Our new catalog contains more than 100 items related to the Beat movement, nearly all new arrivals, with a few items from stock at reduced prices. Many of these wonderful pieces come from two libraries, that of R'Lene Dahlberg, widow of the writer Edward Dahlberg and friend of many authors, and that of one of the original Beats, Herbert Huncke. Drug addict, petty thief, and sub-culture icon, Huncke introduced William Burroughs to heroin, and Burroughs introduced him to his friends, Jack Kerouac and Allen Ginsberg. Huncke appeared as a character, sometimes under his own name, in ON THE ROAD (Elmo Hassel), as well as three other books by Kerouac, HOWL, JUNKIE (Herbert), and GO (Ancke). It was Huncke who introduced Kerouac to the term "beat," which Kerouac would later use to describe his generation to John Clellon Holmes. Kerouac called Huncke "the greatest storyteller I know." In his last few years, Huncke lived in the Chelsea Hotel, where his rent came from financial support from Jerry Garcia of The Grateful Dead, whom Huncke never met. We hope you enjoy browsing these amazing Beat relics. Our summer catalog will consist of manuscript material and archives, including Paul Bowles and Amiri Baraka.

2. **BARAKA, Amiri (LeRoi JONES).** **TYPOGRAPHY MANUSCRIPT of DAGGERS AND JAVELINS: Essays, 1974 - 1979.** New York & London: Garland Publishing Inc., 1981. First Edition. Plain blue wraps with black binder tape spine lettered in white with the text printed on rectos only, 8-1/2" x 11". A collection of essays not officially published until 1984 by William Morrow. We are not sure why Garland never published the book or if there are any textual differences between this typed manuscript and the published book. There are some ink corrections and additions throughout. A preliminary page is headed "Critical Studies on Black Life and Culture" with Charles T. Davis and Henry-Louis Gates listed as advisory editors. Near Fine. (#019998) $1,000
3. **(BUKOWSKI, Charles)**. Photographic half-tone reproduction (10" x 8") by Michael Montfort removed from Bukowski's 1979 book. **SIGNED** by Bukowski in red ink. Fine. (#019360) **SOLD**

4. **(BUKOWSKI, Charles)**. "'Hello,' I said, 'it's good to be back.'" A photographic half-tone reproduction (10" x 8") by Michael Montfort. **SIGNED** by Bukowski in purple ink. Fine. (#019284) **SOLD**

5. **(BUKOWSKI, Charles)**. "Mannheim: The Park Hotel" A photographic half-tone reproduction (10" x 8") by Michael Montfort. **SIGNED** by Bukowski in blue ink. Fine. (#019362) **SOLD**
6. **(BUKOWSKI, Charles)**. "Then it was back to Mannheim my favorite city and the Park Hotel, my favorite hotel. And with our favorite Greek maid" A photographic half-tone reproduction (10" x 8") by Michael Montfort. **SIGNED** by Bukowski in blue ink. Fine. (#019359) $200

7. **(BUKOWSKI, Charles)**. "Then there was Carl and Waltraut, I liked them both much" A photographic half-tone reproduction (10" x 8") by Michael Montfort. **SIGNED** by Bukowski in red ink. Fine. (#019361) $200

8. **(BUKOWSKI, Charles)**. "We had some luck: there was a bar there and the bar contained one of the largest wine casks in the world" A photographic half-tone reproduction (10" x 8") by Michael Montfort. **SIGNED** by Bukowski in red ink. Fine. (#019363) $200


13. **BURROUGHS, William. Senor Kaposi.** (New York): (Giorno Poetry Systems), [1989]. First Edition. Issue #19 in pictorial wraps, 6" x 9", 25 pages including covers. Prints the beginning of this story by Burroughs on the front cover and continues it inside. Essentially a catalog of items--LPs, CDs, Videos, and cassettes--along with the story. This copy addressed to R'lene Dahlberg. Mild toning to the covers. Near Fine. (#019869) $20


17. **BURROUGHS, William.** *COBBLE STONE GARDENS Inscribed to His Son.* n.p.: Cherry Valley Editions, (1976). First Edition. Pictorial stiff wrappers; illustrated with photographs. *INSCRIBED* and *SIGNED* by the author on the title page to his son: "For Bill with/memories of/Mort and Laura/and Cobble Stone/Gardens/Bill." Also *SIGNED* by William S. Burroughs, Jr. "the lesser" on the verso of the front wrapper. Some discoloration and staining to the rear wrapper, otherwise Near Fine. (#019271) **SOLD**

William S. Burroughs Jr. died at 33 from alcoholism and liver failure, 16 years before his father's death. An autobiography, *CURSED FROM BIRTH: THE SHORT, UNHAPPY LIFE OF WILLIAM S. BURROUGHS JR.*, was compiled from his writings left behind after his death. Cobble Stone Gardens was the name of the store in Palm Beach, Florida, owned by his paternal grandparents (Mort and Laura) who essentially raised him and who are the dedicatees of this book. His mother, Joan Vollmer, was shot and killed by his father.


25. [BURROUGHS, William] BROOKNER, Howard. BURROUGHS. A Portrait of William S. Burroughs. First Edition. Pictorial wraps, 8-1/2" x 11", with photograph of Burroughs on the cover; 16 pages, stapled in upper left corner. Synopsis of Brookner's 1983 documentary BURROUGHS: THE MOVIE, the first and only documentary to be made about and with the participation of Burroughs. Includes introduction, biography of the director, list of cast and crew, and a detailed synopsis. Brookner began shooting the film in 1978 as his senior thesis at NYU with the help of classmates and friends Tom DiCillo, who in 1991 would make JOHNNY SUEDE starring the unknown Brad Pitt, and Jim Jarmusch, who is cited as having instigated the American independent film movement with STRANGER THAN PARADISE. Brookner died of AIDS in 1989 and was buried on his 35th birthday. Although there is no indication of such, this is from the library of Herbert Huncke. Horizontal crease, browning along fore-edge of cover. Very Good. (#019756) SOLD

26. CLEMENTS, Marshall. TYPED LETTER SIGNED (TLS). NY, 24 November 1982. Single-spaced 1-1/2 page letter SIGNED as Marshall to Jerry Poynton, literary executor for Herbert Huncke. A chatty letter talking about Ginsberg, Barry Gifford, Kerouac, Robert LaVigne, and others, praising Edmund White as one of the best young writers. Clements also mentions having sent to a gallery in Seattle a painting of Peter Orlovsky by Robert LaVigne that Clements had in his possession, likely the 1954 portrait he made that led Allen Ginsberg to fall in love with Orlovsky and take him away from LaVigne. Interesting content by this editor and photographer of the Beats. With envelope. Normal folds. About Fine. (#020002) SOLD

![Image of a hand-drawn alchemical poem](image_url)
27. **CORSO, Gregory.** "Alchemical Poem." California, PA: Arthur & Kit Knight, 1979. First Edition. Limited to 500 numbered copies, this fairly large (14-1/2" x 22") broadside with a rather simple line drawing by Corso comprises Volume 9 of THE UNSPEAKABLE VISIONS OF THE INDIVIDUAL. **SIGNED** by Corso, though not issued as such. Light edgewear. Very Good  (#007704) $75

28. **[CORSO, Gregory] POMMY-VEGA, Janine.** POEMS TO FERNANDO. (San Francisco): City Lights Books, (1968). First Edition. Pictorial wraps. Pocket Poets Series #22. Poet's first book, this copy **INSCRIBED** and **SIGNED** by her to poet Gregory Corso in July 1968: "To you gregory down on city hall/steps with the diggies(?) reading poems/to the city beepers on their lunch hour/watching the circus(?)--like Isaiah exhorting/the people read yr poems St. Francis--/power & the (?) in greece-- shouting/out over them come alive +/some heard it --all love & blessings on yr/head--Kay Johnson sends love--& Dan/Moore has made a cosmic opera--a/holy thing + love to you/Janine." Light wear, soiling. Near Fine.  (#019311) **SOLD**


GINSBERG, Allen. AUTOGRAPH LETTER SIGNED (ALS). NY, 29 October 1960 (from postmark). Emotional two-page letter on both sides of one sheet SIGNED as "Allen" to editor/poet Allen Planz. Ginsberg begins by listing poets in New York City including Frank O'Hara, Leroi Jones, and 9 others. Then he states, "I want to sit & write poetry and instead I have to answer your letter. This is my exact situation this minute. HELP! Jack Fish made sense. I am not interested in samples of 'where I'm now going or would like to go.' How the fuck do you or I know 'where' we are going poetically? Just professional literary bullshit. Olsons theories are a big bore -- he writes ok sometimes & theorizers [sic] afterwards." Ginsberg talks about jazz and poetic technique before ending: "Theres nothing I hate more than reading other peoples poetry. Fuck you. I read these already in yr book & said what little I had to say. Why do I have to sit on them again? Are you a FIEND? HAVE MERCY!" The envelope has Ginsberg's full signature. Waterstains affecting some words but still readable. Folds and wrinkles. Good only but excellent content. (#019280) SOLD
33. **GINSBERG, Allen. AUTOGRAPH LETTER SIGNED (ALS) to Doris Grumbach with her SIGNED Copy of GINSBERG. A BIOGRAPHY by Barry Miles.** NY, 12 March 1988. First Edition. A two-page handwritten letter on separate sheets SIGNED by Ginsberg to the writer Doris Grumbach asking for her assistance in getting one of his students, Brian Jackson, into the Iowa Writer's Workshop where she was a teacher at the time. The letter is tucked into a First Edition of Barry Miles's biography of Ginsberg, SIGNED by Grumbach at the bottom of the front endpaper. The letter begins: "An excellent student of mine, Corso's, Burroughs' & Anne Waldman's at Naropa several years ago went on to get his BA in Classics inspired by his study of Pound, & continued some postgraduate Greek & Latin.... Jackson is a remarkable scholar poet and extraordinarily active person -- he worked as Gregory Corso's unpaid secretary, as studious friend, classic disciple with good manners -- for several years & was my T.A. often at Naropa." But for the mailing folds the letter is Fine with very dark and clear writing. The book is Near Fine in a Near Fine dustwrapper. (#019279) $1,000


40. **GINSBERG, Allen.** *Signed Envelope Addressed to Robert LaVigne.* Denver, 12 July 1982. A Naropa Institute envelope addressed in Ginsberg's hand to Robert LaVigne and *SIGNED* by Ginsberg. Nice ephemeral item linking two Beat figures. Robert LaVigne, an artist and set designer, was Peter Orlovsky's lover until Ginsberg, who dubbed LaVigne the "court painter" to the Beats, saw a painting LaVigne had done of Orlovsky and fell in love with the subject. LaVigne was a model for characters in two Kerouac novels: Robert Browning in *Big Sur* and Levesque in *Desolation Angels.* A little wrinkling. Near Fine. (#020003) $100
41. **GINSBERG, Allen.** SIGNED PHOTOGRAPH. An 8" x 10" Portrait Photograph SIGNED by Ginsberg in marker along his shirt and dated 4/25/84 at the bottom. Simply matted and framed. Fine. (#019283) $250

42. **GINSBERG, Allen (Ball, Gordon - editor).** **ALLEN VERBATIM. LECTURES ON POETRY, POLITICS, CONSCIOUSNESS.** NY: McGraw-Hill Book Co., (1974). First Edition. A collection of Ginsberg's traveling lectures recorded and edited by Ball. Herbert Huncke's copy INSCRIBED and SIGNED by Ginsberg: "for R'Lene [Dahlberg], Huncke & Allen & Gordon/familiar visiting 3'd Avenue October/5, 1974 -- Herb describing bullfights/in Spain, our looking at Goya's black/deaf house paintings, election day./Allen Ginsberg." Also INSCRIBED by Ball to R'lene, correcting the date to 5 November 1974. Laid in is a compliments slip from the publisher and an invitation to a reading in honor of the publication on 6 November 1974. Near Fine in a Near Fine dustwrapper. (#019365) $1,500


45. GINSBERG, Allen; UPDIKE, John; STAFFORD, William; PASTAN, Linda McHUGH, Heather; NEMEROV, Howard; HEYEN, William; DAVISON, Scott. [BROADSIDES] AMERICAN POETRY PORTFOLIO. Dallas: Northouse & Northouse, 1981. First Edition. Collection of 8 folio broadsides and title page ranging in size from 13" x 17" to 13" x 19" printed on heavy paper of various colors with all but two of the broadsides illustrated and each individually SIGNED by the author. Copy "F" of 26 lettered copies of a total edition of 126. Ginsberg's poem is "Capitol Air" on which he has made a single word holograph correction to the text. Housed in a plexiglass box especially made for this publication and allowing the portfolio to be hung on a wall with one of the broadsides displayed. Fine in case as issued. (#012585) $1,000

47. **GINSBERG, Allen. MILES, Barry (editor).** HOWL Original Draft Facsimile, Transcript & Variant Versions, Fully Annotated By Author.... Inscribed to Doris Grumbach. NY: Harper & Row, (1986). First Edition. Doris Grumbach's copy with her **signature** at the bottom of the front endpaper and **inscribed** and **signed** by Ginsberg in February 1988 to her with a large drawing of a Buddha above a small skull on the page listing his publications. Laid in is a promotional card for a Raphael Soyer book that features his drawing of Ginsberg and Gregory Corso on the verso that has been **signed** by Ginsberg below the image. Fine in a Fine dustwrapper. (#019282) **SOLD**

49. **HUNCKE, Herbert.** AUTOGRAPH MANUSCRIPT NOTES. [New York]. Sheet of 8-1/2" x 11" paper with notes on both sides in Huncke's hand. On one side is William Burroughs' name and London address with a California address. On the other side he has written Robert Creeley's [spelled Creely] address and phone number. Folded but about Fine. (#019565) $250


Elsie John was a German-born "hermaphroditic" performer, also known as a "half-and-half" in the parlance of the side show or "freak" show trade because of the custom of presenting half of the body with attributes of a typical male and the other half female. In this memoir Huncke describes how Elsie John introduced him to heroin and to the gay underground of 1930s Chicago.


58. [HUNCKE, Herbert]. HERBERT E. HUNCKE MEMORIAL GUEST BOOK SIGNED BY MANY CONNECTED TO THE BEAT MOVEMENT. [New York]: [Jerry Poynton], (1996). First Edition. Folio in stiff black wraps, spiral bound with the cover from the Huncke memorial volume pasted on the front. Most pages are blank. Eleven pages contain signatures or drawings including Allen Ginsberg, Peter Orlovsky, Gregory Corso (with a 5-line poem titled "Oblivion), John Wieners, Ted Morgan, Gerard Malanga, Fielding Dawson, Phil Yeh (who authored the first, all-original-material, American graphic novel in 1977: EVEN CAZCO GETS THE BLUES and who here adds a full-page signed drawing of a rather fantastic New York City with the World Trade Center towers), Victor Bockrin (who writes a full-page tribute), David Sands, Ilka Scobie, and others. About Fine, unique. (#020006) $2,000
59. [HUNCKE, Herbert] FELVER, Christopher. ANGELS, ANARCHISTS & GODS. Baton Rouge & London: Louisiana State University Press, (1996). First Edition. Folio, 10-1/4" x 13-1/4"; xiii, [iii], 208 pages. Illustrated with photographs by Felver of mostly literary personalities. This copy INSCRIBED and SIGNED by the photographer to Herbert Huncke's literary executor in 1997: "To J[erome] P[oynton] Best Man in New York City!" Additionally there is a loose photograph laid in, apparently of an artist from Connecticut, that is INSCRIBED by the photographer on the verso: "To Jerry -- thanks Chris 86." In addition, a friend of Huncke's, David Sands, has annotated several of the photographs involving Huncke. As an example, beneath a photograph of Allan Lanier, Ron Kovic (author of BORN ON THE FOURTH OF JULY), and poet Jim Carroll, Sands has written: "I was disappointed when I met him. He reminded me of the Warhol people. I expected some one more virile." Herbert Huncke to David Sands after Jerry introduced him to Jim Carroll." Fine in Fine dustwrapper. (#020008) SOLD

60. [HUNCKE, Herbert] POYNTON, Jerry; SCHAFER, Benjamin; MURER, Sophia. HERBERT E. HUNCKE (JANUARY 9, 1915 - AUGUST 8, 1996). [New York]: [Jerry Poynton], (1996). First Edition. Stiff brown wraps printed in black; 48 pages. This is an unbound copy from the publisher without the black string ties, loose pages in the boards. Produced with an introduction by Jerry Poynton, edited by Benjamin Schafer, and designed by Sophie Murer. Published in an edition of about 100 copies, this memorial tribute to the life of Herbert Huncke contains work by Huncke along with tributes in prose and poetry by Raymond Foye, John Wieners, Janine Pommey Vega, David Sands, Marty Matz, Valery Oisteanu, Zachary Wollard, Ilka Scobie, and Steven Watson. Illustrations include several photographs, a two-page facsimile of Huncke's handwriting. About Fine. (#020004) $100
61. **HUNCKE, Herbert** POYNTON, Jerry; SCHAFER, Benjamin; MURER, Sophia. HERBERT E. HUNCKE (JANUARY 9, 1915 – AUGUST 8, 1996). [New York]: [Jerry Poynton], (1996). First Edition. Stiff brown wraps printed in black; 48 pages. This is an unbound copy from the publisher without the black string ties, loose pages in the boards. In addition there is a copy bound as the published issue with the string ties but which is incomplete with a few scattered production notes. Introduction by Jerry Poynton, edited by Benjamin Schafer, and designed by Sophie Murer. Published in an edition of about 100 copies, this memorial tribute to the life of Herbert Huncke contains work by Huncke along with tributes in prose and poetry by Raymond Foye, John Wieners, Janine Pommy Vega, David Sands, Marty Matz, Valery Oisteanu, Zachary Wollard, Ilka Scobie, and Steven Watson. Illustrations include several photographs, a two-page facsimile of Huncke's handwriting. About Fine. (#020005) **SOLD**
62. **HUNCKE, Herbert; et. al. JUST BEFORE SAILING.** (New York): (The Print Center), 1974. First Edition. Decorated tan wraps with a two-page prose contribution by Huncke and prose and poems by others. Edited by Ron Horning. **SIGNED** by Huncke "with love" on the first page which is the table of contents. Light soiling and wear to covers. Near Fine. (#019737) SOLD

63. **HUNCKE, Herbert; GINSBERG, Allen; FRANK, Robert; et. al. THE PORTABLE LOWER EAST SIDE. Volume 6, Number 1.** (NY): (The Portable Lower East Side), (1989). First Edition. Wraps with a photograph by Robert Frank on the cover and within, as well as contributions by Ginsberg, Huncke, etc. Although there is no indication of such, this copy came from Huncke's library. Light soiling, wear to covers. Very Good. (#019739) SOLD

64. **(HUNCKE, Herbert). THE 80s: 326 YEARS OF HIP.** New York: The Clayton Gallery & Outlaw Art Museum, 2005. First Edition. Pictorial stapled wraps with a photo of the subjects on the rear. A 16-page program (including the covers) for a tribute show to Four Octogenarians: Mary Beach, Boris Lurie, Taylor Mead, and Herbert Huncke, the only one deceased at the time of the show. With biographies of the subjects and illustrated with 2 color examples of each participant's art. The program comes with a slightly larger advertising card featuring the same Mary Beach art that is on the cover. Fine and an uncommon survival. (#019293) $30

66. **[HUNCKE, Herbert]**. *BOTTLE FROM HERBERT HUNCKE'S METHADONE PRESCRIPTION.* New York, 3 May 1996. An empty bottle with cap and an orange printed label with Huncke's name as well as the prescribing doctor's name and instructions. A scarce survival and reminder of the addiction Huncke lived with. A similar example, belonging to William Burroughs, sold at PBA Galleries in 2013 for more than twice the amount asked for this. Near Fine. (#019983) $650

69. [HUNCKE, Herbert] DAHLBERG, Rlene and COLLIER, Connie (editors). STUYVESANT HIGH SCHOOL ENGLISH DEPT. AND FRIENDS THEREOF ECLECTIC COOKBOOK. New York: Pequod Press, 1977. First Edition. Printed light blue wraps with two illustrations by Roberta Collier inserted, one of asparagus and the other of a pineapple. A small chapbook containing 28 recipes including one by Alberta McCourt, wife of Frank McCourt who taught there while writing ANGELA’S ASHES. This copy INSCRIBED and SIGNED by Rlene Dahlberg, wife of Edward Dahlberg, in 1978 to Herbert Huncke: "This is Huncke's cookbook." Near Fine. (#019310) SOLD

70. [HUNCKE, Herbert] GINSBERG, Allen. THE VISIONS OF THE GREAT REMEMBERER Inscribed to Herbert Huncke. (Amherst, MA): Mulch Press, (1974). First Edition. Printed blue wraps, illustrated with drawings and photographs. With Letters by Neal Cassady & Drawings by Basil King. This copy is INSCRIBED and SIGNED by Ginsberg on the title page to Herbert Huncke with a long handwritten note by Ginsberg to Huncke on the opposite page below a photograph of Ginsberg: "Herb -- This is a page by page Commentary of Kerouac's 1951-3 (?) ms. about Neal VISIONS OF NEAL which I read early + re-read in Denver 72 taking notes for preface to book -- See p. 13 for East Texas + New Waverley gossip -- Allen chez 'R'Lene's [Dahlberg] Nov. 5, 1978. It's meant to be read with or after Jack's book." In addition Ginsberg has identified on the page listing the illustrations three photographs by him and one "by Bob Donlin probably." He has also captioned the photograph of him on page 46 as "Self Portrait Tanger 1961/arms' length/AG," essentially a selfie. Near Fine and a superb Association Copy. (#019285) SOLD
71. [HUNCKE, Herbert] MRABET, Mohammed. CHOCOLATE CREAMS AND DOLLARS Inscribed by Herbert Huncke to Louis Cartwright. New York: Inandout Press, (1992). First Edition. Translated from the tape in Mogrebi by Paul Bowles. Illustrated by Phillip Taaffe. One of 1000 copies of the trade edition. This copy is INSCRIBED and SIGNED by William R. Farkas in December of 1992 to Herbert Hunke who then INSCRIBED it in red ink in February 1993 to Louis Cartwright: "Someone once told me -- a gift/is given with the understanding/the recipient is free to do what- /ever he chooses with the gift -- keep it,/give it to someone else or do with/it whatever gives him pleasure--/and therefore I offer this book to/Louis Cartwright -- an old and very/dear friend as a gift from my heart./Herbert Huncke." Below Huncke's inscription Cartwright wrote the next day: "I with heart-felt warmness/except [sp] this gift from my/best friend of this lifetime I have/shared and love -- Louis Cartwright." Exceptional inscriptions by these two important figures in the Beat movement. Fine in a Near Fine dustwrapper with a tiny hole on the front edge. (#019312)  

SOLD

Louis Cartwright, an aspiring photographer, met Huncke around 1970. The older Huncke became both his lover as well as a father figure. They moved in together and remained close until Cartwright was murdered on Second Avenue on 6 June 1994.


SOLD


77. **KEROUAC, Jack. ON THE ROAD.** New York: The Viking Press, 1957. First Edition. Third Printing in Third Printing dustwrapper BUT INSCRIBED and SIGNED by Kerouac on the front endpaper: "To Don--/from/Jack Kerouac /I'm really happy/that you came to the/party Henri threw for me!" Henri was one of Kerouac's oldest friends, Henri Cru, the character Remi Boncoeur in ON THE ROAD. (Some years ago we sold a copy of this book inscribed to Henri as "my best friend" by Kerouac.). Except for one book signing event in Denver for his first book, THE TOWN AND THE CITY, Kerouac did not do promotional signings for any of his books. When ON THE ROAD was published, Kerouac was so overwhelmed by the publicity that he went into self-imposed exile with his mother. Consequently, inscribed copies of any printing of this, his most important book, are rare. The heavyweight champ of Beat Literature finally made into a film after years of speculation. While Kerouac was alive he wanted to play Sal Paradise and costar with Marlon Brando, but Brando decided against the project. Both the book and the dustwrapper are bright and fresh, with a few very short closed tears to the top of the dustwrapper. Fine in a Near Fine dustwrapper. (#014877) $17,500
78. **KEROUAC, Jack. UNE VEILLE DE NOEL.** [California, PA]: Arthur, Kit & Tiffany Knight the unspeakable visions of the individual, 1980. First Edition. Pamphlet in blue printed wraps, 4-3/4" x 6-1/4", 10 pages including covers. First separate publication of this story of a Christmas barroom scene that originally appeared in the **HORACE MANN QUARTERLY** in 1940 while Kerouac was a student there and where he did his first serious writing. Issued in an edition of around 100 copies as a Christmas gift for friends of the publisher. **INSCRIBED and SIGNED** by Arthur and Kit Knight to R'lene Dahlberg: "Rlene--/We're arriving in San Francisco/on the 17th & will be in the/Bay Area for five weeks, so/we should have a good holiday./Hope you do, too./Best,/Arthur & Kit." Mild rubbing to the covers. Near Fine. (#019870) **$50**


Complete set of cancelled royalty checks made out by editor Donald Allen to 44 authors who appeared in the landmark poetry anthology *The New American Poetry: 1945-1960*, all signed on the verso by the individual authors. In addition to his check, which he endorsed on the wrong end, Kerouac has written "For Sterling Lord Agency to re-process." The check for James Schuyler has been signed by him as well as by his lover, artist Fairfield Porter. Denise Levertov has signed both her maiden and married names. Many like Lew Welch, Philip Whalen, & Brother Antonius have added their addresses or an endorsement. Along with a typed note signed by Donald Allen and dated 1998 explaining the contract he signed with Grove Press for the anthology and how he pro-rated the royalties earned by the poets and continued to do so until the book went out of print in 1980. A very scarce collection, one of apparently only two in existence, with a fine collection of autographs of many of the important new poets of the time. Expected wear. Fine. (#011016) $6,500
82. **[KEROUC, Jack]**. *JACK KEROUC BOBBLEHEAD FIGURE*. [Lowell, MA], [2003]. As a promotion in 2003, the Boston Red Sox minor league affiliate Lowell Spinners gave Jack Kerouac bobbleheads to the first 1,000 attendees at a game and then the mold was destroyed. Not to be confused with the later bobblehead. Near Fine in original box. (#019984)  **SOLD**


84. **[LITERARY PERIODICALS] ANDERSON, Jack; STEPANCHEV, Stephen; et. al.** *THE NINTH CIRCLE*. [University Park & Las Cruces, NM]: [Nine Rings Press], [1966 - 1967]. First Edition. Stapled wraps, 8-1/2" x 11". The first and likely only 3 issues of this scarce poetry publication out of New Mexico. Contributors include Jack Anderson, Ronald Anthony Punnet, Stephen Stepanchev, and others. Near Fine. (#019306)  **$100**


or later they would pick up his trail. Old Man Bickford had five of Pinkerton's best on Kim's ass 'round the clock.

Kim was headed for Salt Chuck Mary's place down by the tracks . . . solid red brick-two-story house, slate roof, lead gutters . . . train whistles across a distant sky.

Salt Chuck Mary . . . Mother of the Johnson family. She keeps a pot of pork and beans and a blue porcelain coffee pot always on the stove. You eat first then you talk business, rings and wrenches slapped out on the kitchen table. She names a price. She doesn't name another.

Mary had more "yes" than any woman Kim ever saw and none of them ever meant yes. She kept the money in a cookie jar but nobody thought about that. Her cold gray eyes would have seen the thought and maybe something good wrong on the next lay. John Law just happens by or John Citizen comes up with a load of 00's into your soft and tender.

Mary held Kim in high regard. "Hello," she said. "Heard you was back in town?"

Kim brought out a pint of sour mash bourbon and Mary put two tumblers on the table. They both drank half a tumbler in one swallow.

"He's down on his luck," she said. "Stay away. It ruins off." "He should quit and sell something."

"Won't."

"No, Kim thought, not with that mark on him he won't. I hear smile and down.

She drained the tumbler and nodded. "Young thieves like that think they have a license to steal. Then they get sickening."

"Scared a lot of them straight. What did the draw?"

"Aim right."

"That's a sickener right all right."

They drank in silence for ten minutes.

"Joe Varland is dead. Railroad tagged him."

"Well," Kim said, "the Lord gave and the Lord hath taken away."

"What could be fairer'n that?"

They finished the whiskey. She put a plate of pork and beans with homemade bread on the table. Kim would later taste superb bean casseroles in Marseilles and Montreal but none of them could touch Salt Chuck Mary. They were drinking coffee out of chipped blue mugs.

"Got something for you," Kim laid out six diamonds on the table. Mary looked at each stone with her jeweler's glass. She took the glass off.

"$2,800."

Kim knew he could probably do better in New York, but he needed the money right then and Mary's good will counted for a lot.

"Done."

She got the money out of the cookie jar and handed it to him, wrapped up the diamonds and put them in her pocket.

"Who's over at the Cemetery?" Kim asked.

Kim called his rooming house the Cemetery because the manager was a character known as Joe the Dead. Kim's place was a hideout for Johnsons with an impeccable reputation, most of them recommended by Salt Chuck Mary . . . con men . . . bank robbers . . . jewel thieves . . . high class of people. Kim didn't take much risk since Denver at the time was a "closed city." You only operate with police protection and pay off. Kim paid so much a month. He threw some weight in Denver. He knew some politicians and a few cops. The cops called him the "Professor" since Kim's knowledge of weapons was encyclopedic. He could always tune into any cop.

"Jones was there last week."

"Jones was a bank robber. He was a short rather plump wax-faced man with a mustache who looked like the groom on a wedding cake. He would walk into a bank with his gang—a ninety-pound Liz known as Sawed Off Annie with a 12-gauge sawed-off, and two French Canadian kids—and say his piece.

"Everybody please put your hands up high."

It was the sweetest voice any cashier ever heard. He became known as the bankit with the sweet voice. But when he said "Hands up high" you better believe it.

Jones confided in Kim that when he killed someone he got a "terrible gloating feeling." Said with that sugary voice of his, it gave Kim a chill. It's a feeling is the back of the neck rather pleasant actually accompanied by a drop in temperature that always gives notice of a strong psychic presence. Jones was creepy but he paid well . . .

The last thing that Kim could ever do in his life or any other was con. He held con men and politicians in the same basic lack of esteem. So the news that the Morning Glory Kid was currently staying at the Cemetery elicited from him an enthusiastic grunt. The Morning Glory Kid worried him a bit. He knew that big time con artists like that often kept some piece of information up their sleeves to buy their way out. Of course the Kid had nothing on Kim except renting him a room but watch that fucker be thought.

Kim remembered the first time he hit Salt Chuck Mary. Ten years ago.

"Smiler sent me."

She gave him a long cool appraising look.

"Come in kid."

She put a plate of salt chank on the table with bread. Kim was a delicate elegant creature. He ate like a hungry cat. She brought two mugs of coffee.

"What you got for me kid?"

He laid the rings and pendant out on the table. It was good stuff for a kid. It was a good score for a kid. She named a fair price. He said "done" and she paid him. Mary looked over Kim's slim-to-willow young good looks. "You'd have a tough time in state kid."

"Don't aim to go there."

She nodded, "It happens. Some people just aren't meant to do time. Usually they quit and do well in legitimate."

"That's what I aim to do."

And he was doing it. They both knew there was the last time Kim would ever lay any ice on Mary's kitchen table.

"Stop by any time you're in town."

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89. [LITERARY PERIODICALS] BURROUGHS, William. RE/SEARCH 4/5: A SPECIAL BOOK ISSUE. William S. Burroughs, Throbbing Gristle, Brion Gysin. San Francisco: Re/Search, 1982. First Edition. Pictorial wraps, 8-1/2" x 11". With 7 pieces by Burroughs including excerpts from THE PLACE OF DEAD ROADS and a chapter not included in CITIES OF THE RED NIGHT. SIGNED by Burroughs TWICE, once to R'Leene Dahlberg at the top of the table of contents on 27 August 1982 and to Herbert Huncke at the top of THE PLACE OF DEAD ROADS on 1 August 1982: "For Herbert Huncke/who would have been at/home with the Johnson Family/William S. Burroughs/August 1, 1982." Creasing to rear cover. Very Good. (#019754) $1,500


95. [LITERARY PERIODICALS] KEROUAC, Jack; BURROUGHS, William; HUNCKE, Herbert; GINSBERG, Allen; et. al. THE BEAT DIARY. THE UNSPEAKABLE VISIONS OF THE INDIVIDUAL. Volume 5. (California, PA): (Arthur & Kit Knight), (1977). First Edition. Pictorial wraps, 8-1/2" x 11", with a photograph of Kerouac on the cover. Edited by the Knights. Contributions by all major Beat figures. Although there is no indication of such, this is from Huncke's library. Near Fine. (#019755) $50

96. McClure, Michael. THE ADEPT (TYPESCRIPT). n.p., [1970]. First Edition. Typescript of 175 photocopied pages with minor corrections in a black cloth binder of McClure's second and, so far, last novel, "a phantasmagorical adventure story of cocaine and murder." The inside front cover is SIGNED by McClure in block lettering. He's also written his San Francisco address and phone number. He has rather cryptically INSCRIBED it to someone whose name is whited out: "In friendship/for saving/Allen Ginsberg's/The Rise & Fall of America." In 1969 McClure began a collaboration with the legendary singer of the Doors, Jim Morrison, in writing a film script based on this then unpublished novel. The script, titled SAINT NICHOLAS, was completed after many nights of drinking but never published. A couple of pages with some edgewear at the beginning and a few more with a dark ink stain at the outer margin, but generally clean. The binding with expected wear. Very Good. (#019364) $750

McClure gave his first poetry reading at the age of 22 at the legendary Six Gallery event in San Francisco in 1955, where Allen Ginsberg first read HOWL. He died in 2020.
97. **MCDARRAH, Fred W. and MCDARRAH, Gloria S. BEAT GENERATION.** *Glory Days In Greenwich Village*. New York: Schirmer Books, (1996). First Edition. Quarto (8-1/2" x 11") with over 240 photographs of the Beat Scene by McDarrah. This copy **INSCRIBED and SIGNED** by both authors to filmmaker and Herbert Huncke's literary executor on publication date 8 October 1996. Laid in are 4 illustrated post cards for the publication party as well as a flyer for a Taylor Mead performance later the same month. Fine in a Fine dustwrapper. (#019326) **SOLD**

98. **McRAE, Marcille. BEATNIKS.** (Wayne, NJ): Kimbo Music Publishing Co, 1960. First Edition. Sheet music (9" x 12"), 4 pages, with an illustrated cover showing a young woman dancing (or shaking?), with a girl and a bearded youth reading books in the background. Recorded on Kimbo Record 166. Lyrics, in part: "Hey, do you dig that beat?/Crazy and wild and sweet..../We always play it cool./Don't flip your lid, /just tip your hats,/Here come the Beat-nik cats!" Fine. (#019736) **$50**

99. **(O'HARA, Frank; JONES, LeRoi; and di PRIMA, Diane). THE NEW YORK POETS THEATRE.** New York: The New Bowery Theatre, n.d. [1964]. First Edition. Printed wraps (7" x 8-1/2") illustrated with a simple drawing on the cover; 8 mimeographed pages. A program from the second year of the New York Poets Theatre at the New Bowery Theatre on St. Marks Place. The group was founded in 1961 by James Waring, Le Roi Jones, Alan Marlowe, Diane di Prima, and Fred Herko with the intent of staging only one-act plays by poets. The plays in this program are **THE EIGHTH DITCH** by Le Roi Jones, **MURDER CAKE** by Diane di Prima, and **LOVES LABOR, AN ECLOGUE** by Frank O'Hara. In addition to biographies of the writers and listings of casts, there are brief commentaries on each of the plays by Alan Marlowe on Jones, James Waring on di Prima, and O'Hara on his own play. Slight darkening to fore-edge, vertical crease. Near Fine. (#020000) **SOLD**
100. **OLSON, Charles. AUTOGRAPH LETTER SIGNED (ALS).** New York, 5 January 1968. Interesting 4-1/4-page handwritten letter on four sheets of 8-1/2" x 11" yellow paper completely in the hand of and **SIGNED** by Charles Olson to Douglas Calhoun, editor of *ATHANOR JOURNAL*, which often showcased the work of Olson and other Black Mountain School poets. A rambling letter in which Olson muses about language and syntax. With a stamped hand-addressed and **SIGNED** envelope. Normal creases from folding. Near Fine. (#020001) $3,000
101. **OLSON, Charles.** **AUTOGRAPH LETTER SIGNED (ALS) TO RONALD DUNCAN REGARDING THE IMPENDING PUBLICATION OF HIS FIRST BOOK.** New York, 8 April 1946. Exceptional two-page Autograph Letter of @435 words on two separate sheets completely in the hand of and **SIGNED** by Charles Olson to poet, editor, and librettist Ronald Duncan, a literary acquaintance of T. S. Eliot and Ezra Pound. In part: "I have had [T.S.] Eliot's regrets on 'our' mss, as you are gracious to call it. His letter crossed me from [Ezra] Pound urging him to publish. Eliot said he thought it ought to be published, but in America first. It looks now as though it will be. Reynal & Hitchcock plan to take it, with changes, and expansions in the second half.... The fact is England has always been more hospitable to Melville, from his own books on.... It would be luck if Eliot would consider.... Pound said: Duncan will help. Will you please--and take my thanks? I am asking Eliot, if the new plan doesn't take, to let you have the mss. Do with it what you think best. It may well be that Eliot's doubts of an English audience may obtain for others as well. I should like to think not. But you are boss. I don't think when I wrote you last, I had read the Pisan Cantos. They are beautiful, and Pound last summer, after the torture of the 'Gorilla Cage,' had more power over his line than ever. He is fretting at Laughlin for not getting his Confucius out and not pushing the Cantos more, but he is generally in better spirits, has now the privilege of games[?] in the prison yard, and reads with ease." **SIGNED** "Charles Olson." Magnificent content. Normal creases from folding. Near Fine and a superb letter. (#011607) $5,000

102. **OLSON, Charles.** **THE MAXIMUS POEMS.** Berkeley/Los Angeles/London: University of California Press, (1983). First Edition. Edited by George F. Butterick. Dedicated to Robert Creeley who has **SIGNED** the book at his dedication. Although there is no indication of such, this came from the library of Herbert Huncke. Fine in a price-clipped, soiled Very Good dustwrapper. (#019564) **SOLD**
Charles Wilbert "Bill" Snow (1884 - 1977) was an American poet, educator, and politician who served as the 75th Governor of Connecticut. Snow introduced one of his at Columbia University, Carl Van Doren, to the writings of Herman Melville, who was then mostly unknown. Van Doren was largely responsible for the national rediscovery of Melville, and of course Olson, with his first book CALL ME ISHMAEL, explored his own theories about Melville.


105. PATCHEN, Kenneth. FIRST WILL & TESTAMENT. NY: New Directions, (1939): First Edition. His second book, one of 800 copies, this SIGNED "with respect and admiration" for W. H. Auden on 10 May 1940. Patchen's first book brought him much acclaim including comparisons to Auden, unlikely as it seems now. Among his accomplishments was the initiation of the poetry-and-jazz movement in the late 1950s. Although Auden never seems to have figured in an important way in Patchen's life, the elder poet did take part in a benefit for Patchen 20 years after being given this book. An important presentation copy. Backstrip darkened, a few nicks in cloth. Very Good, lacks dustwrapper. (#002946) $2,500
106. **PATCHEN, Kenneth.** *PICTURES OF LIFE AND OF DEATH.* [New York]: [Padell], (1946). First Edition. Stiff wraps in a dustwrapper designed by Patchen, one of 2500 copies. This copy **INSCRIBED** and **SIGNED** on the half-title page: "For Miles Burr/with all good wishes/Kenneth Patchen." Two-inch split at the top and three inches at the bottom of the dustwrapper along the spine. Very Good. (#019586) $200

Margaret Randall moved from the United States to Mexico in the 1960s and married the Mexican poet Sergio Mondragón, with whom she edited the journal *EL CORNO EMPLUMADO*. She involuntarily gave up her American citizenship and eventually lived in Cuba, Nicaragua, and spent time in North Vietnam during the last months of the U.S. war in that country. Sergio Mondragón is considered the most notable representative of the Beat movement in Mexico.


110. **(SANDERS, Ed) FUGS.** *VIRGIN FUGS*. NY: ESP-Disk, 1965. A 33-1/3 r.p.m. 12-inch record ESP-1038 with 11 songs, mostly written by Ed Sanders or Tuli Kupferberg with one, "I Saw the Best Minds of My Generation Rot," with lyrics by Allen Ginsberg and music by Sanders. Likely a second pressing as the address on the rear cover is 156 5th Avenue instead of 300 West 55th St. A couple of faint scratches. Near Fine in a Very Good sleeve with a little fraying at the top edge. (#019526) $35
