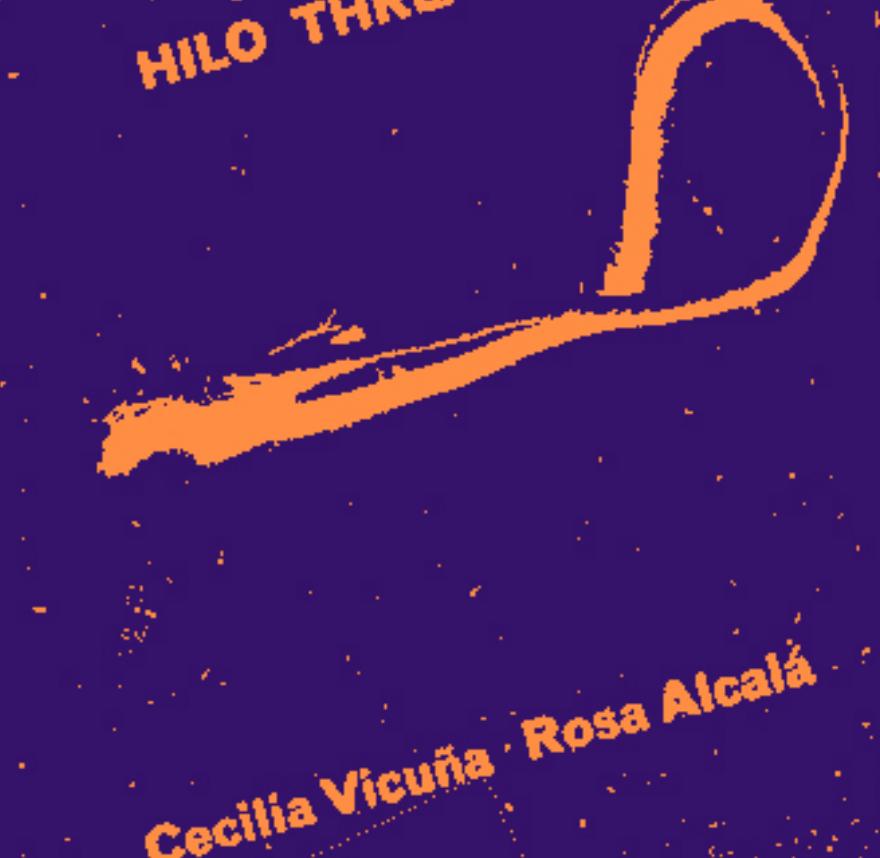


PALABRA  
E &  
HILO THREAD



# Word and Thread

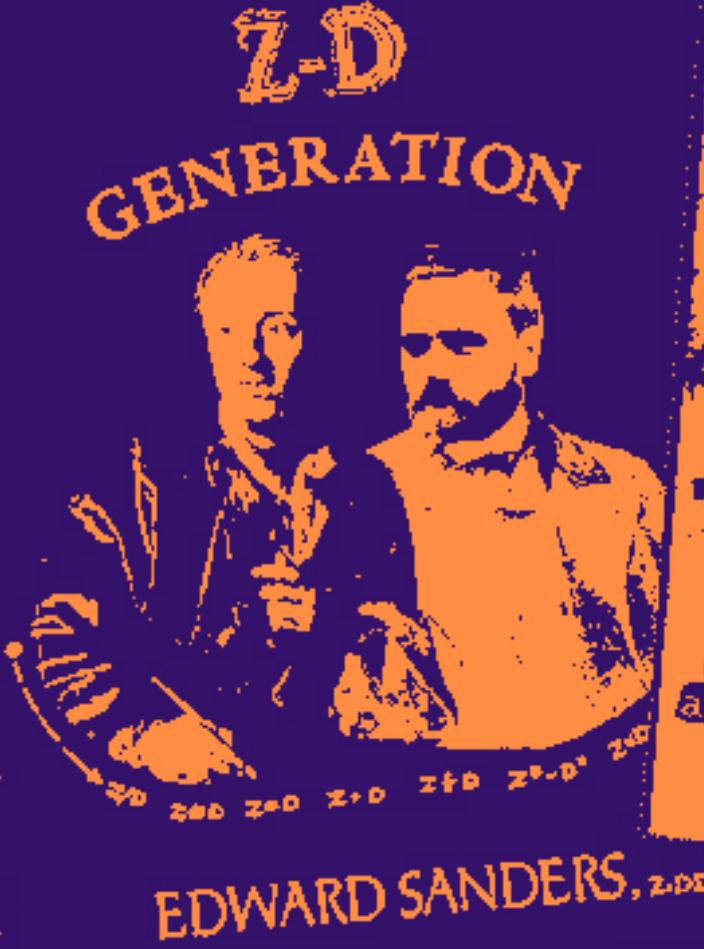
WITH ANGER/ WITH LOVE

Selections : Poems & Prose

(1963-1972)

SUSAN SHERMAN

Z-D  
GENERATION



# LUNGFI

ALLEN GINSBERG's  
last day in Brooklyn

1001 Dances with  
Richard Kostelanetz

Brenda Blue Evans

redtape  
PS 100-1007

FOR  
THE LEFT SIDE OF YOUR BRAIN



THE  
FORMAL FIELD  
OF  
KISSING



# “The word and the thread are the heart of the community”

*Cecilia Vicuña*

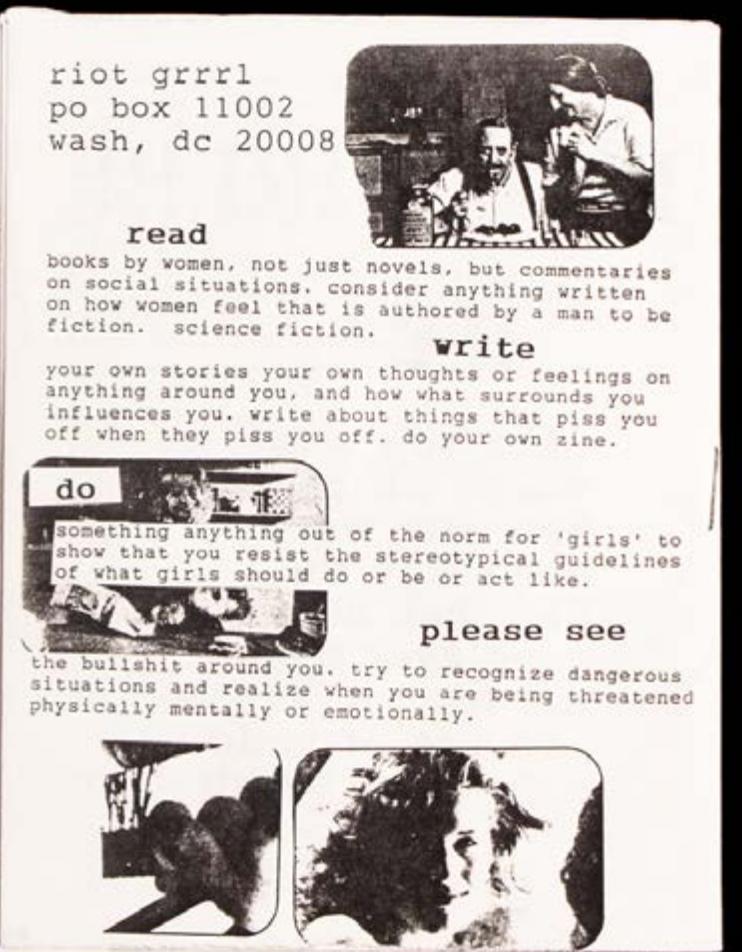
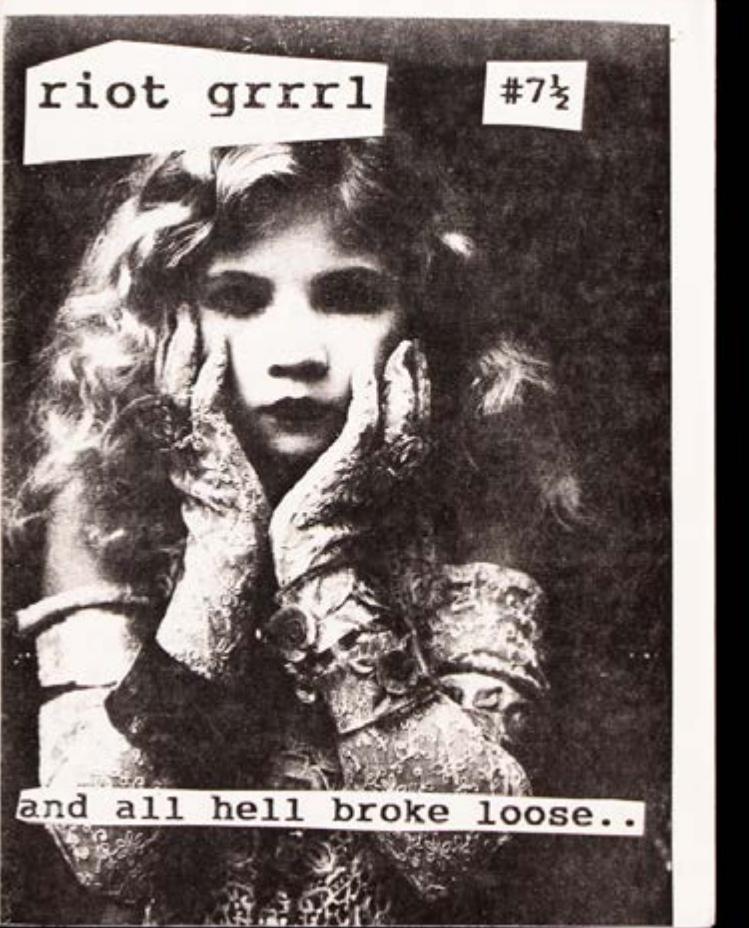
Our latest list focuses on the small press and self-published poetry scene of the 1980s and 90s. The poets and artists represented here were unified not by adherence to traditional institutions but by their counterculture preoccupations and shared spirit of independence. Their relationships were forged in the creative fire of live readings, performances, workshops, collaborative journals, protests, and the xeroxing of zines and manifestos. In bookshops and coffee houses of the Lower East Side and through subversive use of the US Postal Service, they initially formed each others' audiences, collaborating and weaving a productive tension between individual qualities and collective sensibilities.

One of these threads is the second generation of New York School poets, specifically the group of writers associated with the Poetry Project at St. Mark's Church. More threads are spun from the Nuyorican Poets Cafe and the informal meetings of the Unbearables and other collectives. Threads were transmitted through the mail by the riot grrrl subculture and via new technologies by the Necro Enema Amalgamated.

Some of these groups - as movements, as aesthetics, as a range of loosely-overlapping lives - continued to evolve. There exist third and fourth generations of the New York School, with communities of poets springing upstate in Woodstock and the Hudson Valley. The Nuyorican Poets Cafe—once a living room salon in an East Village apartment for writers and musicians of color whose work was rejected by the mainstream—has become a highly respected arts organization and cultural icon. Riot grrrl blasted feminism into the future by centering the needs of a new generation via direct-action strategies, witty mantras and slogans, becoming one of the most visible branches of what is now dubbed third wave feminism.

Even if their creators sometimes disappeared without a trace, these chapbooks, journals and zines remain as evidence that “word and thread exist on another dimensional plane. Vibratory forms in space and in time” (Vicuña).

Text by [Erin Mae Black](#). All images are hyperlinked to our website, where you can place orders.



#1

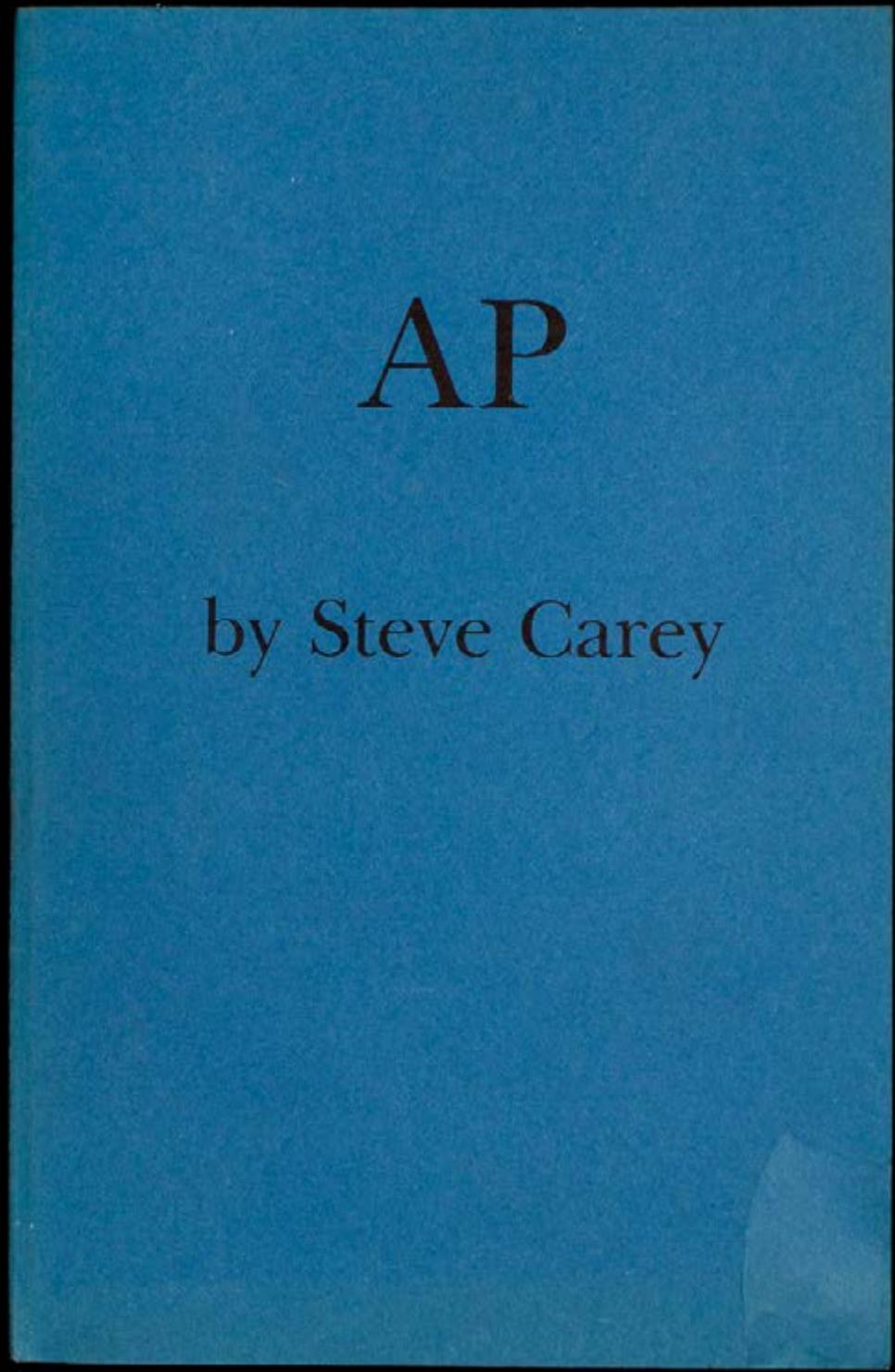
[Bikini Kill and Bratmobile]

# Riot Grrrl #7 1/2 and all hell broke loose..

*Washington DC: n.p., n.d. 1st Edition. 16mo, photocopied saddle-stapled sheets.*

Quarter page in the true riot grrrl spirit of this free weekly zine made by members of Bikini Kill and Bratmobile, featuring punk scene news from Washington, D.C. and Olympia, Washington, along with personal essays about sexism, queerness, and punk music. Riot Grrrl was an underground feminist movement that began in the early 1990s and was closely tied to punk rock, radical politics, and a DIY aesthetic. Riot Grrrl activism involved meetings, the creation of zines, and a nationwide network of support for women in music. While some say the movement lasted until the mid-90s, others contend that it never ended. This issue includes a critique of a K-Y Jelly coupon advertisement, a list of other grrrl zines to mail away for, and a review and synopsis of Sut Jally's documentary Dreamworlds, which examines the stories that contemporary music videos told about femininity and masculinity. Black-and-white photocopied illustrations. Fine. (#6151)

\$50



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#2

Carey, Steve; Schneeman, George (illustration)

**AP**

*New York: Archipelago Books, 1984. 1st Edition. Octavo, blue wraps printed in black.*

First edition of this scarce book-length New York School of Poetry poem-cycle. Frontispiece by painter George Schneeman. Small stain to upper wrap. Near fine. (#6160)

\$50

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#3

Carter, Michael (editor); Roman, Michael (illustrator)

# Redtape

## For the Left Side of Your Brain

New York: Redtape Publications, 1982. Quarto, publisher's stapled stiff illustrated wraps.

First issue of poet and publisher Michael Carter's East Village art and literary zine. Established during the DIY publishing renaissance, Redtape featured comics, poetry, fiction, graphic art, and photography by emerging artists and writers in the downtown New York scene, running to seven issues total. Regular contributors included Kathy Acker, Gregory Corso, Constance DeJong, and Ed Sanders, and art contributions by David Wojnarowicz, Kiki Smith, Barbara Ess, Joseph Nechvatal, James Romberger, and others. This premiere issue includes cover and interior illustrations by Chicano artist Michael Roman, comics by Bob Cook and John Terhorst, and poems and prose by Carter, Jim Tobin, Sebastian Lockwood, and others. Illustrated in black-and-white. Red ink doodle to upper wrap. Lightest soiling to wraps. Near fine. (#6174)



\$75

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#4

Carter, Michael (editor); Lankton, Greer, David Wojnarowicz, Fiona Templeton, Eric Darton, Ron Kolm, et al. (contributors)

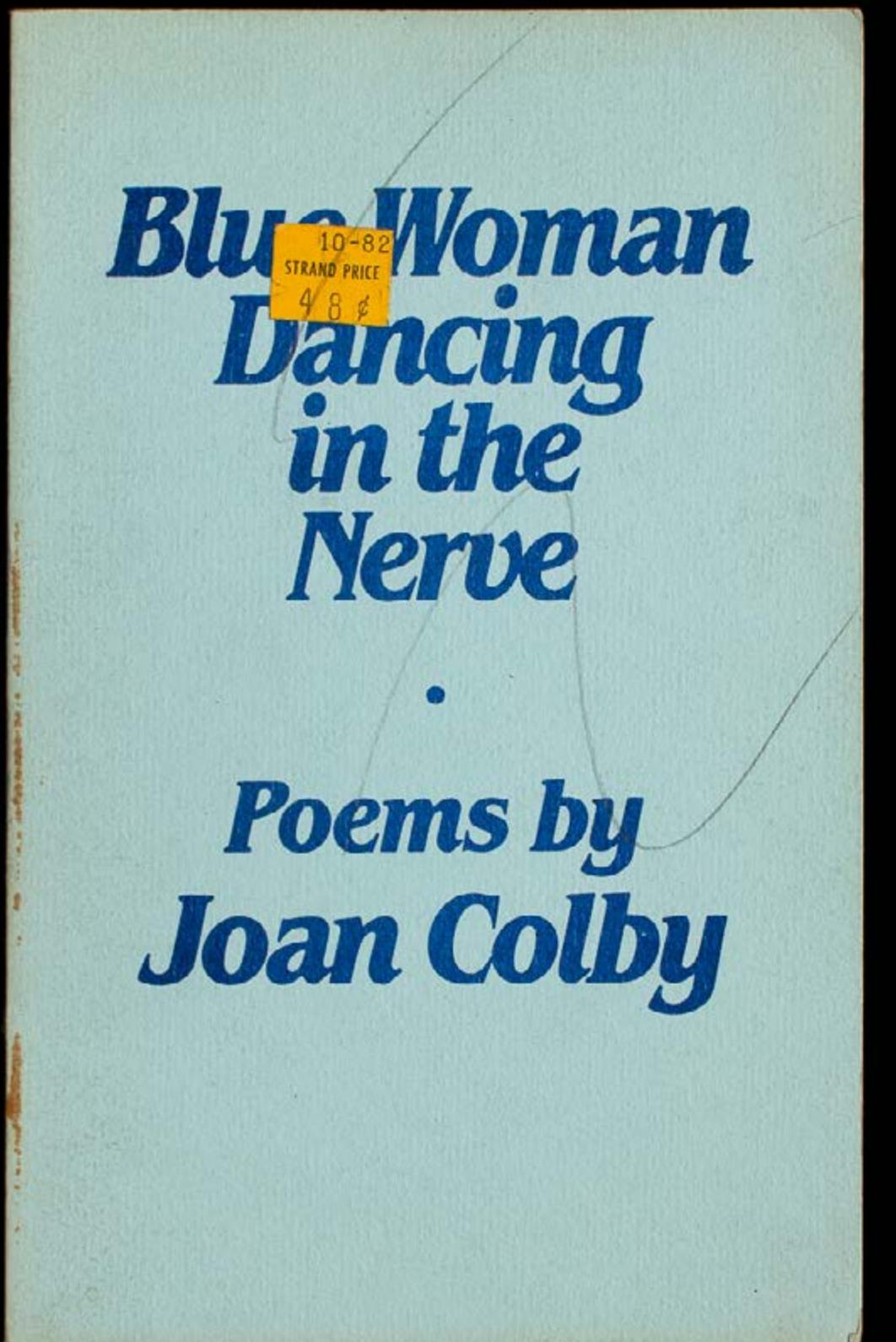
## Redtape 3 Double Summer Issue

*New York: Redtape Publications, 1983. Quarto, publisher's stapled stiff illustrated wraps.*

1983 issue of poet and publisher Michael Carter's East Village art and literary zine. Established during the DIY publishing renaissance, Redtape featured comics, poetry, fiction, graphic art, and photography by emerging artists and writers in the downtown New York scene, running to seven issues total. Regular contributors included Kathy Acker, Gregory Corso, Constance DeJong, and Ed Sanders, and art contributions by David Wojnarowicz, Kiki Smith, Barbara Ess, Joseph Nechvatal, James Romberger, and others. This issue includes a photo by late trans artist Greer Lankton, work by multimedia artist and activist David Wojnarowicz, and a poem by experimental director, playwright, and performer Fiona Templeton. Illustrated in black-and-white. Light creasing to spine. Near fine. (#6129)

\$125





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#5

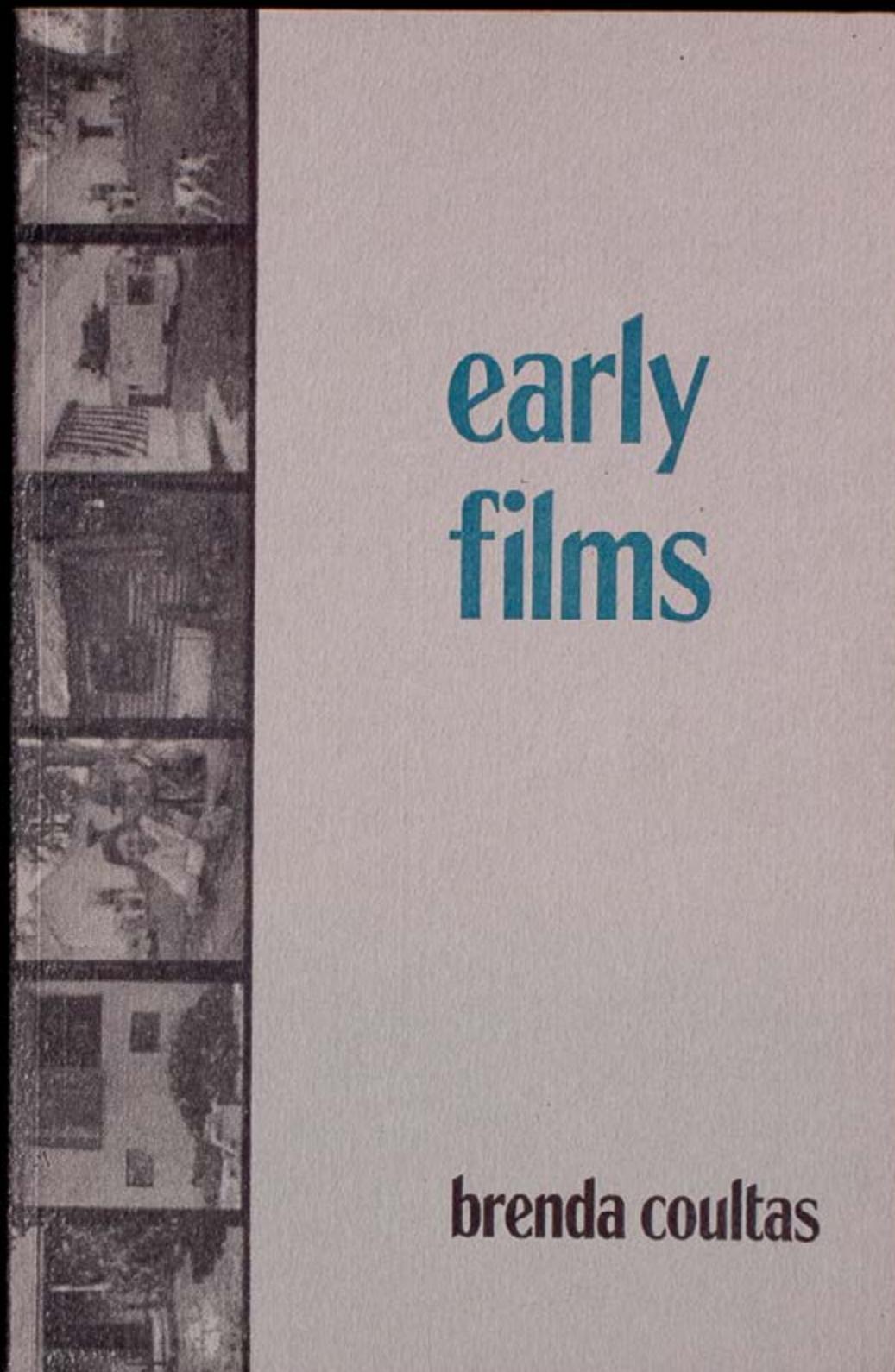
Colby, Joan

## Blue Woman Dancing In the Nerve

Ithaca, NY: Alembic Press, 1979. 1st Edition. Octavo, printed wraps.

First edition of the third collection of poems from Colby, whose works have been widely published in literary magazines. One of 500 unnumbered copies, fifty of which were library sewn and bound in buckram. Price sticker and pencil markings to upper wrap, some toning. Very good. (#6154)

\$25



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#6

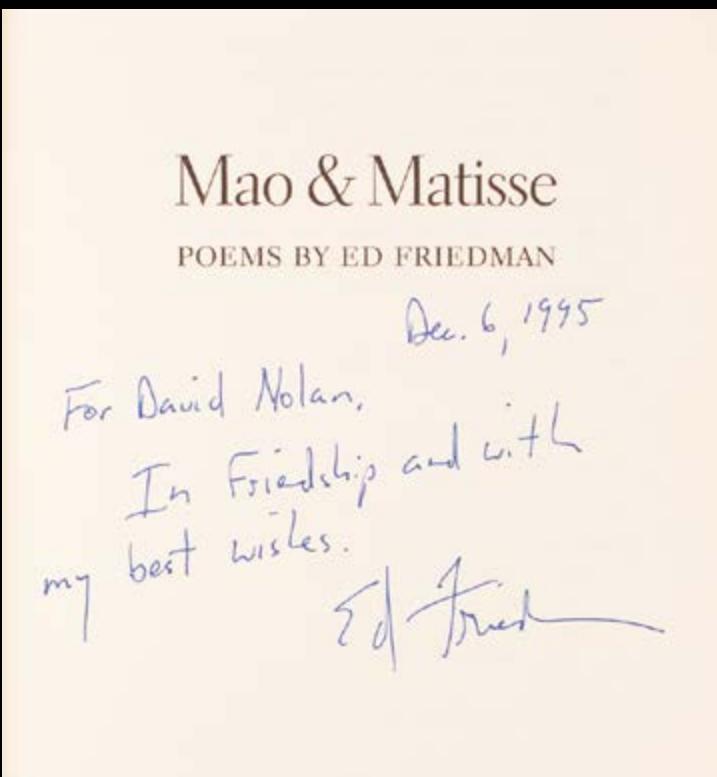
Coultas, Brenda

## Early Films

Boulder, CO: Rodent Press, 1996. 1st Edition. Octavo, publisher's stiff illustrated letterpress-printed wraps, black endpapers.

First edition of this collection of stories and prose poetry from Coultas, who is known for her investigative documentary approach. Coultas was a series curator at the Poetry Project and taught at Naropa University's Summer Writing Program. Her poetry has appeared in numerous publications, including *Conjunctions*, *Epoch*, *Fence*, and *Open City*. Laid in is an original consignment index card detailing copies left with a bookseller. Small bookseller's stickers to rear wrap. Spine slightly bumped. Near fine. (#6167)

\$30



#7

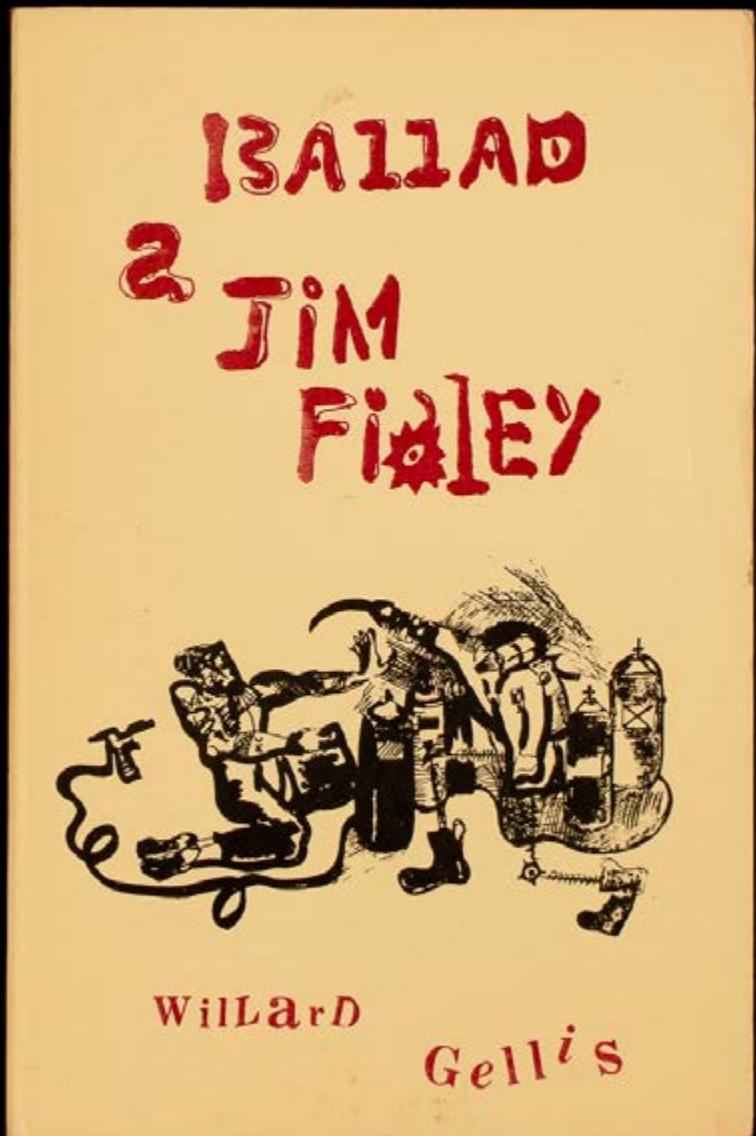
Friedman, Ed

## Mao & Matisse

Brooklyn: Hanging Loose Press, 1995. 1st Edition. Octavo, glossy illustrated wraps.

First printing from this poet of whom Edward Sanders wrote, “You can count on Ed Friedman ... to take you on a fine ride.” Soon after Friedman moved to New York City in 1971, he enrolled in one of Bernadette Mayer’s workshops at the Poetry Project at St. Mark’s Church-in-the-Bowery. From this came the magazine *Unnatural Acts*, with collaborative contents presented anonymously, which Mayer and Friedman issued together from 1972 to 1973. Friedman oversaw the Project’s Monday night readings series from 1974 to 1976, and from that time is sometimes credited with inventing performance poetry. He became the longest running Artistic Director of the Poetry Project, serving from 1987 until 2003. Among the venues where he has read and performed are the Museum of Modern Art, The Kitchen, and the Public Theater. Endorsements on rear cover from Alice Notley, Jim Carroll and Ron Padgett. Inscribed by the poet on the title: “Dec. 6, 1995 / For David Nolan, / In friendship and with my best wishes. / Ed Fried.” Fine. (#6161)

\$75



For David  
Peace — Willard  
516 - 666 -  
8512

#8

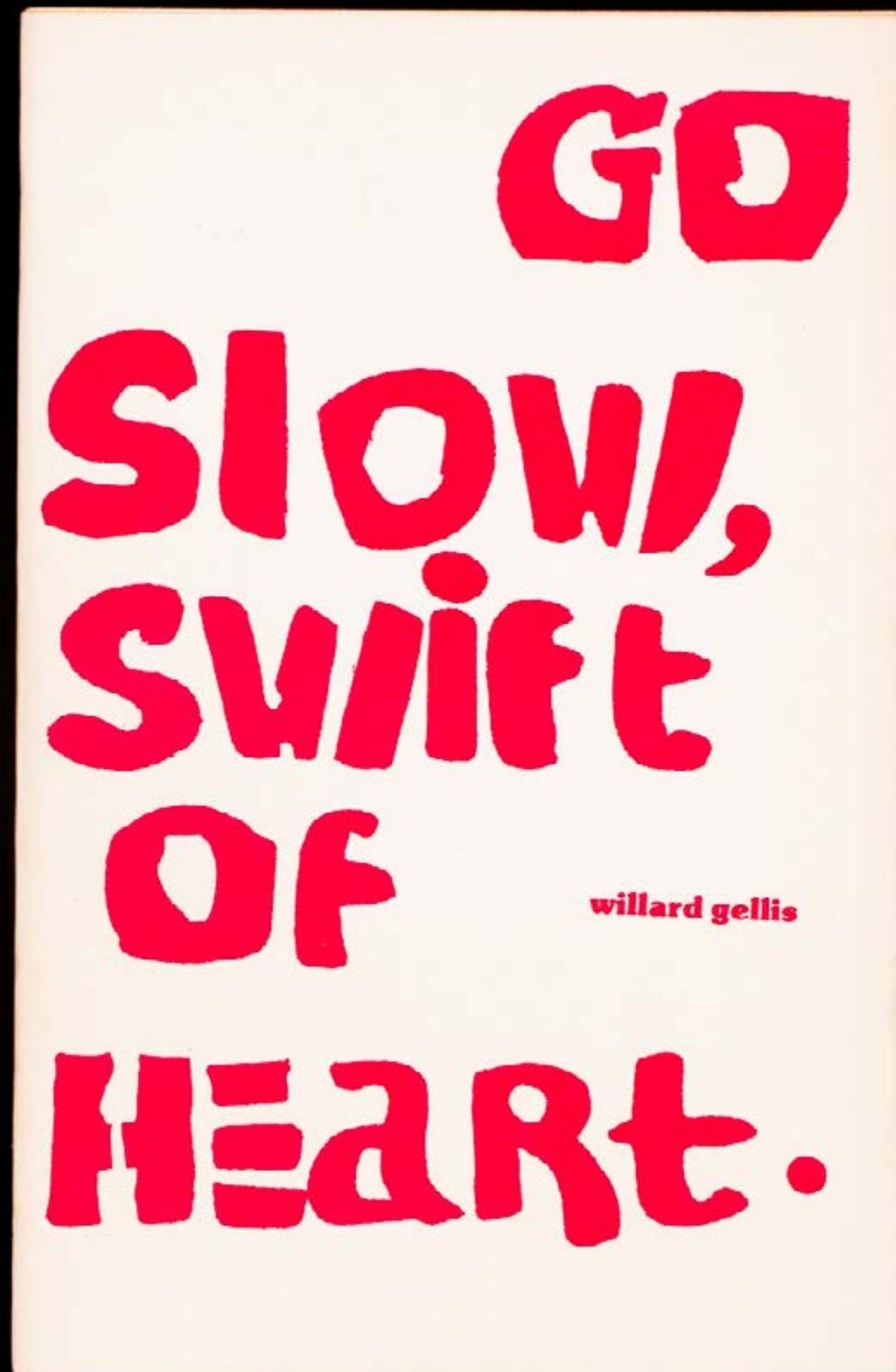
Gellis, Willard

## Ballad a Jim Fidley n Other Poems

*East Islip, New York: Big Foot Press, 1985. 1st Edition. Octavo, illustrated stiff paper wraps.*

First edition of this collection of poems by underground street poet and counterculturalist Gellis. Published sporadically in literary magazines since the 1960s, Gellis has performed his poetry for more than four decades in the States and overseas, logging more than 5,000 gigs, including reading his poetry at the 2003 annual meeting of the Thomas Wolfe Society. In the 90s Gellis hosted two literary and performance public access television shows in the Hamptons. Inscribed by the poet on the title: "For David / Peace – Willard / 516-666-8512." Very light wear and soiling. Near fine. (#6150)

\$50



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#9

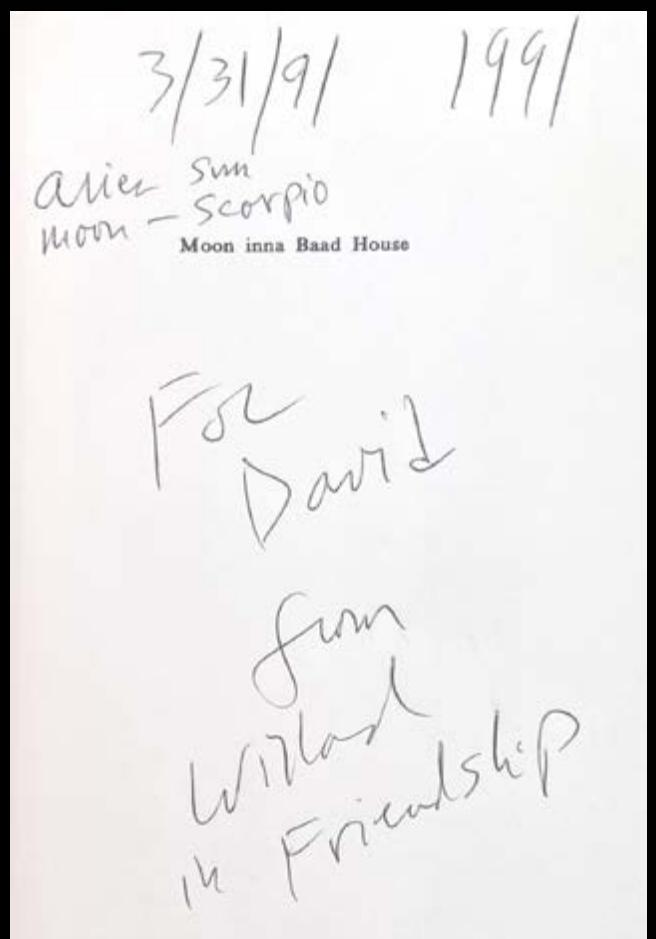
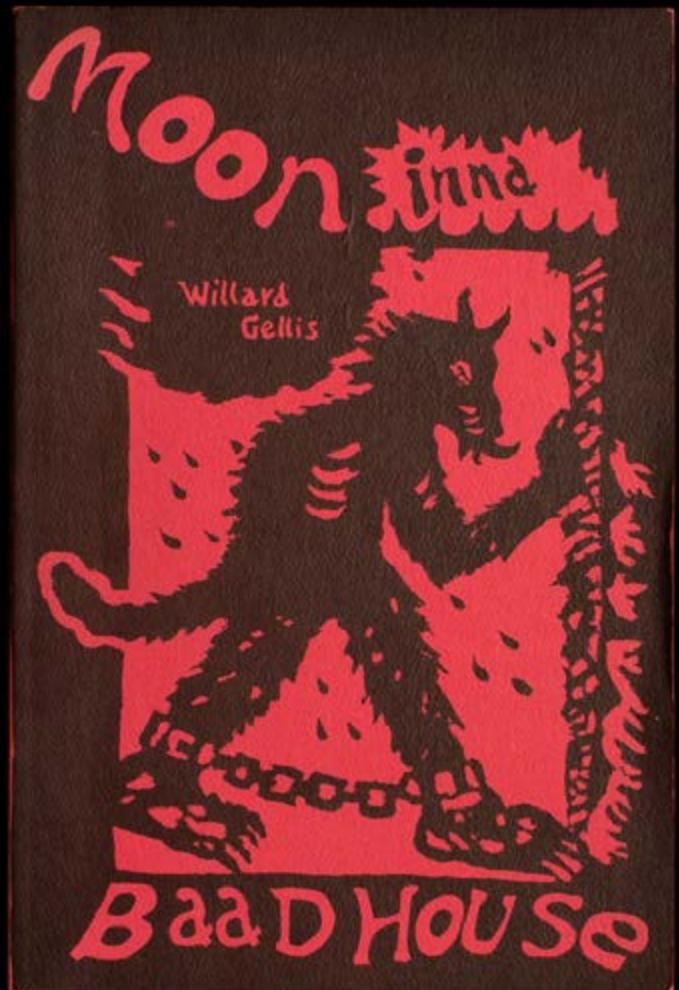
Gellis, Willard

## Go Slow, Swift of Heart

*East Islip, New York: Big Foot Press, 1991. 1st Edition. Octavo, saddle-stapled stiff paper wraps.*

First edition of this collection of poems by underground street poet and counterculturalist Gellis. Published sporadically in literary magazines since the 1960s, Gellis has performed his poetry for more than four decades in the US and overseas, logging more than 5,000 gigs, including reading his poetry at the 2003 annual meeting of the Thomas Wolfe Society. In the 90s Gellis hosted two literary and performance public access television shows in the Hamptons. Some annotations including a phone number on the title in pen. Fine. (#6149)

\$30



#10

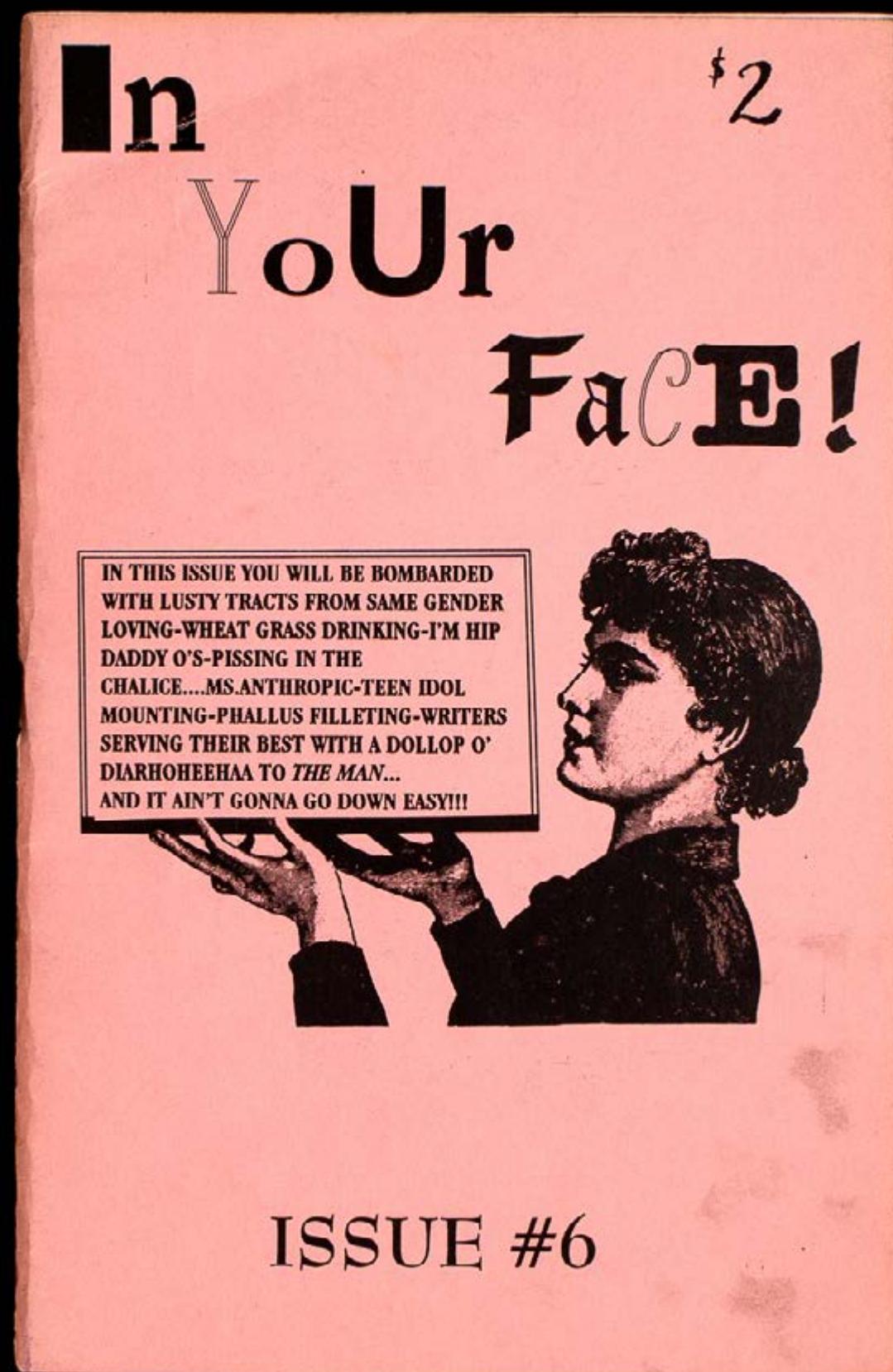
Gellis, Willard

## Moon Inna Baad House A Big Foot Publication #1

*East Islip, New York: Big Foot Press, 1984. 1st Edition. Octavo, publisher's illustrated stiff paper wrappers.*

Inscribed first edition of this first book of poetry by underground street poet and counterculturalist Gellis. Published sporadically in literary magazines since the 1960s, Gellis has performed his poetry for more than four decades in the US and overseas, logging more than 5,000 gigs, including reading his poetry at the 2003 annual meeting of the Thomas Wolfe Society. In the 90s Gellis hosted two literary and performance public access television shows in the Hamptons. Inscribed by the poet on the title page: "3/31/91 / 1991 / Aries Sun / Moon – Scorpio / For David / From Willard in Friendship." Also inscribed with a phone number on the inside flap. Slight banging to edge, else fine. (#6148)

\$65



#11

Grega, Gina (editor)

## In Your Face! Issue #6

New York: Gina Grega, n.d. Octavo, saddle-stapled photocopied stiff paper wraps.

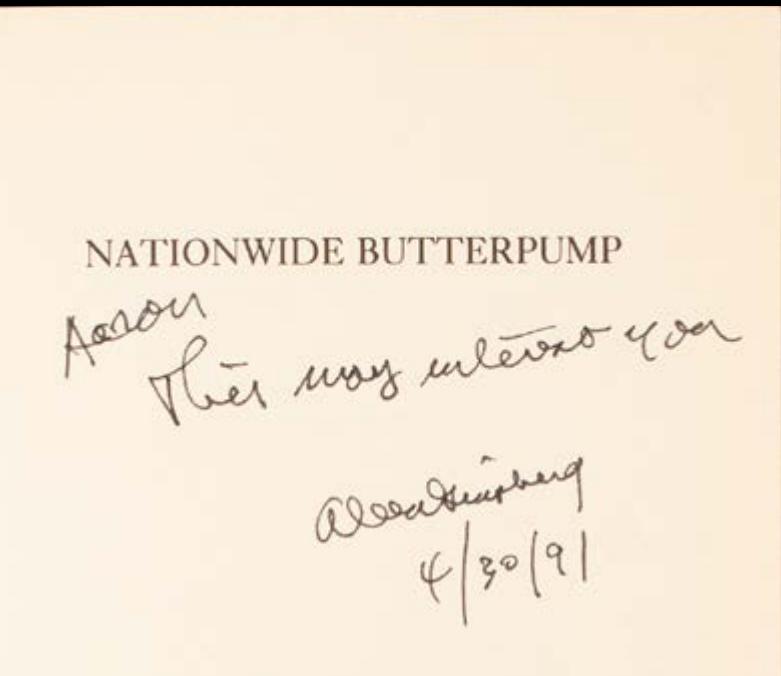
First journal-style issue of this zine out of New York that avers “you will be bombarded with lusty tracts from same gender loving-wheat grass drinking-I’m hip daddy o’s-pissing in the chalice...and it ain’t gonna go down easy!!!” Featuring poems by Herschel Silverman, Merle Tofer (who ran in the circles of Alan Kaufman, to whom Silverman dedicates a poem in this volume), Sparrow, and a number of poets now associated with the Hudson Valley Writers Guild, including Mary Panza, Dan Wilcox and B.Z. Niditch. Black-and-white photocopied illustrations. Moderate wear and soiling. Very good. (#6153)

\$30

NATIONWIDE  
BUTTERPUMP



Michael Griffin



#12

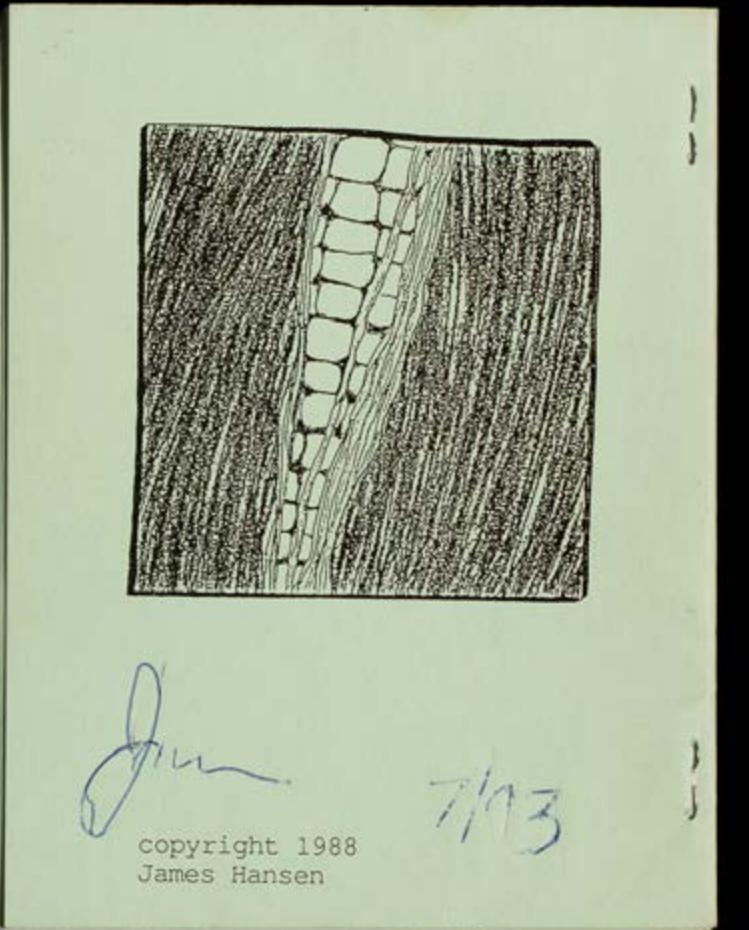
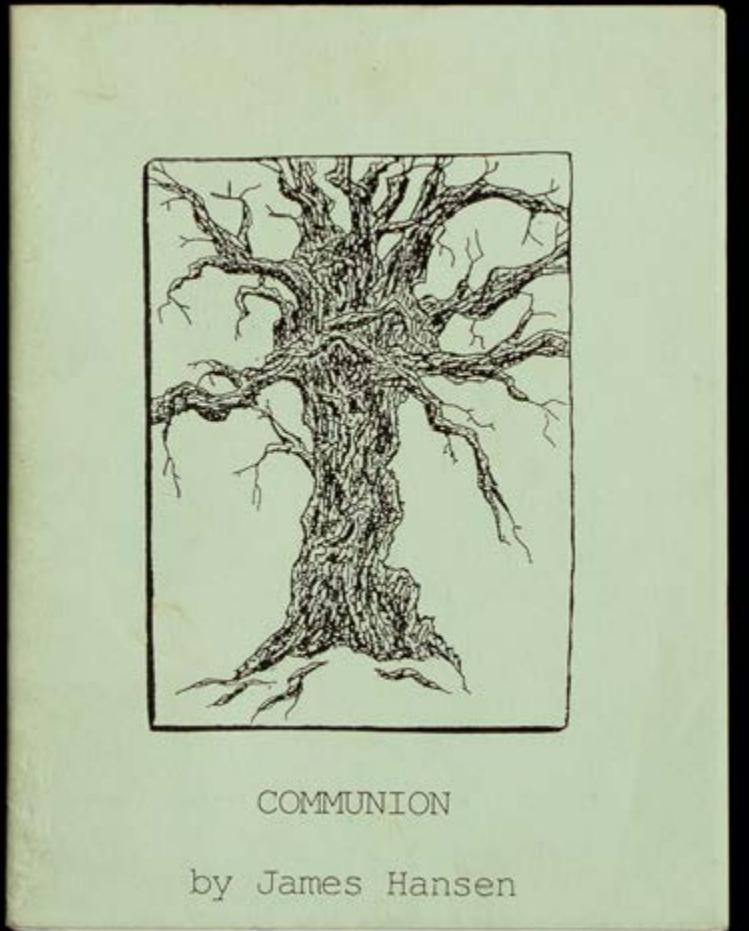
Griffin, Michael; Rangel, Bill (illustrations); (Ginsberg, Allen (inscription)

**Nationwide Butterpump**  
Excerpts from a Novel In Progress

*Los Angeles: D.N.A. Press, 1990. 1st Edition. Small octavo, glossy illustrated wraps.*

First printing of this collection of short works by Griffin, with blurbs on rear cover by Lydia Lunch, Kathy Acker and Allen Ginsberg, who wrote: "Michael Griffin's concise, particularly pictorial, vernacular prose pumps iron." Illustrated with black-and-white woodcuts by Bill Rangel. Inscribed by Allen Ginsberg to the half-title: "Aaron / This may interest you / Allen Ginsberg / 4/30/91." Fine. (#6157)

\$125



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#13

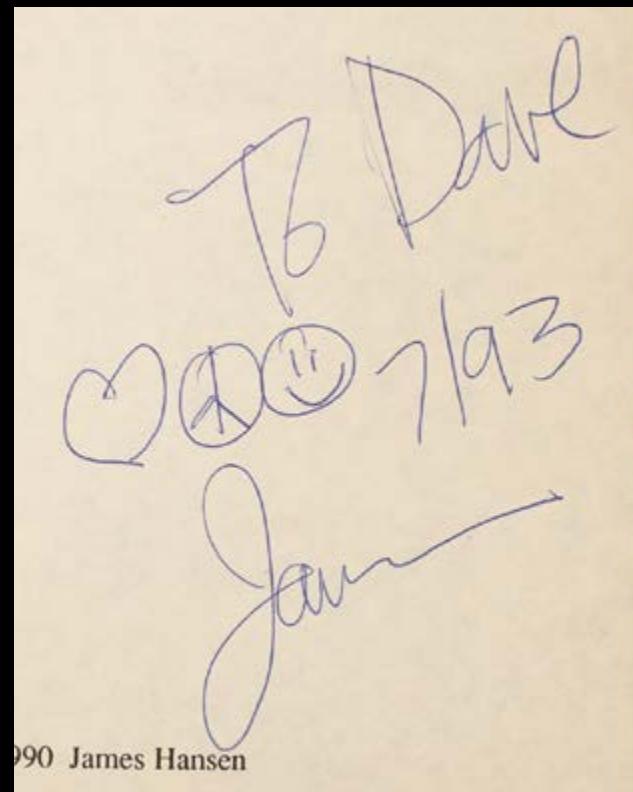
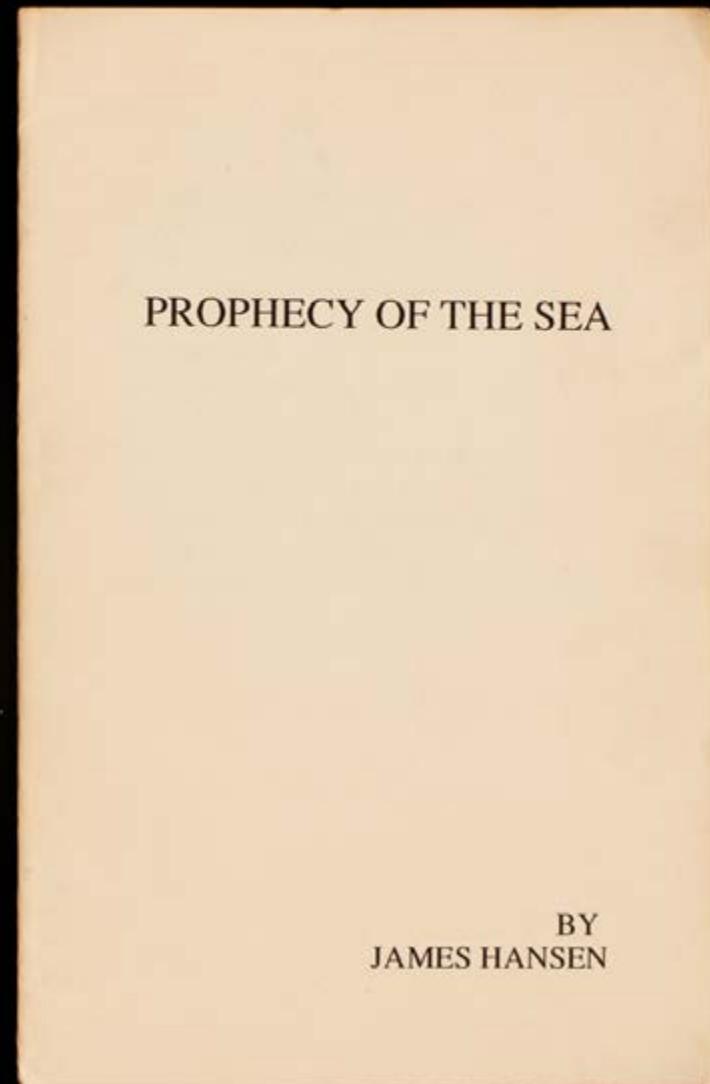
Hansen, James

# Communion

N.p.: James Hansen, 1988. 1st Edition. 16mo, saddle-stapled illustrated mimeo wraps.

Scarce collection of poetry, inscribed by the poet on the rear wrap: "Jim / 7/93." Unopened, with verso pages printed upside-down. Light creasing and soiling. Near fine. (#6172)

\$25



#14

Hansen, James

# Prophecy of the Sea

N.p.: James Hansen, 1990. 1st Edition. Octavo, saddle-stapled printed wraps.

Scarce collection of poetry, inscribed by the poet on the inner rear wrap: "To Dave / (heart) (peace sign) (smiley face) / 7/93 / James." Slightly bumped corners, near-fine. (#6171)

\$25



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#15

Hansen, James

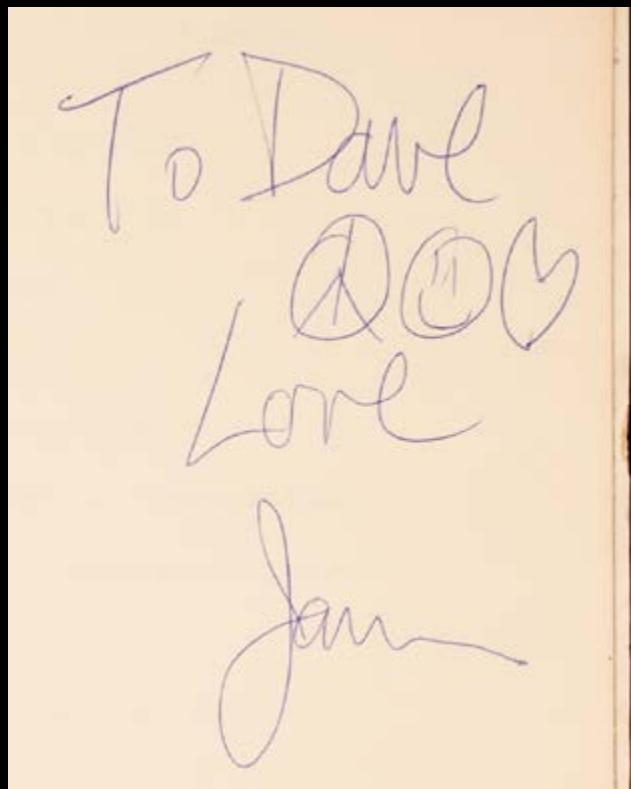
# Spring is Dying

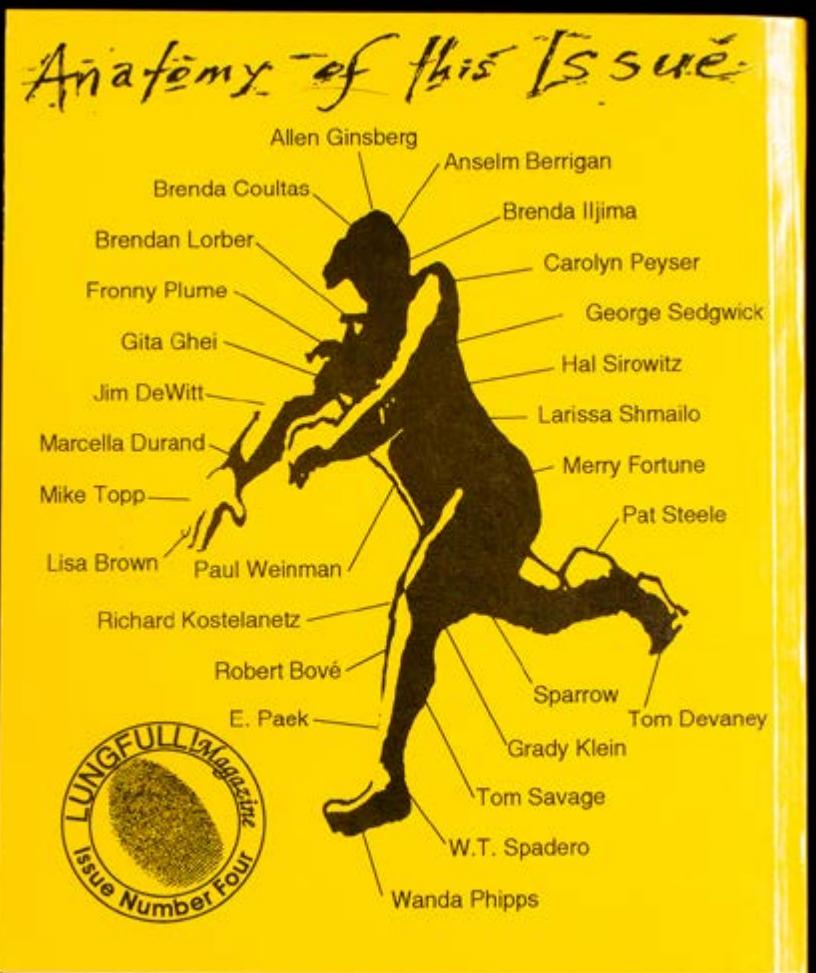
## Poems by James Hansen 1984-1988

N.p.: n.p., c.1988. 1st Edition. Octavo, seven loose folded sheets in printed paper wrap.

Scarce collection of poetry, inscribed by the poet on the first leaf: "To Dave / (peace sign) (smiley face) (heart) / Love James." Light wear and soiling, bite mark to rear wrap. Very good. (#6170)

\$25





#16

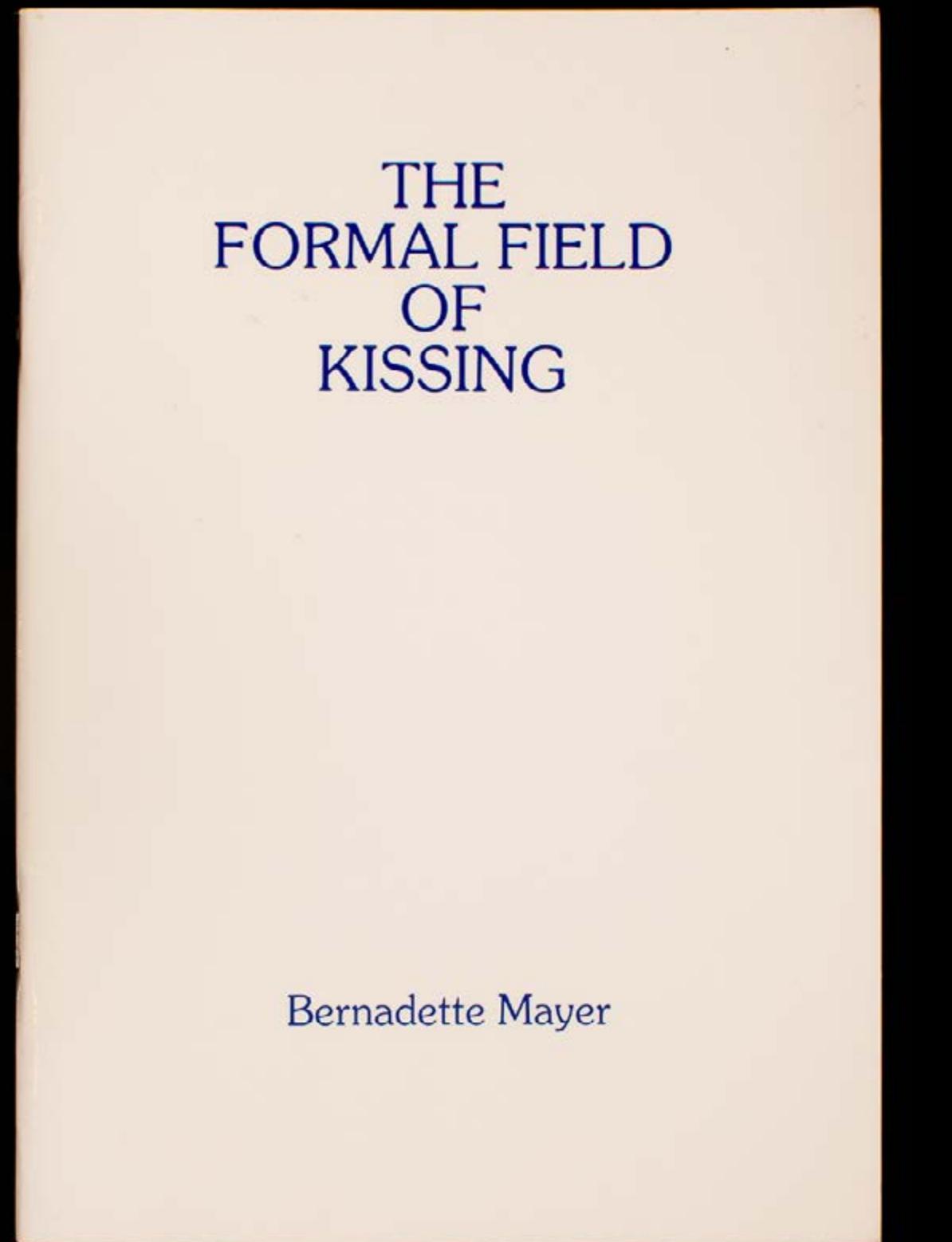
Lorber, Brendan (editor); Ginsberg, Allen (contributor)

## Lungfull! Magazine

New York: *Lungfull! Magazine*, 1997. Octavo, glossy illustrated stiff wraps.

Autumn 1997 Issue #4 of *Lungfull! Magazine*, an annual anthology of contemporary literature, credited itself as the only literary and art journal in America that printed the rough drafts of contributors' works in addition to the finalized versions in order to reveal the creative process in action. In the words of founding editor Brendan Lorber: "I wanted to create an environment which would encourage writers to consider their practice rather than their end result — foregrounding methodology over teleology. It seems like a pretty effective means to make writers mindful of the enchantments they're conjuring so they don't blow it." An attitude very much of a piece with the second generation New York School, a loose constellation of poets and artists who were less concerned with ambitions of aesthetic perfection and more understanding of mistakes or inconsistencies as evidence of creative growth and progress. Issue dedicated to Allen Ginsberg in the year of his death, with works contributed by Ginsberg, Brenda Coulas, Anselm Berrigan, Brenda Iijima, Tom Savage, Sparrow, Wanda Phipps, and others. Slight foxing to edges of textblock, else fine. (#6144)

\$75



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#17

Mayer, Bernadette

# The Formal Field of Kissing

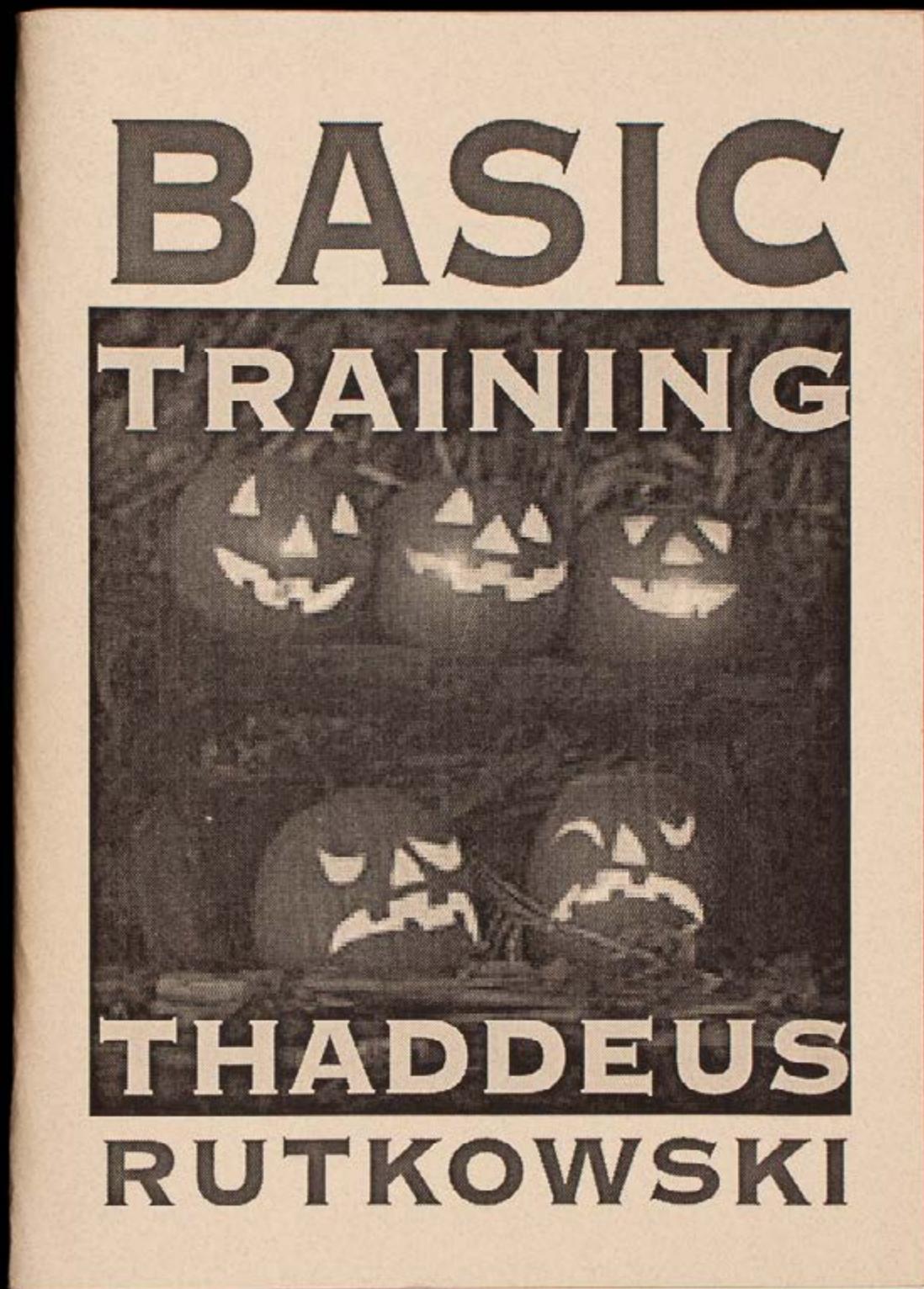
## Translations, Imitations and Epigrams

*New York: Catchword Papers, 1990. 1st Edition. Quarto, saddle-stapled glossy wraps.*

First edition of this collection from Mayer, a key figure in the second generation of New York School poets. She held workshops at the Poetry Project at St. Mark's Church-in-the-Bowery. From 1972-1973, she issued the magazine *Unnatural Acts* with Ed Friedman, in which collaborative contents were presented anonymously. The translations from Catullus were made with Don Yorty. Unnumbered out-of-series copy from an edition of 500 copies in paper wraps, published simultaneously with an edition of 26 copies that were lettered and signed. Fine. (#6163)

Bernadette Mayer

\$50



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#18

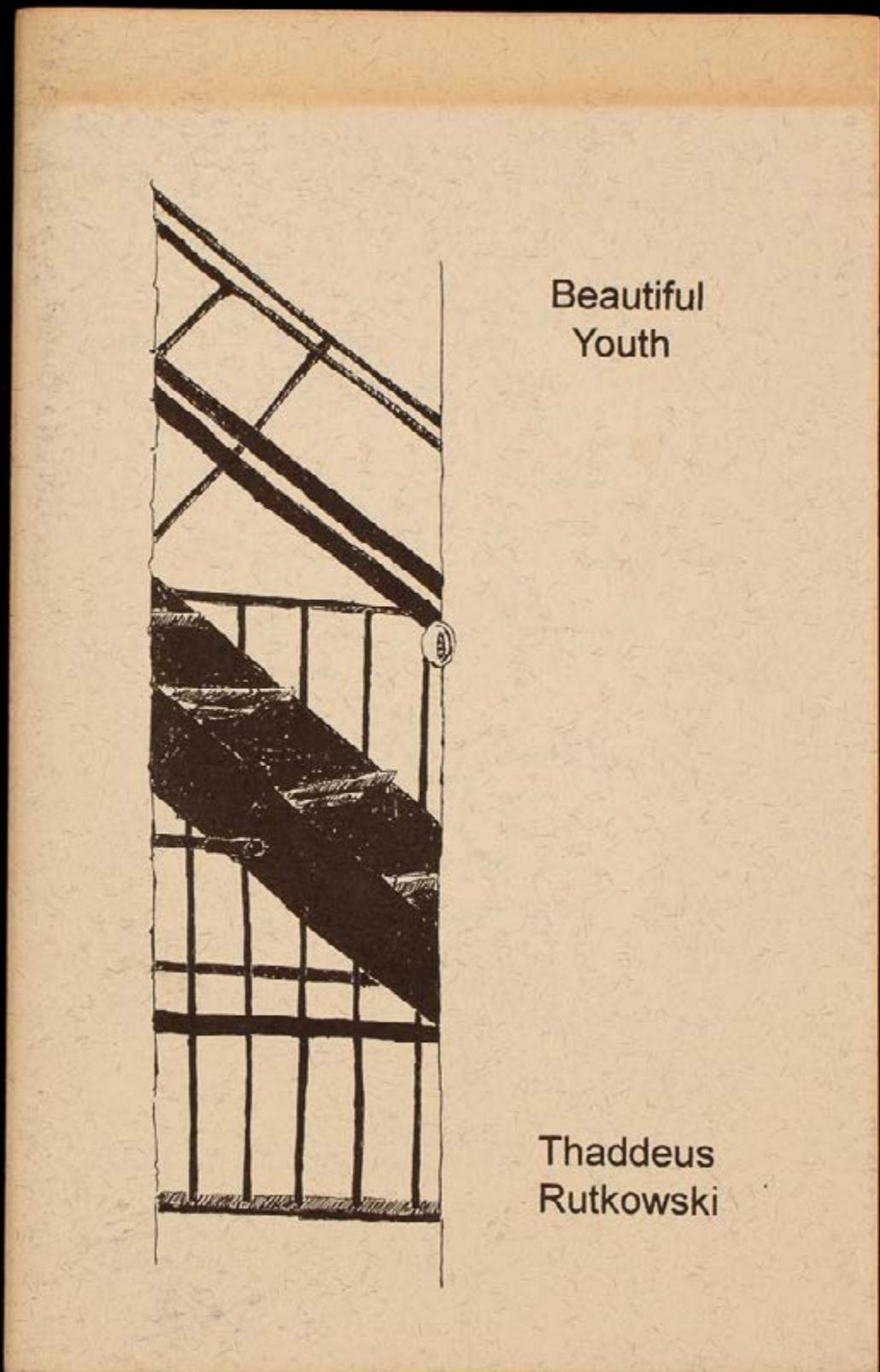
Rutkowski, Thaddeus

## Basic Training

*Greensboro, NC: March Street Press, 1996. 1st Edition. Octavo, saddle-stapled illustrated wraps, red endpapers.*

First edition of this collection of short stories from Rutkowski, winner of the Nuyorican Poets Café Friday slam, the Poetry Versus Comedy slam at the Bowery Poetry Club, and the Syracuse poetry slam. Rutkowski's work has appeared in *The Outlaw Bible of American Poetry*, *International Herald Tribune*, *Potomac Review*, *Iron Horse Review*, and *Hayden's Ferry Review*. He was selected to read in the former compound of East German President Erich Honecker in Berlin. Small bookseller's sticker to rear wrap. Fine. (#6169)

\$30



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#19

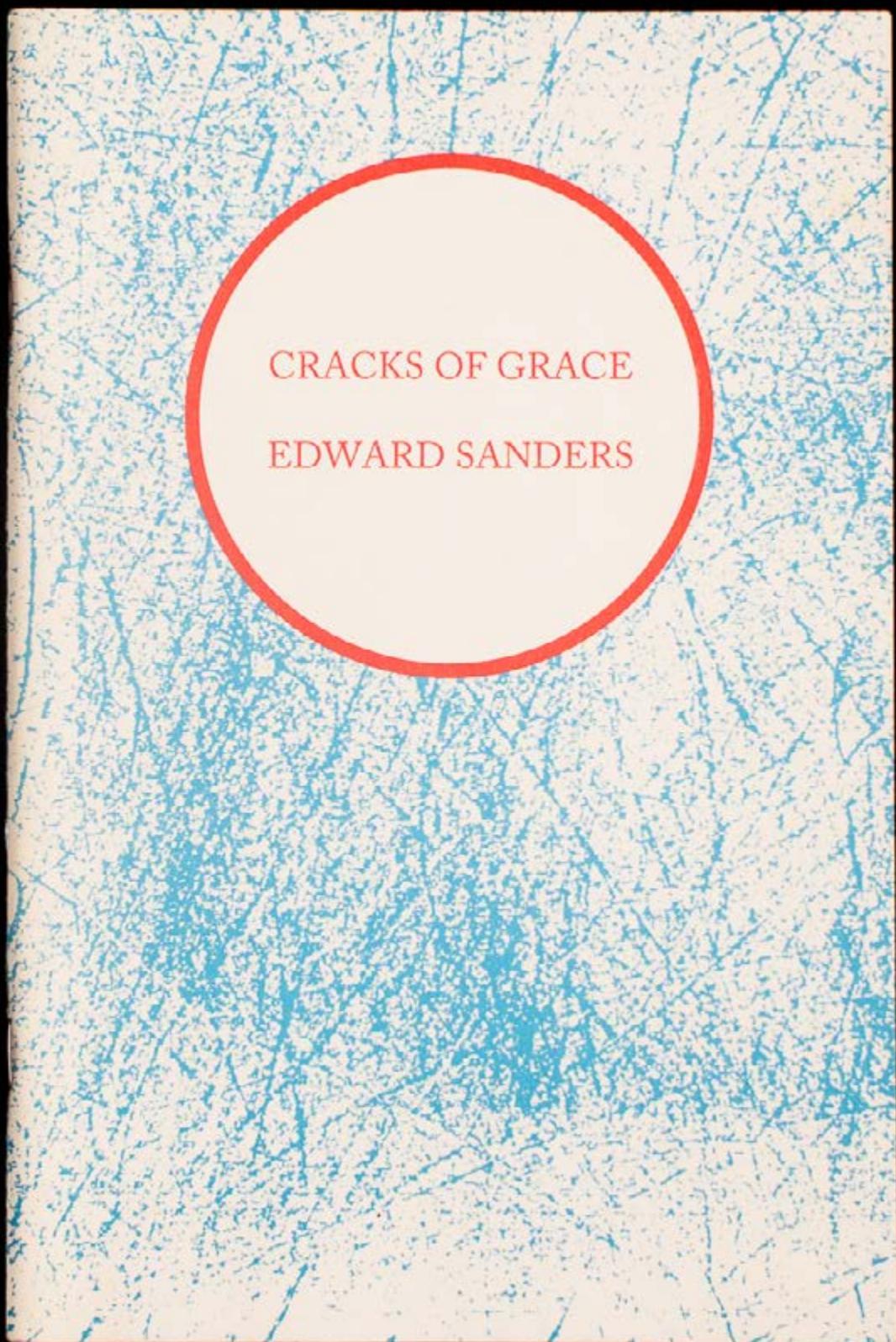
Rutkowski, Thaddeus

## Beautiful Youth

*Talent, OR: Talent House Press, 1994. 1st Edition. Octavo, saddle-stapled illustrated wraps.*

First edition of this collection of short stories from Rutkowski, winner of the Nuyorican Poets Café Friday slam, the Poetry Versus Comedy slam at the Bowery Poetry Club, and the Syracuse poetry slam. Rutkowski's work has appeared in *The Outlaw Bible of American Poetry*, *International Herald Tribune*, *Potomac Review*, *Iron Horse Review*, and *Hayden's Ferry Review*. He was selected to read in the former compound of East German President Erich Honecker in Berlin. Black-and-white photo of the poet. Small bookseller's sticker to rear wrap. Toning to top wrap, slight inkstaining to one page. Very good. (#6168)

\$30



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#20

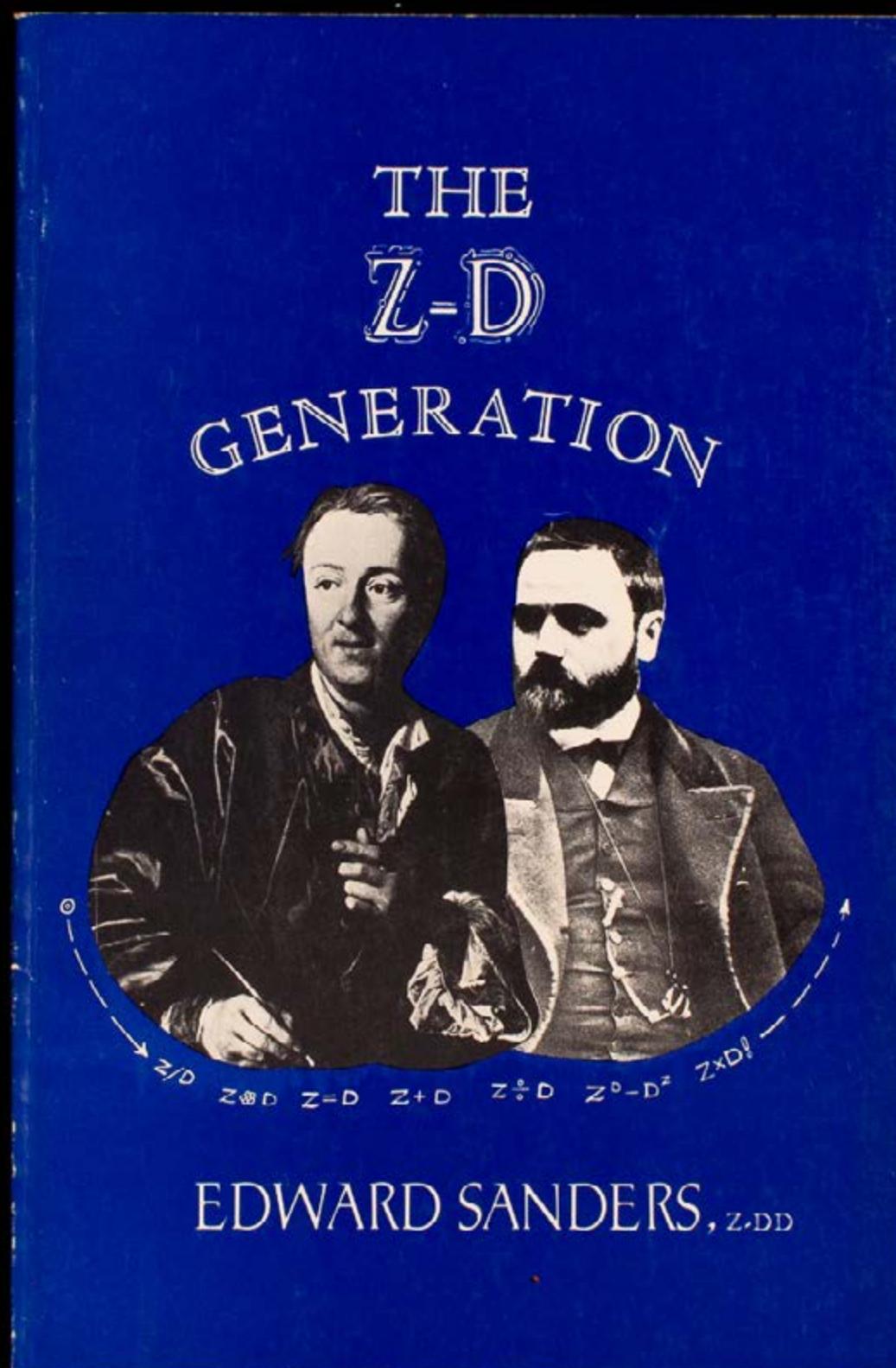
Sanders, Edward

## Cracks of Grace

*Milwaukee and Kenosha, Wisconsin: Woodland Pattern Book Center and Light and Dust Books, 1994. 1st Edition. Octavo, saddle-stapled illustrated wraps, pink endpapers.*

First edition of this poetry collection from poet and writer Sanders, who has been called a bridge between the Beat and hippie generations. Sanders was a founder of the Investigative Poetry movement, of the musical group The Fugs, and of the avant-garde journal *Fuck You: A Magazine of the Arts*. In 1965 he opened the Peace Eye Bookstore, which would become a gathering place for bohemians, writers and radicals (and where the decor included silk-screened flower paintings donated by Andy Warhol). Antiwar and legalization-of-marijuana activities regularly landed him on trial and in jail, as well as on the February 17, 1967 cover of *Life* magazine, which proclaimed him “a leader of New York’s Other Culture.” He received a Guggenheim Fellowship in poetry in 1983, and a National Endowment for the Arts Fellowship in poetry in 1987. Black-and-white illustrations. Fine. (#6164)

\$50



#21

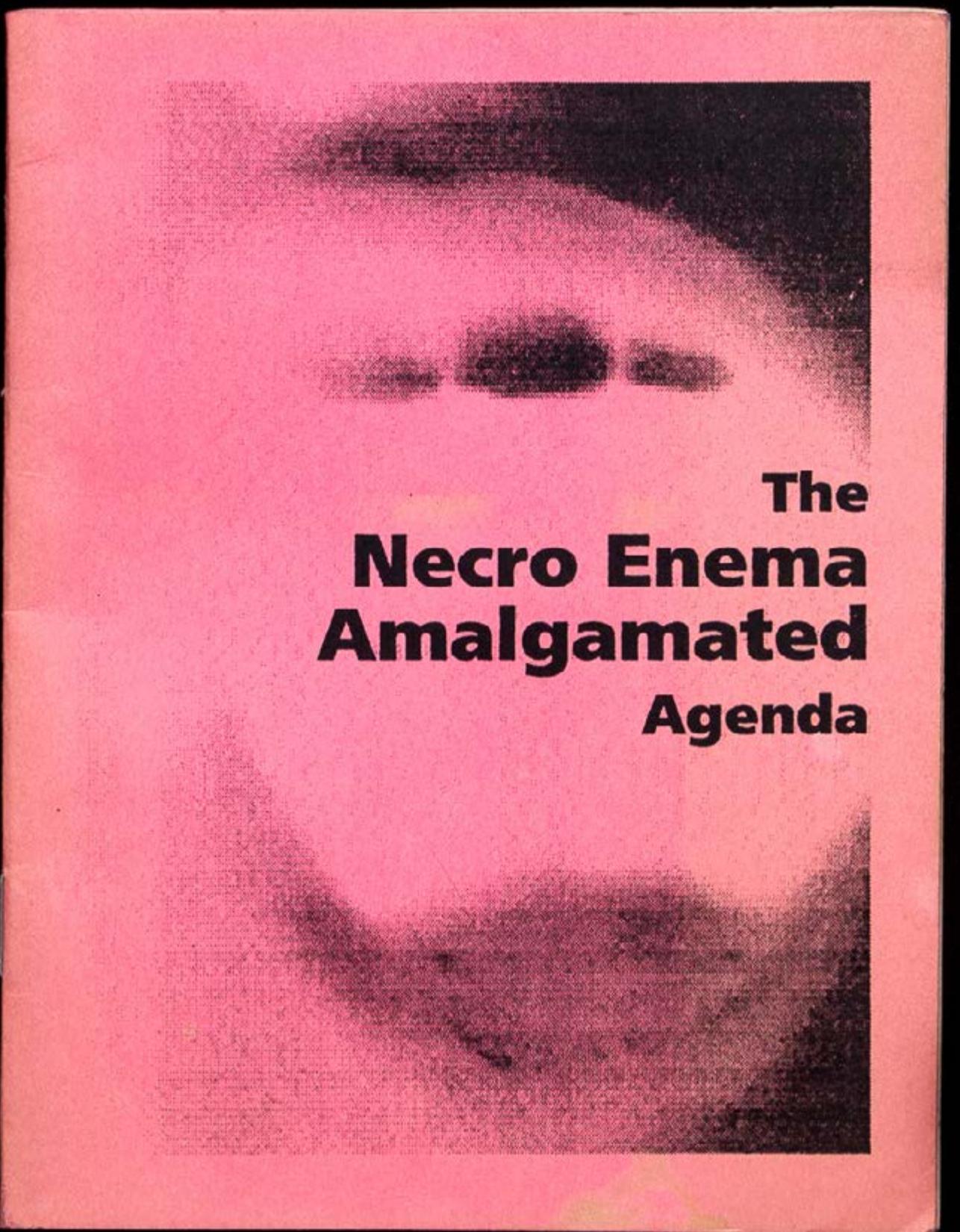
Sanders, Edward

## The Z-D Generation

*Barrytown, NY: Station Hill Press, 1981. 1st Edition. Octavo, illustrated stiff wraps.*

First edition of this counterpart in verse to Sanders' manifesto, *Investigative Poetry* (1976), in which the counterculturalist and founder of the Investigative Poetry movement defines a new poetics by drawing inspiration from the lives of Zola, Diderot and other writers who came into extended multi-year conflicts with the established forces of their respective civilizations. With black-and-white illustrations by the author. Issued simultaneously with a limited issue of fifty numbered copies, specially bound and signed by the poet/bookseller/musician/social critic/journalist. Light edge-wear. Near fine. (#6165)

\$30



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#22

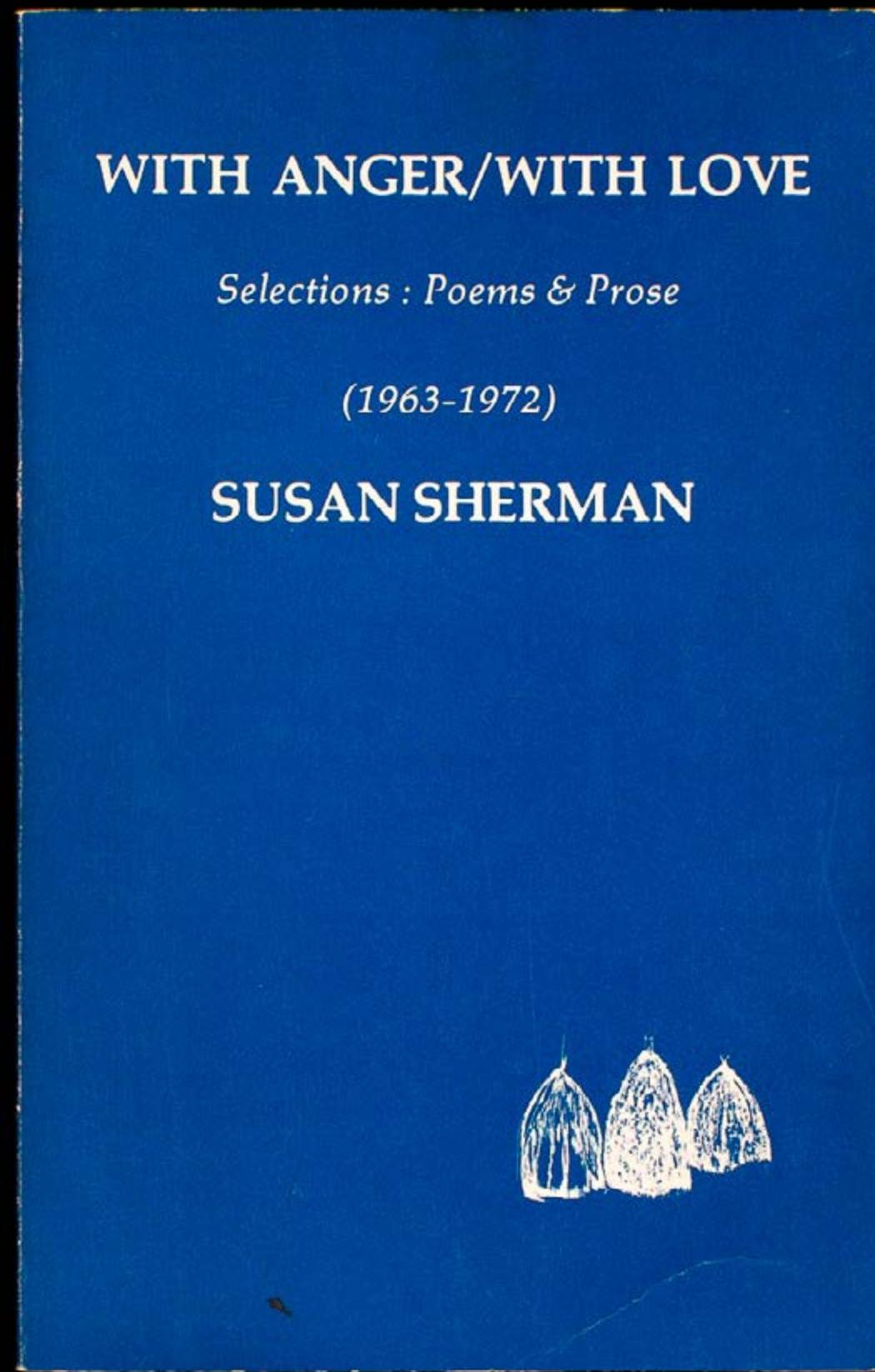
[Seward, Keith and Eric Swenson]; Necro Enema Amalgamated

## The NEA Agenda

*New York: Necro Enema Amalgamated, 1994. 1st Edition. 12mo, stapled illustrated wraps.*

“Necro Enema Amalgamated is not just the publisher of *BLAM!* It is not just a hypermedia design studio. It is an aesthetic, a way of life.” First separate edition of this manifesto originally distributed by Necro Enema Amalgamated in its “Little Pink Book” series in 1992. Necro Enema Amalgamated identified as a Devil’s Advocacy group and entrepreneurial innovator of manipulative software, subliminal semiotics, and coercive advertising. “It was founded by [Keith Seward] Supervert (Necro) and [Eric Swenson] Swensonia (Enema) on a clear autumn night in October, 1992. Like the National Endowment for the Arts, Necro Enema Amalgamated plans to give money to people who spend their time prettifying the world with their creative energies (“artists”) and, like the National Educational Association, also hopes to give shape to the nation’s educational policies.” Some sunning to wraps. Near fine. (#6159)

\$75



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#23

Sherman, Susan

# With Anger/With Love

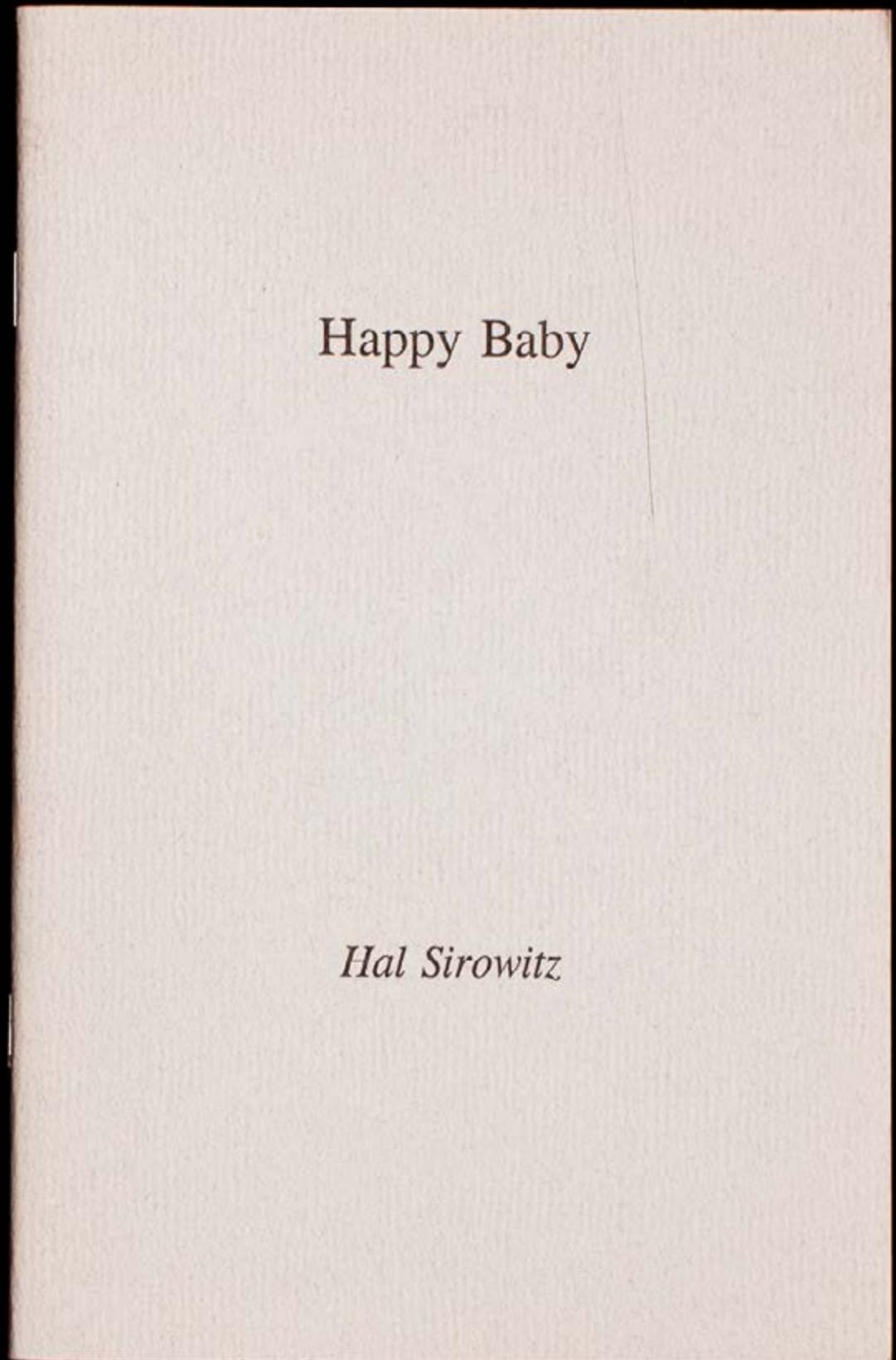
## Selections: Poems & Prose

### (1963-1972)

*Amherst, MA: Mulch Press, 1974. 2nd Printing. Octavo, glossy printed wraps.*

First edition, second printing of this collection of poetry and prose from noted New York School avant-garde poet and activist Susan Sherman. Errata sticker to p.7. Ink phone number to half-title. Small abrasion to spine, light wear. Very good. (#6162)

\$30



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#24

Sirowitz, Hal

# Happy Baby

*Bristolville, OH: Bacchae Press, 1995. 1st Edition. Octavo, light blue saddle-stapled printed wraps, light blue endpapers.*

First edition of this collection of poems from Sirowitz, who first began to attract attention at the Nuyorican Poets Café where he was a frequent competitor in their Friday night poetry Slam in the late 1980s and early 90s. He was on the Nuyorican Poetry Slam Team that competed in the National Poetry Slam in San Francisco in 1993. Scratch to top wrap, else fine. (#6155)

\$30



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#25

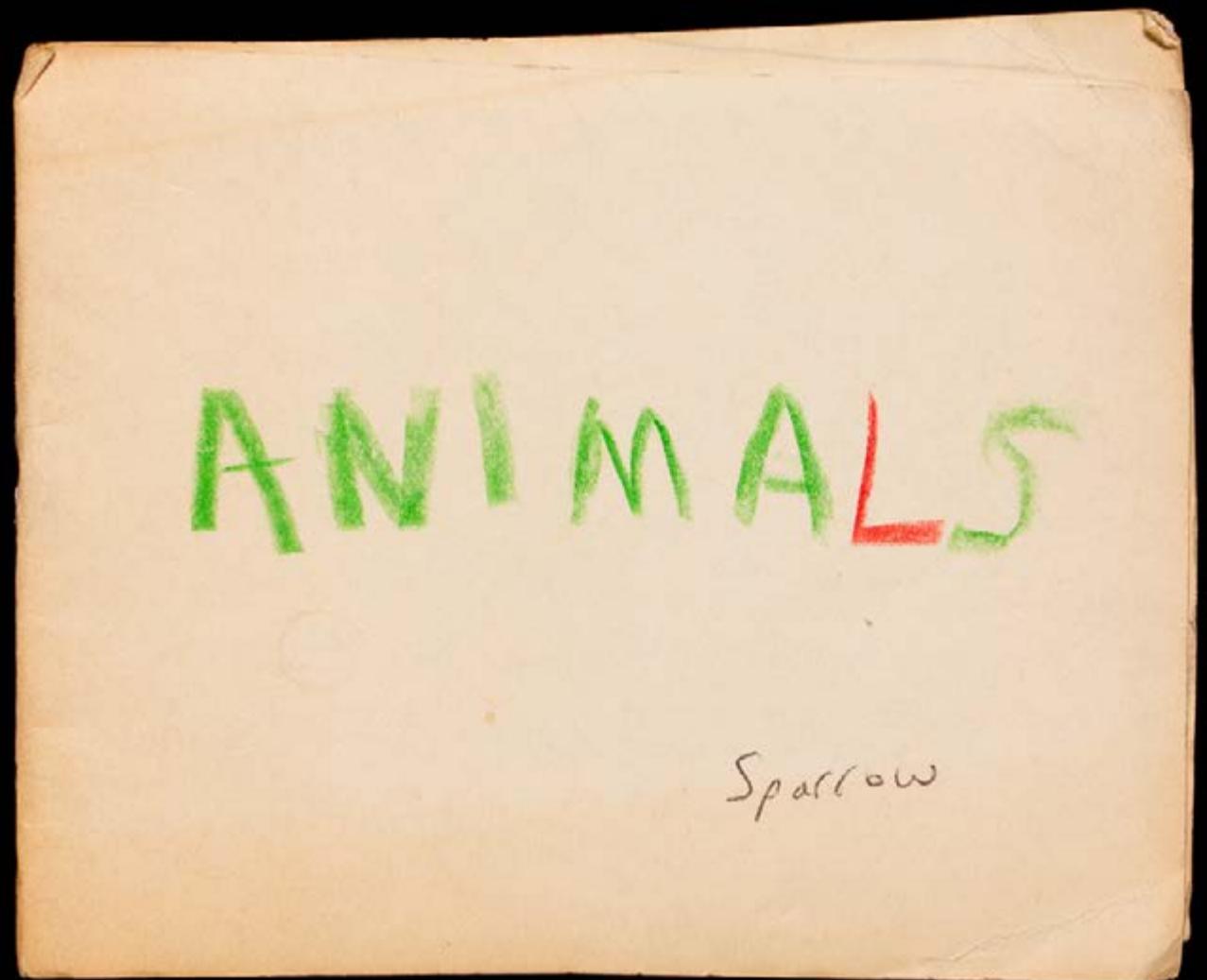
Sirowitz, Hal

## Two Second Kiss

*Harvey, LA: Mulberry Press, 1995. 1st Edition. Octavo, saddle-stapled illustrated wraps, purple endpapers.*

First edition of this collection of poems from Sirowitz, who first began to attract attention at the Nuyorican Poets Café where he was a frequent competitor in their Friday night poetry Slam in the late 80s and early 90s. He was on the Nuyorican Poetry Slam Team that competed in the National Poetry Slam in San Francisco in 1993. Laid in is an original consignment index card detailing copies left with a bookseller. Price inked to front endpaper. Fine. (#6156)

\$30



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#26

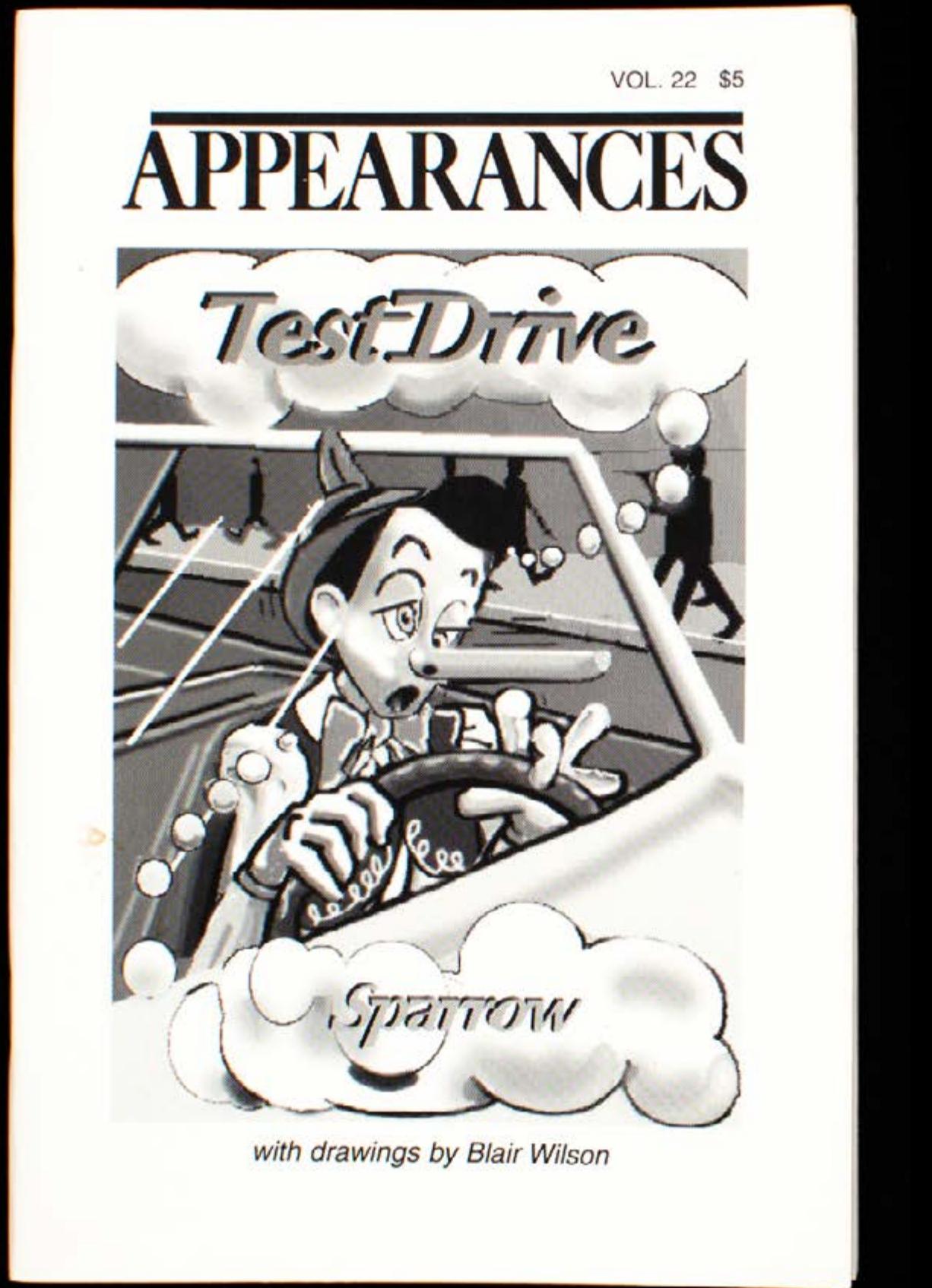
Sparrow

## Animals

N.p.: Unimproved Editions, 1991. 1st Edition. 16mo, oblong stapled wraps with hand-colored title in crayon.

First edition of this chapbook from Lower East Side poet, activist and provocateur Sparrow, printed in collaboration with the St. Mark's Poetry Project. Sparrow served as editor of the literary journal *Big Fish* and gained notoriety in 1995 by picketing the *New Yorker* while holding a sign that read "My poetry is as bad as yours." The magazine published his poems later that year. He was a member of the Unbearables (along with Ron Kolm, Richard Kostelanetz, and Rob Witz), a loose group of writers, poets and artists that were a fixture in the underground NYC literary scene from the mid-80s. The poet was featured in the PBS series "The United States of Poetry," and in 1996 he ran for president and published a book about his experiences entitled *Republican Like Me: A Diary of My Presidential Campaign*. He was also a member of the underground music group Foamola. Author's name on title and printing note on the inside wrap in pen. Light toning, moderate wear. Very good. (#6152)

\$85



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#27

Sparrow; Wilson, Blair (illustrations)

## Test Drive

*New York: Appearances, 1995. 1st Edition. Octavo, glossy illustrated wraps.*

First edition of this text and cartoon collection taking jabs at work, gender, art, and other perils of life, by Lower East Side poet, activist and provocateur Sparrow. With black-and-white illustrations by Blair Wilson and advertisements from galleries and literary magazines. Cover art by Dan Freeman. Issued as vol. 22 of *Appearances*, an annual magazine that ran from 1980-1986 and focused on alternative currents of art and literature in the East Village. Light soiling to top wrap, else fine. (#6166)

\$30

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#28

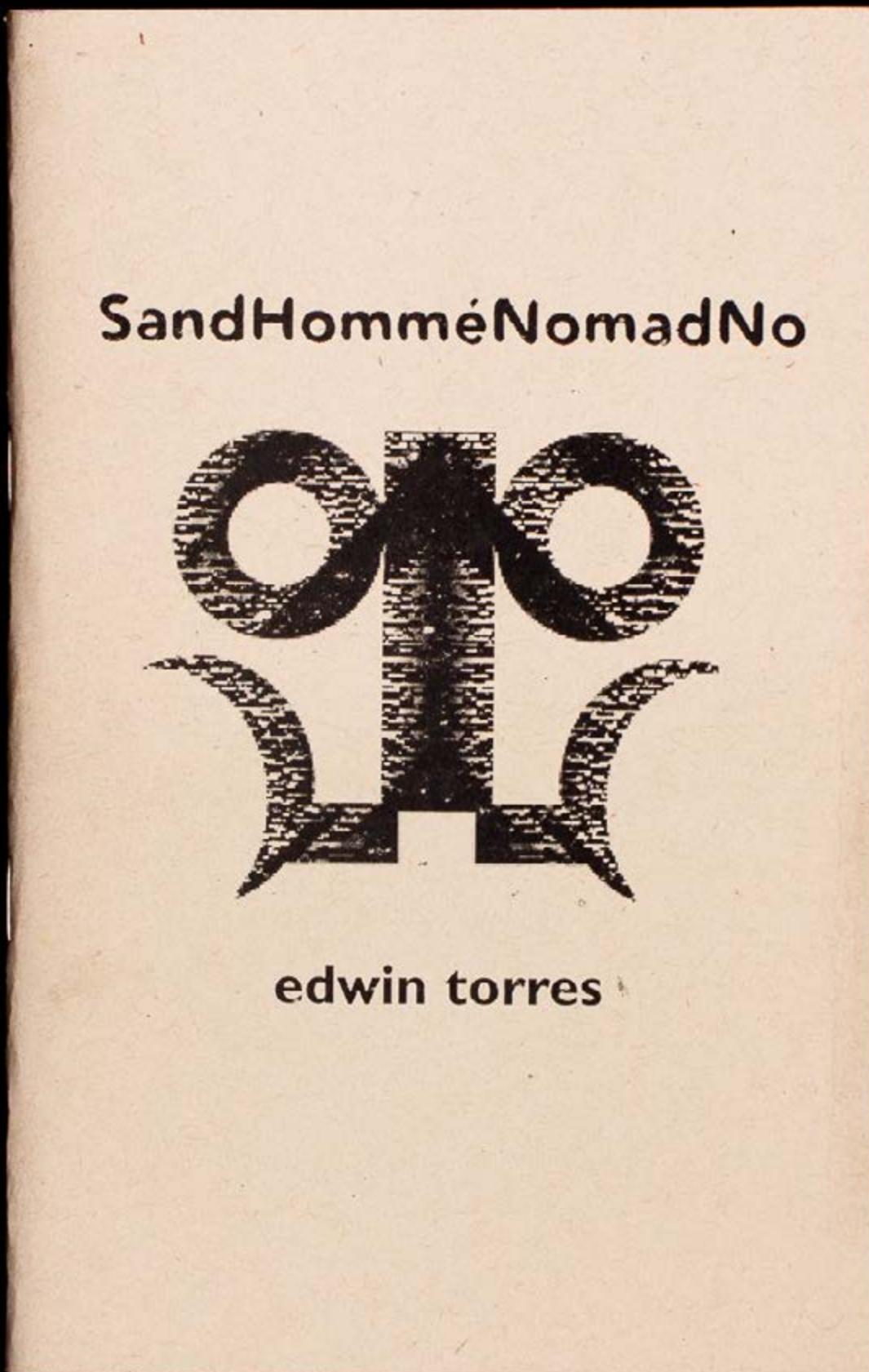
Torres, Edwin

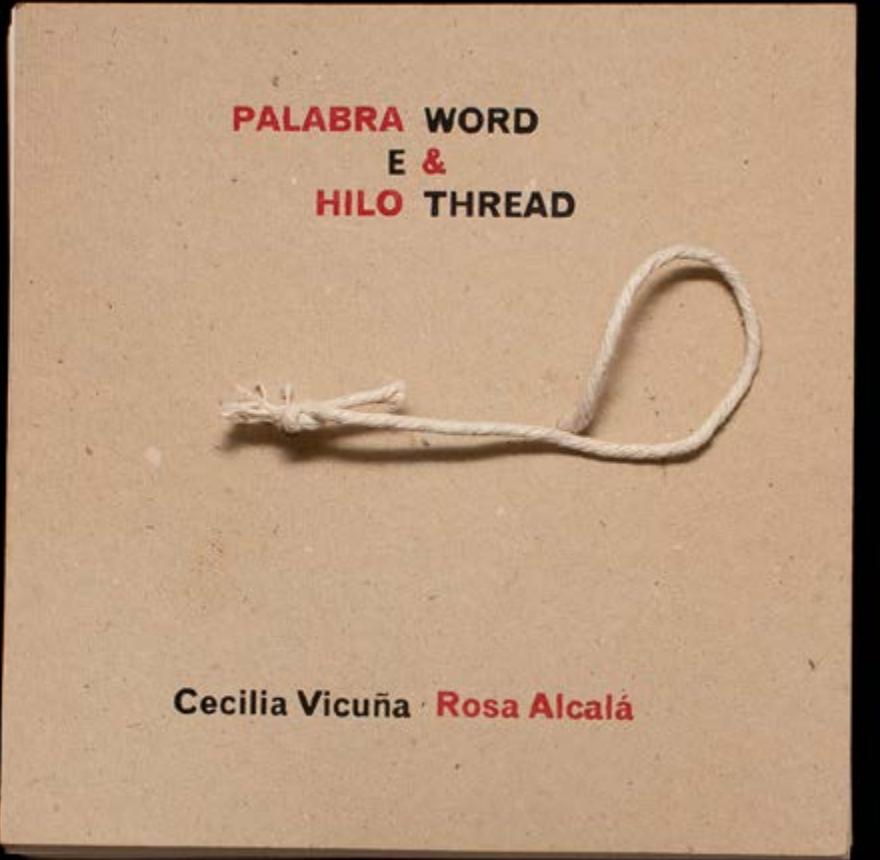
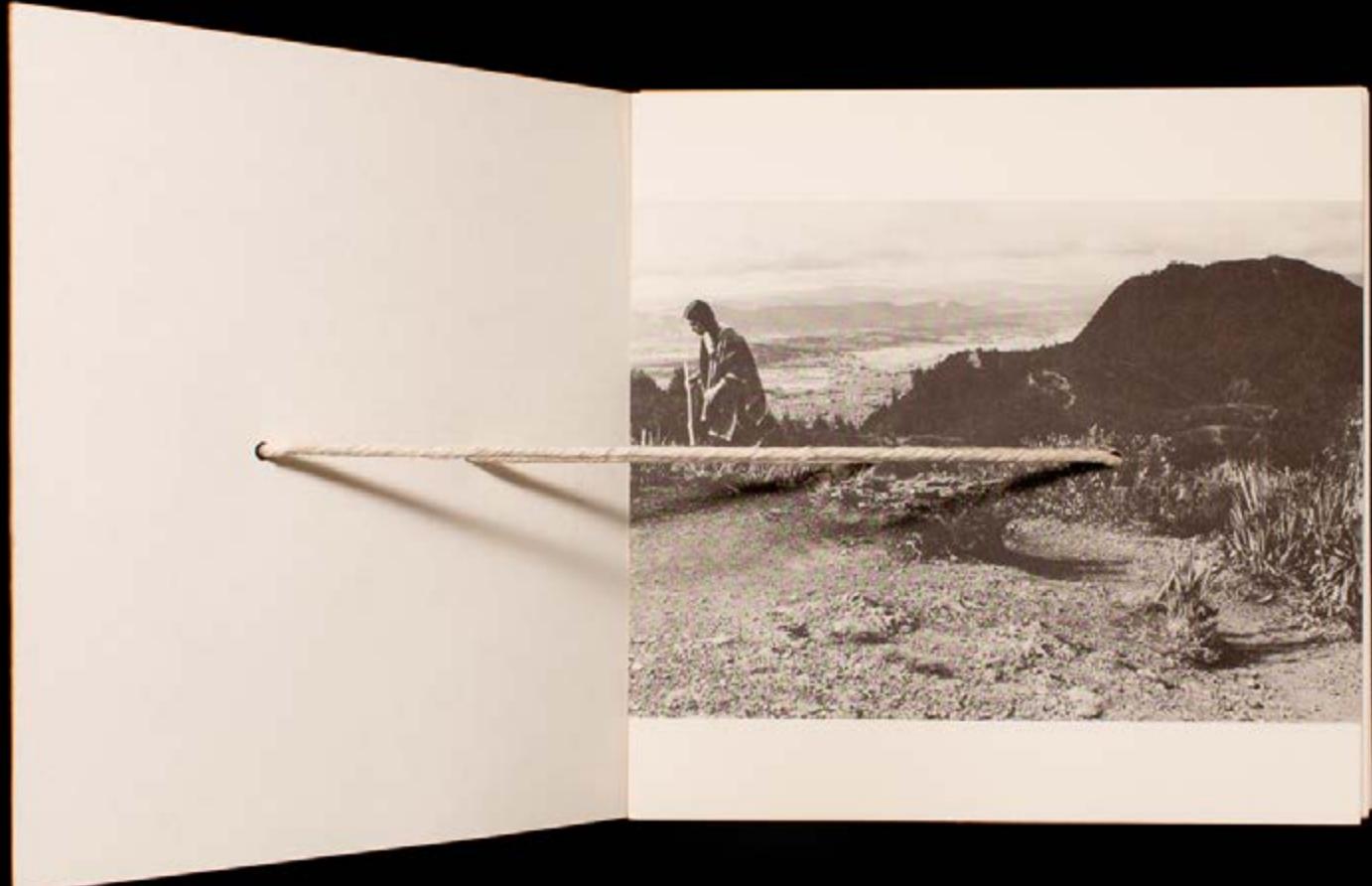
# SandHomméNomadNo

*New York: Edwin Torres, 1997. 1st Edition. 12mo, saddle-stapled illustrated wraps, textured olive endpapers.*

First edition of this collection of poems by widely-anthologized New York East Village poet Torres. A self-proclaimed “lingualisualist” rooted in the languages of sight and sound, Torres’s highly acclaimed performances and live shows combine vocal and physical improvisation and theater. Brenda Coulter wrote of his eclectic style: “The nomad is a constant in Torres’s work, an alter ego for this poet who is claimed by a diverse group of avant-garde factions that include: The Nuyorican Poets Café, Poetry Project, and the L=A=N=G=U=A=G=E school. Thus he finds himself a nomad, a traveler among poets.” According to poet and critic Juliana Spahr: “Edwin Torres is our 21st Century Mayakovsky.” Black-and-white illustrations. Fine. (#6158)

\$30





#29

Vicuña, Cecilia; Alcalá, Rosa (translator)

## Palabra e Hilo/Word & Thread

*Royal Botanic Garden Edinburgh: Morning Star Publications, 1996. 1st Edition. Square octavo, ten printed paper leaves bound with loose string through two holes in center of printed cardstock covers.*

Limited edition of this poem published in conjunction with Cecilia Vicuña's 1996/7 exhibition "Precario" at the Royal Botanic Garden Edinburgh. An artist, poet, filmmaker, and activist, Vicuña's work addresses pressing concerns of the modern world, including ecological destruction, human rights, and cultural homogenization. In this poem, she weaves together contemporary and linguistic sources in the manner of the ancient quipus, complex record-keeping devices of knotted strings and colored threads used by Andean civilisations to gather information, and banned by the Spanish during their colonization of South America. Vicuña seeks through her art to study, interpret and reactivate the quipus. The knotting and unraveling that characterizes her work draws from an almost limitless range of sources, seen in this poem through her synthesis of thread and line, weaving and writing, constituting the work of memory so that "the word and the thread behave as processes in the cosmos." Number 106 of a limited edition of 300 copies. Single black-and-white photographic illustration. One corner slightly bumped, evidence of sticker removal on bottom cardboard panel, else fine. (#6143)

\$500



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#30

Warsh, Lewis (editor)

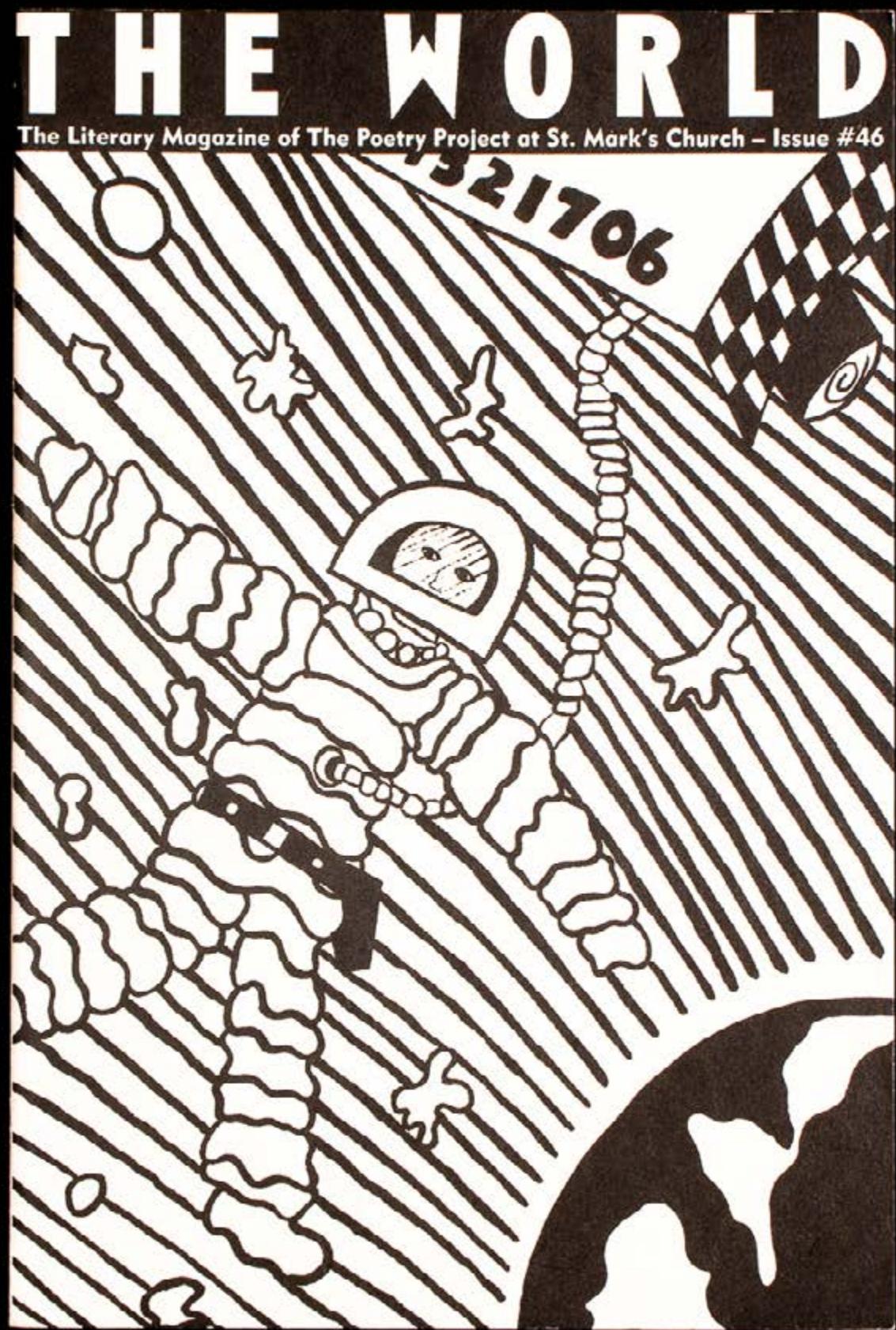
## The World

The Literary Magazine of the Poetry  
Project. Number 48

New York: The Poetry Project Ltd., 1993. Octavo, glossy illustrated wraps.

The history of *The World* is inseparable from that of the Poetry Project at St. Mark's Church-in-the-Bowery. The magazine's first appearance followed close on the heels of the Poetry Project's first official reading in September of 1966. Second generation poets increasingly gravitated toward non-academic centers of learning and performance based in local communities, the Poetry Project at St. Mark's Church chief among them, where they organized and engaged in performances, workshops, lectures, protests, and more. Contributors to this issue include Barbara Einzig, C.D. Wright, Lydia Davis, Lewis Warsh, Naomi Shihab Nye, Bernadette Mayer, Ron Padgett, Anne Waldman. Cover photo by Rudy Burckhardt. Fine. (#6145)

\$30



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#31

Warsh, Lewis (editor)

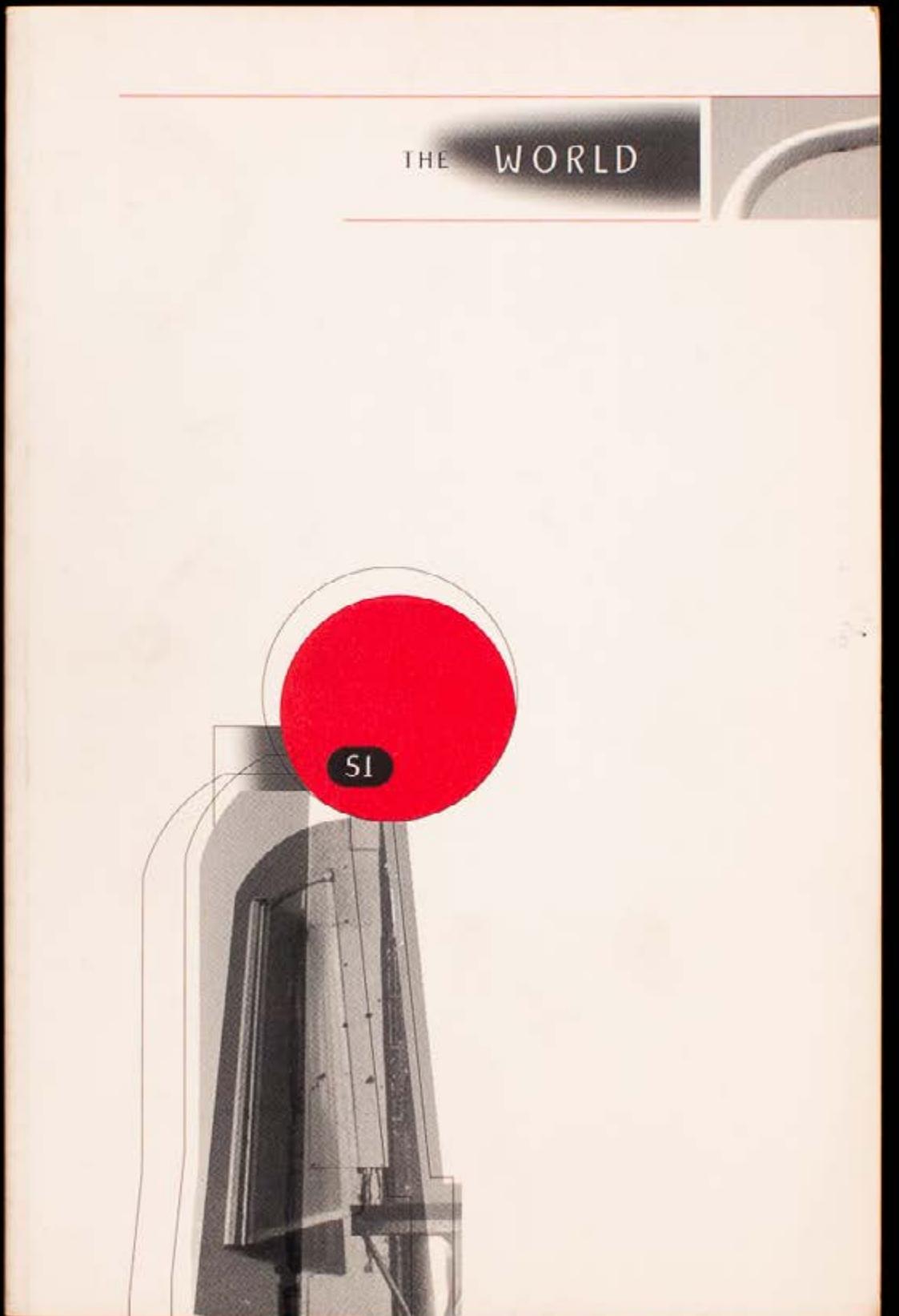
## The World

The Literary Magazine of the Poetry  
Project. Number 46

New York: The Poetry Project Ltd., 1993. Octavo, illustrated wraps.

The history of *The World* is inseparable from that of the Poetry Project at St. Mark's Church-in-the-Bowery. The magazine's first appearance followed close on the heels of the Poetry Project's first official reading in September of 1966. Second generation poets increasingly gravitated toward non-academic centers of learning and performance based in local communities, the Poetry Project at St. Mark's Church chief among them, where they organized and engaged in performances, workshops, lectures, protests, and more. Contributors to this issue include: Alice Notley, John Ashbery, Diane di Prima, Ed Roberson, David Trinidad and Lita Hornick. Fine. (#6146)

\$30



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#32

Warsh, Lewis (editor); Poetry Project Staff (editors)

# The World

## 51

New York: The Poetry Project Ltd., 1995. Octavo, illustrated wraps.

The history of *The World* is inseparable from that of the Poetry Project at St. Mark's Church-in-the-Bowery. The magazine's first appearance followed close on the heels of the Poetry Project's first official reading in September of 1966. Second generation poets increasingly gravitated toward non-academic centers of learning and performance based in local communities, the Poetry Project at St. Mark's Church chief among them, where they organized and engaged in performances, workshops, lectures, protests, and more. Contributors to this issue include: Ron Padgett, Paul Beatty, Harryette Mullen, Michael Gizzi, Jennifer J. Moxley, Brenda Coulter, Robert Hershon, Charles North, David Shapiro, with talks by Gary Lenhart, Jaime Manrique and Lorenzo Thomas. Cover image by Dirk Rowntree. Light soiling to wraps, else fine. (#6147)

\$30



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