
This paper is an analysis of the holdings of Lawrence Ferlinghetti’s published works from 1955-1975 at the University of North Carolina at Chapel Hill’s Rare Book Collection. The paper includes a biography of the American poet, painter, and publisher, describing life events and publishing highlights. It also contains a section describing Ferlinghetti’s connection to the University of North Carolina at Chapel Hill, with information about the acquisition of a substantial amount of materials in 2001, due to a combination of funds from the William Whitaker Endowment and a generous gift from Bill Morgan, bibliographer and friend of Ferlinghetti. The bulk of this paper is a descriptive catalog of the Rare Book Collections’ holdings of Ferlinghetti works published from 1955-1975, based on Bill Morgan’s comprehensive bibliography of the poet’s writings. The paper concludes with a list of collection strengths and desired materials for further collection development.

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AN ANALYSIS OF THE HOLDINGS OF LAWRENCE FERLINGHETTI’S PUBLISHED WORKS, 1955-1975, IN THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL’S RARE BOOK COLLECTION

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Part I

Introduction

Lawrence Ferlinghetti is considered one of the most important figures of the Beat Generation, though he has always resisted being classified as a Beat, explaining, “I wasn’t a member of the Beat Generation […] I got associated with the Beats by publishing them. And that’s it” (Interview, December 24, 2007). Regardless of whether his poetry was or was not “Beat” poetry, it is undeniable that he played a vital role within the Beat movement.

Ferlinghetti received his Bachelor’s of Art from the University of North Carolina at Chapel Hill in 1941, after which he served in the Navy until 1944. He then attended Columbia University, earning his Master’s of Art in 1947, and began his doctorate degree at Paris’s Sorbonne, finishing in 1950.

Upon returning to the states, Ferlinghetti moved to San Francisco, teaching adult education courses, writing book and art show reviews, and continued writing poetry and prose. In 1953, Ferlinghetti and business partner Peter Smith opened City Lights Books in San Francisco, a bookstore specializing in paperback editions, and which acted as a gathering place for writers, artists, and other intellectuals, especially those associated with the San Francisco Renaissance movement (Smith, 1983, p. 21). By 1955, Ferlinghetti was sole owner of the store, and City Lights began publishing works in the Poet Pocket Series. The goal of the Poet Pocket Series, according to Ferlinghetti, was “to publish across the board, avoiding the provincial and the academic. I had in mind rather
an international, dissident, insurgent ferment” (City Lights website). In 1957, Allen Ginsberg’s *Howl* was published as Poet Pocket Series 4, which resulted in Ferlinghetti’s arrest and a trial regarding the laws of obscenity and censorship that gained national and international attention. The judge ruled in favor of Ferlinghetti, which strengthened the San Francisco Renaissance and Beat cause (Poetry Foundation). City Lights Books remains one of the country’s most successful independent bookstores and publishers in the United States, and continues to publish the Poet Pocket Series.

The Rare Book Collection (RBC) at the University of North Carolina at Chapel Hill (UNC) has an extensive collection by and relating to the Beat Poets, spread throughout all of the RBC collections, but mostly concentrated within the Beat Literature Collection, the Grove Press Collection, and the general holdings of the RBC (McNamara, 2005). Lawrence Ferlinghetti is an alumnus of the University of North Carolina, and thus, because of his affiliation to UNC and his vital role within the Beat Movement, his materials are of particular importance for the RBC. It was not until 2001, however, that the “particularly modest” Ferlinghetti holdings were drastically increased, due to a combination of funds from the William Whitaker Endowment and a generous gift from Bill Morgan, bibliographer and friend of the poet/artist (Katte, 2002).


Morgan’s collections of Ferlinghetti and Ginsberg materials, which were perhaps the largest private collections in the country, became too extensive for him to oversee, so he reluctantly decided to sell and donate a portion of the materials (McNamara, 2004). Morgan chose UNC for the Ferlinghetti materials because of Ferlinghetti’s alumnus status, and after this agreeable transaction, and upon learning of the RBC’s interest in the Beat Movement, he elected to do the same with his Ginsberg materials (McNamara, 2004).

The objective of this project is to create a descriptive catalog of the RBC’s holdings of Ferlinghetti materials published from 1955-1975, utilizing the organization schema from Bill Morgan’s *Lawrence Ferlinghetti: A Comprehensive Bibliography*. Ferlinghetti actively protested the Vietnam War, and much of his poetry is political in nature. Thus, the Fall of Saigon (1975), which officially ended the Vietnam War, seems like an appropriate date to mark the first period within his writing career. The descriptive catalog will be used to highlight collection strengths and weaknesses in order to recommend future collecting goals that would enhance the completeness of the Ferlinghetti collection.
Biographic Portrait

Lawrence Ferlinghetti, son of Clemence Mendes-Monsanto and Charles Ferling, was born on March 24, 1919, in Yonkers, New York. Seven months before his birth, Ferlinghetti’s father died, leaving behind his pregnant wife and four sons. Soon after Ferlinghetti’s birth, Mendes-Monsanto was committed to State Hospital in Poughkeepsie, New York, and her uncle’s wife, Emily Mendes-Monsanto, left her husband and took Ferlinghetti to live in Strasbourg, France. The two lived there for four years, where Ferlinghetti spoke only French, and believed that she was his birth mother. The two returned to Yonkers in 1924, and reunited with Mendes-Monsanto’s husband, Ludwig, who then taught Ferlinghetti English.

Ludwig and Emily quickly went into debt, which forced them to place Ferlinghetti in an orphanage in Chappaqua, New York. Seven months later, Emily Mendes-Monsanto, just hired as a French governess by Anna Lawrence Bisland, the daughter of the founder of Sarah Lawrence College, moved Ferlinghetti and herself to the Bronxville, New York, into the Bislands’ mansion, Plashbourne. Mendes-Monsanto disappeared one day, from what Ferlinghetti believes was caused by amnesia, and never returned (Ferlinghetti, interview, December 24, 2007). Anna Bisland and her husband, Presley, agreed to keep and raise Ferlinghetti.

For the next two years (1927-1929), Ferlinghetti attended the Bronxville boarding school Riverside Country School, staying with the Bisland family during summer and winter breaks. While living with the Bislands, who were described by biographer Neeli Cherkovski (1977) as “kind people [who] genuinely wanted Lawrence to remain with
them, but they were undemonstrative and reserved” (p. 10), Ferlinghetti escaped loneliness within the books found in the family library.

In 1929, Ferlinghetti’s birth mother and brothers appeared, asking for custody of Ferlinghetti. At the age of ten, Ferlinghetti was asked to choose with which family to live, and he picked the Bislands. This decision is one that, according to biographer Larry Smith (1983), “like all the experiences of abandonment, will haunt [Ferlinghetti] most of his life” (p. 10). Just a few weeks later, due to the loss of a considerable amount of money in the stock market, the Bislands sent Ferlinghetti to live with the Zilla Larned Wilson family, so that he could attend public school in Bronxville.

Ferlinghetti remained at Bronxville Public School from 1929-1933, during which time he became an Eagle Scout, played basketball, took print-shop courses, and got his first job delivering newspapers. Despite these accomplishments, Ferlinghetti eventually joined the street gang “Parkway Road Pirates,” which resulted in his arrest for petty theft, an experience that he wrote about in his 1958 poem “Autobiography.” In his last year at Bronxville Public School, Sally Bisland gave him a copy of Baudelaire poems in French and English, which deepened Ferlinghetti’s budding interest in literature and writing.

As a way to discipline Ferlinghetti and to correct the rebellious behaviors that he displayed while attending public school, the Bislands sent him to Mount Hermon private high school in Greenfield, Massachusetts, where he remained until graduating in 1937. During these years, Ferlinghetti discovered the Romantic writers, specifically Thomas Wolfe and Henry David Thoreau, and he began focusing on writing poetry. During senior year, Anna Bisland began taking him to visit his mother and brothers in Ossining. In an attempt to connect with his birth family, he changed his name from Lawrence Ferling Monsanto to Lawrence Monsanto Ferling. Years later, he learned that his father had
shortened his full name from Ferlinghetti to Ferling, and just prior to publishing his first work, *Pictures of a Gone World*, Lawrence changed his name for a second time, adopting the lengthier version.

In 1937, Ferlinghetti began at the University of North Carolina at Chapel Hill (UNC), which he chose because of its connection to Thomas Wolfe, and because of the excellent reputation of its journalism school. At UNC, Ferlinghetti continued reading and writing, working closely with Professor Phillips Russell, who introduced him to Carl Sandburg, Edgar Lee Masters, Vachel Lindsay, and other Populist writers. Ferlinghetti enjoyed the Populist writers because they “communicated directly” (Cherkovski, 1977, p. 25). Ferlinghetti also wrote for the university newspaper *The Daily Tarheel*, and for the University’s *Carolina* magazine. Though he wrote poetry often during his first couple of years of college, Ferlinghetti did not start keeping notebooks of his writings until 1940, and therefore none of his early poetry survived.

After college, Ferlinghetti spent three months with friends on an island in Maine, harvesting moss used by a chemical company for making explosives, and writing in his notebooks. After the summer ended, and shortly before the attack on Pearl Harbor, he enlisted in the Navy. From 1941-1944, he was stationed in the Mid-Atlantic, England, Virginia, and France, and he did a tour of the Pacific in 1944, the year that he was discharged. According to Smith, Ferlinghetti’s awareness of social and political issues began during his time in the Navy, sparked during his visits in New York with Swarthmore College students living in Greenwich Village. Among those was Laura Lou Lyons, one of the first women to graduate from Columbia Law School, and a member of the American Arbitration Association (Smith, 1983, p. 14). In a 2007 interview, when asked what brought on his political awareness, Ferlinghetti answered that it was his visit to Nagasaki:
And I think it must have been about seven weeks after the bomb was dropped on Nagasaki. And there had been time to "clean things up," quote/unquote, for some time, but still it was a devastating scene. It made me an instant pacifist. There was just three square miles of mulch with human hair and bones sticking out, and on the horizon a sort of — a landscape you’d find in the painting of Anselm Kiefer these days: blackened unrecognizable shapes sticking up on the horizon and teacups full of flesh, teacups […] with flesh melted onto the teacup. (Interview, December 24, 2007)

This strong interest in political issues has continuously influenced Ferlinghetti’s own literary and artistic works.

After the war, he moved back in with the Bisland family, whom he had stayed close with throughout his time in the Navy. He found employment at Time magazine, in the mailroom, but after eight months, Ferlinghetti decided to quit in order to attend Columbia on his GI Bill. He moved to Greenwich Village, and began reading E. E. Cummings and Kenneth Patchen, both of who lived in the Village during the 1940s, as well as William Carlos Williams, Marianne Moore, and Dylan Thomas, whose writings Ferlinghetti said “were…like a political education to me” (Cherkovski, 1977, p. 42). Moreover, for the courses in which Ferlinghetti officially enrolled and in which he audited, he read James Joyce, Gertrude Stein, Eliot Paul, Henry Miller, T. S. Eliot, and William Butler Yeats. He began using New York imagery in his poetry, and he became interested in art, writing his master’s thesis about John Ruskin’s influence on J. M. W. Turner’s work. Art, and specifically painting, has proven to be an interest that has deepened throughout Ferlinghetti’s lifetime. The centralization of city imagery within his poetry and painting has continued throughout his career, and “has become an abiding part of his poetic vision” (Cherkovski, 1977, p. 60).

Once he finished his Master of Arts from Columbia in 1947, and with three more years on the GI Bill, Ferlinghetti chose to move to France in order to study at the
Sorbonne. His years in France were spent trying to discover himself, “the young man living and searching inside himself, yet needing self-expression” (Smith, 1983, p. 16). As Cherkovski (1977) noted, in the novel that Ferlinghetti began while living in Paris, Her (published 1960), he described his life in France:

Looking for the main character of my life, blundering along, stopping for an absinthe here, a coffee there, following the daylight ghosts of myself through the continuous landscape, death and resurrection in a tongue alack. Perhaps I was merely a dumb member of the audience strayed onto the stage by mistake. (p. 49)

Though Ferlinghetti attended the Sorbonne during these years, he focused most of his energies outside of the classroom, perfecting his French, exploring Paris, working on his poetry and prose, while constantly striving to find his true self.

When he first moved to Paris, he lived with the Letellier family, as a way of working on his French skills. He ate most meals with the family, practicing the language. Aside from writing prose, he also began drafting a series of poems written in cantos, Palimpsest, modeled after Pound, and taking the title from H.D.’s book (Cherkovski, 1977, p. 56). Palimpsest was completed in 1949 (never published), while vacationing in Majorca, Puerto de Andraitx with Selden Kirby-Smith (Kirby), a woman Ferlinghetti would meet in 1949 while traveling between Europe and the United States, and who would become his wife in 1951.

It was also during the Paris years that Ferlinghetti met George Whitman, the founder of Paris’s The Mistral Bookshop, which later took the name of Sylvia Beach’s The Shakespeare and Company Bookstore. Whitman’s store carried on the Beach’s traditions of being a place where many writers, artists, and intellectuals visited and stay while visiting Paris, including many of the Beat poets. This is notable because Ferlinghetti’s City Lights Books, the store he opened in 1953, followed these same traditions.
In 1948, he moved to his own apartment in Paris, which Ferlinghetti described as cave-like, due to its dark, damp, and cramped living conditions (Cherkovski, 1977, p. 57). He stayed in this apartment for his remaining three years living in France, sharing it for the first year with Ivan Cousins, a man Ferlinghetti met while working at *Time* magazine, whom he convinced to move from Alaska to join him in Paris. Ferlinghetti focused these last three years on completing his dissertation, work that led him to read many American and other contemporary writings, including T. S. Eliot’s *The Waste Land*, Hart Crane’s *The Bridge*, Walt Whitman’s *Leaves of Grass*, Federico Garcia Lora’s *The Poet in New York*, Francis Thompson’s *City of Dreadful Night*, Vladimir Mayakovsky’s “Brooklyn Bridge,” and Emile Verhaeren’s *The Tentacular City* (Cherkovski, 1977, p. 59).

His last few years in Paris were also instrumental in his lifelong affair with painting. Susan and Carl Landauer’s *Open Eye, Open Palette: The Art of Lawrence Ferlinghetti* documented his beginning artistic career by directly quoting Ferlinghetti from his 1999 interview with Benny Shaboy:

> By his own account, Ferlinghetti’s first foray into art began in the late 1940s almost by accident while in Paris working on his doctorate in literature at the Sorbonne. “A guy I was rooming with left his painting equipment behind,” he recalls, “so I picked it up and gave it a try.” This casual introduction quickly developed into an obsession; for the next three-and-a-half years he sketched from live models and attended “open studios” at the Académie Julien and the Académie de la Grande Chaumière, where the abstract painter André Lhote presided over a renowned atelier. In 1950, Ferlinghetti produced what he considers his first significant painting, *Deux*, a Surrealist reverse image inspired by Jean Cocteau.

Since, Ferlinghetti has continued to find emotional and political outlets within his poetry and his painting, focusing his later career more prominently on the latter.

Upon his return to the United States in December 1950, Ferlinghetti traveled by train from New York to San Francisco, while his girlfriend-turned-fiancée, Kirby, went to
Jacksonville, Florida, to await his return for their wedding in April 1951. Ferlinghetti enjoyed this time in San Francisco, deciding that he and Kirby would live there after they were married. The two honeymooned for two weeks at Lake Geneva, Florida, and then immediately moved to an apartment owned by a Parisian woman, Gertrude Schmidt, in San Francisco.

Ferlinghetti spent his first years in San Francisco teaching French adult education courses; writing art exhibit reviews for *Art Digest* and book reviews for several publications, including the *San Francisco Chronicle*; painting at a rented art studio; translating the writings of Prévert; continuing to work on *Her*; and beginning to write the poems for *Pictures of the Gone World* (published 1955, City Lights Pocket Bookshop) (Smith, 1983, p. 20). He met Kenneth Patchen at a poetry reading at the San Francisco Museum of Art, and he began attending gatherings at Kenneth Rexroth’s home with other poets, artists, and political activists of the San Francisco Renaissance, including Robert Duncan, Thomas Parkinson, Philip Lamantia, and James Broughton (Smith, 1983, p. 20-21). In 1952, Ferlinghetti also met Peter Martin, the man who published Ferlinghetti’s Prévert translations in *City Lights* magazine. Martin and Ferlinghetti shared many publishing interests, which led the two to open City Lights Bookstore in June 1953. City Lights Bookstore acted not only as the country’s first all paperback bookstore, but also as “a center for the intellectual community, to be non-affiliated, not tied up with, not belonging to any official organization” (Ferlinghetti, quoted in Smith, 1983, p. 21-22).

Shigeyoshi Murao (Shig) was also a key player in the opening of City Lights Bookstore, volunteering to work in the store and subsequently managing it for over twenty years.

In 1955, Martin decided to move to New York, and Ferlinghetti bought out his share of the store, becoming sole owner of City Lights Bookstore. This same year, on
August 10, City Lights Bookstore began publishing, printing Ferlinghetti’s own *Pictures of a Gone World* as “number one” in its Pocket Poet Series, inexpensive paperback editions modeled after European publishing (Smith, 1983, p. 22). Shortly after, Kenneth Rexroth’s *30 Spanish Poems of Love and Exile*, and a collection of Kenneth Patchen’s *Poems of Humor and Protest*, became part of the Pocket Poet Series (number 2 and number 3, respectively).

Another important event occurred at City Lights Bookstore in 1955—Allen Ginsberg walked in and introduced himself to Ferlinghetti, showing him one of his manuscripts. Ferlinghetti lacked the funds to publish Ginsberg’s works at that time, though he was impressed. Several days later, Ginsberg, along with Lamantia, McClure, Snyder, and Whalen, participated in the Six Gallery Reading in a garage storefront in the Mission District, and it was here that Ginsberg first delivered his manuscript *Howl*. Greatly moved by the reading, Ferlinghetti went home that evening and sent a telegram to Ginsberg, which he describes as follows:

> Emerson had written to Whitman upon receiving a first copy of Whitman’s *Leaves of Grass*, which was "I greet you at the beginning of a great career," to which I added, "When do we get the manuscript?" (Ferlinghetti, interview, December 24, 2007)

*Howl*, along with eleven of Ginsberg’s early poems, were to become Pocket Poet Book number 4 (published 1957), and though unbeknownst to Ferlinghetti at this time, would spur a lifetime of passion for fighting for the freedom of speech and the freedom of the press.

In 1956, James Laughlin, a poet himself, and founder, editor, and publisher of New Directions in New York, wrote to Ferlinghetti, asking to publish *A Coney Island of the Mind* (published 1958, New Directions). Ferlinghetti accepted the offer, because though
he had used his own collection of poetry to launch the Pocket Poet series, he did want to continue to publish his own work (Cherkovski, 1977, p. 86). *A Coney Island of the Mind* has become one of the biggest selling books of poetry of all time. Moreover, New Directions continues to publish Ferlinghetti’s works (the latest being *Time of Useful Consciousness*, October 24, 2012) and, as Smith states, “Laughlin continues to be Ferlinghetti’s chief publisher and, in many ways, they act as East and West Coast counterparts in their publishing avant-garde writing” (1987, p. 25).

In 1957, the first printing of *Howl and Other Poems* was issued by Villiers of Great Britain, because, according to Ferlinghetti, “it was much better printing and much better binding and cheaper to print in England. And we were just a little one-room press. And so, it was letterpress” (Interview, December 24, 2007). On March 25, 1957, Collector of Customs in San Francisco, Chester McPhee, seized five hundred and twenty copies of the second printing. McPhee stated, “The words and the sense of the writing is obscene. You wouldn’t want your children to come across it” (Cherkovski, 1977, p. 101). This action spawned what has been one of the most influential censorship trials regarding the freedom of the press and the freedom of speech in the United States, and it is what put Ferlinghetti and City Light Books in the national and the international spotlight.

On May 19, the San Francisco *Chronicle* published an article written by Ferlinghetti, in which he stated that McPhee should be “awarded a medal for helping to make *Howl* famous” (Cherkovski, 1977, p. 102). Ten days after the article was published, McPhee released the seized copies of *Howl*, and the US attorney in San Francisco refused to take any further actions against the book. However, the San Francisco Police Department’s Juvenile Division, headed by Captain William Hanrahan, sent officers to City Lights Bookstore to arrest Ferlinghetti and Shig Murao. Murao was charged with
selling the book, but the charges were eventually dropped. Ferlinghetti, however, was charged for knowingly selling obscene writings, and went to trial. The *Howl* trial lasted throughout the summer of 1957, ending when Judge Clayton Horn ruled in favor of the defense. Smith (1983) summarized Horn’s ruling as follows:

Not only did the conservative judge rule that “I do not believe that *Howl* is without even the slightest redeeming social importance,” but he also affirmed the book’s underlying intent, “It ends in a plea for holy living” and closed with an admonition that had ramifications for future cases of censorship, “Honni soit qui mal y pense (evil to him who thinks evil).” (p.27-28)

By the end of the trial, more than 10,000 copies of *Howl* had been printed (Smith, 1983, p.28). The trial was extensively publicized, drawing national and international attention. The outcome of the trial remains to be one of the most important legal decisions regarding obscenity and censorship laws in the country’s history, and its importance continues to be widely recognized today. In 2006, Bill Morgan, bibliographer for Ferlinghetti and Ginsberg, and Nancy Peters, former publisher at City Lights Books, co-authored *Howl on Trial: The Battle for Free Expression*. The book documents the trial by examining personal correspondence, media coverage, and trial transcripts, concluding by observing how “the fight against censorship continues today in new forms” (City Lights website). In 2010, the trial was featured in Rob Epstein’s and Jeffrey Friedman’s film *Howl*, dramatizing the life and works of Ginsberg, and specifically his poem *Howl* and its obscenity trial (IMDB website).

Throughout the rest of the 1950s, Ferlinghetti kept writing and publishing. During this time, he and Kenneth Rexroth began experimenting with combinations of jazz and poetry, which Ferlinghetti later described as “an interesting experiment, but generally [not very] successful” (Smith, 1983, p. 29). Ferlinghetti also completed his poem *Tentative*
Description of a Dinner Given to Promote the Impeachment of President Eisenhower
(published 1958, Golden Mountain Press), which he read at the 1959 Poets’ Follies in San Francisco, in Berkeley, and at an American Library Association convention. According to Smith (1983), this is an important poem for Ferlinghetti, because it shows that he is “developing a poetry of direct personal and social involvement” (p. 32), a style that he would continue to develop throughout the 1960s. The FBI was also investigating Ferlinghetti and Ginsberg at this time, a fact that was uncovered by Ferlinghetti in later years, due to the Freedom of Information Act.

Moreover, the 1950s saw continued publishing by City Light Books, including three more Pocket Poet Series books: William Carlos Williams’ Kora in Hell: Improvisations, number 7; Gregory Corso’s Gasoline, number 8; and Ferlinghetti’s own translations of Prévert’s Paroles, number 9. City Lights also published various broadsides, including two by Bob Kaufman in 1959. It was also during this time that Ferlinghetti turned down Kerouac’s On the Road and Burroughs’ Naked Lunch, though City Lights did later publish other works by the authors. Ferlinghetti also acted as one of the editors of Beatitude at this time, a mimeograph journal, founded by Bob Kaufman, John Kelley, William J. Margolis, and Allen Ginsberg.

Moreover, this era proved to be a vital time in Ferlinghetti’s life with Kirby. The two bought a Victorian house on Poterero Hill in San Francisco in 1958, spending much of their time together renovating the home. According to Cherkovski (1977), Kirby agreed that it would be a wonderful place to settle because the house was “close yet removed” (p. 129), and Ferlinghetti has referred to his time there as “leading a respectable married life living on Poterero Hill” (Interview, December 24, 2007). In 1960, Ferlinghetti also bought a small cabin at Bixby Canyon near Big Sur, a place that served as a retreat for the
Ferlinghettis, including their two children, Julie and Lorenzo, whom were born in 1961 and 1962, respectively.

Ferlinghetti’s global political awareness heightened in the late 1950s and 1960s, due to an increase in worldwide travel. He, his wife, and Ginsberg traveled to the University of Concepción in Chile for a fifteen-nation writer’s conference in 1959, and afterward, while Ginsberg remained in Chile, the Ferlinghettis visited Bolivia, Peru, and Mexico. Ferlinghetti was deeply affected by the scenes of poverty and poor labor conditions that he witnessed during this time. In November 1960, Ferlinghetti also spent time in the Caribbean, tracing his mother’s family history, during which time he met his mother’s sister, Gladys Woods, who made him aware of another living aunt, Jean McGrath, who also lived in California (Smith, 1983, p. 34). After their stay in the Virgin Islands, the Ferlinghettis traveled to Chapel Hill, Puerto Rico, Haiti, and Cuba, in order to report on the Cuban revolution. During this stay in Cuba, Ferlinghetti met and became friends with Pablo Neruda and Nicanor Parra, among other poets.

Upon returning to San Francisco, Ferlinghetti wrote *One Thousand Fearful Words for Fidel Castro* (City Lights Broadside, 1961), a poem that, according to Smith (1983), “suggests Ferlinghetti’s growing acceptance of a humanitarian socialism as the best form of government [and] earned him the rancor of a great many American political and literary critics, as well as the renewed attention of the FBI” (p. 36). Ferlinghetti also got back to publishing upon his return, including three very important City Lights Books: Kerouac’s *Book of Dreams*; Ginsberg’s *Kaddish and Other Poems*; and Dahlberg’s *Bottom Dogs* (all 1961). City Lights also published the first issue of Michael McClure and David Meltzer’s magazine, *Journal for the Protection of All Beings*. The second issue was not published for another seven years. City Lights also continued to add to its Pocket Poet Series.
In terms of Ferlinghetti’s writings and New Directions, his third collection, *Starting from San Francisco*, was published in 1961. Two books of “experimental drama,” *Unfair Arguments with Existence* (1963) and *Routines* (1964), were published by New Directions soon after, as well.

In 1965, Ferlinghetti embarked on another trip, spending four months in Spain with his family. Once his wife and children returned to the United States, Ferlinghetti continued to Italy for the Spoleto Festival in May 1965, then to Paris, and then to London for an International Poetry Reading at London’s Royal Albert Hall, which was later recorded and made into a movie by Peter Whitehead and the book *Wholly Communion* (Grove, 1965). Once he returned to San Francisco, he teamed up with poet Robert Bly, embarking on a year-long US reading tour against the Vietnam War, in which his broadside poem *Where is Vietnam?* (City Lights Books, 1965) was prominently featured.

In February 1967, Ferlinghetti continued his feverish travel, going to Berlin to read his poem *After the Cries of the Birds* (Dave Haselwood Books, 1967) with Andrei Voznesensky at the Berlin Literary Colloquium. After the colloquium, Voznesensky arranged a trip for Ferlinghetti through Russia, which influenced *Moscow in the Wilderness, Segovia in the Snow*, which, along with other writings from his time in Russia, were published by New Directions in the collection *The Secret Meaning of Things* (1968).

Once back in San Francisco, Ferlinghetti remained active in anti-Vietnam protests. He participated in demonstrations against military drafts, including the December 9, 1967 Oakland Army Induction Center protest, where Ferlinghetti, Kay Boyle, and Joan Baez were arrested. Ferlinghetti was sentenced to nineteen days in the Santa Rita country prison. Once released, he continued writing politically aware works, including *Tyrannus*. 
Nix? (New Directions, 1968), and editing the third issue of *The Journal for the Protection of All Beings* (City Lights, May 1969).

Moreover, City Lights continued publishing the Pocket Poets series, adding Ginsberg’s *Planet News*, number 23; Charles Upton’s *Panic Grass*, number 24; and Paul Blackburn’s translations of Pablo Picasso’s *Hunk of Skin*, number 25. The City Lights publishers moved from the bookstore to a new location on Upper Grant Avenue in 1967, and between then and 1969, a total of seventeen books were printed, with nine more titles added in 1970 (Cherkovski, 1977, p. 193). By this time, with publishing still rapidly increasing, Nancy Joyce Peters was hired as an editor and adviser, eventually becoming a co-owner with Ferlinghetti in 1984.

As City Lights Books continued publishing, Ferlinghetti’s marriage was deteriorating. In 1972, Ferlinghetti took ten year old son Lorenzo to Australia with Ginsberg. Voznesensky joined them, and they participated in the Adelaide Festival of the Arts, after which Ferlinghetti and Lorenzo traveled throughout Australia. This same year, Ferlinghetti moved into an apartment above City Lights Bookstore, though he did not officially divorce Kirby until 1976, at which time he moved in with his lover Paula Lellevand, whom he met in 1972. Another important relationship in Ferlinghetti’s life, that of close friend and business partner Shig Murao, also ended during this decade, due to differences in business relations at City Lights. Ferlinghetti bought Murao’s share of the company and moved the store to a new location, marking a “new era” for City Lights (Cherkovski, 1983, p. 211).

According to Cherkovski (1977), Ferlinghetti’s *Who Are We Now* (New Directions, 1976) is a culmination of the joy and sorrow that Ferlinghetti faced during the mid-late 1970s (p. 214). Other Ferlinghetti New Direction publications during the 1970s include
The Mexican Night (1970); Back Roads to Far Places (1971); Open Eye, Open Heart (1973); and Landscape of the Living and Dying: (1979). Moreover, Ferlinghetti continued to write many other books and broadsides that were published during this decade from various presses, including City Light.

Though the last biography on Lawrence Ferlinghetti was published by Barry Silesky in 1990, Ferlinghetti’s continuous publications through New Directions and other presses, his increasingly prominent role in the art world, and his continued commitment at City Lights indicate that his career is far from waning. Since Silesky’s 1990 biography was published, Ferlinghetti has actively continued writing, authoring thirteen books of poetry (The Poetry Foundation), his most recent being Time of Useful Consciousness (New Directions, 2012). Ferlinghetti continues to publish translations through New Directions and City Lights, as well.

To date, Ferlinghetti still plays a critical role in City Lights Bookstore, one of the most prominent, successful independent bookstores in the United States, which has expanded over the years to offers both paperbacks and new release hardcovers. According to the City Lights website:

On July 16, 2001 the San Francisco Board of Supervisors unanimously named City Lights Landmark #228 because of its “seminal role in the literary and cultural development of San Francisco and the nation, for stewarding and restoring City Lights Bookstore, for championing First Amendment protections, and for publishing and giving voice to writers and artists everywhere.

City Lights has certainly remained as one of the most successful independent bookstores in the United States.

Ferlinghetti is increasingly focusing on his painting, as well. In a 2007 interview with the San Francisco public media outlet KQED, Ferlinghetti stated, “I really prefer
painting… for me, it’s less work” (*Spark: Ferlinghetti*). He reiterated this point in a June 2013 interview with *San Francisco Weekly*, saying that he would choose painting over poetry, because “painting is more like play than work” (Curiel, accessed on sfweekly.com). However, his preference for painting does not mean that Ferlinghetti has lost his passion for the literary. Susan and Carl Landaur (2003), in an article published on the City Lights website, note that Ferlinghetti’s art is securely grounded in the literary: “Ferlinghetti’s poetry has always tended towards the visual while his art of recent years […] can be deeply, even explicitly literary” (p.2). Ferlinghetti’s 2007 Krevsky Gallery show in San Francisco “combine[d] provocative, sometimes mystical imagery with written words: some of his own, others from canonical wordsmiths such as Blake and Eliot” (*Spark: Ferlinghetti*).

Since he completed his first painting in Paris in 1950, Ferlinghetti has produced more than 5000 drawings and paintings, some held by American institutions, including the Smithsonian American Art Museum, but most in Europe, especially Italy (Curiel, 2013). In 2010, Italy’s Museo di Roma held a 60-year retrospective show of Ferlinghetti’s art (Curiel, 2013).

Ferlinghetti’s literary and artistic contributions have not gone unrecognized. The City Lights website (accessed June 25, 2013) includes a long list of awards that Ferlinghetti has been given, including the Los Angeles Times' Robert Kirsch Award, the BABRA Award for Lifetime Achievement, the National Book Critics Circle Ivan Sandrof Award for Contribution to American Arts and Letters, the American Civil Liberties Union's Earl Warren Civil Liberties Award, the Robert Frost Memorial Medal, and the Author's Guild Lifetime Achievement Award. Moreover, he was named San Francisco's
Poet Laureate, and he was elected to the prestigious American Academy of Arts and Letters.

Though now in his mid 90s, Ferlinghetti’s dedication to an artistic way of life is clearly intact, and his creativity has shown no signs of waning. His commitment to City Lights and the fight against censorship, and his contributions to the literary and art community, continue to be important to American history and culture.

Methodologies

The objective of this project is to create a descriptive catalog of the RBC’s holdings of Lawrence Ferlinghetti’s works, published from 1955 to 1975, utilizing the organization schema from Bill Morgan’s *Lawrence Ferlinghetti: A Comprehensive Bibliography*. The descriptive catalog will be used to highlight collection strengths and weaknesses in order to recommend future collecting goals that would enhance the completeness of the Ferlinghetti collection.

The first step in this process was to determine a scope of work with which to describe, by considering Ferlinghetti’s personal life, his professional interests, and his complete oeuvre, while also taking into account the overall number of materials held by the RBC. As mentioned in the Introduction to this paper, Ferlinghetti actively protested the Vietnam War, and many of his works are largely political in nature. Thus, using the year of the Fall of Saigon (1975), which officially ended the Vietnam War, seems like an appropriate date to mark the first period in his writing career. Moreover, the mid-1970s were a time of personal change for Ferlinghetti, as his marriage to Kirby ended and he began a new romantic relationship with Paula Lellevand. Also during this time, he and his
close friend and business associate, Shig Murao, had a disagreement, leading to Murao’s resignation, and what is thought of as the beginning of a “new era” for City Lights (Cherkovski, 1983, p. 211).

As discussed in the Introduction of this paper, Bill Morgan’s Lawrence Ferlinghetti: A Comprehensive Bibliography is the most comprehensive bibliography of Ferlinghetti’s works published, and it was heavily used to create the descriptive catalog of the RBC’s holdings for this project. The RBC has one copy of each of Morgan’s bibliographies (the 1982 edition and the updated 1993 edition).

Morgan identifies 35 titles in “Section A: Books and Pamphlets” that were published by Ferlinghetti between 1955, the date of his first publication, Pictures of the Gone World, and his only publication in 1975, Populist Manifesto. He describes the following areas of each item: edition (assigned a lowercase letter); title page; collation; binding; paper; price; publication; and notes. Included in the publication information are printing dates and impression quantities, when available. This information is present for all editions of the thirty-five titles in the descriptive catalog of the RBC’s materials, except for four: After the Cries of the Birds (Morgan: A13a); The Long Street (Morgan: A29a); Open Eye, Open Heart (Morgan: A34a); Populist Manifesto (Morgan: A35a). Morgan notes that these four items were privately printed, and publication dates and impression quantities are unavailable.

The RBC’s 1982 edition of Morgan’s bibliography is heavily annotated in the margins with notes regarding the RBC’s Ferlinghetti materials. The annotations were compared to the library’s online catalog’s bibliographic record. In the event that a discrepancy existed between the two, the item was pulled off of the shelf and examined, and the correct information was described in this bibliography. Moreover, a list of
corrections will be given to the RBC, so that the online catalog can be updated. Items were also pulled from the shelves and examined if the cataloger indicated in the online catalog that he/she was unsure of any portion of the online entry. Most often, this occurred if an autograph was illegible, or if a printing date was unknown. Additionally, the UNC online catalog was consulted for copy-specific information for UNC’s items, including inscriptions, call numbers, provenance, condition of copies, and other copy-specific information.

This paper concludes with a section highlighting the RBC’s Ferlinghetti collection strengths, indicating possible collection goals to increase the completeness of the collection materials published during 1955-1975. It is hoped that the recommendations will aid the RBC in future collecting for the Ferlinghetti collection. Additionally, it is hoped that the descriptive catalog will be a useful resource for current and future researchers, existing as one complete document that combines Morgan’s records with accurate descriptions of the items held by the RBC, including the items’ call numbers, provenance, condition of copies, and other copy-specific information.
Part II

Descriptive Catalog

The descriptive catalog follows the organizational schema used in Bill Morgan’s Lawrence Ferlinghetti: A Comprehensive Bibliography. Information pertaining to RBC materials appears at the bottom of each entry, and specifically indicates that it is information related to RBC item(s).

The entries are organized chronologically, based on initial publication date.

After the publication date, one line is skipped. The following line of text includes the title of the work, italicized. After the title, in parenthesis, is “Morgan:” [space] Morgan’s item identification code. One line is skipped.

The following line of text includes a lower case letter, as assigned by Morgan [,] the edition name in all capitalized letters [,] the date of publication for that specific edition. The next line of text is a description of the cover, as written by Morgan. (There is one exception in this bibliography-- One title, Smoking Grass Reverie, was changed, because the RBC’s cover differed from the cover that Morgan described. This change is noted in the NOTES section of the entry). The following fields are taken from Morgan, and each field title is in capitalized letters, occurring on its own line. The information for those fields comes directly from Morgan, unless otherwise noted as specific to the RBC’s item. With the exception of a few titles that were missing these fields, the entries include the following fields: “COLLATION”, “BINDING”, “PAPER”, “PRICE”, “PUBLICATION”, and “NOTES”.

RBC specific descriptions are listed at the bottom of each entry. If there is RBC specific “NOTES” information, one line is skipped, and the following line of text contains the RBC specific notes for that item, indicating in the text that it is specific to the RBC item.

After the NOTES field, a line is skipped, and the following line of text begins with “RBC HOLDINGS:” [space] Collection name [space] Call Number. One the next line, and each subsequent line, appears the letter “c” for copy [.] copy number [:] copy specific information.

Morgan makes many references to “Kherdian” in his bibliographic entries. This refers to David Kherdian, who wrote about Ferlinghetti in his 1967 Six Poets of the San Francisco Renaissance: Portraits and Checklists. See the Works Cited section of this paper for full citation.

<table>
<thead>
<tr>
<th>Copy</th>
<th>LF</th>
<th>Morgan</th>
<th>RBC</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

1955
Pictures of the Gone World (Morgan: A1)

a. FIRST EDITION, 1955
PICTURES of the gone world | LAWRENCE FERLINGHETTI | THE POCKET POETS SERIES: NUMBER ONE | published at | THE CITY LIGHTS POCKET BOOKSHOP |
San Francisco
COLLATION: 15.8 x 12.4 cm. Twenty-two single leaves, pp. [1-44].
BINDING: Perfect bound. Black cloth over boards. All edges trimmed. Cream endpapers.
PAPER: Cream laid paper watermarked: ‘Ticonderoga Text’.
PRICE: Originally bound for LF’s friends, remaining copies were offered for sale at $1.75 according to an early review, and at $2.50 in March 1956.
PUBLICATION: Published Nov. 1955 in an impression of 25 copies.
NOTES: LF says, “First edition (letterpress), only 25 copies hardbound, printed by David Ruff [at the Print Workshop for which LF was billed on July 4, 1955], bound by Cardoza Bindery, San Francisco.”

RBC HOLDINGS: Beats PS3511.E557 P53 1955


b. FIRST PAPERBACK EDITION, 1955
PICTURES of the gone world | LAWRENCE FERLINGHETTI | THE POCKET POETS SERIES: NUMBER ONE | published at | THE CITY LIGHTS POCKET BOOKSHOP |
San Francisco
COLLATION: 15.3 x 12.4 cm. One gathering of twenty two leaves, pp. [1-44].
BINDING: Stapled twice in stiff black wrappers on which a vivid yellow (82) wraparound label, 11.4 x 20.5 cm., has been attached. All edges trimmed.
PAPER: Cream laid paper watermarked: ‘Ticonderoga’. 
CONTENTS: Same as first edition
PRICE: $.65
PUBLICATION: Published Nov. 4, 1955, in an impression of 500 copies and reprinted as follows:
2nd printing, March 1956, 2000 copies
3rd printing, June 1957, 2500 copies
4th printing, March 1958, 2500 copies
5th printing, Dec. 23, 1958, 2616 copies
----------, Sept. 1959, 5000 copies
6th printing, Oct. 1960, 5120 copies
----------, Sept. 1961, 2500 copies
7th printing, April 1963, 2810 copies
8th printing, May 1964, 3000 copies
9th printing, April 1965, 3000 copies
10th printing, Oct. 1965, 5000 copies
11th printing, Aug. 1966, 5000 copies
12th printing, Feb. 1967, 10,000 copies
13th printing, June 1967, 10,000 copies
14th printing, Nov. 1968, 10,000 copies
15th printing, Sept. 1969, 10,000 copies
16th printing, April 2, 1971, 10,000 copies
17th printing, June 15, 1976, 3000 copies
18th printing, Nov. 22, 1978, 3000 copies

NOTES: Second printing is identified as “Second Edition” by the publisher, but contents are unchanged; the third printing is identified as “Third edition”; the next printing is the “Fourth printing”; these and all subsequent printings are identified as such on the verso of the title page and/or back cover. The early publications of City Lights Books were often reprinted without correct impression and printing numbers. Thus an extra printing was made between the 5th and 6th printings and 6th and 7th printings. It is not known how they were identified. LF says that 2 copies of the first printing were untrimmed. UC Berkeley has a copy whose covers is untrimmed and measures 16.3 x 13.3 cm. The first 243 copies of this edition were bound and billed to LF by Cardoza Company Bookbinders on Sept. 13, 1955. A 12.0 x 7.1 cm. review slip included with some copies of the book identified the publication date as Aug. 1, 1955. The first edition of this book was printed by David Ruff; the 2nd-5th printings were printed by Security Lithograph; the 6th-11th printings were printed by Troubadour Press; the 12th-16th printings were printed by Edwards Brothers; the 17th-18th printings were printed by Braun-Brumfield.

UNC’s c. 2 is one of two copies of the 1st printing that was untrimmed. UNC began numbering the copies of this edition (Morgan A1b) at number 2; copy number 1 is the hardback edition (Morgan A1a).

RBC HOLDINGS: Beats PS3511.E557 P53 1955
c. 2: First printing, paperbound ed. (Nov. 4, 1955) Price: $.65. Autographed by Ferlinghetti. Uncut copy. 16.5 cm. x 12.6 cm. vs. copy 3’s 15.7 x 12.6 cm. size.
c. 8: Sixth printing. Paperbound. Price: $.75.
c. 11: Thirteenth printing.
c. 15: Seventeenth printing. Paperbound. Publisher's advertisements at back.
c. 16: Eighteenth printing. Publisher's advertisements ([3] p.) bound in at back.

c. KRAUS REPRINT EDITION, 1974
COLLATION: 22.2 x 14.1 cm. pp. [1-360].
BINDING: Bound in dark purplish red (259) cloth, lettered across the spine in gold. All edges trimmed. Cream endpapers.
PAPER: Cream wove paper unwatermarked.
PRICE: $23.75 or sold with the whole series at $95.00
PUBLICATION: Published Jan. 28, 1974, in an impression of 250 copies.
NOTES: They have chosen to reprint the 15th printing of the City Lights paperback.

RBC HOLDINGS: Beats PN6101 P462 v.1 no.1
1 copy. Nothing notable about this copy.

d. SECOND ENLARGED EDITION, 1995
PICTURES | of the gone world | LAWERENCE FERLINGHETTI | [publisher's device] |
CITY LIGHTS BOOKS | San Francisco
COLLATION: Thirty-six single leaves, pp. [1-72].
BINDING AND PAPER: 15.9 x 12.3 cm. Perfect bound in stiff white paper wrappers with covers printed so that it appears that a vivid yellow (82) label has been wrapped around the front to the back covers. White wove paper unwatermarked. All edges trimmed.
CONTENTS: As first edition, with the addition of 18 poems.
PRICE: $6.95
PUBLICATION: Published Nov. 1994 in an impression of 3000 copies and reprinted as follows:
2nd printing, Feb 1995, 3000 copies
3rd printing, Aug. 1997, 3000 copies
NOTES: The first printing of this enlarged edition is distinguished from the second printing by the lack of the line “Enlarged Edition, 1995” on the t.p., by the lack of a white band with black rules at the top and bottom on which is printed “New 1995 Edition with 18 New Poems” on the front cover, a change in the ISBN number on the back cover and by the advertisement for City Lights on page [72], which is bland on the second printing. The third printing is identical to the 2nd printing with no printing notice.

RBC HOLDINGS: Beats PS3511.E557 P53 1995
Inscribed on t.p: "For Bill, 2/17/95. My new poems for you. Lawrence Ferlinghetti."
c. 3: Called only "2nd ed." Paperbound in black and bright yellow with banner across front. Price: $7.95.

1958

A Coney Island of the Mind (Morgan: A2)

a. FIRST EDITION, 1958
A | CONEY ISLAND | of the | MIND | [left] Poems by LAWRENCE | [right] FERLINGHETTI | A NEW DIRECTIONS BOOK
BINDING: Stiff pictorial wrappers. Cover photograph, The Bettmann Archive. Cover design by Rudolph de Harak. Photograph of Lawrence Ferlinghetti by Harold Graves. All edges trimmed.
PAPER: White wove paper unwatermarked.
PRICE: $1.00
PUBLICATION: Published May 21, 1958, in an impression of 3927 copies and reprinted as follows:
2nd printing, Aug. 26, 1958, 4090 copies
3rd printing, Dec. 19, 1958, 5999 copies
4th printing, June 26, 1959, 7897 copies
5th printing, Nov. 20, 1959, 5209 copies
6th printing, April 21, 1960, 7739 copies
7th printing, Oct. 26, 1960, 10,159 copies
8th printing, Sept. 15, 1961, 15,548 copies
9th printing, April 16, 1962, 14,973 copies
10th printing, May 9, 1963, 15,139 copies
11th printing, March 19, 1964, 20,168 copies
12th printing, Nov. 24, 1964, 20,065 copies
13th printing, June 17, 1965, 35,166 copies
14th printing, April 25, 1966, 40,613 copies
15th printing, Nov. 17, 1966, 20,404 copies
16th printing, April 17, 1967, 35,551 copies
17th printing, July 28, 1967, 60,258 copies
18th printing, March 21, 1968, 69,891 copies
19th printing, April 25, 1969, 110,723 copies
20th printing, April 1970, 125,897 copies
21st printing, July 15, 1975, 19,353 copies
22nd printing, July 14, 1977, 15,078 copies
23rd printing, Jan. 1980, 10,000 copies

NOTES: Second and subsequent printings are identified as such on the verso of the title page and/or back cover. LF believes that this appeared in November before his “Tentative Description of a Dinner Given to Promote the Impeachment of President Eisenhower” (Morgan: A3). In “Sometime During Eternity” the word “hep” in line 9 is changed to “hip” after the 17th printing. Acknowledgment is made to Chicago Review for a first
appearance of a poem: this could not be verified. Photo of LF on the back cover was changed between the 10th and 11th, 18th and 19th, and 20th, 21st, and 22nd printings.

RBC HOLDINGS: Beats PS3511.E557 C6 1958


c. 2: First printing (May 21, 1958). Publisher's listing ([1] p.) bound in at back. Autographed by author on t.p. Signature of Ruth Weiss on verso of half-title, along with a long inscription (a poem) in her hand. Another inscription in her hand on p. [7]. An address, "Childress, 82 Warsona St" written on top of first page.


c. 4: First printing (May 21, 1958). Inscribed inside cover: "To Professor Russell who had a hand in it - Lawrence Ferlinghetti, April, 1958." "New Directions paperbooks" ([1] p.) bound in at back.


c. 8: Third printing. "New Directions paperbooks" ([1] p.) bound in at back. Autographed by author.


c. 29: Twenty-fourth printing. "New Directions paperbooks” ([2] p.) bound in at back.

b. FIRST ENGLISH EDITION, 1959
A | CONEY ISLAND | OF THE | MIND| Lawrence Ferlinghetti | [publisher’s devices] | HUTCHINSON OF LONDON
BINDING: Quarter bound in black cloth with strong orange (50), dark olive green (126), and white paper-covered boards.
PAPER: Cream wove paper unwatermarked.
Contents: As first edition
PRICE: 15 shillings.
PUBLICATION: Published Nov. 15, 1959, in an impression of 750 copies.
NOTES: The publisher reverted rights to the agent in 1964 and estimates that the title went out of print at about that time.

RBC HOLDINGS: Beats PS3511.E557 C6 1959
c. 1: Dust jacket. Autographed by author.
c. 2: Autographed by author.

c. FIRST AMERICAN HARDCOVER EDITION, 1968
BINDING: Bound in moderate yellow (87) cloth. Top and bottom edges trimmed. Grayish greenish yellow (105) endpapers. Issued in a white paper-covered slip-in case printed across the front and back covers.
PAPER: Cream wove paper unwatermarked.
Contents: As first edition.
PRICE: $5.00
PUBLICATION: Published Oct. 1968 in an impression of 5012 copies and reprinted as follows:
2nd printing, March 25, 1971, 2650 copies
3rd printing, Nov. 27, 1979, 1070 copies
NOTES: Words which were underlined in the first edition are printed in italics in this hardcover edition. The 2nd printing is identified as such on the verso of the title page; it was issued in a grayish yellow (90) paper-covered slip-in case printed across the front and back covers. The 3rd printing was incorrectly labeled “Second Printing” by the publisher; it is bound in deep reddish orange (36) cloth and was issued in a glassine cover. Word “hep” in “Sometime during eternity” line 9 is “hip” in this edition.

RBC HOLDINGS: Beats PS3511.E557 C6 1968
c. 1: In slipcase. Autographed by author. Unable to determine printing number from the book.
c. 3: Third printing, mislabeled "second printing." Autographed by author.

1958

_Tentative Description of a Dinner given to Promote the Impeachment of President Eisenhower_ (Morgan: A3)

a. FIRST EDITION, 1958
[Entire page in facsimile holograph] TENTATIVE | DESCRIPTION | OF A DINNER | GIVEN TO PROMOTE | THE IMPEACHMENT | OF | EISENHOWER | [asterisk] | LAWRENCE | FERLINGHETTI
COLLATION: 21.5 x 13.8 cm. On gathering of four leaves, pp. [1-8].
BINDING: Stapled twice so that the title page forms the front cover and page [8] forms the back cover. All edges trimmed.
PAPER: White wove paper unwatermarked.
PRICE: $.15
PUBLICATION: Published May 1958 in an impression of 1000 copies and reprinted 4 or 5 times over a period of a year in printings of approximately 3000 copies each.
NOTES: In conversation with this compiler, Harold Graves, the publisher, could not remember the exact number of printings or the total number of copies printed. He knew that the gold publisher’s device was used only on the first printing, as it was too much work to continue. Kherdian believes that the total of all copies printed was about 17,500. Variations found by the compiler:
2nd printing: [entirely in black]
3rd printing: [entirely in red]
4th printing: [entirely in black]

RBC HOLDINGS: Beats PS3511.E557 T4 1958
c. 1: Fourth printing; author's autograph, dated 10/96, on cover. RBC donor: Phillips Russell
c. 2: Third printing. Author's autograph on cover; RBC donor: C. Carroll Hollis. Printed in red ink; lacks distribution statement; author's autograph on cover.
c. 3: First printing.
c. 4: Second printing.
c. 5: First printing. Autographed by author.
c. 6: First printing. Autographed by author, 9/93. This copy has been bound at a later date, with the cover cut and glued to the binding.
c. 7: First printing. Autographed by the author.
c. 8: Second printing. Autographed by the author.
c. 9: Third printing. Autographed by author.
c. 10: Fourth printing. Autographed by the author.
c. 11: Fourth printing. Autographed by the author.

1960

*Her*(Morgan: A4)

a. FIRST EDITION, 1960
[Decorative type] HER | [decorative type] Lawrence Ferlinghetti | A NEW DIRECTIONS BOOK
Binding: Bound in light greenish yellow (101) cloth. All edges rimmed. Moderate reddish orange (37) endpapers. Issued with a white dust jacket.
PAPER: White wove paper unwatermarked.
PRICE: $3.00
PUBLICATION: Published Nov. 10, 1960, in an impression of 1500 copies, 137 of which were sent as review copies. Out of print on Aug. 25, 1970.

RBC HOLDINGS: Beats PS3511.E557 H4 1960

b. FIRST PAPERBACK EDITION, 1960
[Decorative type] HER | [decorative type] Lawrence Ferlinghetti | A NEW DIRECTIONS PAPERBOOK
BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked
CONTENTS: As first edition.
PRICE: $1.25
PUBLICATION: Published Nov. 10, 1960, in an impression of 6500 copies and reprinted as follows:
2nd printing, March 10, 1961, 5000 copies
3rd printing, April 26, 1962, 6652 copies
4th printing, Dec. 31, 1963, 5080 copies
NOTES: Second and subsequent printings identified as such on the verso of the title page and/or back cover. Kherdian states, “Errata: The following changes were made for the fourth and all subsequent printings: half-titled for quote, p. 7; O god, last two words, last line dropped, p. 157; blank for biographical notice, p. 158; new list for old, pp. 159-160.” To this could be added the substitution of facsimile holograph for decorative type on the title and half title pages.

RBC HOLDINGS: Beats PS3511.E557 H4 1960b


C. FIRST ENGLISH EDITION, 1967

LAWRENCE FERLINGHETTI | [facsimile holograph] HER | LONDON MACGIBBON & KEE [publisher’s device] | 1966


BINDING: Bound in brownish gray (64) cloth. All edges rimmed. Cream endpapers. Issued with a white dust jacket.

PAPER: Cream wove paper unwatermarked.

CONTENTS: As first edition.

PRICE: 18 shillings.

NOTES: Publisher reports that of the 2000 copies printed, 1100 were destroyed in 1969. “Oh god,” last 2 words of the last line in the first edition, have been dropped from p. 157.

RBC HOLDINGS: Beats PS3511.E557 H4 1967
  c. 1: Dust jacket.
  c. 2: Dust jacket. Autographed by author.
  c. 3: Dust jacket. Autographed by author.
  c. 4: Dust jacket. Autographed by author.

1961

_One Thousand Fearful Words for Fidel Castro_ (Morgan: A5)

a. FIRST EDITION, 1961
[Entire cover is facsimile holograph inside solid border] ONE THOUSAND | [left] FEARFUL | [right] WORDS | [left] FOR | FIDEL CASTRO
COLLATION: 18.9 x 15.1 cm. Single 18.9 x 60.6 cm. sheet printed on both sides which folds twice so that the title on the verso forms the front cover. A City Lights Publication.
BINDING: None. All edges trimmed.
PAPER: White wove paper unwatermarked
PRICE: $.35
PUBLICATION: Published Jan. 1961 in an impression of 1000-2000 copies and reprinted as follows:
  2nd printing, Feb. 1961, 1000-3000 copies
NOTES: LF states that he remembers 1000 copies being printed each time, while Kherdian has found that the higher numbers are accurate. Second printing identified as such below the price on the second quarter.

RBC HOLDINGS: Beats PS3511.E557 O58 1961
  c. 1: Autographed by author 10/96.
  c. 2: Autographed by author.
  c. 3: First printing. Autographed by the author.
  c. 4: First printing. Autographed by the author.
  c. 5: First printing. Autographed by the author.
  c. 6: First printing. Autographed by the author.
  c. 7: Second printing. Autographed by the author.

1961

_Berlin_ (Morgan: A6)

a. FIRST EDITION, 1961
15¢ | [in black letter] Berlin | Lawrence Ferlinghetti
COLLATION: 21.5 x 13.8 cm. One gathering of two leaves, pp. [1-8].
Binding: Stapled twice so that the title page forms the front cover and p. [8] forms the back cover. Published by golden [publisher’s device] mountain press, San Francisco. All edges trimmed.
PAPER: Cream wove paper unwatermarked.
PRICE: $.15
PUBLICATION: Published Oct. 1961 in an impression of 1000 copies and reprinted once [information not available from publisher].
NOTES: All copies are printed in brown ink, and the only distinction between the two printings may be in the color and clarity of print. The first printing seems to be a moderate brown (58) ink and the second a dark brown (59) ink; but variation of ink may appear within a single printing. Harold Graves, the publisher, cannot remember any distinction between the two printings. The variation may be due to a heavier application of the same color ink on some copies, which would account for a slightly fuzzier type appearance.

The UNC catalog identifies this book as being distributed by City Lights Books. Golden Mountain Press was, in fact, distributed by City Lights Books, as indicated within the book.

RBC Holdings: Beats PS3511.E557 B47 1961
c. 1: Author’s autograph on t.p.
c. 2: First printing. Autographed by author.
c. 3: First printing. Autographed by author.
c. 4: First printing. Autographed by author.
c. 5: Original cataloger questions if this is a second printing. Autographed by author.

1961

Starting from San Francisco (Morgan: A7)

a. FIRST EDITION, 1961
[Title, less imprint, in facsimile holograph] STARTING | FROM | SAN FRANCISCO | [14.2 cm. rule] | LAWRENCE | FERLINGHETTI | A NEW DIRECTIONS BOOK
COLLATION: 19.7 x 19.5 cm. pp. [1-8] 9-79 [80].
BINDING: Bound in paper-covered boards. Seven-inch, 33 1/3 RPM record, matrix side 1: ZTV 68916-1A and matrix side 2: ZTV 68917-1B, in a white 17.6 x 17.6 cm. envelope with a 3.7 cm. flap with adhesive attached to inside back cover on the binding side. All edges trimmed. White endpapers.
PAPER: White wove paper unwatermarked.
PRICE: $2.95
PUBLICATION: Published Dec. 28, 1961, in an impression of 10,167 copies; 11,000 copies of the record were pressed; both out of print in 1966.
NOTES: Ferlinghetti did not like the recording so in Oct. 1965, he asked that the remaining unbound sheets from the first printing be bound as an inexpensive paperback without the recording. The remaining sheets were bound as the first paperback edition (see A7b). This information is from the publisher.
RBC HOLDINGS: Beats PS3511.E557 S8 1961b

c. 1: Author's autograph, dated 10/96, on t.p. Has phonodisc.
c. 2: Has phonodisc.
c. 3: Inscribed on t.p. "For Bill in NY, Oct., '97. Lawrence Ferlinghetti." Drawing of face is part of the inscription. Has phonodisc.
c. 4: Autographed by author. Has phonodisc.

b. FIRST PAPERBACK EDITION, 1966
[Title, less imprint, in facsimile holograph] STARTING | FROM | SAN FRANCISCO |
[14.2 cm. rule] | LAWRENCE FERLINGHETTI | A NEW DIRECTIONS BOOK
BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: As first edition, without the record.
PRICE: $1.95.
PUBLICATION: Published Oct. 6, 1966, in an impression of 4833 copies and declared out of print in 1967.

RBC HOLDINGS: Beats PS3511.E557 S8 1966
c. 1: Paperbound. Autographed by author.

c. ENLARGED PAPERBACK EDITION, 1967
[Title, less imprint, in facsimile holograph] STARTING | FROM | SAN FRANCISCO |
[11.1 cm. rule] | LAWRENCE FERLINGHETTI | A NEW DIRECTIONS PAPERBOOK
COLLATION: 20.0 x 13.6 cm. pp. [1-4] 5-64.
BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: As first edition without the record and with the addition of the two poems.
PRICE: $1.00
PUBLICATION: Published Oct. 16, 1967, in an impression of 15, 2002 copies and reprinted as follows:
2nd printing, Oct. 18, 1967, 15, 375
3rd printing, May 10, 1968, 29, 518 copies
4th printing, April 30, 1969, 29,869 copies
5th printing, May 13, 1970, 39, 233 copies
6th printing, no date given in Morgan
NOTES: Second and subsequent printings identified as such on the verso of the title page and/or back cover.

RBC HOLDINGS: Beats PS3511.E557 S8 1967
c. 4: Third printing. Paperbound.
c. 5: Fourth printing. Paperbound.
c. 6: Fifth printing. Paperbound.
c. 7: Sixth printing. Paperbound. Sixth printing.
c. 8: Fourth printing. Paperbound.

1963

Thoughts to a Concerto of Telemann (Morgan: A8)

a. FIRST EDITION, 1963
[Drawing by Eleanor Dickinson over which title and text are printed in 2 columns]
[left side of sheet] THOUGHTS | TO | A CONCERTO | OF | TELEMANN | LAWRENCE | FERLINGHETTI | London | May 1963 [24.6 cm. vertical rule between left and right sides][text in 33 lines] [signed by the illustrator in blue ink] [signed by author in black ink] [centered at the foot of the sheet] 300 copies printed October 1963 for the 17th Annual San Francisco Art Festival by East wind printers
COLLATION: 50.5 x 32.5 cm. Single sheet printed on one side only.
BINDING: None. Right side untrimmed.
PAPER: white laid paper watermarked ‘Hamilton-Andorra’.
PRICE: $12.50 for the portfolio; some portfolios were broken up and broadsides sold separately for $2.50 each.
PUBLICATION: Published Oct. 1963 in an impression of 300 copies.
NOTES: Kherdian says that 250 copies were placed on sale. Probably 25 copies were given to the author and 25 to the artist. Originally laid in a portfolio as 1 of 8 broadsides printed by various presses. Label on portfolio reads: “San Francisco | Arts festival | A Poetry folio. 1963.” Compiler has seen copies signed as both “ferlinghetti” and “lawrence ferlinghetti.”

RBC HOLDINGS: Flatcase Beats PS3511.E557 T5 1963
c. 1: Autographed by author twice, 10/96, and artist once (in blue).
c. 2: Autographed by author and artist (in blue).

RBC HOLDINGS: Beats PS3511.E557 T5 1963x
1 copy. This is a photocopy of an original.

1963

Unfair Arguments with Existence (Morgan: A9)

a. FIRST EDITION, 1963
[Left-hand title page] SEVEN PLAYS FOR | A NEW THEATRE BY | LAWRENCE | FERLINGHETTI | A NEW DIRECTIONS PAPERBOOK | UNFAIR | ARGUMENTS | WITH [right –hand title page] [drawing in solid frame of a hooded faceless figure holding
a skull in the left hand and a 5-petalled flower in the right hand] | [below the frame] EXISTENCE

COLLATION: 20.2 x 13.6 cm. pp. [i-vii] viii-ix [x] [1-3] 4-118.

BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.

PRICE: $1.50

PUBLICATION: Published Dec. 20, 1963, in an impression of 8988 copies and reprinted as follows:
2nd printing, Aug. 5, 1965, 10,062 copies
3rd printing, April 12, 1967, 10,664 copies

Note- See A9b for subsequent printings

NOTES: Second and third printings identified as such on the verso of the title page and/or back cover.

RBC HOLDINGS: Beats PS3511.E557 U5 1963

c. 3: Second printing.
c. 4: Third printing.

b. REVISED FOURTH PRINTING, 1968

[Left-hand title page] LAWRENCE | FERLINGHETTI | A NEW DIRECTIONS PAPERBOOK | UNFAIR | ARGUMENTS | WITH [right-hand title page] [drawing in solid frame of a hooded, faceless figure holding a skull in the left hand and a 50 petalled [sic] flower in the right hand] | [below the frame] EXISTENCE

COLLATION: 20.1 x 13.6 cm. pp. [i-vii] viii-ix [x] [1-3] 4-85 [86].

BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.

PRICE: $1.00

PUBLICATION: Published as 4th printing, Aug. 30, 1968, in an impression of 7593 copies and reprinted as follows:
5th printing, May 7, 1969, 9991 copies
6th printing, Aug. 7, 1970, 10,266 copies


Note- See A9a for earlier printings.

NOTES: Fifth and sixth printings identified as such on the verso of the title page and/or back cover. Two plays found in the first edition have been deleted, ‘The Soldiers of No Country’ and ‘The Nose of Sisyphus.’

RBC HOLDINGS: Beats PS3511.E557 U5 1963b

c. 2: Fifth printing.
c. 3: Sixth printing.

1964
Routines (Morgan: A10)

a. FIRST EDITION, 1964
[Facsimile holograph] ROUTINES | LAWRENCE FERLINGHETTI | [illustration of two men in suits whose entire heads are bandaged with one strip of bandaging which connects the two heads] | A New Directions Paperbook
COLLATION: 20.1 x 13.4 cm. pp. [i-viii] 1-52 [53-56].
BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.
PRICE: $1.35
PUBLICATION: Published Dec. 15, 1964, in an impression of 8300 copies and reprinted as follows:
2\textsuperscript{nd} printing, Dec. 15, 1965, 8166 copies
3\textsuperscript{rd} printing, July 11, 1967, 10, 000 copies
Note- See A10b for subsequent printings.
NOTES: Second and third printings identified as such on the verso of the title page and/or back cover. Compiler has seen a state of the 3\textsuperscript{rd} printing in which the words ‘DRAMA THIRD PRINTING’ do not appear as usual at the top of the back cover, but ‘THIRD PRINTING’ is clearly indicated on the acknowledgments page.

RBC HOLDINGS: Beats PS3511.E557 R6 1964
c. 4: Second printing. Paperbound.
c. 5: Third printing. Paperbound.
c. 7: Third printing. Paperbound. Autograph of Alan Whitmore.

b. ENLARGED FOURTH PRINTING, 1968
[Facsimile holograph] ROUTINES | LAWRENCE FERLINGHETTI | [illustration of two men in suits whose entire heads are bandaged with one strip of bandaging which connects the two heads] | A New Directions Paperbook
COLLATION: 20.1 x 13.4 cm. pp. [i-viii] 1-56.
BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: As first edition with the addition of 1 poem.
PRICE: $1.00
PUBLICATION: Published Sept. 23, 1968, in an impression of 62,142 copies and reprinted as follows:
5\textsuperscript{th} printing, April 24, 1970, 15, 204 copies.
NOTES: Fifth printing identified as such on the verso of the title page and back cover.

RBC HOLDINGS: Beats PS3511.E557 R6 1968
c. 2: Fifth printing. Paperbound.

1965

*To Fuck Is To Love Again* (Morgan: A11)

a. FIRST EDITION, 1965
[Facsimile hand printing] TO FUCK IS TO LOVE AGAIN [facsimile hand printing]
(KURIE ELEISON KERISTA) [facsimile hand printing] or [facsimile hand printing]
The Situation in the West, [facsimile hand printing] Followed by a holy proposal.
Copyright [facsimile hand printing] © [type] 1965 by Lawrence Ferlinghetti [facsimile hand printing]
[design of Egyptian eye in a cartouche] printed, published, freaked out, & zapped [facsimile hand printing]
at a secrete grope-bunker [facsimile hand printing] somewhere in the Lower East Side, [facsimile hand printing]
U.S.A. [facsimile hand printing] distributed by [facsimile hand printing]
PEACE EYE BOOKSTORE | 383 East Tent Street | New York, N.
Y. 10009 [facsimile hand printing]

COLLATION: 27.8 x 21.5 cm. 12 single sheets printed on rectos only, except last sheet,
which is printed only on the verso to form the back cover, pp. [1-24].
BINDING: Stapled three times on the left edge. All edges trimmed.
PAPER: Various colors wove paper unwatermarked. The order of the colors varies from
copy to copy; colors used were pink, light blue, green, orange, gray, dark blue, light pink,
yellow, red. Of 7 copies the compiler saw, no two were alike, and none contained all the
colors listed.
CONTENTS: [First printed in different form in C219]
PRICE: $.25

PUBLICATION: Published Spring 1965 in an impression of 500-1000 copies, and out of
print in 1966.

NOTES: In Correspondence with this compiler in 1980, Ed Sanders wrote that he believed
the impression to be of about 500 copies and that “as I recall most copies were already
gone by the time my book store [sic] was raided by the police in Jan. 0f 1966.” A note
from Ed Sanders to D. Kherdian dated May 9, 1967, says the edition was 1000 copies. As
to the date of publication the following correspondence is of interest. Spring 1965 was the
date given to the compiler by Ed Sanders in 1980. A letter to Ed Sanders from LF dated
Sept. 5, 195, says, “Pelieu says you don’t have my mss. Of ‘Situation in the West—T.
Fuck etc.’--??? I don’t understand. Are you putting out my poem as you said you would?”
Another note, dated Sept. 27, 1965, also from LF to Sanders says, “Thanks for the
beautiful edition of my poem! The bright yellow page upon which the Sun appears is the
best! (I received 14 copies so far, hope more are coming.)” Both letters are in the special
collections department at the Univ. of Connecticut Library. So it may be that it was late
summer before this edition was distributed.

RBC HOLDINGS: Beats PS3511.E557 Z999ab A11

c. 1: Autographed by the author on cover.
c. 2: Nothing notable about this copy.
c. 3: Autographed by the author on cover.
c. 4: Autographed by the author on cover.
1965

*Where is Vietnam?* (Morgan: A12)

a. **FIRST EDITION, 1965**

[Entire cover in facsimile holograph] WHERE | IS | VIETNAM | ? | FERLINGHETTI

COLLATION: 21.4 x 11.7 cm. Single 21.4 x 35.2 cm. sheet printed on both sides which folds twice so that the title on the recto forms the front cover.

BINDING: None. All edges trimmed.

PAPER: White wove paper unwatermarked.

CONTENTS: [First printed in greatly different form in C222]

PRICE: $.10

PUBLICATION: Published Aug. 1965 in an impression of 100-1000 copies

NOTES: LF could remember printing only 100 of this poem, but Kherdian reported 1000 copies printed in his 1967 checklist; Kherdian in probably accurate.

RBC HOLDINGS: Beats Z9999.F42 W47 1965
c. 1: Nothing notable about this copy.
c. 2: Autographed by author.
c. 3: Autographed by author.

b. **REVISED SECOND PRINTING, 1965**

[entire cover in facsimile holograph] WHERE | IS | VIETNAM | ? | FERLINGHETTI

COLLATION: 21.4 x 11.7 cm. Single 21.4 x 35.2 cm. sheet printed on both sides which folds twice so that the title on the verso forms the front cover.

BINDING: None. All edges trimmed.

PAPER: White wove paper unwatermarked.

CONTENTS: As first edition, with revision; see Morgan’s notes below.

PRICE: $.10

PUBLICATION: Published Aug. 1965 in an impression of 2000 copies.

NOTES: Lines 6-8 are greatly revised from the first printing and line 18 corrects the spelling of “Gentelmen” to “Gentlemen.”

RBC HOLDINGS: Beats Z9999.F42 W47 1965
c. 1: Autographed by author.

1967

*After the Cries of the Birds* (Morgan: A13)

a. **FIRST EDITION, 1967**

COLLATION: 20.8 x 15.5 cm. One fathering of ten leaves, pp. [1-20].
BINDING: Stapled twice in stiff white wrappers. All edges trimmed.
PAPER: First and last leaves are strong orange yellow (68) laid paper watermarked “Sulgrave Text”. Otherwise white wove paper unwatermarked.
CONTENTS: [First printed in slightly different from in C242]
PRICE: $1.00
PUBLICATION: Data unavailable.

RBC HOLDINGS: Beats PS3511.E557 A69 1967
   c. 1: Paperbound.
   c. 2: Paperbound. Autographed by author.

1967

Moscow in the Wilderness, Segovia in the Snow (Morgan: A14)

a. First edition, 1967
MOSCOW IN THE | WILDERNESS, | SEGOVIA IN THE | SNOW | by Lawrence Ferlinghetti
COLLATION: 22.2 x 14.3 cm. Single 44.4 x 57.1 cm. sheet printed on both sides which folds three times so that the title on the verso forms the front cover and the imprint forms the back cover. Note: The longest line of the printer’s imprint is 2.3 cm. in the first printing and 4.7 cm. in the second printing.
BINDING: None. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: [First printed in C241]
PRICE: $.50
PUBLICATION: Published in 1967 in an impression of 500-1500 copies and reprinted as follows:
2nd printing, 1967, 1500 copies.
Note- The publisher, Mary Beach Pelieu, believes the number printed was 1500 copies, but an accurate date could not be found.
NOTES: Second printing identified as such below the distributor’s address.

RBC HOLDINGS: Beats PS3511.E557 M6 1967
   c. 1: First printing. Autographed by author.
   c. 2: First printing. Autographed by author.
   c. 3: First printing. Autographed by author.
   c. 4: First printing. Autographed by author.
   c. 5: Second printing. Autographed by author.
   c. 6: Nothing notable about this copy.

1967

FUCLOCK (Morgan: A15)
a. FIRST EDITION, 1967
[All in facsimile holograph] FERLINGHETTI | FUCLOCK | [7.6 cm. rule] | [illustration of clockface [sic] with hands which resemble figures at 9 and 12] | © 1967 Ferlinghetti
COLLATION: 27.8 x 21.5 cm. Three single sheets printed on rectos only, 11. [1-3].
BINDING: Stapled once in the upper-left corner. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: [Slightly revised and reprinted in A15b, C245, C 248, C251]
PRICE: Free.
PUBLICATION: Produced in mimeograph form by LF in a small number, perhaps 25-100 in LF’s estimate, in July 1967.

RBC HOLDINGS: Beats PS3511.E557 F8 1968b
c. 1: Purchased using funds from the William A. Whitaker Foundation Library Fund.
c. 2: Purchased using funds from the William A. Whitaker Foundation Library Fund.
c. 3: Purchased using funds from the William A. Whitaker Foundation Library Fund.
Author’s inscribed presentation copy to Bill Morgan.

b. FIRST ENGLISH EDITION, 1968
[All in purple] FUCLOCK | [left] by Lawrence Ferlinghetti | [left] Drawing by Jutta Werner
COLLATION: 26.4x 19.5 cm. Single 52.7 x 39.0 cm. sheet printed on both sides which folds twice so that the title on the verso forms the cover.
BINDING: None. A FIRE PUBLICATION, LONDONG, ENGLAND. All edges trimmed.
PAPER: Cream wove paper unwatermarked.
CONTENTS: As first edition, with slight revision.
PRICE: $1.00 or 8 shillings.
PUBLICATION: Published Oct. 25, 1968, in an impression of 500 copies. Published by Dr. Joseph H. Berke in London.
NOTES: Identical to the format and design used in C251.

RBC HOLDINGS: Beats PS3511.E557 F8 1968

c. 1: Nothing notable about this copy.
c. 2: Signed by author.

1967

An Eye on the World (Morgan: A16)

a. FIRST EDITION, 1967
Lawrence Ferlinghetti | AN EYE ON THE WORLD | SELECTED POEMS | [publisher’s device] | MACGIBBON & KEE
COLLATION: 21.3 x 13.8 cm. pp. [i-ii, 1-10] 11-120 [121-126].
BINDING: Bound in black cloth.
PAPER: Cream laid paper watermarked ‘[crown] | Glastonbury’.
PRICE: 36 shillings.

RBC HOLDINGS: Beats PS3511.E557 A17 1967
c. 1: Dust jacket. Signed by author.
RBC HOLDINGS: Beats PS3511.E557 A17 1967a
c. 1: In green paper wrapper. Uncorrected Proof.

b. FIRST PAPERBACK EDITION, 1967
Lawrence Ferlinghetti | AN EYE ON THE WORLD | SELECTED POEMS | [publisher’s device] | MACGIBBON & KEE
COLLATION: 21.3 x 13.8 cm. pp. [i-ii, 1-10] 11-120 [121-126].
BINDING: Stiff pictorial wrappers. All edges trimmed, top edges stained red.
PAPER: Cream laid paper watermarked ‘[crown] | Glastonbury’.
CONTENTS: As first edition.
PRICE: 21 shillings.
PUBLICATION: Published Nov. 1967 in an impression of 1500 copies and declared out of print in 1971.

RBC HOLDINGS: Beats PS3511.E557 A17 1967
c. 2: Paperbound.

1967

Repeat After Me (Morgan: A17)

a. FIRST EDITION, 1967
[Left side of sheet] [32.7 x 281. Cm. etching in blue black of a nude woman sitting on a nude man’s lap] [signed by the artist] [right side of sheet] [in pale blue (185)] REPEAT AFTER ME | [text in 18 lines in deep pink (3)] | [in pale blue] LAWRENCE FERLINGHETTI | [signed by the author in red-brown crayon]
COLLATION: 51.8 x 68.8 cm. Single sheet printed on both sides. [recto as above].
[across the foot of the verso]: “20 copies have been printed from the plate made by the artist and from hand set Goudy Oldstyle, signed by the artist and poet and numbered, printed and published by Impressions Workshop Inc”.
BINDING: None
PAPER: White wove paper watermarked “Rives”.
CONTENTS: [First printed as “Loud Prayer” in C175]
PRICE: Unknown.
PUBLICATION: Published Dec. 1967 in an impression of 250 copies.
NOTES: 200 copies were numbered, 25 copies were poet’s proofs and 25 copies were artist’s proofs. The artist was Eila Hershon. LF signed the sheets between Feb. and April 1968.
1968

Santa Rita Blues (Morgan: A18)

a. FIRST EDITION, 1968
SANTA RITA BLUES [asterisk] [18 lines of text] [right within circle and arrow pointing to the right] cont [circled with an arrow pointing to the edge, to indicate to the reader to turn the page]
COLLATION: 21.4 x 13.9. 4 single sheets printed and numbered on rectos only. [1] 2-4.
BINDING: Stapled twice on left edge. All edges trimmed.
PAPER: White wove paper unwatermarked.
PRICE: Unknown.
PUBLICATION: Published in 1968 in an impression of 50 copies.
NOTES: Entire publication is facsimile holograph. This is a photocopy of the original manuscript handprinted [sic] by LF in upper and lower case on lined paper. Page 4 contains facsimile autograph: “Ferlinghetti | Santa Rita Prison | Jan 1968”. LF writes in City Lights Rare Book Catalog No. 1: “First draft of a poem written at Santa Rita Prison. Produced by Thomas Parkinson and sold in this form at benefit poetry reading by Ferlinghetti for the Campus Draft Opposition at UC Berkeley) 1968.”

RBC HOLDINGS: Beats Folio, PS3511.E557 Z999ab A18

c. 1: Autographed at top in blue by author on first page. Envelope addressed to Bill Morgan. The illustration in Morgan’s 1982 Lawrence Ferlinghetti: A Comprehensive Bibliography to 1980 is of this copy.

1968

Smoking Grass Reverie (Morgan: A19)

a. FIRST EDITION, 1968
SMOKING | GRASS | REVERIE | FERLINGHETTI | EAST 128 #19 MILANO 1968
COLLATION: 27.8 x 21. 3 cm. One gathering of eighteen leaves, pp. [1-36]. Photographs © 1968 by Ettore Sottsass Jr.
BINDING: Stapled twice in stiff white wrappers. Issued with a moderate yellow (87) dust jacket. All edges trimmed.
PAPER: Cream wove paper unwatermarked.
CONTENTS: [Reprinted as “Smoking grass reverie” in C277 and slightly revised and reprinted as “Big Sur Grass Reverie” in A34]
PRICE: Was to be in a series, which sold at $6.00 per copy but was not sold at that time according to Bob Wilson of the Phoenix Bookstore, New York.
PUBLICATION: Published 1968 in an impression of 420 copies.
NOTES: Entire publication except for the colophon is facsimile holograph. None of the copies examined was numbered as intended. In a letter to this compiler, Fernanda Pivano Sottsass, the publisher, writes, “The 1968 book of Ferlinghetti was published by East 128, a small publishing house owned by my husband Ettore Sottsass and myself. The date is 1968. No second printing. I don’t remember the list prices. It never went out of print because no one sold it: the distributor should have been Bob Wilson but I don’t remember what happened and the books were not sold.” Some of the books were actually released in Feb. 1970.

UNC’s only copy differs slightly from the description in Morgan: A19. Morgan describes the cover as “REVERIE | Smoking… | GRASS | FERLINGHETTI | east 128 #19 milano 1968”. The cover of UNC’s book has the words reversed, and uses capitalized and lowercase lettering (as described above). Morgan notes that the title was changed to “Smoking grass reverie” in C277; however, UNC’s copy is an individual book, not a contribution to a periodical, as is described in Morgan: C277. Based on Morgan’s notes above, and research into the matter, specific details about the printing of UNC’s copy are undeterminable.

RBC HOLDINGS: Beats Folio, PS3511.E557 Z999ab A19
c. 1: Yellow dust jacket. Signed on cover by author.

1969

The Secret Meaning of Things (Morgan: A20)

a. FIRST EDITION, 1969
The Secret Meaning | of Things | Lawrence Ferlinghetti | A New Directions Book
BINDING: Stiff pictorial wrappers. All edges trimmed.
PAPER: Cream wove paper unwatermarked.
CONTENTS: [First printed in slightly different form in C241]
PRICE: $1.00
PUBLICATION: Published April 25, 1969, in an impression of 25, 189 copies and reprinted as follows:
2nd printing, May 22, 1968, 30, 603 copies
3rd printing, Aug. 3, 1970, 20, 123 copies
NOTES: Second and subsequent printings identified as such on the verso of the title page and/or back cover.

RBC HOLDINGS: Beats PS3511.E557 S4 1969
c. 1: Paperbound. Review copy. Publisher's review slip laid in.
c. 2: Paperbound. Autographed by author.
c. 3: Paperbound. Autographed by author.
c. 4: Paperbound. Second printing. Autographed by author.
c. 5: Paperbound. Third printing.
c. 6: Paperbound. Fourth printing.
b. FIRST LIMITED EDITION, 1969
The Secret Meaning of Things | Lawrence Ferlinghetti | A New Directions Book
BINDING: Bound in grayish purplish blue (204) cloth.
PAPER: Cream laid paper unwatermarked.
CONTENTS: As first edition.
PRICE: $25.00
PUBLICATION: Published May 16, 1969, in an impression of 216 copies.
NOTES: Printed in March 1969 by Murray Printing Co. and bound by the Book Press Co. of Brattleboro, Vermont. 150 copies were numbered and 66 copies were marked as out of series.

RBC HOLDINGS: Beats PS3511.E557 S4 1969b
c. 1: Number 106 of 150. Autographed by author. In slip case.
c. 2: Number “out of series.” Autographed by author. In slip case.

c. FIRST REGULAR HARDBACK EDITION, 1969
The Secret Meaning of Things | Lawrence Ferlinghetti | A New Directions Book
BINDING: Bound in strong red (12) cloth.
PAPER: Cream laid paper unwatermarked.
CONTENTS: As first edition.
PRICE: $3.95
PUBLICATION: Published May 16, 1969, in an impression of 5123 copies.
NOTES: At least one copy of this book was privately rebound by Sueno and Lou Embru as a get-well gift for LF, June 17, 1970.
Note: Copy in the collection of A. Stockett.

RBC HOLDINGS: Beats PS3511.E557 S4 1969
c. 7: Hardbound. Dust jacket. Autographed by author.
c. 8: Hardbound. Dust jacket. Autographed by author.
c. 9: Hardbound. Dust jacket. Autographed by author.

1969

Tyrannus Nix? (Morgan: A21)

a. FIRST EDITION, 1969
TYRANNUS NIX | ? | FERLINGHETTI
BINDING: Perfect bound. Stiff white wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: [First printed in part in slightly different form in C273]
PRICE: $1.25
PUBLICATION: Published Sept. 3, 1969, in an impression of 20,720 copies and reprinted as follows:
2nd printing, Nov. 28, 1969, 24, 510 copies
NOTES: Second printing identified as such on the verso of the title page and back cover. Entire publication except for pp. ii and iv and pave number is facsimile holograph. On Aug. 15, 1973, 5000 wraparound labels were printed; they were attached to the unsold copies of the second printing in Sept. 1973. Since then all copies issued have a white 7.5 x 51.6 cm. wraparound label printed in blue in facsimile holograph except for copyright information, which is typeset. The 2nd printing also has 2 additional lines of notes on p. 92, “Unsorted pop notes… Feb. 15, 1969.”

RBC HOLDINGS: Beats PS3511.E557 T9 1969
  c. 4: Second printing. Paperbound. Author's autograph.
  c. 5: Second printing. Paperbound.
  c. 8: Second printing. Paperbound. Inscription in front: "This belongs to Larry Bostian and his friends."

1970

In a Surrealist Year (Morgan: A22)

a. FIRST EDITION, 1970
[Reproduction of hand lettering, text fills the page except for a mushroom-shaped blank space in the center of the text] [in blue ballpoint pen] design © 1970 hendrickson
COLLATION: 44.2 x 56.9 cm. Single sheet printed on one side only.
BINDING: None. All edges trimmed.
PAPER: White wove textured paper unwatermarked.
CONTENTS: [First printed in A2]
PRICE: Unknown
PUBLICATION: Published in 1970 in an unknown number
NOTES: Printing history could not be ascertained. This appears to have been a noncommercial production in a small edition, possibly on a private press.

RBC HOLDINGS: Beats Folio, PS3511.E557 Z999ab A22x
  c. 1: Nothing notable about this copy.
1970

_Sometime During Eternity_ (Morgan: A23)

a. FIRST EDITION, 1970

[Photograph of Christ-like modern figure on cross under which stand a military officer, a businessman, a policeman and a construction worker] [text in 2 columns of 31 and 26 lines in white] [facsimile autograph of the author in white at the bottom of the second column] [across foot of sheet in white] POETRY: © LAWRENCE FERLINGHETTI 1958 PHOTOGRAPHY AND CONCEPT: RON RAFFAELLI, TOM WRIGHT, POSTER PRINTS © 1970 PLYMOUTH SQUARE CENTER, CONSHOHOCKEN, PA. 19428 COLLATION: 93.7 x 60.7 cm. Single sheet printed on one side only.

BINDING: None. All edges trimmed.

PAPER: White wove paper unwatermarked.

CONTENTS: [First printed in C165]

PRICE: Probably $1.00


NOTES: UNC’s only copy is a version of the text on page 17 of a magazine titled, “Youth: Behold, I make All things New”. The artwork accompanying the poem is cited as Chris Among the Clowns/1962/ by Jonah Kinigstein/ courtesy S. C. Johnson and Son. Collection/ART:USA:NOW.

RBC HOLDINGS: Beats PS3511.E557 S62 1963

c. 1: Printed in the 1962 magazine, “Youth: Behold, I make All things New”.

1970

_The World is a Beautiful Place_ (Morgan: A24)

a. FIRST EDITION, 1970

[Grainy photograph of 4 children playing on a hill over which is printed] [63 lines of text] [facsimile autograph of the author] [in white] POETRY: LAWRENCE FERLINGHETTI PHOTOGRAPHY: GEORGE KRAUSE DESIGN: ROBERT ARUGO POSTER PRINTS © 1970 PLYMOUTH SQUARE CENTER, CONSHOHOCKEN, PA. 19428 COLLATION: 93.5 x 60.7 cm. Single sheet printed on one side only

BINDING: None. All edges trimmed.

PAPER: White wove paper unwatermarked.

CONTENTS: [First printed in A1]

PRICE: Probably $1.00


RBC HOLDINGS: Flatcase Oversize PS3511.E557 W68 1970
1 copy. Nothing notable about this copy.

NOTES: UNC’s copies listed below were part of a private printing in New Haven by Robert Reid and Terry Berger at the Sign of the Gryphon, January, 1989. The oil painting “Earth First! (The Dark Strong)”, at the top of the page, is copyright 1987 by Lawrence Ferlinghetti. It is undetermined how many copies were printed in this series. It is indicated on c.1 that it is one of five copies signed by the author.

c. 1: No. 17 in the series (one of five signed). Autographed by author.
c. 2: No. 25 in the series.

1970

*Back Roads to Far Towns after Bashô* (Morgan: A25)

a. FIRST EDITION, 1970

BACK ROADS | TO | FAR TOWNS | AFTER | BASHÔ

COLLATION: 15.8 x 12.3 cm. One gathering of twenty-eight leaves, pp. [1-56]. Illustrations by the author.

BINDING: Stapled twice in stiff white wrappers. All edges trimmed.

PAPER: White wove paper unwatermarked.

CONTENTS: [First printed in part in C280-281; greatly enlarged and revised and issued in 1971 under the title *Back Roads to Far Place* (A28)]

PRICE: Free to friends, some copies sold in City Lights Bookstore at $1.50

PUBLICATION: Published Sept. 1, 1970, in an impression of 500 copies

NOTES: entire publication is facsimile holograph.

RBC HOLDINGS: Beats PS3511.E557 B3 1970
c. 1: Paperbound.
c. 2: Ferlinghetti’s presentation copy to Allen Ginsberg: "April '70. To Allen with love, this first working copy (poems still being added)." Signed with a small self-portrait. Autographed by Allen Ginsberg. Paperbound.
c. 3: Paperbound. Autographed by the author.

1970

*The Mexican Night* (Morgan: A26)

a. FIRST EDITION, 1970

[Title, less imprint in facsimile holograph] THE | MEXICAN | NIGHT | TRAVEL JOURNAL - | Ferlinghetti | A New Directions Paperbook


BINDING: Stiff pictorial wrappers. All edges trimmed.

PAPER: White wove paper unwatermarked.
PRICE: $1.50
PUBLICATION: Published Oct. 2, 1970, in an impression of 15,081 copies and reprinted as follows:
2nd printing, March 24, 1971, 4066 copies
NOTES: Second printing identified as such on verso of the title page and back cover. P. 32 line 7 is correctly spelled “Territorio”.

RBC HOLDINGS: Beats PS3511.E557 M4 1970
c. 4: Paperbound. Second printing.

1971

A World Awash with Fascism & Fear (Morgan: A27)

a. CRANIUM PRESS EDITION
[Entire page offset left] A WORLD | AWASH | WITH | FASCISM & | FEAR | LAWRENCE | FERLINGHETTI
COLLATION: 27.8 x 18.9 cm. Single 37.9 x 55.5 cm sheet printed on both sides which folds twice so that the title in the upper-right quadrant of the verso forms the title page.
BINDING: None. All edges trimmed.
PAPER: Cream laid paper unwatermarked.
CONTENTS: [Reprinted in part in C284, C286; revised and reprinted in A34, B31; revised and reprinted in C290]
PRICE: unknown.
PUBLICATION: Published Jan. 19, 1971, in an impression of an unknown quantity.

RBC HOLDINGS: Flatcase Beats PS3511.E557 W6 1971
c. 1: This copy has never been folded.
c. 2: Inscribed on bottom right corner of verso, “for Bill Morgan, 2/95”. Signed by author.
c. 3: Autographed by author on front.

b. FREE SCHOOL PRESS EDITION, 1971
A WORLD AWASH | WITH FASCISM & | FEAR | LAWRENCE | FERLINGHETTI
COLLATION: 21.5 x 27.8 cm. Single 42.9 x 27.8 cm. sheet printed on both sides which folds once so that the title on the upper half of the verso forms the title page.
BINDING: None. All edges trimmed.
PAPER: Vivid purplish red (254) wove paper unwatermarked.
PRICE: About 100 copies were distributed free during March 1971; some copies were sold at $.50 and some at $1.00 according to Lynn Curtis, the publisher.
PUBLICATION: Published Feb. 1971 in an impression of 500 copies.
NOTES: Listed in *Canadiana* as 4 copies for $1, 16 copies for $2. This edition was produced by cutting up the Cranium Press edition and reassembling it for duplication.

RBC HOLDINGS: Beats Folio, PS3511.E557 Z999ab A27b

c. 1: Autographed by author.

**1971**

*Back Roads to Far Places* (Morgan: A28)

a. FIRST EDITION, 1971

[Title page less imprint in facsimile holograph]  BACK | ROADS | to FAR | PLACES |

FERLIGHETTI | A NEW DIRECTIONS BOOK

COLLATION: 15.7 x 12.6 cm. pp. [1-96]. Illustrations by author.

BINDING: Stiff pictorial wrappers. All edges trimmed.

PAPER: White wove paper unwatermarked.

CONTENTS: [First printed in part in greatly different form in A25]

PRICE: $1.50

PUBLICATION: Published March 24, 1971, in an impression of 15,266 copies and reprinted as follows:

2nd printing, Feb. 25, 1972, 4993 copies

NOTES: Entire publication except for pp. 2 and 4 is facsimile holograph. Second printing identified as such on the verso of the title page and back cover.

RBC HOLDINGS: Beats PS3511.E557 B3 1971


c. 2: Paperbound. First printing. Autographed by author.


**1971**

*The Long Street* (Morgan: A29)

a. FIRST EDITION, 1971

THE LONG STREET | A POEM BY | LAWRENCE FERLINGHETTI

COLLATION: 15.2 x 13.5 cm. Sixteen single leaves glued back to back to form 8 single leaves, pp. [1-16].

BINDING: Glued along the back to the left side of a white paper wrapper. Across the front is an original design hand drawn in red, orange, pink, blue, purple, and black ink and signed within the design: “EMMEL”. An illustration is attached to the inside of the front cover forming a page 17.

PAPER: White wove paper unwatermarked.

CONTENTS: [First printed in A2]

PRICE: Unknown
Love is No Stone on the Moon (Morgan: A30)

a. FIRST EDITION, 1971

LOVE IS | no stone | on the moon | [drawing of man’s head] | lawrence ferlinghetti June 1971 | automatic poem-

COLLATION: 19.0 x 12.6 cm. One fathering of eight leaves, pp. [1-16]. ARIF Press.
BINDING: Stapled twice in stiff, very pale green (148) wrappers and printed in blue ink on the front and back covers. All edges trimmed.
PAPER: White wove paper unwatermarked.
PRICE: $1.00

NOTES: Entire publication, except for page 2 and back cover in facsimile holograph.
Pages 3, 5, 7, 9, 11, 13 are inverted pages from other sources overprinted in facsimile holograph.

RBC HOLDINGS: Beats PS3511.E557 L6 1971
c. 1: Paper wrappers. Autographed by author, 10/96.
c. 2: Paper wrappers. Autographed by author.
c. 3: Paper wrappers. Autographed by author on cover.
c. 4: Paper wrappers.
c. 5: Paper wrappers.

The Illustrated Wilfred Funk (Morgan: A31)

a. FIRST EDITION, 1971

[Title less imprint in facsimile holograph] THE ILLUSTRATED | WILFRED FUNK |
[publisher’s device] City Lights Books

COLLATION: 15.7 x 12.2 cm. Forty-four single leaves, pp. [1-88].
BINDING: Perfect bound. Stiff white wrappers. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: [First printed in different form as “One life, anyway” in C283]
PRICE: $1.50
PUBLICATION: Published Sept. 22, 1971, in an impression of 3000 copies
NOTES: Entire publication except title page imprint and page 87 in facsimile holograph. Drawings are by LF’s son, Lorenzo Ferlinghetti.
RBC HOLDINGS: Beats PS3511.E557 I5 1971

- c. 2: Paperbound. Autographed by author.
- c. 3: Paperbound. Autographed by author.

1972

*Open Eye/Open Head* (Morgan: A32)

- a. FIRST EDITION, 1972
  The Sun Poetry Series | [decorative type] Lawrence | [decorative type] Ferlinghetti | Open eye | Sun Books. Melbourne (i)
  BINDING: Stapled twice in stiff white pictorial wrappers. All edges trimmed.
  PAPER: White wove paper unwatermarked.
  PRICE: $1.75 Australian
  PUBLICATION: Published March 6, 1972, in an impression of 3000 copies and out of print in 1972.
  NOTES: The second pagination sequence is Open Head by Allen Ginsberg, bound with Open Eye and printed upside down with the back cover of the volume as its front cover. Published especially for Writers Week in Adelaide South Australia in 1972.

RBC HOLDINGS: Beats PS3513.I74 O6 1972
Copy [unnumbered]: Paperbound. Author's presentation copy inscribed to Bill Morgan, June 6, '83.

RBC HOLDINGS: Beats Folio, PS3511.E557 Z999ab A32
Copy [unnumbered]: Autographed by Ferlinghetti and Ginsberg.

1973

*Open Eye* (Morgan: A33)

- a. FIRST EDITION, 1973
  [Left side of sheet; illustration of a figure in deep yellow orange (69)] [Right side of sheet] OPEN EYE | [text in 2 columns of 47and 45 lines] [across foot of sheet] This poem is here printed for the first time in an edition of 250 copies of which this is number [number in black ink]. Issued March, 1973 by The Pomegranate Press, 1713 Massachusetts Avenue, Cambridge, Massachusetts 02138. Text Copyright 1973 by Lawrence Ferlinghetti.
  COLLATION: 31.6 x 47.9 cm. Single sheet printed on one side only.
  BINDING: None. Various sides untrimmed.
  PAPER: Cream laid paper watermarked on sheets numbered 1-100. Cream wove paper unwatermarked on sheets numbered 101-250.
CONTENTS: [First printed in A32]
PRICE: List price was $25.00 signed, $8.00 unsigned
PUBLICATION: Published March 1973 in an impression of 250 copies, 100 of which are numbered and signed by the author and illustrator, 150 of which are only numbered.
NOTES: Publisher reports that nos. 1-100 are printed on German Nideggen and nos. 101-250 are printed on Curtis Tweedweave and set in 12 pt. Palatino type. This entire broadside is reproduced as an illustration in The Pomegranate Press Catalog from 1977; see H21. Illustration was signed by K. Klopp.

RBC HOLDINGS: Flatcase Beats

1973

Open Eye, Open Heart (Morgan: A34).

a. FIRST EDITION, 1973
LAWRENCE FERLINGHETTI | OPEN EYE, | OPEN HEART | A NEW DIRECTIONS BOOK
COLLATION: 20.0 x 13.3 cm. pp. [i-viii, 1-2] 3-148 [149-152].
BINDING: Bound in strong greenish blue (169) cloth. All edges trimmed. Cream endpapers. Issued with a white dust jacket.
PAPER: Cream wove paper unwatermarked.

RBC HOLDINGS: Beats PS3511.E557 O6 1973

b. FIRST PAPERBACK EDITION, 1973
LAWRENCE FERLINGHETTI | OPEN EYE, | OPEN HEART | A NEW DIRECTIONS BOOK
COLLATION: 20.0 x 13.1 cm. Eighty single leaves, pp. [i-viii, 1-2] 3-148 [149-152].
BINDING: Perfect bound. Stiff white wrappers. All edges trimmed.
PAPER: Cream wove paper unwatermarked.
CONTENTS: As first edition.
PRICE: $1.75.
PUBLICATION: Published Oct. 24, 1973, in an impression of 15,088 copies and reprinted as follows:
2nd printing, Sept. 6, 1974, 3108 copies
3rd printing, Aug. 14, 1978, 2109 copies
NOTES: Second and subsequent printings identified as such on the verso of the title page and back cover.
RBC HOLDINGS: Beats PS3511.E557 O6 1973

1975

*Populist Manifesto* (Morgan: A35)

a. **FIRST EDITION, 1975**
   COLLATION: 27.8 x 21.4 cm. 2 single sheets printed on rectus only, 11. [1] 2.
   Binding: Stapled once in upper-left corner. All edges trimmed.
   PAPER: White wove paper unwatermarked.
   CONTENTS: [Slightly revised and reprinted in A35b and slightly revised and reprinted in C335 and revised and reprinted in A35g, C337, C359, and slightly revised and reprinted in C338, C334-344, and slightly revised and reprinted in C339, C340, C350, and slightly revised and reprinted in A35c-f, A39, A57, A58, B34, B36, C349, C356, C368]
   PRICE: Free
   PUBLICATION: LF has noted on one copy, “First version, duplicated 23 Feb. 75 | Lawrence Ferlinghetti”. Why it is identified as 3/75 when LF thinks it was printed Feb. 23 is not clear. Edition was small but of an unknown number.

b. **LONE MOUNTAIN EDITION, 1975**
   COLLATION: 27.8 x 21.4 cm. 2 single sheets printed on rectos only, 11. [1-2].
   BINDING: Stapled twice on the left. All edges trimmed.
   PAPER: White wove paper unwatermarked.
   CONTENTS: [First printed in slightly different form in A35a]
   PRICE: Free.
   PUBLICATION: 500 copies were printed in late March 1975 for LF’s reading and distributed by Pat Sweeney at Lone Mountain College, San Francisco, on April 3, 1975, for the benefit of the United Farmworkers. About 20 copies were sent by Pat Sweeney with a letter containing a biographical note about LF on March 21, 1975; a reduced copy of the poster was used as the cover.

RBC HOLDINGS: None

c. 1: Note on back in Ferlinghetti’s hand: "Edition of 500 produced for Lone Mountain reading by Lone Mountain College. 3/75" This copy cut down to 28 x 16 cm.
c. 2: Nothing notable about this copy.
c. 3: Nothing notable about this copy.
c. FLAT CRANIUM PRESS EDITION, 1975
[Within single red rules] POPULIST MANIFESTO (FOR POETS, WITH LOVE) [text in 2 columns of 62 and 59 lines] Lawrence Ferlinghetti [signed in black marker: lawrence ferlinghetti]
COLLATION: 45.4 x 30.3 cm. Single sheet printed on both sides. Across the recto is the title above.
BINDING: none. All edges trimmed.
PAPER: Cream laid paper watermarked: ‘SIMPSON LEE | 100% RECYCLED’.
CONTENTS: [First printed in different form in A35a]
PRICE: Unknown
PUBLICATION: Probably published Sept. 5, 1975, in an impression of 250 copies.
NOTES: UNC begins numbering of copies for this edition (Morgan A35c) at 2.
RBC HOLDINGS: Flatcase Beats PS3511.E557 P82 1975
c. 2: Autographed by the author. Flat Cranium Press version. Not meant to be folded.

d. FOLDED CRANIUM PRESS EDITION, 1975
[Offset left and right within single red rules; underlined letters are offset right] LAWRENCE FERLINGHETTI M A N I F E S T O O P U L U S T [centered so that the T is in line with the other vertical letters]
COLLATION: 22.7 x 15.6 cm. Single 45.3 x 30.2 cm. sheet printed on both sides which folds twice. When opened completely, printed on the verso, the upper-right quadrant is the title.
BINDING: None. All edges trimmed.
PAPER: Cream laid paper watermarked: “SIMPSON LEE | 100% RECYCLED”.
CONTENTS: [First printed in different form in A25a]
PRICE: Probably $1.00
PUBLICATION: Published Sept. 5, 1975, in an impression of 250 copies and out of print in 1975.
RBC HOLDINGS: Beats Folio PS3511.E557 Z999ab A35d

e. CITY LIGHTS EDITION, 1975
[Left and right within single rules; underlined letters are offset right] LAWRENCE FERLINGHETTI M A N I F E S T O O P U L U S T
COLLATION: 22.7 x 15.6 cm. Single 45.3 x 30.2 cm. sheet printed on both sides which folds twice. When opened completely, printed on the verso, the upper-right quadrant is the title.
BINDING: None. All edges trimmed.
PAPER: White wove paper unwatermarked.
Contents: [First printed in different form in A35a]
PRICE: Originally $.75 or $1.00
PUBLICATION: Published Dec. 1975 in an impression of 1000 copies.

RBC HOLDINGS: Beats Folio, PS3511.E557 Z999ab A35e
c. 1: Autographed by the author.
c. 2: Autographed by the author.

f. SŪNYATĀ PRESS EDITION, 1976
COLLATION: 22.8 x 15.2 cm. Two 22.8 x 30.4 cm. sheets folded once, pp. [1-4].
BINDING: Stapled once in upper left. All edges trimmed.
PAPER: Light brown (57) wove paper unwatermarked.
CONTENTS: [First printed in different form in A35a]
PRICE: Distributed free
PUBLICATION: Published on or before July 5, 1976, in an unknown quantity.
NOTES: Appears to have been issued as an advertisement for a poetry reading and used as a program distributed at the reading.

RBC HOLDINGS: Beats PS8001 .S96 v.1, no.1
c. 1: Nothing notable about this copy.

g. FIRST ENGLISH EDITION, 1978
[Entirely in white on a black background] [all within single rules] [decorative type]
POPULIST | [decorative type] MANIFESTO | (FOR POETS, WITH LOVE) | [text in 2 columns of 62 and 59 lines] | [right] Lawrence Ferlinghetti
COLLATION: 42.2 x 27.9 cm. Single sheet printed on one side only.
BINDING: None. All edges trimmed.
PAPER: White wove paper unwatermarked.
CONTENTS: [First printed in different form in A35a]
PRICE: Free or 30 pence, wherever possible.
PUBLICATION: Published Jan 198 in an impression of 1500 copies.

RBC HOLDINGS: Flatcase Beats PS3511.E557 P82 1978
c. 1: Note attached to Ferlinghetti from Dennis Gould.
c. 2: Nothing notable about this copy.
Part III

Collection Assessment

The descriptive catalog indicates that the RBC’s collection of Ferlinghetti materials published from 1955-1975 is quite substantial. There are very few missing items, and many items are signed by the author, the illustrator, Allen Ginsberg, and others.

There are several works that stand out on the descriptive catalog, due to the amount of impressions that were printed; the inscriptions within the texts; and/or the notes that accompany the texts. These include (chronologically by publication date):

- **Pictures of the Gone World**
  Morgan: A1a, FIRST EDITION, 1955: UNC holds 1 of only 25 printed copies, autographed by the author. Card laid in front: "For Bill Morgan. Lawrence Ferlinghetti."

Morgan: A1b, FIRST PAPERBACK EDITION, 1955. UNC’s c. 2 is one of two copies of the 1st printing that was untrimmed. UNC holds 16 other copies of various printings of this edition.

- **A Coney Island of the Mind**
  Morgan: A2a, FIRST EDITION, 1958: UNC has a total of 31 copies. Most notable are copies 1-4, because of their inscriptions and notes included.
  c. 1: First printing. Author's presentation copy to Allen Ginsberg. Inscribed on back of front cover, “Allen- Lawrence Ferlinghetti”. Autographed by Allen Ginsberg below inscription.
  c. 2: First printing. Autographed by author on t.p. Signature of Ruth Weiss on verso of half-title, along with a long inscription (a poem) in her hand. Another inscription in her hand on p. [7].
  c. 4: First. Inscribed inside cover: "To Professor Russell who had a hand in it - Lawrence Ferlinghetti, April, 1958."

- **Starting from San Francisco**
  Morgan: A7a, FIRST EDITION, 1961: The RBC has four copies, all with the original phonodisc, which was only a part of the first edition.

- **Thoughts to a Concerto of Telemann**
  Morgan: A8a, FIRST EDITION, 1963: Published in an impression of 300 copies. UNC holds two copies, both autographed by the author and the artist.

- **Fuclock**
• **Repeat After Me**  
Morgan: A17a, FIRST EDITION, 1967: The RBC holds 2 copies.  
c. 1: No. 13 of 200 copies signed by the poet and the artist. Signed “HERSHON”.  
c. 2: No. 2 out of 25 poet’s proofs. Autographed by author and artist.

• **Santa Rita Blues**  
Morgan: A18a, FIRST EDITION, 1968: Published in an impression of 50 copies. The RBC holds one copy, which is autographed at top in blue by author on first page. Envelope addressed to Bill Morgan. The illustration in Morgan’s 1982 *Lawrence Ferlinghetti: A Comprehensive Bibliography to 1980* is of this copy.

• **Smoking Grass Reverie**  
Morgan: A19a, [EDITION?], 1968: This is notable because the RBC’s only copy differs slightly from the description in Morgan: A19. Morgan describes the cover as “REVERIE | Smoking… | GRASS | FERLINGHETTI | east 128 #19 milano 1968”. The cover of UNC’s book has the words reversed, and uses capitalized and lowercase lettering (as described above). Morgan notes that the title was changed to “Smoking grass reverie” in C277; however, UNC’s copy is an individual book, not a contribution to a periodical, as is described in Morgan: C277. Based on Morgan’s notes above, and research into the matter, specific details about the printing of UNC’s copy are undeterminable.

• **The Secret Meaning of Things**  
Morgan: A20b, FIRST LIMITED EDITION, 1969: 150 copies were numbered and 66 copies were marked as out of series. The RBC holds two copies.  
c. 1: Number 106 of 150. Autographed by author. In slip case.  
c. 2: Number “out of series.” Autographed by author. In slip case.

• **The World is a Beautiful Place**  
Morgan: A24, [EDITION?], 1989: The RBC’s copies were part of a private printing in New Haven by Robert Reid and Terry Berger at the Sign of the Gryphon, January, 1989. The oil painting “Earth First! (The Dark Strong)”, at the top of the page, is copyright 1987 by Lawrence Ferlinghetti. It is undetermined how many copies were printed in this series.  
c. 1: No. 17 in the series (one of five signed). Autographed by author.  
c. 2: No. 25 in the series.

• **Back Roads to Far Towns after Bashô**  

• **Open Eye/Open Head**  
Morgan: A32a, FIRST EDITION 1972: The RBC holds two copies, both unnumbered. One copy is paperbound, and is the author’s presentation copy inscribed to Bill Morgan, June 6, 1983. The other copy is autographed by Ferlinghetti and Ginsberg.

• **Open Eye**
Morgan: A33a, FIRST EDITION, 1973: Published March 1973 in an impression of 250 copies, 100 of which are numbered and signed by the author and illustrator, 150 of which are only numbered. The RBC holds 3 copies:
c. 1: No. 85 of 250. Autographed by author and artist.
c. 2: No. 92 of 250. Autographed by author and artist.
c. 3: No. 159 of 250.

- **Populist Manifesto**
Morgan: A35b, LONE MOUNTAIN EDITION, 1975: 500 copies were printed in late March 1975 for LF’s reading and distributed by Pat Sweeney at Lone Mountain College, San Francisco, on April 3, 1975, for the benefit of the United Farmworkers. The RBC holds 3 copies, c.1 contains a note on back in Ferlinghetti's hand: "Edition of 500 produced for Lone Mountain reading by Lone Mountain College. 3/75" This copy cut down to 28 x 16 cm.
Desiderata

While the RBC’s Ferlinghetti holdings from 1955-1975 are quite strong, there are a few items listed in Morgan that are missing.

It is recommended that the RBC monitor dealers’ catalogs, *Abe Books*, and other collection development tools currently used by the RBC, in order to acquire these materials. While these materials are not essential to the collection, acquisition of these materials would mean that the RBC’s collection of Ferlinghetti would have one copy of every known edition listed in Morgan’s bibliography.

- *Smoking Grass Reverie*
  Morgan: A19a, FIRST EDITION, 1968

  It is recommended that the RBC investigate to determine if a variant of this text exists, and if so, seek to acquire it.

- *Sometime During Eternity*
  Morgan: A23a, FIRST EDITION, 1970.

  UNC’s only copy of *Sometime During Eternity* exists as a reprint in a magazine, “Youth: Behold, I make All things New.”

- *The Long Street*
  Morgan: A29a, FIRST EDITION, 1971

  UNC does not have any copies of this. It was privately printed on May 11, 1971, in an unknown quantity, according to Morgan, and the entire publication was hand printed.

- *Populist Manifesto*
  Morgan: A35a, FIRST EDITION, 1975

  UNC does not have a First Edition, 1975 copy. Morgan notes that the edition was of a small and an unknown number.

While works after 1975 were not included in this project, it is recommended that the RBC determine the strength of these materials, and collect accordingly. Ferlinghetti has continued to publish, and in order to have a complete and relevant author collection, the RBC should strive to collect as many of these materials as possible.
NOTES

1 To avoid an abundance of in-text citations, it is noted here that the author of this paper relied heavily on Neeli Cherkovski’s *Ferlinghetti: A Biography* (1977) and Larry Smith’s *Lawrence Ferlinghetti: Poet-at-Large* (1983) to obtain the majority of information about Ferlinghetti’s life and career. Direct quotes and factual information obtained from additional sources are cited within the text. The “Sources Consulted” section of this master’s paper provides a complete list of citations for sources used.

2 Ferlinghetti graduated from UNC in 1941, under the name Lawrence Ferling.
Works Cited


Katte, J. (2002). The Beats in America: Alternative Visions, Then and Now. [Private Notes]


