, E373, H78, J11, J24, J71, J98, J101, J116, J135, J153, J219, J265, J283, J355
Lipton, Lenny	I99
Lish, Gordon	J303
Litt, Toby	J245
Little, Ann Colclough	H225
Litz, A Walton	I708, I710, I769
Lloyd, Margaret Glynne	I796
Locklin, Gerald	I192
Loevy, Steven	I803
Loewinsohn, Ron	D543, E63, E77, E238-47 , E284, E373, E477, 140, F258, H128, I733, I761, J3, J8, J10, J22, J24, J276, J288, J296, J298, J306, J318, J332, J338, J374, J376, J380, J383-6, J388, J391
Logan, Becket	E93
Logan, John	J277
Logan, Owen	I35
Logue, Christopher	G165, G174, G176, J218
London, Jack	C98, C110, E362
London, Julie	H139
Longville, Tim	J306
Lopez, Bob	E89
Lorca, Federico Garcia	E457, F262, I499
Lord, Sheldon	j240
Lord, Sterling	C50
Lorde, Audre	H62
Lotringer, Sylvère	A58
Lounela, Pekka	B106
Lourie, Dick	H204
Lowe, Ernest	E512
Lowe, Steven	A75
Lowell, Amy	C101
Lowell, Robert	B4, D114, D121, D366, D439, E372, H250, H253-4, H256, I218, I512, I697, I731, I772, I785, I795, I832

Lowenfels, Walter	J23, J39
Lowney, John	I836
Loy, Mina	H223, I829
Loydell, Rupert	A117
Lubicz-Milosz, Oscar Venceslas	E377
Lucid, Robert F	I520, I535, I545
Lucie-Smith, Edward	B67, D424, F83, H295
Ludlow, Fitz Hugh	J308
Lunas, Carmencita de las, i.e. Alexander Trocchi	G151
Luther, Martin	E468
Lydenberg, Robin	A134, A136
Lykiard, Alexis	E199, E215, J20
Lyon, Nelson	A71, A84
Lyon, Pamela	A80, G63
Lyttle, Thomas	I442
McAdams, Cynthia	H312
MacAdams, Lewis	j129
McAlmon, Robert	I676, I758, I832
Macbeth, George	D154
McBey, Marguerite	I23
McBride, Dick	B95
McCarthy, Mary	A2
McClanahan, Ed	I383, I389
McClatchy, J D	F155
McClintock, James I	E452
McClintock, Michael	C101
McClure, Jane	F305, H243
McClure, Joanna	E255, E284, E293, F255, F312, H2-3, H228-9 , H231, J63-5, J69, J90-1, J135
McClure, Michael	B1, B78, B92, B100-1, B103, C21, C44, C78, C82, C84, C87, C109, C123, D22, D493, D543, E2-4, E7-8, E16, E22, E29, E32-3, E36, E55, E63, E79, E98, E136, E219, E229, E249-97 , E303, E318, E389, E438, E455, E479, E498, E500, F1, F119, F139-40, F255, F286, F312, F346, F391, F458, F472, F494-5, G40, G95, G115, G122, G166, H122, H128, H228-9, H231, H243, H308, I93, I95, I102, I230, I252, I265, I267, I271, I458, I513, J4-6, J8, J10-1, J17, J22, J24, J27-8, J33, J35, J39, J48-9, J52, J54, J59, J61, J64-5, J71, J75, J77-9, J81, J83, J85, J87-8, J90-1, J95, J98, J100, J135, J144, J157-8, J160, J165, J183, J190-1, J193, J200, J202-5, J209, J222, J225, J227, J229-30, J255-6, J261, J263, J265-6, J271, J273, J275, J278, J280, J282, J285, J288-9, J292-5, J298, J300-2, J304, J307, J309, J314-5, J318-9, J325, J330, J335, J344, J346-7, J350, J359-61, J365, J376, J380, J384, J386, J389, J391-3
McCord, Howard	E439
McCullers, Carson	I610
McDarrah, Fred	B41, B92, D5, D8, D20, D24, D26, D204, D423, H93, J5, J24, J59, J65, J71, J90, J97, J193, J204
McDarrah, Gloria	D20, D26
MacDiarmid, Hugh	F244, F313, G178
MacDonald, Dwight	I520
McEwen, Rory	D320
McGarrell, James	F494
McGonigal, James	F490
McGoogan, Ken	C136
MacGowan, Christopher	H201, I708-11, I746, I808
McGrath, Tom	G174

McGregor, Craig	I247
McGuffie, J	J352
McGuinn, Roger	I276
Machiz, Herbert	D43, D82, D417
McKay, Colleen	H274-5, H286
McKeever, Ann	H330
McKenna, Terence	I430, I453, J230
McKenzie, Angus	B86
McKenzie, Gordon	H255
Mackey, Louis	D549
McKinnon, Ann	F74, F76, F165
Mackintosh, Graham	E54, E265, J394
McKuen, Rod	E336
MacLaine, Christopher	I96
McLean, William Scott	E431
McLeish, Archibald	I594
McLeod, Dan	I631
McLuhan, Marshall	D183
McNail, Stanley	J302
McNally, Dennis	C85, C144, J133
McNamara, Norris	I197
McNeil, Katherine	E456
McNeill, C I	J358
McNeill, Don	D12
McNeill, Malcolm	A18, A99
McNeill, William	H332
MacPhee, Graham	D444
McPherson, William	D550, F247, F425
McPherson, Bruce R	I97
McPhilemy, K	F244, F313
McReynolds, David	J7, J109
McWhinnie, John	C53
Madonna	F494
Maffi, Mario	J118
Magid, Barry	I743
Magnusson, Magnus	G160
Magritte, René	I363
Mahler, Gustav	F471
Mahoney, Denis	A116
Mailer, Adele Morales	I514
Mailer, Norman	A2, A55, A83, A85, B73, B80, B92, B96, B102, D5, D7, D345, D390, D392, E280, G79, H285, I14, I87, I109, I201, I460-545 , I610, J2, J7, J9, J24, J39, J49, J70-1, J79, J87-8, J90, J93, J101, J116, J129, J135-6, J138, J144, J153-4, J184, J190, J204, J208, J222, J228, J266, J282, J292, J294, J300, J310, J315, J361, J391 A96, A100, J35
Mairowitz, David	A54, A58, A131, A150, B28, D138, D143, D158, D192, D366-83 , D390, D392, D431, D433, D440, D563, E76, E310, E387, F140, F146, F164, F195-6, F207, F377, F436, F458, H131, H309, I214, I262, I442, J29, J37, J46, J53, J58, J62, J75, J77, J88-9, J97, J144, J190, J193, J204, J214, J259-60, J262-3, J267, J273, J291, J298, J309, J311, J318, J320, J322, J331, J335, J343, J356-7, J367-8, J370, J372, J374, J376, J380, J389
Malangu, Gerard	I462
Malaquais, Jean	D207, D236, D243, D246
Malcolm X	A51, B92, B94, D5, D7, D35, D37, D39, D44, D46-7, D133, D135-6, D489, E6, G122, G135, H60, H230-4 ,
Malina, Judith	

	J39, J71, J88, J105, J108, J129, J144, J206, J265, J270, J292, J300, J324, J333
Malkoff, Karl	J159
Mandel, Ann	F167
Mandel, George	J248
Mandelstam, Osip	D86
Manet, Edouard	D334
Manning, Hugo	I590
Mansfield, Katherine	D184
Manso, Peter	I473, I513
Manson, Charles	D497
Mansur, Gregory	G111
Mantegna, Gianfranco	D36-7, D47, H304
Mäntylä, Jyrki	B106
Manville, Bill	D3
Mapplethorpe, Robert	A76, E292, G174, J356
Marcabru	F28, F35
Marchbank, Pearce	I248
Marcus, Greil	I315
Mariah, Paul	D430
Mariani, Paul	I676-7, I720, I741, I763, I765-6, I792, I806, I832
Marichko, i.e. Kenneth Rexroth	E350, E353, E384
Marignac, Thierry	I539
Marin, John	I734, I750
Marion, Paul	C47
Marisol	D403, F134, F150
Marling, William	I800
Marlowe, Alan	B13, F140, F291, H49, H51, H63, H67-8
Marlowe, Christopher	I346
Marsh, Alec	I837
Marshall, Edward	D384-5 , F1, F391, G139, J8, J17, J71, J90, J135, J206, J296, J300, J325, J386, J392
Marshall, Vicki	I421-2
Marshall, William	I435
Marsman, Henk	G24
Marten, Harry	H163, H216
Martin, Barbara	I122
Martin, John	I117, I143, I168-9
Martin, Richard L	A116
Martin, Sutter	H330
Martinelli, Sheri	I175
Martory, Pierre	D113
Marvin X	D248
Mashek, Joseph	J191
Mason, Jeremy	I327
Massell, Lillian – see Nardi, Marcia	
Matheson, Richard	J233
Mathews, Harry	D99, J321, J359
Matisse, Henri	D343, I728
Matthieussent, Brice	E409
Matti, René	J356
Matz, Martin	C64
Maud, Ralph	F390-1, J264
Maugham, Somerset	I9
Maupassant, Guy de	D184
Mawani, Susi	F123
Mayakovsky, Vladimir	D400
Maynard, Joe	A157
Maynard, John Arthur	E14
Mayorga, Margaret	E95

Mayoux, Jean Jacques	D109
Mazur, Michael	H193
Mazzaro, Jerome	I781, I785-6, J311
Mead, Jane	E416
Mead, Taylor	B92, D17, D381, D386-8 , D390, D392, F458, J53, J71, J135, J204, J207, J209, J212, J214, J270, J300
Meanor, Patrick	F207
Meier, Franz	I821
Mekas, Jonas	B92, D17, D46, D383, D387, D389-98 , E6, E16, E98, H66, I95, I513, J71, J129, J204, J206-9, J267, J281, J292-3
Méliès, Georges	I94
Mellers, Wilfrid	F303, I289, I301
Meltzer, Amanda Rose	E317
Meltzer, David	B94, B101, E2-4, E8, E17, E25, E27, E33, E112, E136, E219, E284, E294, E298-326 , E387, E495, F48, H122, H128, J6, J8, J45, J51, J56, J83, J88, J90-1, J135, J158, J200, J202-3, J205, J255-6, J266, J275, J288, J298, J315, J318, J339, J345-6, J350, J366, J383, J386, J389, J391-3
Meltzer, Jenny	E316
Meltzer, Lewis	J233
Meltzer, Tina	E312, E315
Melville, Herman	C107, D109, F200, F324, F371, F378-9, F396, I201
Menapace, John	F479
Mendelson, Amy	D278
Mendes-Monsato, Clemence, i.e. Lawrence Ferlinghetti	E217
Menken, Marie	I96
Mercer, David	G163
Mercer, Jackie	C84
Merrill, James	D114, D127, D441
Merrill, Robert	I528, I541
Merrill, Thomas F	B105, F410
Merton, Thomas	F307
Merwin, W S	D62, I230
Messerli, Douglas	J80, J319
Metzner, Ralph	I402, I409, I434, I445, J220
Meyer, Thomas	D97, F434, F486
Meyers, Jeffrey	B98
Meyers, Steven L	I843
Mezzrow, Mezz	J215
Michals, Duane	F117
Michaux, Henri	D98
Micheline, Jack	B80, B92, D6, D524, E9, G108-15 , J5, J7, J52, J56, J66, J69, J71, J73, J79, J88, J135, J144, J183, J193, J202-4, J291, J311, J322, J339, J346, J380, J386
Michelson, Peter	F304
Middleton, Peter	H215
Midler, Bette	D14
Miki, Roy	I801
Mikolowski, Ann	F111, H12, H14
Mikriammos, Philippe	A39, A58, A130
Milan, Coca	H276
Miles, Barry	A38, A121, A152, A155, A157, B35, B100, B113, B115, C94, D18, D157, I248, I251, I256, J127, J322
Miles, Josephine	E1, E3, E387, E471, H2, H69, H208, H235-59 , J50, J56, J192, J203, J279, J316, J350, J355, J391, J394
Milewski, Robert J	C144
Millar, Lynn	H73

Millay, Edna St Vincent	E471
Millei, John	F127
Miller, Arthur	H285, I379, I512, J131
Miller, Chuck	H89
Miller, Dick	F328
Miller, Douglas T	J116
Miller, Henry	B1, E166, E358, E362, F307, G165, I358, I362-3, I479, I482, I505, I568, I593-6, J98
Miller, J Hillis	I771-2
Miller, Jeffrey	I30, I91
Miller, Joaquin	E157
Miller, Jone	H265
Miller, Leonora	D386
Miller, Steve	A22
Miller, Terry	D15
Miller, Walter	F70-1, F235
Millett, Kate	I479
Mills, Christina	H286
Mills, Hilary	I512
Mills, Ralph J, Jr	J149
Milosz, Czeslaw	D389
Mindich, Bernard	J192
Mingus, Charles	C66, F468
Minihan, John	A154
Minkoff, George Robert	F155
Minton, Walter	I505
Mitchell, Adrian	B115
Mitchell, Debbie	I421
Mitchell, Greg	A113
Mitchell, James	F183-4, G109-10, H52
Mitchell, Joni	I322
Miyazawa, Kenji	E400
Möckel-Rieke, Hannelore	H218
Moffett, Kenworth	D88
Moldovan, Susan	F198
Mole, Oscar, i.e. Alexander Trocchi	G168
Molesworth, Charles	E443
Mondragon, Sergio	H271
Monk, Thelonious	C1, C66, D223, J129
Monroe, Harriet	J350
Monroe, Marilyn	I480, I485, I493, I607
Monsato, Mendes, i.e. Lawrence Ferlinghetti	E217
Montaigne, Michel de	E360
Montana, George	E281
Montezuma	I729
Montfort, Michael	I135, I140, I144, I165, I169, I177, I195
Montgomery, George	D412, D418
Montgomery, John	C16, C68, C72, C75, C78, C104, C140, E434, J135
Montgomery, Stuart	J336
Moody, Rick	J97
Moorcock, Michael	A110
Moore, Albert	D101
Moore, Dave	C140, J317
Moore, Harry T	I504, J99
Moore, Marianne	B111, E471, F295-6, I359, I681, I728, I731, I772, I774, I795
Moore, Richard	D435
Moore, Steven	H175
Moraff, Barbara	H3, H24, H260-3 , J6, J71, J300, J311, J344, J346, J386

Morante, Elsa	D369
Moravia, Alberto	G124
More, Thomas	H257
Morgan, Bill	B45, B54, B117-8, C130, D21, E233
Morgan, Edwin	G174
Morgan, Janet	E189
Morgan, Richard G	I581, I596, I599
Morgan, Ted	A120, B92
Morgenstern, Christian	E19
Morhaim, Victoria Kelrich	J237
Morita, Shiryū	F47
Morley, Hilda	F151
Morris, Daniel	I835
Morris, Richard	J274
Morris, Tina	J36, J349
Morrison, Jim	I324
Morrow, Bradford	E354, E366, J285
Morton, James	C140, J317
Moser, Barry	E183, I807
Mosher, Pamela	E185
Mostel, Zero	I364
Motherwell, Robert	D403, D420, D423, D433, D474, F4, J4
Mottram, Eric	A58, A126, A147, A152, B107, E367, I83, I785
Movius, Geoffrey H	I814
Moynihan, Rodrigo	D95, J262
Mrabet, Mohammed	I28, I34, I41-5, I47, I49-50, I52, I54, I56, I75
Muggeridge, Malcolm	E61
Muir, Andrew	I284
Mulford, Wendy	D563
Mullican, Lee	E89
Mulligan, Gerry	C66
Mundy, Michael	E413
Murdoch, Iris	I509
Murnaghan, Brigid	H3, J5, J7
Murphy, John	D121, D439
Murphy, Marguerite S	D123
Murphy, Patrick D	E448, E450, E454
Murphy, Timothy S	A137
Myers, John Bernard	D27, D402, J363
Myers, Michael	F220
Myers, Raku	E454
Myrus, Donald	I319
Naar, Jon	I507
Nadar	D375
Nakian, Reuben	D403, D421
Nardi, Marcia	I744
Nasatir, Mort	C57
Nathan, Paul	I363
Nations, Ellen	J372
Nations, Opal	J372
Neagoe, Peter	I358
Neal, Larry	D252, D257, D260, D273
Near, Holly	H275
Neff, Renfreu	D36
Neier, Aryeh	B86
Neiman, Catrina	I363
Neish, Alex	J365
Nelson, Raymond	I598
Neruda, Pablo	I782
Nerval, Gerard de	E54, F263

Newfield, Jack	J102
Newhouse, Thomas	J184
Newman, Barnett	D403
Nichol b p	F166
Nico	D392
Nicosia, Gerald	C78, C86, C90, C108-9, C118, D211, G91, H118, J88
Niedecker, Lorine	E61, E65, F235
Niel, Tim	G176
Nielsen, Dorothy	H219
Nin, Anais	E89, F307, F309, G122, G125, J268
Nixon, Richard	E176, I483
Noailles, Anna de	I346
Nogowski, John	I259, I340
Noguchi, Isamu	I355
Nomland, Kemper, Jr	E105, I550
Nordström, Lars	E447
Norris, John	F271
Norris, Kathleen	E416
Norse, Harold	C140, E9, E92, E227, E387, F495, G100, G116-25 , H105, I30, I120, J4, J52-3, J56, J59, J64, J82, J85, J88, J91, J94, J105, J124, J127, J135, J144, J174, J177, J203-4, J265-6, J279-80, J291, J294, J304, J311, J331, J335, J340, J346, J350, J357, J379
North, Charles	D520-1
Norton, R A	J241
Notley, Alice	C11, D148-50, D152, D562
Noton, Nick	C135
Nourse, Alan D	A19
Novik, Mary	F139, F177
Nowak, Marion	J116
Nowinski, Ira	E9
Nuland, Sherwin B	I724
Nussbaum, Hedda	H103
Nuttall, Jeff	A10, A95, A98, A145, A152, G176, J104, J330
Nutting, Cherie	I81
Oates, Joyce Carol	I32, I87, I524
Obaldia, René de	G172
O'Brien, Flann	D536, D540
O'Brien, John	D548, J359
O'Bryan, Danny	B58
Ochs, Phil	D14, I323
O'Connor, Flannery	C56
O'Day, Anita	H139
Odier, Daniel	A18, A51-3
O'Hara, Frank	B10, B78, D6, D24-7, D31-4, D48-9, D83, D92, D119- 20, D127, D137-8, D140-1, D144, D151, D162, D189- 90, D192, D310, D313, D315, D319, D338-9, D343-4, D381, D392, D399-449 , D460, D477-9, D483, D486, D505, D516, D522, D551, F162, F428, F494, G40, H47, H73, H232, H311-2, I198, I205, I349, I836, J4-5, J8, J17, J22, J24, J26, J29, J31, J33, J37, J50, J53, J57, J60-2, J68, J71-2, J77-83, J88-9, J91, J122, J134-5, J143, J148, J152, J157, J162-4, J167-8, J170, J189, J192, J195-6, J198, J204, J256, J259, J262, J264, J266, J273, J280, J284, J294, J298, J300, J308, J312, J318-9, J321, J331, J350, J363, J366, J386, J391, J393
O'Heir, Jeffrey	C128
Okamura, Arthur	E405, F95, H136, J45
Olaniyan, Tejumola	D271

Oldenburg, Claes J208	D17, D26, D31, D90, D403, I197, J192, J194, J196,
Oliver, Douglas	G35
Olivier, Fernande	I489
Olson, Charles	A128, B71, B78, B80, B103, C51, D31, D117, D276, D290, D369, D371, D381-2, D385, D431, D488-9, D491, D493, D498, D524, D543, E18, E48, E92, E136, E466, E495, E500, F1-5, F59-60, F62-3, F79, F119, F132, F138, F140, F143-4, F147, F150, F157, F159, F162-3, F165, F173-4, F200, F202-5, F210, F212, F229, F242, F248, F255, F257, F262, F272, F295, F297, F305, F311, F320, F327, F340-425 , F427-9, F434, F449, F455, F458, F462, F464, F470, F472, F486-7, F489, F494-5, G77, H30, H68, H105, H122, H152, I92, I102, I219, I229, I233, I681, I691, I700, I774, I785, I795, I797, I817, J4, J8, J15, J17, J22, J24, J28, J31, J33, J50-1, J55, J57, J78, J80-1, J83, J97-8, J112, J122, J129, J134-5, J143, J146, J151, J155-6, J161, J163, J166-8, J170, J173, J186, J189, J198-9, J202, J209, J230, J258, J261, J263, J266, J275, J280, J284, J286, J288, J294, J298, J300, J305, J308, J311, J318, J320, J325, J327, J334-5, J337, J343-7, J350-1, J353, J358, J360, J364-5, J367, J371, J373, J375-6, J380, J384-6, J388, J392-4
Olson, Harold	I415
Olson, Toby	B33, E195, F437
Onassis, Jackie – see Kennedy, Jackie	
O'Neil, Elizabeth Murrie	I744
Ono, Yoko	F441
Oppen, George	J360
Oppenheimer, Helen	F81
Oppenheimer, Joel	B33, B92, D26, D30-1, D525, D533, E195, F1-2, F4, F35, F81, F138, F203, F391, F405, F426-440 , F472, F487, F491, F495, H208, H268, H276, I611, J3, J8, J17, J23, J28, J46, J51, J58, J62, J71, J77, J134, J143, J158, J190, J289-90, J293, J298, J300, J302, J306-9, J311, J314, J318, J335-6, J344, J346, J366-7, J380, J384, J386
Orlovitz, Gil	A86
Orlovsky, Julius	B79, I367, J202, J205
Orlovsky, Lafcadio	B79
Orlovsky, Peter	A54, A120, A135, B4, B30, B35, B46, B49, B56, B60- 1, B72, B78-80, B92, B95, B100-3, B108, C23, C45, C50, C82, C84, C90, D23, D138, D390, E438, F175, G44, G75, G84, G121-2, G126-9 , G176, H43, H68, H118, H137, H266, I30, I77, I93, I230, I267, I367, I370, I425, I699, J5-6, J8-9, J24, J46, J59, J69, J71, J75, J77, J79, J82, J84, J90-1, J94, J97, J112, J114, J124, J127, J135-6, J144, J190-1, J199, J202-5, J227, J256, J266, J273, J292, J298-300, J308, J311, J323, J346, J383, J386
Orridge, Genesis P	A152
Ortenberg, Neil	G12, I390, J123
Orwell, George	H255, H257
Osborne, John	J2
Osborne, Mimi	E407
Osofisan, Femi	D268
Ossman, David	J92
Ostergaard, Geoffrey	J101
Oswald, Lee Harvey	I488

Ovid	D317
Owen, Peter	I78
Owens, Rochelle	H24, H260
Pacifico, Massimo	C129
Padgett, Ron	A65, B40, B78, B92, D138, D147, D151, D156, D158, D160-5, D195, D325, D339, D343, D418, D431, D450-76 , D489, D501, D505, D518, D520-1, D551, F461, H296, H320, I204-5, I207, I209-10, J29, J37, J42, J51, J61, J77, J80-1, J88-9, J134, J148, J160, J189-90, J192, J198, J203, J256, J259-60, J262, J273, J284, J312, J318, J320, J322, J331, J342, J372-3, J380, J383
Paetel, Karl O	J24
Page, Jimmy	A113
Paley, Grace	H285
Palmer, Cynthia	H1, H4
Palmer, Doug	E496
Palmer, Michael	E34
Palmer, Samuel	F469
Park, Darragh	D509-10, D512, D518, D520
Parker, Alice C	D437
Parker, Charlie	C1, C42, C57, D207, E308, F75, F468, G72
Parker, William E	J203
Parkinson, Thomas	H114, J11, J171
Parmigianino, Francesco	D65, D124
Parra, Nicanor	E225
Parry, Albert	J99
Pasatieri, Thomas	D202
Pasquereau, Daniel	C137
Pasternak, Boris	D86
Patchen, Kenneth	B95, E25, E59, E89, E180, E314, E358, F78, F138, F140, F307, F470, F487, F495, G24, G104, H123, H152, H228, H256, I217, I546-99 , I757, J16, J38, J61, J82, J88, J98, J135, J185, J189, J261, J279, J283, J286, J290, J292-3, J305, J315, J333-5, J339, J346, J350, J360, J393
Patchen, Miriam	I547, I555, I557, 568, I571, I584-5, I592, I597
Pate, Kenneth	H264
Patteson, Richard F	I86
Paul, Sherman	E446, F3, F170, F245, F314, F404, F422, I777
Paul, Susie	H225
Paulenich, Craig	J76
Pavese, Cesare	H172, H174
Pavia, P A	D24
Payne, Les	B83
Paz, Octavio	E383
Peabody, Richard	H3, J86
Peake, Mervyn	F469
Pearsall, Robert	E1
Pearson, Norman Holmes	F296
Peckinpah, Sam	I306
Pedrick, Frank	E313
Pélieu, Claude	A35, A38, A64, A97-8, A105, C138, E3, G130-8 , J114, J130, J267, J272, J367
Pelletier, Claude	C112
Pellizzi, Francesco	H133
Penn, Sean	I139
Pennebaker, D A	I262, I269
Pennington, Jim	D142
Pennington, Roy	A147

Penrose, Valentine	G171
Peppard, George	C15
Perez, Vincent	E157
Perkins, David	J170
Perkins, Michael	D167, J158, J291
Perkins, Renie	D167
Perkoff, Gerald T	E330
Perkoff, Stuart Z	E14, E327-30 , F391, F495, H232, J8, J88, J98, J135, J196, J261, J280, J298, J311, J325, J386
Perloff, Marjorie	D434, D443
Perry, Paul	G12, I390, J123
Persky, Stan	J347
Peterfy, Margit	I839
Peters, Nancy J	B86, E10-11, E210, J281
Peters, Robert	E336, F478
Petersen, Will	E396, E430, F40
Peterson, Sidney	I96
Peterson, Walter Scott	I773
Pettet, Simon	D517
Petty, Tom	I274, I276
Philip, J B	F408, I797
Philippi, Donald L	E435
Phillips, Lisa	J197
Phillips, Rod	C123, E296, E455, E498
Phillips, Rodney	J198, J398
Phillips, Tom	A148, F473
Picasso, Pablo	D112, D343, D473, F30, F240, I489
Picek, Louis	F106
Piercy, Madge	E80, H204, I393
Pietzsch, Ingeborg	I400
Pieyre de Mandiargues, André	G170
Pinget, Robert	C108
Pinta (Pinter), Harold	H105
Piombo, Akbar del – see Rubington, Norman	
Pitt, Ingrid	G171
Pius XII, Pope	E148
Pivano, Fernanda	B23, B75, I176
Plant, Richard	D200
Plath, Sylvia	H217
Plato	H255
Plimpton, George	I239, J97, J348
Ploog, Jürgen	A123
Plummer, William	G16
Plymell, Charles	B19, B64, C138, D170, E3, E331-8 , G115, G132-3, H265, J62, J77, J88, J130, J135, J190, J265, J267, J272, J280, J299, J301, J318-9, J322-3, J346, J367, J376, J380, J392
Podhoretz, Norman	B96, I515, J7
Poe, Edgar Allan	C3, F324, G98-9, H256, I85, I201, I729
Poirier, Richard	I521, I524, I535
Poliquin, Daniel	C29
Polk, Bridget	H320
Pollock, Jackson	D26, D419, D423, F203, J4, J129, J195-6
Pollock, Terry	B52
Polo, Marco	E360
Polsky, Ned	J101
Pommy Vega, Janine	B91-2, B94, E338, G44, G115, H2-3, H264-7 , J77, J82, J88, J130, J135, J275, J281, J298-9, J311, J357, J361, J380
Pond, P	J352

Ponge, Francis	I782
Popper, Paul	F257
Portante, Jean	B102
Porter, Fairfield	D27, D88, D132, D322, D466, D515, D521, D523
Portman, Michael	A4
Portugés, Paul	B109
Poteet, Maurice	C114
Pound, Ezra	A127, D489, D498, E38, E47, F26, F119, F262, F295, F376, F379, F391, F416, F423, F489, H86, H253, H256, I102, I175, I358-60, I672, I678-9, I681, I688, I700, I714, I717-8, I731, I742, I745, I760, I772, I788, I791, I795, I810, I817-8, I832-3, I837, J166, J257, J360
Pounds, Wayne	I85
Powell, Claude	I154, I184, i194
Powell, Clive	H149
Powell, Lawrence Clark	E144, E394
Powell, Sheppard	H58
Power, Kevin	E511, F173
Powers, Bill	F429
Poynton, Jerome	G85
Pozo, Chano	G137, J272
Pratt, John Clark	I384
Presley, Elvis	D392
Prévert, Jacques	E165, E224
Price, Ken	I141
Price, Richard	F490
Printz-Påhlson, Göran	D64
Propper, Dan	J5, J7, J74, J115, J135, J362
Proulx, E Annie	E416
Proust, Marcel	A41, A85, A112, C18, F58, I346, J359
Prynne, Jeremy	J353
Pulsifer, Gary	I78
Purdy, Al	I166, I171
Purdy, James	C102, D22
Pynchon, Thomas	A128, A138, F311, F400, I341, I396
Qian, Zhaoming	I833
Quasha, George	J51, J371
Quasha, Susan	J51
Quevedo y Villegas, Francisco Gómez	I755
Quinney, Laura	D129
Rabi'a al-Adawiyya	E482
Radcliffe, Stephen	D154
Raderman, Marlene	I49
Radford, Jean	I525
Rago, Henry	J350
Rainey, Ma	H110
Rakosi, Carl	I678, I758, J360
Raleigh, Walter	F271
Rand, Archie	F130
Randall, Elinor	H280
Randall, Margaret	B92, D26, D277, D524, H3, H217, H268-94 , J36, J38, J71, J274-5, J286, J288, J290, J309, J316, J318, J335, J343, J346, J368, J378, J384, J387
Rapp, Carl	I807
Rasula, Jed	D293
Ratcliff, Carter	D164
Ratray, David	G179
Rauschenberg, Robert	D24, D26, D31, D403, F4, J194, J196, J318
Ravel, Maurice	F476

Raworth, Tom	D57, F210, F243, I229, J345
Ray, Man	I363, I789, J311
Read, Herbert	I347
Reade, Stanley	G101
Reagan, Ronald	E213
Reardon, Robert	F10
Rechy, John	D424, I504, I518, I600-10 , J13, J18, J22, J78, J94, J158, J184, J204, J266, J294, J339, J359
Rector, James	E282
Red Cloud, Chief	F349
Redl, Harry	F79, F168, I473, I584, I596, I599, J193
Redon, Odilon	F480
Reece, Sachiko	E437
Reed, David	E461
Reed, Ishmael	D270
Reed, Jeremy	D125
Reed, Lou	A127
Reed, Sabrina	F144
Reeves, Bruce Douglas	J244
Register, John	I218, I221-2
Reichert, Klaus	F88
Reid, Ian W	F312
Reilly, Charlie	D250
Reinhard, Rick	H286
Reisner, Robert	D204
Reiss, Ellen	I740
Rembar, Charles	I505
Rembrandt van Rijn	D107, I734
Rémond, Alain	I287
Remy, Patrick	D392
Restany, Pierre	B88
Revell, Donald	D523
Reverdy, Pierre	D112, E384, I213
Rexroth, Andrée	E355-6
Rexroth, Kenneth	A85, A111, B1, B63, B92, B103, B111, C90, D7, D41, D440, D543, E1, E3-4, E7-8, E35, E92, E98, E107, E118, E136, E145, E161, E164, E180, E210, E309, E311, E339-394 , E401, E467, E500, F1, F138, F140, F165, F173, F261, F464, F468, F470, F472, F487, F489, G94, G104-5, H70-1, H152, H156, H159, H167, H175, H217, H220, H228, H232, H243, I83, I230, I234, I360, I593, I596, I702, I717, I757, I795, J2, J11, J16, J38, J41, J71, J74, J79, J82, J85, J90, J92, J98, J114, J135, J140, J146, J148, J156, J171, J173, J189, J192, J200, J202, J222, J261, J279, J283, J285, J292, J294, J303, J305, J311, J314, J316, J328, J335, J346, J350, J355, J360, J393
Reynolds, Frank	E281, E289, J39
Reynolds, Joshua	D101
Rey Rosa, Rodrigo	I48, I55
Ribakove, Barbara	I253
Ribakove, Sy	I253
Ricard, Alain	D268
Rice, Dan	D528, F6, F75, F150, F303, F427
Rice, Felicia	E130
Rice, Ron	J214
Rich, Adrienne	D114, H218
Richard I	F31
Richards, Ceri	F68
Richardson, John	G114

Richman, Robert	F208
Richmond, Steve	I166, I183
Richter, Daniel	J357
Ricks, Christopher	I289
Riddel, Joseph N	I787
Riding, Laura	D86
Ridings, Anthony B	F432
Riedel, Cornelia	E83
Riedlinger, Thomas	I442
Rieff, Carole	C66
Rifkin, Libbie	J186
Rigney, Francis J	J100
Riley, Peter	D563, J284
Rilke, Rainer Maria	D97, F71, H185, H187, H196, H198, H256, I782
Rimbaud, Arthur	A27, C2, D49, D535, E358, E360, E459, F274, G90, G98, G116, H296, I219
Rinzler, Alan	I272
Rips, Geoffrey	B86
Rittner, Peter	F375
Ritzman, Kai	J172
Rivers, Larry	B40, B79, C32, C45, C90, D24-6, D31, D48, D69, D92, D115, D132, D198, D264, D310, D314-5, D319, D321, D323, D326, D333, D338, D340, D399-400, D403, D408, D410-1, D417-9, D423-5, D431, D433, D477-86 , H68, H232, H311, J4, J71, J78, J88, J144, J157, J190-1, J195-6, J204, J318, J333
Robbins, Tom	J136
Robert, Cathy	B115
Robertson, James	E157
Robinson, Frank M	E316
Robinson, Richard	I123
Robison, Mark	B71
Rocha, Guido	D134
Rocher, Martha	A7-8
Rockmore, Noel	I116
Rodenberg, Hans-Peter	I324
Rodgers, Audrey T	H221, I815
Roditi, Edouard	A111, I28, I78
Rodman, Selden	B73, I494
Rodnitzky, Jerome L	I323
Roethke, Theodore	E447, H330
Rogers, Samuel	E341
Roggeman, Wille	E429
Rohmer, Bret	H47, H64, H66-7, J366
Rohmer, Harriet	H66
Rollins, Henry	E216
Romano, Emanuel	I734, I762
Romney, Hugh – see Wavy Gravy	
Roosevelt, Franklin D	A34
Rorem, Ned	D199, D447, I78
Rosebud	B84
Rosenberg, David	D150, J260
Rosenberg, Harold	D24
Rosenberg, L M	D62
Rosenthal, Bob	B45, B92
Rosenthal, Irving	A2, B92, B103, D23, F491, G85, G139-41 , H43, I199-200, J71, J214, J266, J278, J280
Rosenthal, Ken Paul	E94
Rosenthal, M L	F9, F23, I735, J146, J151
Rosenzweig, Phyllis	D480

Ross, A T I	D117, F413
Ross, Clifton	E147
Ross, Nancy Wilson	E432, I662
Rosset, Barney	C51, D536, D545, I505, I513, I611, J78, J97, J294, J359
Rostagno, Aldo	D37
Roszak, Theodore	I666, J106
Roth, Andrea	F299
Roth, Philip	C56, H97, I509
Rothenberg, Erika	J62
Rothenberg, Jerome	B33, D276-7, E195, E446, F437, J83, J258, J368, J398
Rothenberg, Michael	E510
Rothenberg, Susan	F156
Rothko, Mark	D24, D26, J195
Rotolo, Suze	I280
Rourke, Mickey	I163
Rous, Jean-Marie	C117
Rousseau, Henri le Douanier	D198
Roussel, Raymond	D86, D93, D111, I362
Roustop, Elias	D172
Ruas, Charles	A55, A58, D93
Rubens, Peter Paul	D107
Rubin, Jerry	B50, E227, J339
Rubington, Norman	J19, J35, J218
Rublowsky, John	I456
Rumaker, Michael	B92, B111, E1, F1, F150, F173, F236, F310, F391, F405, F441-5 , F461, J13, J18, J22, J52, J78, J135, J184, J190, J289, J298, J311, J318, J325, J366, J384 F223
Rusk, R	A141-2
Russell, Jamie	J216, J261
Russell, Sanders	D380
Russo-Stark, Marsabina	B50
Ryan, Pat	E182
Rydén, Flemming	I422, I453
Ryder, Winona	J26
Rygulla, Ralf-Rainer	D186
Sacks, Oliver	J14
Sade, D. A. F., Marquis de	I396
Safer, Elaine B	E509
Sagan, Miriam	H31
Sage, Lorna	C5, C104, E489, J5, J85
Saijo, Albert	I314
St John of the Cross	I314
St John the Divine	E381
Sakall, Geraldine	H227
Sakelliou-Schultz, Liana	C102, C113
Salinger, J D	C50
Sampas, Sebastian	I238
Sampas, Stella – see Kerouac, Stella Sampas	A34-5, A98, B78, B80, B91, B104, D12-3, D22, D158, D358, D392, D487-502 , D526, E169, E276, F10, F191, F379, F391, F449, G132, G134-5, H30, H296, H317, I230, I234, I265, I435, J22, J26, J46-8, J51, J67, J70, J77, J79, J81, J83, J90, J108, J130, J135, J138, J144, J158, J160, J180, J197, J199, J202-4, J256, J270-3, J280-1, J299-300, J311, J324, J380
Sander, Ellen	F307
Sanders, Ed	C95
Sanders, Russell	D31
Sandison, David	
Sandler, Irving	

Sanesi, Roberto	F68
Sanford, John	I741
Sankey, Benjamin	I784
Sans, Jérôme	D392
Santoka	F70
Saporta, Sol	I113
Sappho	E100, E381, G157, H1, I756
Sarantakis, Sherri	J130
Sardou, Victorien	B10
Sargeant, Jack	A114, J212
Saroyan, Aram	D149, D151, D464, E497, I209, J132, J320
Sartre, Jean-Paul	A85, C61, F494, G165, I39, I363, J129
Saunders, Darsie	I125
Saunier-Ollier, Jacqueline	I764
Sawyer-Lauçanno, Christopher	I17, I75, J124
Say, Allen	E117, H125
Sayre, Henry	J173
Scaduto, Anthony	I254
Scalapino, Leslie	D154, E510
Scavullo, Francesco	D369
Scève, Maurice	D55
Schafer, Benjamin G	G85
Schäfer, Martin	I276
Schanilec, Gaylord	E416
Schechner, Richard	D38
Scheider, Roy	A153
Schelling, Andrew	C67, F54, H314, H327, J180
Scherl, Ron	E285
Schiller, Lawrence	I109, I454
Schinzal, Barbara	H41
Schleifer, Marc D	J318
Schmidt, Horst	I187
Schmidt, Mathias	I293
Schnack, Asger	I320
Schneeman, George	B93, D141, D144, D146, D148, D150, D161, D406, D458, D460, D465, D520, D554, D557, H300, H311, H320, J260
Schoales, Bart	A126
Schock, Jim	J247
Schorer, Mark	H255
Schott, Webster	I736
Schreiber, Ron	H204
Schroder, Barbet	I151, I163
Schubert, David	D86
Schulman, Grace	F155
Schulman, Howard	B46
Schultz, Dutch	A11, A28, J330
Schultz, Susan M	D128
Schumacher, Michael	B66, B101
Schuyler, James	B78, B92, D25-7, D31-4, D48, D81, D92, D99, D108, D119, D140, D162, D164, D189-91, D312, D316, D338, D343-4, D411, D418-9, D433, D438, D461, D503-23 , H47, H73, H81, H310, I234, J4, J8, J29, J50, J77, J80-1, J89, J134, J189, J190, J192, J195, J198, J203-4, J256, J259, J262, J273, J308, J321, J325, J335, J350, J380
Schwarz, Verner	H21
Schwartz, Delmore	D369
Schwartz, Michael	D252, G12, I390, J123
Schwebell, Gertrude C	I701

Schweitzer, Albert	E339, J24
Scobie, Stephen	I306, I328
Scoppettone, Sandra	J249
Scott, Andrew Murray	G158, G175
Scott, Bernard	J296
Scott, Nathan	I522
Scully, Rock	G15
Seale, Bobby	B50
Sealts, Merton M, Jr	F378
Searles, George J	I397
Seaver, Richard	G167, J14, J78
Seelye, Catherine	F376
Selby, Hubert Jr	D533, D535, D543, D545, D548, F1, G115, I611-9 , J7, J13-4, J18, J22, J71, J78, J88, J184, J190, J204, J298, J318, J335, J359, J386
Selerie, Gavin	B74, F407, G39, I331
Selvin, Joel	I391
Serpas, Carlos Coffeen	D277
Serra, Silvestro	C129
Server, Lee	J253
Sexauer, Roxanne	F358
Seyrig, Delphine	C45
Shaffer, Eric Paul	E494
Shahn, Ben	F4
Shange, Ntozake	D271
Shapiro, David	D115
Shapiro, Harvey	J351
Shapiro, Julian – see Sanford, John	
Shapiro, Karl	J350
Sharma, B D	J187
Sharma, Chitra	I542
Shattuck, Roger	J351
Shears, Judith	E134
Sheeler, Charles	I708, I731, I749, I764, I841
Sheets, Kermit	E90, E95, F253
Shelley, Percy Bysshe	D129, D498, F258, H256
Shelton, Robert	I260, I289
Shepard, Sam	I273
Sherbell, Shepard	D136, H233, J292
Sherrin, Ned	H144
Shields, Jim	I336
Shigematsu, Sōiku	E436
Shiki, Masaoka	F72
Shimpei, Kusano	F67, F71
Shinohara, Keiji	E133
Shlain, Bruce	J227
Shoaf, Eric C	A159
Shoemaker, Jack	F48
Shone, Richard	D95
Shoptaw, John	D126
Shore, Stephen	D383
Shot, Danny	G44
Shropshire, Rebecca	I646
Sibley, Dennis T	I648
Sickert, Walter	D105
Siegel, Eli	I740, I751
Siegmeister, Elie	H23
Sigurd, Jacques	I399
Silberman, Steve	G14
Silbert, Layle	H220

Silesky, Barry	E228
Sillitoe, Alan	D365
Sills, Rachel Marianne	D442
Silva, Ludovico	H292
Silver, Adele Z	F491
Silverberg, Ira	A61
Silverman, Herschel	D524 , J88, J130
Silvestro, Carlo	D38
Simic, Charles	D80
Simon, Kate	A33, A73
Simpson, Louis	B111, I791
Sims, Zoot	C9
Sinclair, Iain	B69, C131
Sinclair, John	J307
Sinclair, Magdalene	B46
Singer, Joel	E93-4, E98
Sirius, R U	I423
Siskind, Aaron	F464, F479, J277
Sitney, P Adams	D395, I92, J209
Sitwell, Edith	E471, I349
Skau, Michael	E232, G46
Skerl, Jennie	A131, A136
Slack, Charles W	I449
Slaughter, William	H214
Sloman, Larry	I285
Smith, Alexander	D401, D449
Smith, Bessie	H110
Smith, Billy	I458
Smith, Dave	D62
Smith, David	D429
Smith, Geoffrey D	A78
Smith, Hazel	D436, D446
Smith, Howard	G25
Smith, Jack	D380, D396, G139, J206-9, J211, J214
Smith, L Douglas	J100
Smith, Larry	E231, E233, I593, I597
Smith, Mitchell	C140, J317
Smith, Patti	G54, I313
Smith, Richard Cándida	E35
Smith, Stevie	F475
Smith, Vincent D	D245
Snelling, John	I648-9
Sneyd, Steve	J323
Snyder, Bob	J66
Snyder, Gary	A48, B1, B35, B61, B78-80, B92, B100-1, B103, B108, C16, C21, C33-4, C50, C53, C82, C84, C90, C111, C123, D213, D339, D343, D372, D382, D498, E2-3, E7, E12, E16, E29, E35-6, E133, E136, E229, E276, E286, E296, E362-3, E388-9, E395-456 , E483, E490, E492-3, E495-6, E498-9, E509, E514, F1, F59, F138, F140, F147, G40, G95, H113, H122, H128-9, H137, H208, H228, H316, I230, I234, I324, I458, I630, I633, I639, I658, I666, I730, I759, J7-8, J10-2, J15, J17, J22, J24-5, J27-8, J31, J33-4, J36, J41, J48-50, J52, J55, J57, J59-60, J62, J68-72, J74-9, J81, J84-5, J87-8, J90-1, J95, J97, J105-6, J114-5, J117, J128-9, J132, J134-5, J139-40, J152, J155, J157, J161, J163, J165-6, J170-1, J173, J185, J187, J189, J198-9, J201-4, J222, J227, J230, J257-8, J261, J266, J275, J278, J280-2, J287-8, J292, J294, J297-8, J300-2, J310-1, J314-6,

	J318, J335-7, J339, J344-6, J350, J358, J360-2, J365, J371, J374, J380, J384, J386, J388, J391, J393
Soames, Sally	I509
Sobieszek, Robert A	A77
Sollors, Werner	D264
Solnit, Rebecca	E31
Solomon, Carl	A1, A121, B1, B35, B92, B100-1, B103, C27, C50, C53, F441, G105, G135, G142-5 , J2, J24, J59, J62, J71, J75, J79, J115, J135, J144, J202, J281, J298-300, J311, J333, J335, J346, J367, J377
Solomon, David	I433, J221
Solomon, Norman	J214
Solotaroff, Robert	I523
Sommerville, Ian	A7, A23, A66, A121, A123, A155, G60
Sondheim, Stephen	F155, H141
Sontag, Susan	A54, H1
Sophocles	C121, H234
Sorrentino, Gilbert	D26, D152, D440, D525-50 , F18, F35, F140, F173, F175, F391, F491, F495, H208, H220, I87, I611, I761, J3, J8, J22, J58, J71, J80, J92, J134, J190, J260, J275, J285, J298, J306-7, J318, J335, J346, J350, J359, J380-1, J384-7
Sorrentino, Jesse	B3, C33, H24
Sottsass, Ettore, Jr	E255, E502, G30
Soundravalli, K	i825
Sounes, Howard	I185-6, I267
Soupault, Philippe	I754
Southern, Terry	A54, G158, G167, I238, I504, J14
Southwell, Robert	F271
Souvestre, Pierre	D94
Soyinka, Wole	D268, D271
Spann, Michael	A114, G56
Spanner, Virginia	E159
Spanos, William V	E478, F150
Spector, Phil	I107
Spellman, A B	D427
Spender, Stephen	I78
Spengemann, Gabriele	C106
Spengler, Oswald	J188
Spicer, Jack	D543, E1, E7, E12, E15, E18, E29, E38, E46, E48, E50, E55, E63, E92, E214, E243, E309, E457-79 , F252, F258, F273, F286, F297, F308-9, F462, F468, F472, H122, H128, H137, H158, H235, H243, J8, J17, J22, J26, J53, J77-8, J80-1, J90, J134-5, J143, J155, J157, J189, J255-6, J275, J284, J298, J312, J325, J347, J350, J376, J385, J388, J391-4
Spitz, Bob	I262
Springfield, Tom	H148
Stacton, David Derek – see Clifton, Bud	
Stafford, Peter	B70, I660
Stafford, William	E160, E447, H222
Stansill, Peter	A100
Starer, Jacqueline	J114-5
Starr, Jerold M	J120
Stefanelli, Maria Anita	I824, I827
Stein, Charles	D309, F414
Stein, George	I276
Stein, Gertrude	D84, D86, E471, E494, F265-6, F291-2, F423, I1, I68, I82, I97, I102, I346, I357-9, I489, I676, I731, I767, I794

Stein, Judith E	D90
Steinbeck, John	C113
Steinberg, Joel	H103
Steinberg, Lisa	H103
Steinberg, Saul	D102
Stella, Frank	F150
Stendhal	A85, E360
Stephenson, Gregory	A130, G20, G45, G68, J175
Stern, Richard G	I491
Sterritt, David	J213
Steuding, Bob	E441
Stevens, Carol	I479
Stevens, Jay	J228
Stevens, Wallace	D129, F199, F283, H74, I359, I363, I678, I771-2, I788, I795, I798, I805, I811, I832
Stewart, Lawrence	I82
Stills, Stephen	I206
Stolpe, Daniel	E131
Stolpe, Danile O	E130
Stone, Robert	I383
Stowe, Harriet Beecher	G52
Stracke-Elbina, Elke	I89
Strand, Mark	J31
Stransfield, Peter	I461
Stratton, George	H262
Strauss, David Levi	E479, J180, J255
Streeter, David	F249
Strelow, Michael	I384
Strindberg, August	D199
Stuart, David	I665
Stuart, Michelle	F11
Stute, Hans Joachim	I537
Suarez, Juan A	J211
Sulpicia	D531, D546
Susumu, Kamaike	F66-7
Sutherland, Donald	F134
Sutphen, Joyce	E416
Suzuki, D T	I623
Swan, Peter	H22
Swartz, Omar	C122
Swigart, Lynn	F3, F422
Swinburne, Algernon	I215
Swope, Martha	I114
Sykes, Gerald	A85
Symmes, Robert, i.e. Robert Duncan	F262, F307
Taggart, John	F305-6
Tajiri, Shinkichi	H269
Tallman, Warren	E474, F166, F236, F445, J157, J343, J376
Talmer, Jerry	C45, I372
Tamang, Indra	I356
Tanguy, Yves	I348-9
Tanner, Stephen L	I395
Tanner, Tony	I524
Tanner, Wesley B	E272, E465
Tannlund, Rose Moreno	E112, E116
Tao, Chia	I657
Tapscott, Stephen	I804
Tashjian, Dickran	I748
Tatewaki, Misao	E419
Taylor, Cecil	C168

Taylor, Elizabeth	F456
Taylor, Gilbert W	I435
Tchelitchew, Pavel	I346-8, I356, I363, I734
Terrell, Carroll F	F172, I761
Terry, Patricia	D112
Theado, Matt	C124, J128
Thesen, Sharon	F390
Thirlwall, John C	I727, I739
Thomas, Donna	E130
Thomas, Dylan	E342, G122, I767, I771
Thomas, Peter	E130, E132
Thompson, Hunter S	G12, I390, I453, J123, J136
Thompson, Mark	E93
Thompson, Toby	I255
Thomson, Elizabeth	I250, I289
Thomson, Virgil	I354
Thoreau, Henry David	D137, E141, F421, I201, I823
Thornton, Robert	J192
Throbbing Gristle	A107, G64
Tijerino, Doris	H280
Tillman, Lynne	D383
Tilson, Joe	F472
Tinker, Bill	F430
Tinker, Carol	E352, E375
Tobey, Mark	E358, J195
Todd, Glenn	J192
Todd, Lina	I223
Tolstoy, Leo	E362
Tomkins, Calvin	D394
Tomlinson, Charles	I704, I743
Tonkinson, Carol	J85
Topolski, Feliks	B115
Topp, Mike	J78
Topp, Sylvia	D349, D363-4
Törnlund, Niklas	E408
Torok, Karl	F477
Torra, Joseph	F461
Toussaint, Kathryn	E146
Towanicki, Frédéric de	B88
Townley, Rod	I790
Trefonides, Steven	E346
Tremblay, Bill	B132
Trenamen, Geoffrey	I705
Trilling, Diana	B96, I515, I520
Trilling, Lionel	B66, B96, I515, I522
Trinian, John	J239
Trocchi, Alexander	A89, B115, E14, E90, E215, F132, F138, F140, G84, G139, G146-78 , J14, J19-20, J30, J35, J43, J47-8, J78, J104-5, J124, J148, J154, J158, J184, J219, J225, J280, J293-4, J310, J330, J357
Trombacco, Maria	F165
Tropp, Stephen	D170, G114
Truman, Harry S	I483
Trungpa, Chogyam	A45, B27, B81, I230
Tu Fu	E339, E360, E378
Turèll, Dan	A127
Turgenev, Ivan	F175
Turnbull, Gael	J327
Turner, Steve	C90
Turney, Robert	I219

Twain, Mark	C107, I112, I487
Twombly, Cy	F392
Tyler, Brenda	F289
Tyler, Gillian	H181
Tyler, Hamilton	F289
Tyler, James	C28, C36
Tyler, Mary	F289
Tyler, Parker	D369, I346, I357, I359-61, I363, I758, I795, J208
Tynan, Kenneth	D42, E280, I107, I114
Tyndale, William	H254
Tysh, Christine	B108
Tytell, John	A58, A116, B94, C2, C87, D40, G145, J113, J144
Tytell, Mellon	G128, J144
Tzara, Tristan	J331
Uehera, Masa	E403, E418
Ulewicz, Laura	H3, H295 , H330
Unali, Lina Garegnani	I780
Underwood, Dick	E138
Ungar, Barbara	C101
Ungaretti, Giuseppe	I213
Updike, John	I509
Upton, Charles	E3, E480-2 , J52, J82, J135
Uronovitz, B A	G114
Valdez, Luis	D274
Vale, V	E216
Vallejo, César	D369, F240
Van Aver, Philip	F465
Van Buskirk, Alden	G179 , J280, J291, J311, J330, J386, J392
Van der Bent, Jaap	G81, J182
Van der Zalm, Leo	E191
Van Elteren, Mel	J182
Van Eyck, Jan	D290
Vangelisti, Paul	D223, E329
Van Gogh, Vincent	E359, J377
Van Minnen, Cornelis A	J182
Van Newkirk, Allen	J397
Van Nimwegen, Bill	C144
Van Wyngarden, Bruce	J136
Vas Dias, Robert	H27
Vassal, Jacques	I322
Vaughan, Henry	F469
Vaughan, Sarah	D223, H139
Vega, Fernando	H264
Veitch, Tom	D465
Velasquez, Diego	H185
Velvet Underground	A127, D377, D383
Vendler, Helen	D65, J72, J164
Veres, Peter	I585
Verlaine, Paul	F263
Vexin, Noël	D110
Veza, Laurette	I789
Viciani, Simona	I176
Victor, Thomas	D322-3
Vidal, Gore	I17, I78-9, I87, I509, I520, J94, J141
Vidal, Peire	F31
Vilà, Christian	A122
Villon, François	I753
Vine, Ian	G162
Vinkenoog, Simon	C133, I447, J219
Vogel	E478

Volpe, Edmond L	I504
Von Hallberg, Robert	F401, J168
Vonnegut, Kurt	H285, I112
Von Schmidt, Eric	I342
Von Sternberg, Josef	G51
Voznesensky, Andrei	E178, E226, G108
Vuillard, Edouard	I213
Waanders, Hans	F72
Wagner-Martin, Linda W	H213, H217, I768, I844
Wagstaff, Christopher	F301, H72
Wah, Pauline	F407
Wain, John	F484
Wakefield, Dan	D16
Wakoski, Diane	H24, H260
Walcott, Derek	D271
Walden, Ken	E400
Waldman, Anne	A120, A130, B78-80, B91-3, B100, B102-3, D142, D154, D158, D161, D163-4, D198, D367, D369, D381-2, D459, D472, D504, D520-1, D551-3, D562, D564-5, E269, E276, E387, E438, F35, F299, F461, G44, H1-4, H137, H225, H296-329 , I206, I230, J29, J37, J42, J51, J61-2, J67, J69, J75-7, J79, J81-85, J87, J88-91, J130, J135-6, J142, J144, J160, J180, J189-90, J198-9, J202-4, J230, J250, J255-6, J258-60, J281, J284-5, J309, J312, J318, J335, J369, J375, J380, J387
Walker, Alice	H285
Walker, David	I805
Walker, Jeffrey	F416, I817
Walker, Robert	A108
Walker, Terry	B55
Wall, Antoninus, Fr.	E119
Wallace, Emily	I841
Wallrich, Larry	D217
Walls, Karen	I459
Walsh, Chad	F382
Walsh, Joy	C108, C110, C139, J329
Wang, David Rafael	J302
Wang Hui	D101
Wantling, William	C131, I166
Ward, Geoff	D33
Ward, Tony	J353
Warhol, Andy	A54, A123, D366, D377, D381, D383, D387-8, D392, D394, D397, I262, I422, I513, J129, J207-9, J211, J267, J318, J368
Warncke, Donald	I594
Warsh, Lewis	D144, D158, D161, D163-4, D381, D520-1, D551-65 , E3, F461, H296, H298, H320-1, H329, I207, I210, J29, J45, J77, J80, J89, J203, J222, J230, J250, J256, J259- 60, J284, J318-9, J372, J375, J380, J384-5
Wasserman, Dale	I398-400
Wasson, R Gordon	I442, I445
Watson, Erin	G82
Watson, Steven	I357, J125
Watten, Barrett	F338, J375
Watters, John G	A140
Watts, Alan	B70, C67, D13, E25, E92, E98, E432, F494, I433, I437, I445, I447, I450, I620-69 , J24, J27, J79, J106, J117, J129, J135, J219-20, J222-3, J225-6, J228-30, J278, J339, J361
Watts, Charles	E55

Watts, Mark	I647-9, I654-5
Watts, Robert	E37
Wavy Gravy	B79, D23, G16, H43, I379, I458, I670-1 , J5, J71, J87,
J204, J287	
Wayte, Nick	J358
Weatherby, W J	I511
Weatherhead, Andrew Kingsley	I774
Weaver, Helen	C51-2, C140
Weaver, Mike	I762
Webb, Howard W, Jr	I504
Webb, John Edgar	I115-6, J346
Webb, Louise	I115-6
Webb, Marilyn	H324, J160
Webb, William	B17
Weber, Erik	E59, E75
Weber, Hugo	C3
Weberman, A J	I243
Webster, Edna	E74-5
Wehlau, Judith	D356
Weigl, Bruce	H207
Weil, Gunther M	I445
Weil, Jerry	J126
Weinberg, Jeffrey	D172, J73
Weinberger, Eliot	J328
Weinreich, Regina	C115
Weinstein, Arnold	D477
Weisburd, Mel	J283
Weishaus, Joel	J45
Weiss, Ruth	E3, G115, H2-3, H330-2 , J6, J88, J301
Weiss, Theodore	J355
Weissner, Carl	A64, A97-8, A105, A123, G121, G136, I127, J267
Welch, Denton	A27, F469
Welch, Lew	C5, C11, C21, C104, C123, E3-4, E7-8, E16, E25, E296, E309, E411, E414, E421, E455, E483-98 , E499, E503, E514, F140, F380, H113, H116, I730, J5, J8, J15, J22, J33, J71, J79, J84-5, J91, J132, J135, J155, J185, J205, J294, J298, J301, J306, J361-2, J388, J391- 3
Weller, Peter	A153
Wenger, Barbara Lubanski	E509
Wenke, Joseph	I538
Wesling, Donald	F246
West, Mae	F494
West, Nathanael	I741, I758
Whalen, Philip	A48, A116, A123, B1, B55, B61, B78-81, B92, B101- 2, C11, C21, C50, C67, C84, C87, C90, D141, D158, D551, E2, E7, E12, E29, E36, E63, E92, E136, E243, E276, E284, E338, E362-3, E387, E421, E430, E438, E486, E490, E492-3, E495, E499-515 , F1, F59, F140, F377, F391, F491-2, G40, G95, H30, H128, H131, H133, H137, H228, I93, I730, J4-6, J8, J10-1, J22, J24, J26, J28, J33, J55, J59-60, J63, J65, J75-9, J81, J85, J88-9, J91, J132, J135, J157, J160, J165, J180, J189, J191-2, J202-5, J222, J256, J259, J261, J273, J276, J278, J283, J288, J298, J300-2, J311, J320, J339, J344- 5, J350, J361, J365, J370, J376, J384, J386, J391-3
Wheelwright, John	D86
Whicher, Stephen E	I798
Whitaker, Thomas R	I778
White, Edmund	A58, B76, D163

White, Emil	B17
White, Kenneth	C138, E440, G177
White, Michael	C54, I442
White, Phil	A132
White, Victor	E156
White, William	D427
Whitehead, Peter	J20
Whitehead, Ron	A116
Whitman, Walt	B18, B54, B110, C115, D137, E141, E155, F295, F416, F421, F468, G99, H256, I201, I522, I598, I804, I817, I823, J174
Whitmer, Peter O	J136
Whittemore, Reed	H763
Widmer, Hans Peter	G118
Widmer, Kingsley	J150
Wieners, John	B78-9, B92, D22, D381-2, D431, D543, D551, E3, E100, E477, E500, F119, F140, F165, F254, F258, F285-6, F399, F405, F446-61 , G40, G77, H25, H27, H47, H68, H128, H195, I234, J8, J10-1, J17, J22, J24, J26, J29, J33, J46, J53, J58, J71, J77-81, J84, J89, J91, J135, J157-8, J174, J189, J200, J203-4, J206, J256, J259, J263, J270, J273, J275, J277-8, J284, J289, J291- 2, J298, J300, J307, J311, J314, J325, J337, J350, J364, J366-7, J371, J385-6, J388, J391-2, J394, J396
Wight, Frederick S	I750
Wilbur, Richard	F155
Wilder, Thornton	I594
Wilentz, Elias	J5
Willard, Nancy	I782
Williams, Chris	I251
Williams, Elena	I732, I755, I816
Williams, Florence Herman	I695, I698, I718
Williams, Jonathan	B92, D164, D276, D290, D309, D525, D543, E91-2, E327, E387, E477, E479, F1-2, F4, F35, F75, F90, F107, F175, F179-80, F204, F208, F320, F391, F405, F426, F434, F436, F462-95 , H154, H175, H208, I573, I576, I596, I759, J5, J8, J10, J17, J50, J53, J62, J97, J134, J190, J192, J261, J275, J282, J285, J298, J302, J306, J314, J318, J335, J343, J346, J350, J352, J360, J367, J370, J73-4, J381, J392, J395
Williams, Miller	E225
Williams, Paul	D12, I281, I286, I307, I311, I313, I332, I429
Williams, Richard	I265
Williams, Robert	I405
Williams, Tennessee	A54, A58, G122, H31, H34, H40, I46, I51, I76, I79, I87
Williams, William Carlos	A130, B1, B3, B35, B47, B81, B110-1, C125, D45, D86, D123-4, D339, D343, D527, D543-4, D553, E136, E238, E241, E243, E248, E340, E347, E359, E362, E374, E465, E495, F1, F25, F37, F58-9, F73, F77, F85, F102, F119, F138, F140, F147, F162, F173, F296-7, F327, F379, F391, F406, F408, F416, F421, F427-8, F468, F470, F472, F489, G40, G122, G124-5, H129, H154, H159, H179, H195, H198, H201, H211, H223, H232, H253, H256, H312, I115, I234, I347, I358-61, I363, I577, I596, I672-845 , J16, J50, J55, J57, J68, J78, J82-3, J88, J90, J93, J98, J112, J135, J157, J166, J170, J173, J176, J189, J192, J198, J257, J280, J286, J289, J293-4, J302, J305, J308, J311, J335, J337,

	J343-4, J350-1, J355, J360, J362, J371, J373, J382, J386
Williams, William Eric	I725
Willis, Bob	I249
Wilson, Adrian	E128
Wilson, Gary	J323
Wilson, John	F173
Wilson, Marie	G101
Wilson, Robert A	D22, E295, F447, G45, G47, H226
Wilson, Robert Anton	I416, I658
Wilson, S. Clay	A32
Wilson, Terry	A70, G54, G62
Winans, A D	I182, J56
Winkelgrund, Rolf	I400
Winkfield, Trevor	D196, D508, D518, D520
Winson, Robert	E509
Winters, Yvor	F303
Wise, Kelly	F281
Witemeyer, Hugh	I742-3, I745
Witting, Robin	I308, I310, I312, I314
Wolf, Daniel	D7, J296
Wolf, Deborah	H116
Wolf, Leonard	H116
Wolf, Tommy	H145-7
Wolfe, Bernard	J215, J238
Wolfe, Burton H	I387
Wolfe, Thomas	C13, C125, E187, F324
Wolfe, Tom	I388, I520
Woliver, Robbie	D14
Wolpe, Stepan	F151
Woodard, Komozi	D259
Woods, Timothy Stephen	F419
Woolf, Douglas	F338
Wordsworth, William	D129, H244, H256, J223
Wright, Jay	I812
Wright, Richard	D260, I544
Wulp, John E	D42
Wurlitzer, Rudolph	I365
Wyatt, Andrea	F327
Wyatt, Thomas	H246
Wyland, David	D528, F430
Wyngaard, R E	G169
Yacoubi, Ahmed	I45
Yates, Louis	I635
Yau, John	D91
Yeats, W B	F316, I771
Yenne, Bill	I270
Yevtushenko, Yevgeny	D365
Yoscary, Bill	I2
Young, Allen	B72
Young, Dana	I3
Young, Elizabeth	H32
Young, Gary	E130
Young, Lester	C66, C93, E313, G72
Young, Neil	D562, I208, I321
Zappa, Frank	I321
Zavatsky, Bill	D471
Zev – see Dan Harris	
Zorach, William	I680
Zugsmith, Albert	J233

Zukofsky, Louis	D276, D544, F25, F58, F91, F119, F154, F173, F295, F297, F419, F436, F462, F485, F489, I359-60, I678, I683, I752, I758, I795, I818, J186, J257
Zumwinkle, Richard	E394
Zwick, Rainer A	I534

Index of selected publishers

Note: Publishers of particular importance to the Beats and Beat-allied writers are included here. References to a single book may be included more than once if that book appears in more than one section of the bibliography.

Adventures in Poetry	D150, D410, D422, D457, D555, E466, J256
Aloes Books	A36, A147, C26, D142, E464, H301, I83, I242-3
Angel Hair	D144, D406, D454, D552, D556, F94, F451, F455, I204, J259
Arif Press	E272, E465, H88, H131-2, H302
Arthur and Kit Knight – see Unspeakable visions of the individual	
Auerhahn Press	A63, D384, E111, E250-1, E314, E459, E483, E499, E501, F346, F369, F446, F465, G58, G95-7, G179
Bamberger Books	D198, D466, H319
Beach Books, Texts & Documents	A35, A64, E173, G130-1, G136
Bern Porter	F251, G94, I572
Big Sky	D431-2, D458, H133, H299
Black Sparrow Press	D55, D84, D189, D281, D283, D285, D287-92, D294-6, D298-300, D302, D306-7, D312, D314-5, D367, D369, D371, D373-6, D378, D491-4, D514, D516-7, D528-9, D531, E19-20, E50, E94, E124, E126, E129, E134, E139, E143, E241, E244-5, E260, E263, E266, E301, E304, E306, E310-3, E469, E513, F15-16, F18, F56, F58, F87, F89, F96, F100, F102, F137, F143, F183-4, F186-8, F190-3, F195-8, F227, F266, F269, F300, F309, F317, F322-4, F329-30, F332, F336-7, F357, F362, F387, F436, F454, F459, H34, H39, H85, H87, H130, H136, H163-4, I1-2, I4, I16-7, I19, I43-5, I47, I91, I117, I119, I122-3, I126-7, I129-30, I132-52, I155-7, I159, I161, I163, I167, I169, I170, I172-5, I188, I193-4, I207, I211, I214, I218-9, I221-4, I226, I351, J161, J389
Blue Wind Press	A19-20, A37, D146, F152, F231-2, F237, I225
"C" Press	D156, D450, J273
Cadmus Editions	A23, E375, F225, I46, I230
Calder & Boyars; John Calder; Boyars	A5-6, A8-9, A15, A18, A20-1, A25, A27-8, A41, A69, A80, A104, D207, D233, D536-8, F33, F82, F93, F108, F113-4, F119-20, F123, F133, F135-6, G61, G63, G146, G153-4, G163, G169-73, I611, I613-7
Cape Goliard; Goliard	A11, B10, B14, D139, D141, D217, D286, D451, D456, E262, F84, F239, F345, F349-50, F354, F385, F452, F471-2, H293, I229
Cherry Valley Editions	A16, A32, A105, B28, B95, D170, E335, F11, G83, G133, H265, I353-4
City Lights Books	A47, A60, B1, B4, B6, B12, B18, B27, B30, B50, B62, B83, B86-7, C1, C4, C10, C31, C130, D20, D134, D401, D487, D498, E10-1, E17, E31, E98, E102, E164, E167, E170, E186, E205, E210, E213, E217, E219-24, E226, E253, E287-8, E294, E318, E325, E379, E420, E480, F30, F256, G3-4, G22-3, G87-8, G90, G92, G99, G102-3, G120, G128, G134, G142-3, H52, H58, H105, H152, H264, H266, H317, I12, I42, I54, I158, I165, I356, I412, I473, I562-3, I633-4, J6, J45, J52, J201, J280-1

Coffee House Press	D158, D195, D211, D331, D397, F53, G91, H14, H90-1, H229, H263, H309, H312, H316, H318, H325, I220
Corinth Books – see also Totem Press	D5, D140, D212, D553, F78, F345, H61, H74, H298, J5, J13, J92
Coyote Books; Coyote's Journal	E281, E503-4, E512, F380, J288
Creative Arts Book Company	B64, C71, C127, G6, G10, H44, H120
Dave Haselwood Books	B59, E171, E258-9, E261, E331, F448
Divers Press	F6, F27, F131, F144, F157, F254, F319, F341, F383, J344
Enkidu Surrogate	E458, F284
The Figures	D160, D461-2, D467-8, D515
Four Seasons Foundation	E39, E240, E257, E261, E398-9, E405, E484-5, E506, F90, F138-9, F146, F221, F234, F236, F248, F364, F366, F368, F370, F373, F377, F382, F445, G101, H129, J15
Frontier Press	D488, E265, F216-9, F230, I93
Fuck You/Press	A34, D501, E169, G134, H30, J300
Fulcrum Press	A95, B11, E400, E402, F212-5, F264-5, F321
Full Court Press	A48, B24, I754
Granary Books	B93, D161, D163, D200, D380, D560, D565, E472, F128, F130, F461, F481, H329, J89, J214
Grey Fox Press	B19, B51, B72, C5, C8, C41, C44, D412-3, D424, E421-3, E470, E489-95, E507-8, E514, F310, F365, F443-4
Grove Press	A7-8, A53, B60, C1, C15, C17, C45, C86, D7, D25, D42-4, D82, D109, D137, D214, D225, D229, D310-1, D313, D357, D385, D404, D417, D496, E61, E252, E280, E289, F9, F158, F257, F344, F439, G139, H115, H232, I114, I372, I482, I601, I603, I605, I612, J8, J18-9, J67, J127, J157, J227
Hanuman Books	A56, B52, C54, D70, D388, F142, F456-7
Institute of Further Studies	F272, F351-3, F372, F384
Intrepid Books	A126, A146, D169, G126, H55, J311
Jargon Society; Jonathan Williams	D525, E91, F75, F78, F179-80, F255, F320, F342-3, F345, F426, F434, F462-4, F466, F492, F494, G124, H154, I558, I573, I575
Kulchur Foundation	D138, D194, D330, D452, D557, H11, H13, H112, H320, J58, J318
Limberlost Press	B81, C77, G69, G76
Mulch Press	B49, C70, F17, F31, F438, G5
New Directions	B73, C18, D45, D535, E107, E118, E122, E158, E174-7, E180, E185, E187, E192-3, E197-8, E200, E202, E204, E206, E208-9, E212, E248, E267-8, E270, E274, E285, E339-41, E343-5, E348, E350, E353, E355, E358-9, E366, E369, E371, E376, E378, E380, E382, E384-5, E403, E427, E431, F47, F105, F126, F159, F164, F263, F278-9, F281, F294-5, F312, F381, G25-6, G30, G34, G89, H155-6, H158, H160, H166, H168-9, H171, H174-5, H179-80, H185-91, H195-6, H198, H200-1, H211, H213, H236, H290, I201, I349, I494, I547-8, I556, I559-61, I564-7, I570, I574, I576, I583, I681, I684, I686-7, I689-92, I696-9, I708, I711-2, I718-9, I722, I724, I726-7, I729, I733-6, I745-6, I766, J16, J335
Olympia Press	A1-5, G1, G36, G147-52, G168, J218, J224, J341
Open Space	E38, E54, F288
Origin Press	E395, F36-41, I752, J344
Oyez Press	B8, E112, E114-5, E120, E123, E135-7, E254, E256, E279, E299-300, E307-8, E315, E317, E326, E397, E471, E485, F80, F261-2, F274, F285, F327, F347, F374, F396, G98, H51, H69-70, H122-7, H157, H167, H205, H239-40, J155
Perishable Press	B33, D546, E195, F10, F12, F14, F21-2, F32, F81, F86, F282, F431, F433, F435, F437, F450, H162, H165

Phoenix Bookshop	B21, C142-3, D53, D219, E297, E456, F249, F267, F424, F447, G31, G47, G127, H56, H226
Portents	B47, C3, J250
Poets Press	B13, D54, D251, D405, D427, E100, F291, G82, H48-50, H62, H65-8, I401, J28
Red Ozier Press	A22, B26, E189, I48, I355
Tibor de Nagy Gallery	D48, D399, D402, D503, J363
Tombouctou Books	D159, I20, I49-50, I213
Toothpaste Press	B29, F106, F110-1, H12, H262, H305, I227
Totem Press	D254, E238, E249, F7, F206, F209, F367, F426, H47
Totem Press/Corinth Books	B3, C33, D213, D400, D527, E396, E500, F211, F427, H24, H260, J3
Unspeakable visions of the individual	C6-7, C49, C73, E334, G75, G86, H46, J59, J63-5, J69
Untide Press	E105-6, I550
Water Row Books	A133, C40, C65, C134, C145, D23, D171-2, D524, E338, G111, H43, J73
White Fields Press	A72, B57-8, C80, D246
White Rabbit Press	E18, E214, E457, E460-3, E471, E475, F286, F289, F348, H124, H128, H153
Wingbow Press	E8, E320, F223-4, H57
Z Press	D81, D192-3, D203, D460, D513, D518, F129, H135,
H306	

