

**CITY LIGHTS POCKET POETS SERIES 1955-2005: FROM THE
COLLECTION OF DONALD A. HENNEGHAN**
October 2005 – January 2006

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In 1995, Lawrence Ferlinghetti wrote the following Introduction to the *City Lights Pocket Poets Anthology*. Ten years later and with the addition of five new volumes of poetry, including this year's *The Language of Saxophones, Selected Poems* by Kamau Daáood, Ferlinghetti's words still ring true. The impact of this series remains as strong today as when the first volume was published fifty years ago.

INTRODUCTION

Even though some say that an avant-garde in literature no longer exists, the smaller independent publisher is itself still a true avant-garde, its place still out there, scouting the unknown.

And as long as there is poetry, there will be an unknown, as long as there is an unknown there will be poetry. The function of the independent press (besides being essentially dissident) is still *to discover*, to find the new voices and give voice to them—and then let the big publishers have at them—which is what has happened in our case—many authors we first printed now being published by the biggest houses in the world.

Still, what one scout on some imagined frontier may discover and choose as a way forward may turn out to be merely a cowpath leading back to the barn or a false lead trailing off into the woods. Choosing a retrospective of forty years of City Lights Pocket Poets—fifty-two volumes—is a critical exercise at every step testing how right or how important (or how trivial) the editor's choices were. In general I would say the list suffers not from what or who is included but from who is left out, either by ignorance, inattention, ill-timing or bad luck (when other publishers beat us to it).

From the beginning the aim was to publish across the board, avoiding the provincial and the academic, and not publishing (that pitfall of the little press) just 'our gang.' I had in mind rather an international, dissident, insurgent ferment. What has proved most fascinating are the continuing cross-currents and cross-fertilizations between poets widely separated by language or geography, from

France to Germany to Italy to America North and South, East and West, coalescing in a truly supra-national poetic voice.

Thus within these covers, Ginsberg meets his almost exact contemporary Pier Paolo Pasolini, the Chilean Nicanor Parra exchanges caustic insights with French Resistance poet Jacques Prévert, Catholic Buddhist Kerouac meets Catholic anarchist Kenneth Rexroth, Diane di Prima and Anne Waldman join revolutionary voices with Daisy Zamora and Rosario Murillo, Frank O'Hara encounters the son of Bertolt Brecht, Robert Duncan and Philip Lamantia exchange passionate eruditions, Kenneth Patchen and Robert Bly cry out against a murderous world, Gregory Corso and Peter Orlovsky swap wise and loony street poetry, and Mayakovsky meets the Red Cats, while uneasy bedfellows Yevtushenko and Voznesensky recognize their common enemy....

So may our little cultural exchange program continue into the 21st century in a world without walls in which poetry is still the best news.

--Lawrence Ferlinghetti

In 1953, Lawrence Ferlinghetti co-founded City Lights Bookshop with Peter D. Martin in San Francisco. It was the first all-paperback bookstore in the U.S. Two years later Ferlinghetti launched City Lights Books with the publication of *Pictures of the Gone World*, Number One in the Pocket Poets Series.

During its fifty year publishing history, the book dimensions have remained approximately the same, 15.5 X 12.5 cm, with slight variations depending upon the printer. The first six volumes have the signature pastedown wraparound paper label cover. Beginning with Number Seven a printed cover simulating the original design was used. In 1967, with Number Twenty-One, illustrated covers began to be used with a few exceptions.

All editions displayed are first edition and first printing unless otherwise noted.

1.
Lawrence Ferlinghetti. *Pictures of the Gone World*.
San Francisco: City Lights Pocket Bookshop, 1955.
Number One

The publisher's statement on the rear cover sets the stage:

"Pictures of the Gone World is the first volume in the Pocket Poets Series, in which it is planned to make available, in inexpensive form, work by such well-

known poets as e. e. cummings, Kenneth Patchen, Kenneth Rexroth, and William Carlos Williams, as well as poetry by younger less known writers who are also doing significant work in the modern idiom, whether it be 'in the American grain' or against it."

This was also Ferlinghetti's first book of poetry. Recognized for his accessible and non-academic style, he went on to be one of the most widely published poets of modern literature. His *Coney Island of the Mind* is arguably one of the most widely read books of poetry today and for many the first introduction to modern poetry.

This first volume in the series was published in 500 paperbound copies with the familiar handpasted wraparound paper label, as well as 25 hardbound copies. One of the first 500 copies, the displayed book is inscribed to Dick McBride on the rear free end page in the year of publication. Ferlinghetti hired Dick and his brother, Robert, to assist with the early growth of City Lights Books. Dick McBride is a poet and author in his own right living in England.

2.

Kenneth Rexroth, translator. *Thirty Spanish Poems of Love and Exile*.

San Francisco: City Lights Pocket Bookshop, 1956.

Number Two

Translated by Rexroth, the book gathers poems by Rafael Alberti, Mariano Brull, Nicolas Guillen, Pablo Neruda, Arturo Serrano Plaja, Federico García Lorca and Antonio Machado. In addition to his talent as a translator in many languages, Rexroth was a painter, poet, critic and mentor.

He was well-known for his Friday evening literary gatherings that in an era of pre-NPR and pre-public poetry readings served a vital role in igniting an interest in art, literature and politics. Ferlinghetti first met Rexroth and others in the San Francisco community at these meetings. Rexroth also served as emcee at the important Six Gallery reading on October 7, 1955 where among others Ginsberg read the first part of *Howl*.

This copy is inscribed to Janet and Charles Richards. She was a painter and he was a musician who were both part of the San Francisco scene before and during the San Francisco Renaissance. She recounts the events of those years in her memoir *Common Soldiers* (Archer Press, 1979).

3.

Kenneth Patchen. *Poems of Humor & Protest*.

San Francisco: City Lights Pocket Bookshop, 1956.

Number Three

Kenneth Patchen was a major influence on Ferlinghetti. Patchen's clear and outspoken political positions and his pacifism had an impact on Ferlinghetti's art and social activism. The collection here gathers thirty-two short poems from seven of Patchen's earlier books, published during the 1940s and early 1950s.

4.

Allen Ginsberg. *Howl and Other Poems*.

San Francisco: City Lights Pocket Bookshop, 1956.

Number Four

Howl is considered by many to be the most significant poem since Whitman's *Leaves of Grass*. Written during 1955 in San Francisco, Ginsberg first read part of the poem at the Six Gallery reading on October 7, 1955. It served as a catalyst for a literary and social movement that included many of the future Pocket Poets.

The second printing of *Howl and Other Poems* was seized by the U. S. Customs Office and shortly afterwards Ferlinghetti and Shigeyoshi Murao, manager of City Lights Bookshop, were arrested for selling and publishing obscene literature. Defended by the ACLU, the case was highly publicized and covered by established publications such as *Time* and *Life*, adding to the attention of this small press and *Howl*. Judge Clayton Horn found the book to be not obscene and this landmark decision helped launch City Lights and Ginsberg's poems into the public arena.

The first printing lists Lucien Carr's name on the dedication page. Later printings do not list his name, removed at his request. The handpasted wraparound paper label is only present on the first and second printings.

Displayed is the first printing of *Howl and Other Poems*, signed on the title page by Ginsberg and stamped with his personal chop, *Lion of Dharma*, a title of honor and responsibility given to him by Chögyam Trungpa when he took his Buddhist vows. It is dated 3/11/1985. A copy of the second printing is exhibited to illustrate the original cover.

5.

Marie Ponsot. *True Minds*.

San Francisco: City Lights Pocket Bookshop, 1956.

Number Five

True Minds is Marie Ponsot's first collection of poems. Published in the wake of popularity and controversy surrounding Ginsberg's *Howl*, it received little

attention. One reviewer in the Queens *Daily News* opened his review with: "Mom of Five Hip to the Jive," even though her poetry was neither "beat" in style nor subject.

The title of this collection of love poems was taken from Shakespeare's 116th Sonnet. It would be 24 years later when she would publish her second volume of poems and borrow the title from the next line of the sonnet--*Avoid Impediment*.

Marie Ponsot met Ferlinghetti sailing to Paris after World War II on the *SS America*. Ferlinghetti referred to her in his biography as the first woman intellectual he had met. Nearly ten years later he would publish her first collection of poems as Number Five in the Pocket Poets Series.

6.

Denise Levertov. *Here and Now*.

San Francisco: City Lights Pocket Bookshop, 1957.

Number Six

Here and Now is Levertov's first American publication. Her first volume of poems, *The Double Image*, was published in England in 1946. She gained further recognition when she was included in the highly regarded New Directions anthology, *The New British Poets*, edited by Kenneth Rexroth in 1949. Also included in the anthology were Lawrence Durrell, David Gascoyne, Stephen Spender and Dylan Thomas.

The first printing was published in an edition of only 500 copies. The copy displayed bears the poet's full signature on the title page.

7.

William Carlos Williams. *Kora In Hell: Improvisations*.

San Francisco: City Lights Books, 1957.

Number Seven

Kora in Hell: Improvisations was published 37 years earlier by The Four Seas Co., of Boston. Long out of print, City Lights reintroduced this collection to a new audience.

The rear cover statement introduces the poet: "William Carlos Williams, at 74, has some claim to be called Poet Laureate of America, being the author of almost forty books, and having won most of the important poetry awards in this country. He is a man known for his enthusiasms, a constant defender of poets and poetry."

The importance of William Carlos Williams to many of the poets in the City Lights Series cannot be overlooked. He was a tireless supporter and mentor to Ginsberg, Norse, and Levertov, among others.

The poet's signature is on the dedication page. The poems are dedicated to Flossie, his wife.

8.

Gregory Corso. *Gasoline*.
San Francisco: City Lights Books, 1958.
Number Eight

Gregory Corso was a core member of the original Beat group--Ginsberg, Kerouac and Burroughs. He was the only member of this early group who did not have a Columbia University connection. A tough, street-smart, self-educated poet, he was admired by his fellow Beat poets and critics. His early poems were published in *The Harvard Crimson* while he was living in Cambridge. This is his second collection of poems, following the earlier *The Vestal Lady on Brattle*.

This copy is signed by both Corso and Ginsberg, who wrote the introduction, on the title page.

9.

Jacques Prévert. *Selections from Paroles*.
San Francisco: City Lights Books, 1958.
Number Nine

In his Translator's Note, Ferlinghetti writes, "I first came upon the poetry of Jacques Prévert written upon a paper tablecloth in St. Brieuc in 1944. This so romantic, sentimental circumstance is no doubt at the root of my present effort to perpetrate Prévert upon America."

The rear cover publisher's statement notes: "In the years immediately following World War II, Jacques Prévert spoke more directly to and for the French who had come of age under the Occupation than any other contemporary poet, if enormous success of *Paroles* is any indication. First published in 1946, it was almost immediately reprinted, and by 1952 there were 200,000 copies in print."

The City Lights Pocket Poets edition was the first book by Prévert to be published in the United States. A revised Second Edition was published in October of 1990. The text was expanded to include the French text of each poem and a rewritten Translator's Note. This edition's cover bears a photograph of the poet by Izis. Both editions displayed are signed by Ferlinghetti on the title page.

10.

Robert Duncan. *Selected Poems*.
San Francisco: City Lights Books, 1959.
Number Ten

Robert Duncan was an important figure in the San Francisco Poetry Renaissance. He was one of the few poets born and raised in the area, although he lived in New York several times, where he broadened his circle of friends and contacts. In San Francisco, he led literary gatherings similar to Rexroth's. He taught at Black Mountain College and gained Olson and Creeley as colleagues.

Selected Poems gathers poems written between 1942--1950. From the publisher's statement: "In making this selection from his first four books, together with certain other poems of the same period, Duncan feels he has given his work as a whole a focus that amounts to a new definition of his poetic intent."

The book was printed in England by Villiers like many other early books in this series. The January 1959 first printing of 1500 copies was designated to be bound with sewn signatures. In a letter to Ferlinghetti, John Sankey of Villiers informed him that the copies had mistakenly been bound saddle-stitched. The second printing was published in July of that year, correctly sewn. (Cook).

This book is signed by the author on the title page in the year of publication with the notation "Elfmere". "Elfmere" was an earlier name for Drew House, where Duncan lived at Stinson Beach between 1958 and 1961.

11.

Jerome Rothenberg, translator. *New Young German Poets*.
San Francisco: City Lights Books, 1959.
Number Eleven

This collection, edited and translated by Jerome Rothenberg, introduces ten German poets who were born between the First World War and the first years of the Nazi rise to power. The collection includes the first English appearances of Paul Celan, Ingeborg Bachmann and Gunter Grass.

New Young German Poets precedes Rothenberg's first book of poems, *White Sun Black Sun* by Hawk's Well Press. This copy is inscribed on the title page at a later date to Clayton Eshleman and his wife Caryl.

Nicanor Parra. *Anti-Poems*.

12.

San Francisco: City Lights Books, 1960.
Number Twelve

These poems are taken from Parra's *Poemas y Antipoemas* originally published in 1954. This is the first appearance in English, translated by painter and critic Jorge Elliott. Parra is considered one of Chile's greatest poets, praised by Neruda and others as a clear voice of beauty and force. In an attempt to resist conventional poetry forms, he created "anti-poetry" using clear, common language of the people. He is also a distinguished professor of mathematics and physics at the University of Chile, Santiago.

Ginsberg and Ferlinghetti met Parra in 1959 when they participated at a writers' conference at the University of Concepcion in Chile.

The author has signed the title page. The number of copies printed is unknown and no additional printings were produced.

13.

Kenneth Patchen. *The Love Poems of Kenneth Patchen*.
San Francisco: City Lights Books, 1961.
Number Thirteen

This collection of poems published in various volumes from 1939 to 1960 reflects and proclaims the moving and caring relationship Patchen had with his wife Miriam. Released in January 1961 were a paperbound edition of 1500 copies and a hardbound edition of 300, issued without a dust jacket. Cook notes that the hardbound edition was advertised by City Lights as a "Gift Edition"; the price of \$3.00 does not appear in the book. The paperbound and hardbound editions are displayed.

14.

Allen Ginsberg. *Kaddish and Other Poems*.
San Francisco: City Lights Books, 1961.
Number Fourteen

This is the long anticipated volume of poems following the highly successful *Howl and Other Poems*. It presents the long title poem on the death of his mother and fifteen other poems. Kaddish is the name of the Hebrew prayer for the dead.

This first edition copy is inscribed from William Burroughs for Allen Ginsberg. The significance is that Burroughs signed this copy to Ginsberg prior to Ginsberg's

death in 1997 as Burrough's Kaddish to Ginsberg. Ironically, Burroughs died four months after Ginsberg in 1997.

OUT OF SERIES

Alain Jouffroy. *Déclaration d'Indépendance*.

San Francisco: City Lights Books, 1961.

Out of Series

The only Out of Series volume of poems in the series' publishing history, this text was printed in French only and consists of two untitled poems. There is a tipped in photograph of a painting by Jean-Jacques Lebel between the title page and the front cover.

Ferlinghetti had met Jouffroy in his early years in Paris and had great regard for Jouffroy's poetry and political support of the student movement. Lebel, in addition to painting, was a poet and translator of Beat poets.

This copy is inscribed by Jouffroy to Ginsberg: *à Allen Ginsberg, / grand poete! / avec amitié / Alain Jouffroy*.

15.

Robert Nichols. *Slow Newsreel of Man Riding Train*.

San Francisco: City Lights Books, 1962.

Number Fifteen

This is the author's first book of poetry printed in an unknown number of copies. This copy is inscribed to Richard Eberhart on the title page.

Eberhart played an important role in the careers of many of the poets in this series. He is perhaps best known for his review of the poetry scene in San Francisco when he wrote "West Coast Rhythms" in 1956 for *The New York Times*. His review and Ginsberg's response would be immortalized in the book *To Eberhart From Ginsberg* (The Penmaen Press, 1976). Shortly after the review in the *Times* Eberhart would go on to serve as Library of Congress Poetry Consultant and receive the Pulitzer Prize in 1966.

16.

Anselm Hollo, translator. *Red Cats*.

San Francisco: City Lights Books, 1962.

Number Sixteen

For many, the 1962 *Red Cats* was the first introduction to the Russian poets Yevtushenko, Kirsanov and Voznesensky.

In his introduction Hollo writes, "In the middle 50's a number of Soviet writers started what became known as 'The Thaw': a movement towards freedom and personal literary and critical expression..." Yevgeni Yevtushenko and Andrei Voznesensky were in their twenties at the time *Red Cats* was published.

17.

Malcolm Lowry. *Selected Poems of Malcolm Lowry*.

San Francisco: City Lights Books, 1962.

Number Seventeen

This copy bears the owner's signature on the title page: Michael and Kim Ondaatje / London 1966.

The first printing contains two photographs of the author. Subsequent printings contain an additional four photographs of the author.

The back cover states: "This is the first comprehensive collection of Lowry's poetry, including most of those strange Mexican verses closely related to his novel, *Under the Volcano*."

Edited by Lowry's good friend, Earle Birney, with the assistance of the author's widow, this book brings into perspective the many poems from various periods which have appeared in magazines, as well as others never before published."

18.

Allen Ginsberg. *Reality Sandwiches, 1953-1960*.

San Francisco: City Lights Books, 1963.

Number Eighteen

Reality Sandwiches collects poems written by Ginsberg between 1953 and 1960, thus presenting his early work prior to his groundbreaking poem *Howl* in 1956.

19.

Frank O'Hara. *Lunch Poems*.

San Francisco: City Lights Books, 1964.

Number Nineteen

A well-regarded art critic, curator and writer for art exhibits for the Museum of Modern Art, O'Hara was also a highly esteemed poet. This was his fifth volume of published poetry. Ferlinghetti recounts in an interview how he and Ginsberg met O'Hara at Larry River's studio and was intrigued that O'Hara was writing poetry

during his lunch breaks. He asked to publish O'Hara's work and *Lunch Poems* was the result five years later.

20.

Philip Lamantia. *Selected Poems, 1943-1966*.

San Francisco: City Lights Books, 1967.

Number Twenty

Philip Lamantia is a leading and highly regarded American surrealist poet. At 16, he was recognized by André Breton and other surrealists as a strong voice and was published in *View* magazine, at that time edited by Charles Henri Ford. He moved to New York and worked with the American and expatriate Paris surrealists in the *View milieu*.

After the War he traveled extensively and also met Ginsberg and Kerouac in New York. In 1955, he was asked to read at the epochal event at Six Gallery where Ginsberg first read his *Howl* publicly.

This volume collects poems of his youth, travels and time in San Francisco: *Revelations of a Surreal Youth* (1943-1945), *Trance Ports* (1948-1961), and *Secret Freedom* (1963-1966).

21.

Bob Kaufman. *Golden Sardine*.

San Francisco: City Lights Books, 1967.

Number Twenty-One

Bob Kaufman is the revered street poet whose jazz-infused oral poetry and personal visibility in the North Beach community made him an icon of the San Francisco scene. He is known in France as the "Black Rimbaud". He co-founded and published the influential magazine *Beatitude*. In 1963, he took a ten year vow of silence, from the assassination of President Kennedy until the end of the Vietnam War.

Golden Sardine is his second collection of poems, following three broadsides published by City Lights and a first collection, *Solitudes Crowded with Loneliness*. Displayed here is a second printing inscribed by the poet on the inside front cover: *A/GOLDEN/SARDINE/IS SWIMMING/IN MY HEAD/Bob Kaufman*.

22.

Janine Pommy-Vega. *Poems to Fernando*.

San Francisco: City Lights Books, 1968.

Number Twenty-Two

This is the poet's first collection of poems, written between 1963 and 1967. Fernando Vega was a young Peruvian painter who died in 1965 at the age of 33.

Janine Pommy-Vega, his wife, had met Ginsberg, Corso and Orlovsky in New York in the late fifties and had traveled throughout Europe before moving to San Francisco and coming to the attention of City Lights. The poet has signed the title page with a date of 8/69.

23.

Allen Ginsberg. *Planet News, 1961-1967*.
San Francisco: City Lights Books, 1968.
Number Twenty-Three

This volume is Ginsberg's fourth collection of poems to be published in the Pocket Poets series. It presents poems written over seven years, during a period of Ginsberg's increasing fame beyond his poetry. His travels took him to Europe, India and Russia. His circle of contacts and social and political influences grew.

Ginsberg's signature is on the title page. Also displayed is the Limited Edition of this title issued one year later in black cloth, lettered in gold and issued in a black cardboard slipcase with a white paper label on the front of the slipcase.

24.

Charles Upton. *Panic Grass*.
San Francisco: City Lights Books, 1968.
Number Twenty-Four

Panic Grass is Upton's first book, a single long narrative poem. Ferlinghetti stated "...Charles Upton read this poem at the San Francisco Rolling Renaissance poetry readings in the Sanctuary of Glide Memorial Church, Summer 1968. The Sanctuary shook."

25.

Pablo Picasso. *Hunk of Skin*.
San Francisco: City Lights Books, 1968.
Number Twenty-Five

The renowned painter was also a talented poet. He wrote *Hunk of Skin (Trozo de Piel)* in 1959 at his villa in Cannes. This is the first American edition of the poem, which was published in 1961 in Spain in a limited edition.

Camilo José Cela, the Spanish Nobel Prize winner, wrote the introductory note. Paul Blackburn, an excellent poet in his own right, translated the poems. He thanks Julio Cortázar for his assistance. Blackburn also translated Cortázar's *Blow-Up and Other Stories*.

Displayed here is a second printing which was printed photo offset by Edwards Brothers in Ann Arbor. It features a stiffer card stock and is perfect bound. It is inscribed by Blackburn to Carol Berge. Blackburn's doodles are present on the title page along with his inscription to Berge. Berge, along with Diane Wakoski, Barbara Moraff and Rochelle Owen were presented in the 1962 Totem Press *Four Young Lady Poets*.

26.

Robert Bly. *The Teeth-Mother Naked At Last*.
San Francisco: City Lights Books, 1970.
Number Twenty-Six

"In 1966 Robert Bly and David Ray founded AMERICAN WRITERS AGAINST THE VIETNAM WAR, which organized the first series of "read-ins" against the war, in which most of the poets in the country took part. Last Spring, he read this long poem, then unfinished, at various halls across the country, in which he and Ed Sanders, Robert Creeley, Lawrence Ferlinghetti, Allen Ginsberg and others read together in benefit readings put together for The Resistance." [Publisher's statement]

The inscription reads: *Mr. Donald Davie/from his friend/Robert Bly*.

27.

Diane di Prima. *Revolutionary Letters*.
San Francisco: City Lights Books, 1971.
Number Twenty-Seven

Diane di Prima was the most prominent woman of the early Beat period. She was a prolific writer of poetry and prose, recounting her early years in *Memoirs of a Beatnik* and establishing herself as a recognized poet with *Revolutionary Letters* and later *Loba*. She was a key figure in the early publishing scene, working with Hettie and LeRoi Jones on *Yugen*, and later, the important literary newsletter, *The Floating Bear*. She also co-founded the New York Poets Theatre and Poets Press.

Revolutionary Letters was published in a number of earlier versions by underground presses. The first City Lights edition collects letters 1--43 and other poems. Later printings include additional letters.

The copy displayed is inscribed on the title page with a drawing. The second copy displays the rear cover of this first printing.

28.

Jack Kerouac. *Scattered Poems*.
San Francisco: City Lights Books, 1971.
Number Twenty-Eight

Scattered Poems is a collection of poems published posthumously and compiled by Ann Charters, one of Kerouac's earliest biographers. The poems included were written as early as 1945. The cover is a reproduction of a photograph of Kerouac taken by William S. Burroughs in Tangier in 1957.

29.

Andri Voznesensky. *Dogalypse: San Francisco Poetry Reading*.
San Francisco: City Lights Books, 1972.
Number Twenty-Nine

The publisher explains the event and the title in the rear cover statement: "This is a selection of poems, mostly new, recited by the Russian poet at Project Artaud, San Francisco, on October 22, 1971, in an event sponsored by City Lights Books.

Numerous dogs in his audiences, both here and previously in Canada, led him to call his reading 'a dog apocalypse'-- with himself 'a stray Moscow mutt' barking his love to brother animals."

The cover photograph is by Heiner Bastian. Photographs from the reading taken by Beth Bagby are included with the text. This copy is signed on the half title page by Voznesensky and dated 1985, N.Y.

30.

Allen Ginsberg. *The Fall of America: Poems of These States, 1965-1971*.
San Francisco: City Lights Books, 1972.
Number Thirty

The Fall of America: Poems of These States, 1965--1971 continues Ginsberg's chronicle of travels across America. He dedicates the volume to Whitman and includes on the dedication page a long quote from Whitman's *Democratic Vistas*, 1871.

Barry Miles, Ginsberg's biographer, relates that Ginsberg was living near Kenneth Patchen on Telegraph Hill. Patchen introduced Ginsberg to the Dos Passos

translation of Blaise Cendrars' *Trans-Siberian Voyage*, which served as a model for Ginsberg's travelogue-style work, *The Fall of America*.

The first printing of 10,000 copies was published in December 1972 and printed in white covers with black type. The second printing was published in April 1973 with 10,000 copies printed with white type on black background. Both copies are displayed and both are signed by Ginsberg on the title page (Cook). However, Ginsberg bibliographer Bill Morgan notes the expertise of Phoenix Book Shop owner Bob Wilson in suggesting that the white and black cover editions were likely released simultaneously.

In 1974, Ginsberg was awarded the National Book Award for poetry for *The Fall of America*.

31.

Pete Winslow. *A Daisy in the Memory of a Shark*.
San Francisco: City Lights Books, 1973.
Number Thirty-One

Winslow was a young San Francisco newspaper reporter and surrealist poet who died at the age of 37. This collection of poems was published posthumously and represents his work from 1970 to 1971. The cover illustration is a painting by René Magritte.

32.

Harold Norse. *Hotel Nirvana*.
San Francisco: City Lights Books, 1974.
Number Thirty-Two

Norse is a poet who was recognized early in his career by William Carlos Williams as a poet of promise and substance. He served as W. H. Auden's secretary, lived at the Beat Hotel in Paris from 1960 to 1963, and maintained literary friendships with Charles Bukowski, Paul Blackburn, Tennessee Williams, and Anaïs Nin, among others. The volume is a selection of poems, most previously published from 1953 to 1973.

This copy is inscribed on the title page to Gerard Malanga, Andy Warhol's assistant, in the year of publication. Malanga's ownership signature is on the inside cover. Following Norse's signature is the inscription: *For Gerard/ Poet-friend, co-worker in words,/ with Love,/ Harold/ SF June 18, 1974.*

33.

Anne Waldman. *Fast Speaking Woman*.
San Francisco: City Lights Books, 1975.
Number Thirty-Three

Anne Waldman is a noted poet who has written more than thirty books of poetry. She is recognized for her use of chant and her emphasis on the importance of the oral in poetry. She has served as Director of the Poetry Project at St-Marks-in-the-Bowery and is co-founder and director of The Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Boulder, Colorado.

The poet inscribed this copy to Amiri Baraka (LeRoi Jones):
for Baraka/ with admiration/ Anne Waldman.

34.

Jack Hirschman. *Lyrropol*.
San Francisco: City Lights Books, 1976.
Number Thirty-Four

Jack Hirschman is a true street poet, a poet of the people. He uses his powerful readings and activist lifestyle to support political and social change, advocating causes for workers and the homeless. He has written more than 50 volumes of poetry and essays, translated more than 25 books and taught at Dartmouth and UCLA. He is a highly regarded and generous poet figure in San Francisco.

Like many others in this series, he encountered William Carlos Williams early in his career. In an interview with *Left Curve* magazine, he recounts Williams visiting his college class in 1954 at City College in Harlem. The poems in *Lyrropol* were written between 1974 and 1976. Earlier in 1965, he translated *Artaud Anthology* for City Lights Books.

This copy is inscribed in Russian on the inside front cover in the year of publication.

35.

Allen Ginsberg. *Mind Breaths: Poems 1972-1977*.
San Francisco: City Lights Books, 1977.
Number Thirty-Five

This collection presents poems written by Ginsberg from 1972 to 1977. Ginsberg dedicated this volume to Chögyum Trungpa, the poet and philosopher who named Ginsberg the "Lion of Dharma" in 1972. In addition to the 10,000 copies

published paperbound, there were 300 hardbound copies printed simultaneously. The displayed copy is one of the 300 hardbound copies.

36.

Stefan Brecht. *Poems*.

San Francisco: City Lights Books, 1978.

Number Thirty-Six

A collection of poems by the son of German playwright and poet Bertolt Brecht . It was privately published two years earlier by the poet. The cover photograph is by Arthur Tress.

37.

Peter Orlovsky. *Clean Asshole Poems & Smiling Vegetable Songs*.

San Francisco: City Lights Books, 1978.

Number Thirty-Seven

Orlovsky began writing poetry in 1957 in Paris at the Beat Hotel. This collection includes his early work and selections from the following twenty years.

Life-long companion of Allen Ginsberg, he traveled extensively and presented his work to audiences in Europe and America. The introduction is written by Gregory Corso. Released with the paperbound edition was a hardbound edition of 200 copies, bound in green boards with a dust jacket reproducing the design of the paperbound edition.

The copy here is inscribed to Mathew Monahan of Gotham Book Mart in New York in the year of publication.

38.

Antler [Brad Burdick]. *Factory*.

San Francisco: City Lights Books, 1980.

Number Thirty-Eight

In the cover statement, Ginsberg praises *Factory* with "...I think it's the most enlightening and magnanimous American poem I've seen since *Howl* of my own generation." Inspired by Whitman and Ginsberg, Antler utilizes long lines, catalogs and common tone to paint the world of the factory worker in Milwaukee at a Continental Can plant in the early '70s.

Antler, a name given to him at 18, has received the Walt Whitman Award and the Witter Bynner Prize. He was Poet Laureate of Milwaukee in 2002 and 2003.

39.

Philip Lamantia. *Becoming Visible*.
San Francisco: City Lights Books, 1981.
Number Thirty-Nine

Becoming Visible is the second collection of Lamantia's poems published in the Pocket Poets Series. There were 2750 copies printed in paperbound in August 1981. Published simultaneously were 250 hardbound copies. There were an unknown number of copies signed and numbered by the poet; this hardbound copy is signed # 11 opposite the title page.

40.

Allen Ginsberg. *Plutonian Ode: Poems 1977-1980*.
San Francisco: City Lights Books, 1982.
Number Forty

Ginsberg's seventh collection of poems published in the Series includes poems written between 1977 and 1980. Published in an edition of 5000 paperbound and 1200 hardbound, 150 copies were numbered and signed by the author on the rear endpaper. This is number 106 of 150.

41.

Pier Paolo Pasolini. *Roman Poems*.
San Francisco: City Lights Books, 1986.
Number Forty-One

On the back cover the publisher writes that "Pier Paolo Pasolini was born in 1922 in Bologna. In addition to the films for which he is world-famous, he wrote novels, poetry, social and cultural criticism. He was murdered in 1975 at Ostia, near Rome."

Roman Poems is translated by Lawrence Ferlinghetti and Francesca Valente. The edition was published paperbound in 4000 copies and simultaneously in 350 hardbound copies. Displayed here is a hardbound copy signed on the front free end page by Ferlinghetti.

42.

Nine Dutch Poets.
San Francisco: City Lights Books, 1982.
Number Forty-Two

This volume, edited by Scott Rollins and Lawrence Ferlinghetti, contains translations of poems by nine Dutch poets who were associated with Amsterdam's

One World Poetry Foundation and were preparing to tour the US in 1982. It includes Karel Appel, J. Bernlef, Remco Campert, Jules Deelder, Judith Herzberg, Lucebert, Hans Plomp, Bert Schierbeek and Simon Vinkenoog. It also includes an address by Anton Constandse given at the 1981 One World Poetry Festival.

The first printing of this edition was released in April 1982 in an edition of 2000 copies. However, as a result of a printer's error, the cover was printed in negative with the title *Nine/Dutch/Poets* appearing faintly in the upper left corner. Once discovered, 1931 copies were recalled and returned for reprinting with the title in red. This is one of the 69 copies not recovered and corrected. Also displayed is a corrected copy with the title reprinted. The copy is inscribed by Simon Vinkenoog at his appearance in the text.

43.

Ernesto Cardenal. *From Nicaragua with Love*.
San Francisco: City Lights Books, 1986.
Number Forty-Three

This volume by Nicaraguan activist poet Cardenal gathers work written between 1979 and 1986. A prolific writer, he has more than 35 books to his credit published since 1948. Early influences included Pound and his use of the canto technique. In the '60s, he studied for the Catholic priesthood at the Tappist monastery in Kentucky under Thomas Merton. He remains a poet known for using poetry as a voice for human rights and political change.

44.

Antonio Porta. *Kisses From Another Dream*.
San Francisco: City Lights Books, 1987.
Number Forty-Four

Antonio Porta was a poet, playwright and novelist, recognized in Italy as a leading literary figure. Pushing back the boundaries of poetry, he founded in 1961 "*I Novissimi*," a group of avant-garde writers. The collection here is a series of poems designed as letters to his "children," never mailed. This collection reproduces, except for a few exceptions, Porta's *L'aria della fine; Brevi Lettere, 1976-1981*, published in Italy five years earlier.

These poems are translated by Anthony Molino. The cover photograph is by Norman F. Carver, Jr.

45.

Adam Cornford. *Animations*.
San Francisco: City Lights Books, 1988.

Number Forty-Five

The cover reproduces a 1922 photograph, *The Marquise Casati*, by Man Ray.

46.

LaLoca [Pamala Karol]. *Adventures on the Isle of Adolescence*.

San Francisco: City Lights Books, 1989.

Number Forty-Six

This is a collection of 18 poems by a young street poet of the spoken tradition. She has gained recognition reading her poetry worldwide. The editors note that she was one of four Americans selected to represent the United States at the 1988 Winter Olympics Arts Festival in Calgary, Canada. La Loca grew up in impoverished Chicano districts of Los Angeles.

The cover photograph is by Peter Milne. The book is signed, along with her given name, on the dedication page: *Pamala/Karol/-Miss/Loca-*

47.

Vladimir Mayakovsky. *Listen*.

San Francisco: City Lights Books, 1991.

Number Forty-Seven

This book is a collection of early poems accompanied by drawings, photos and holograph notes. Mayakovsky was one of Russia's major poets in the Futurist movement. The poems are translated by Maria Enzensberger.

48.

Jack Kerouac. *Poems All Sizes*.

San Francisco: City Lights Books, 1992.

Number Forty-Eight

"The original manuscript of this book, written between 1954 and 1965, has been in the safekeeping of City Lights all the years since Kerouac's death in 1969. Reaching beyond the scope of his *Mexico City Blues*, here are poems about Mexico and Tangier, Berkeley and the Bowery. Mid-fifties road poems, hymns and songs of God, drug poems, wine poems, dharma poems and Buddhist meditations. Poems to Beat friends, goofball poems, quirky haiku, and a fine, long elegy in 'Canuckian Child Patoi Probably Medieval...an English blues.' But more than a quarter of a century after it was written, *Poems All Sizes* today would seem to be more than the sum of its parts, revealing a questing Kerouac grown beyond the popular image of himself as a Beat on the Road." [Editor's statement]

The cover illustration is a painting entitled *KEROUAC* by Lawrence Ferlinghetti, 1990. An extensive introduction is provided by Allen Ginsberg, lifelong friend of Kerouac.

The first printing of this edition erroneously omitted Kerouac's name from the spine of the book. Corrected later printings display his name above the title on the spine.

49.

Daisy Zamora. *Riverbed of Memory*.
San Francisco: City Lights Books, 1992.
Number Forty-Nine

Translated by Barbara Paschke, these poems were first published as *En limpio se escribe la vida* in 1988. This bilingual edition traces poems written during and about the Nicaraguan Revolution. Today, Zamora is a professor at the Universidad Centroamericana in Managua.

The book is inscribed opposite the title page by Zamora, dated April 2002.

50.

Rosario Murillo. *Angel in the Deluge*.
San Francisco: City Lights Books, 1993.
Number Fifty

Angel in the Deluge is a bilingual edition of selected poems by Murillo, primarily from *Las Esperanzas Misteriosas* and *Como Los Angeles* published in the 1980s. In addition to being a poet, Murillo was a member of the Nicaraguan National Assembly and First Lady of Nicaragua.

51.

Jack Kerouac. *Scriptures of the Golden Eternity*.
San Francisco: City Lights Books, 1994.
Number Fifty-One

Kerouac told Ann Charters, his bibliographer and biographer, that in 1956 Gary Snyder encouraged him to write a sutra, a scripture, a discourse of belief. In these 66 "poems", Kerouac joins his well grounded Catholic background with his sense of The Dharma.

This collection was originally published by Totem/Corinth Books in 1960. The second edition was published in 1970 with an introduction by Eric Mottram. It is reprinted in this edition with a new introduction by Anne Waldman.

Laid in this copy is a promotional post card for Ferlinghetti's 1994 book of poems, *These Are My Rivers*, published by New Directions, with a handwritten note to Ted Wilentz, co-owner of Manhattan's 8th Street Bookshop and publisher of Corinth Books. He was a friend and small press colleague of Ferlinghetti's.

The card is dated 5/2/94. *Dear Ted-I don't know if anyone/ else here at City Lights sent you/ copies of the new "Scripture of/ Golden Eternity". But anyway, here it/ is, and I think it's a beautiful production./ (We cleared it with the Kerouac Estate, by the way)/ See you at the NYU rally 17-20?/ Cheers-Lawrence/ Thanks very much for your help on the book!*

52.

Alberto Blanco. *Dawn of the Senses*.
San Francisco: City Lights Books, 1995.
Number Fifty-Two

Born in Mexico City, Alberto Blanco is one of Mexico's most respected contemporary poets. He is a prolific writer, translator, musician and artist, with more than 20 books published in the U.S. and Mexico.

53.

Julio Cortázar. *Save Twilight*.
San Francisco: City Lights Books, 1997.
Number Fifty-Three

Cortázar is perhaps best known for his fiction, including *Hopscotch* and the short story, *Blow-Up*, the basis for the Antonioni film.

This Argentinian expatriate's poems are presented here from the 1984 edition published in Mexico. The cover photograph by Manja Offerhaus captures Cortázar in Paris in 1981. This collection of poems is translated by Stephen Kessler.

54.

Dino Campana. *Orphic Songs*.
San Francisco: City Lights Books, 1998.
Number Fifty-Four

I. L. Salomon first translated *Orphic Songs* in 1968; the first book of Campana's to be translated into English. Campana is hailed by many as a poetic genius, a wild but important figure in Italian poetry. He left the University of Bologna before completing his studies and wandered as a vagabond. As he traveled he recorded

his poetry in notebooks and on sheaves of paper carried in his overcoat. He desired to be heard and set out to publish *Orphic Songs*.

Linda Lappin recounts the story behind the book's manuscript in the online *Poets & Writers Magazine*. "He copied his best poetry into an old notebook and took it to Giovanni Papini, an editor in Florence, hoping that Papini's would publish it in his magazine. After glancing through the manuscript, Papini commented that it was interesting, but not what he was looking for. He sent it to a colleague, Ardengo Soffici, but they never printed Campana's verse or gave the manuscript back to its owner. For months Campana wrote then threatening letters, demanding the return of his only copy of the manuscript. Soffici regretfully informed him that he had lost it.

Campana rewrote all the poems from memory, gathered some money together, and published them himself, under the title *Orphic Songs*, a modernist masterpiece."

In 1918, Campana was committed to the psychiatric hospital, Castel Pulci, where he died in 1932.

However, in 1971, the Soffici heirs discovered the notebook with the original *Orphic Songs* among their papers. In 2004, the notebook was auctioned at Christie's. A group led by poet Mario Luzi was successful with the winning bid of 213,425 Euro, after which they returned the manuscript to Campana's native Tuscany.

55.

Jack Hirschman. *Front Lines*.
San Francisco: City Lights Books, 2002.
Number Fifty-Five

Hirschman is one of only five poets to have more than one volume published in the 50 year history of the Pocket Poets Series. *Front Lines* is a collection of selected poems covering his writing from 1952 to 2001. It represents the breadth and impact of his words.

This copy is inscribed to the collection curator.

56.

Semzedin Mehmedinovic. *Nine Alexandrias*.
San Francisco: City Lights Books, 2003.
Number Fifty-Six

The title poem and sequence of poems capture the observations of the poet on his cross country train trip in America shortly after 9/11. Like many visitors to the U.S., this political refugee was struck with the vastness of the land. He "imagines" traveling across America by marking the journey traveling from one city named Alexandria to the next.

Mehmedinovic is best known as author of *Sarajevo Blues*, which depicts living in war ravaged Bosnia. He is also a broadcaster on Voice of America. The text is translated by Ammiel Alcalay.

This copy is signed by the poet on the title page.

TRANSLATIONS

1.

Jack Kerouac, *Livet är min Konst*.

Lund: Bakhåll, 1989.

Swedish first edition of *Scattered Poems*.

Translated by Bernt Sandström.

2.

Allen Ginsberg. *Planet News*.

Munich: Carl Hansen Verlag, 1969.

First German edition.

3.

Allen Ginsberg. *Kaddisch*.

Wiesbaden: Limes Verlag, 1962.

First German edition.

Translated by Anselm Hollo.

4.

Allen Ginsberg. *Das Geheul und Andere Gedichte*.

Wiesbaden: Limes Verlag, 1959.

First German edition.

5.

Jack Kerouac. *Der Mond hatte einen Katzenschnurrbart. (The Moon has a Cat's Mustache)*.

Berlin: Stadtlichter Presse, 2001.

Limited bilingual edition of selected haiku from *Scattered Poems*. This is number 60 of 100 with a signed frontispiece by artist Roland Berger.

6.

Diane di Prima. *Revolutionaire Brieven*.

Haarlem: Uitgeverij in de Knipscheer, 1979.

First Dutch edition of *Revolutionary Letters*. Translated by Simon Vinkenoog.

7.

William Carlos Williams. *Kore in der Hölle*.

Leipzig: Gustav Kiepenheuer Verlag, 1988.

First East German edition of *Kora in Hell*.

8.

Helgon & Hetsporrar: poesi från Beat Generation & San Francisco Renassansen.
Stockholm: Rabén & Sjögren, 1960.

Rare Swedish first edition Beat anthology edited by Reidar Ekner. It contains work by Corso, Kerouac, Ginsberg, Rexroth, Ferlinghetti, Levertov, Duncan and other Beat poets not among the Pocket Poets authors. This copy with uncut pages contains the first Swedish translation of *Howl*.

PHOTOGRAPHS

1.

The Last Gathering

City Lights Bookstore, 1965.

Photograph digitally printed by Larry Keenan

2.

Bob Kaufman

San Francisco, 1984.

Photograph by Christopher Felver

3.

Harold Norse

San Francisco, 1982.

Photograph by Christopher Felver

4.

Allen Ginsberg, Lawrence Ferlinghetti, Nancy Peters

City Lights, 1981.

Photograph by Christopher Felver

5.

Lawrence Ferlinghetti

City Lights, 1995.

Photograph by Christopher Felver

6.

Allen Ginsberg
New York, 1978.
Photograph by Gary Schoichet

7.

Allen Ginsberg, Gregory Corso, friend, Peter Orlovsky
Paris, 1961.
Photographer unknown

8.

Robert Duncan and Michael McClure
San Francisco, c. 1964.
Photograph by Robert A. Wilson

9.

Virginia Military Institute Cadets
Lexington, Virginia, 1991.

Photograph by Gordon Ball

Allen Ginsberg was a guest lecturer at this freshman class at VMI where Colonel Gordon Ball teaches. *Howl* was required reading in this English class, and the cadets would hear Ginsberg read the poem that evening in Stonewall Jackson Memorial Hall. When the photo was taken, Ginsberg was lecturing the class but was left of the camera frame.

10.

Lawrence Ferlinghetti
Santa Barbara, 1986.
Photograph by David Holland

MISCELLANEOUS

1.

Jack Kerouac.

Pen and ink drawing by Robert La Vigne, 1956.

2.

Kenneth Patchen. *An Astonished Eye Looks Out of the Air.*

Waldport, Oregon: Untied Press, 1945.

This book was designed by Kemper Nomland, Jr. and published by the Untied Press which was operated from the conscientious objectors' camp in Waldport, Oregon. It is suggested that this book design with the wraparound paste down label served as a model that became the recognized symbol of City Lights Pocket Poets Series.

3.

City Lights Pocket Poets Anthology.
San Francisco: City Lights Books, 1995.

4.

Ralph T. Cook. *The City Lights Pocket Poets Series, A Descriptive Bibliography.*
La Jolla, California: Laurence McGilvery/Atticus Books, 1982.
This hardbound edition is number 18 of 25 signed by both Ralph Cook and
Lawrence Ferlinghetti.

5.

1973 Descriptive catalogue of City Lights Publications.
Cover photograph of City Lights staff by Elizabeth Sunflower.

6..

Postcard announcing Poetry Reading by Allen Ginsberg and Andrei Voznesensky
at St. Mark's Church, The Poetry Project. December 9, 1973.

7.

Postcard from Gregory Corso to Anselm Hollo.
Paris, 1962.

*I wrote you long letter/ to Finland--you get it?/ Right now I'm in air,/ will write
you when I land--write me if any/ import care of American/ Express, Paris--lovely/
pictures of my god daughter/ --how are things man,/ & Red Cats O.K. and/ so
what now?/ Gregory*