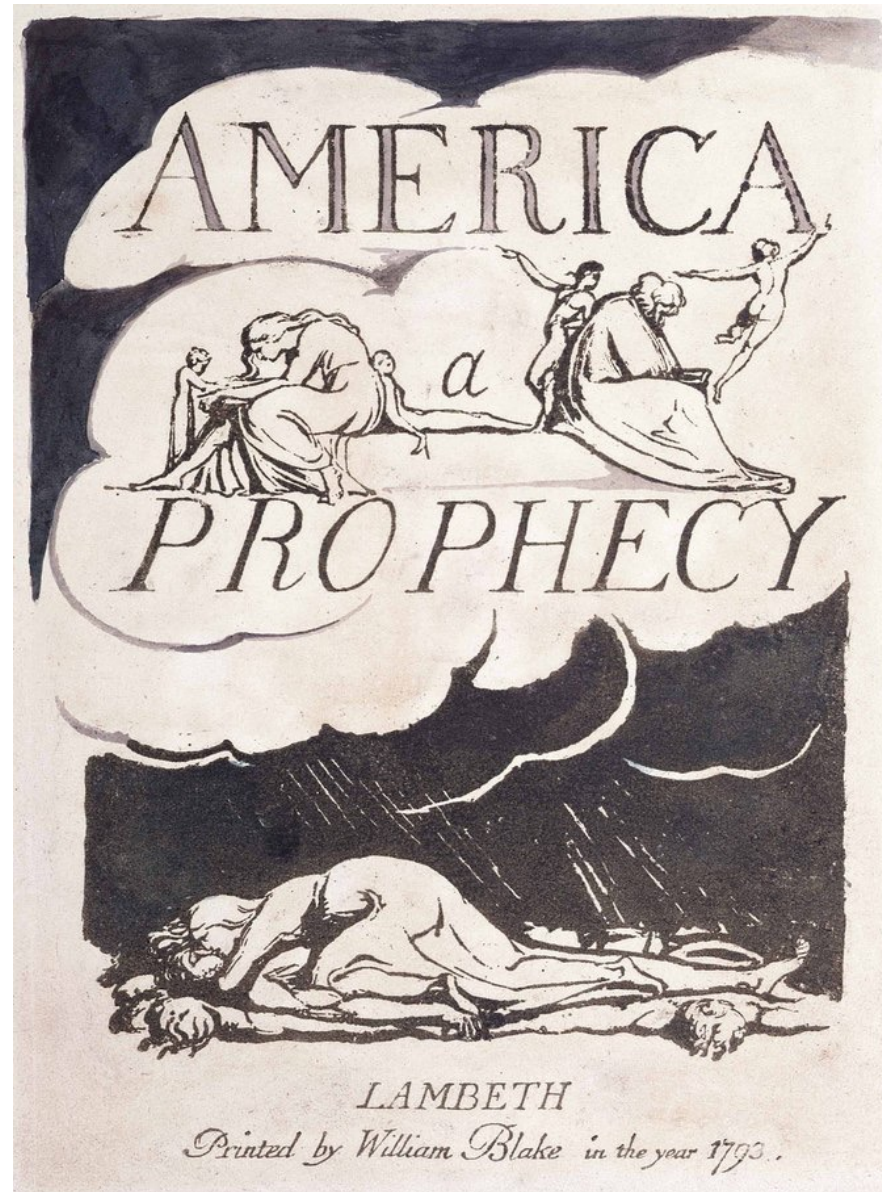


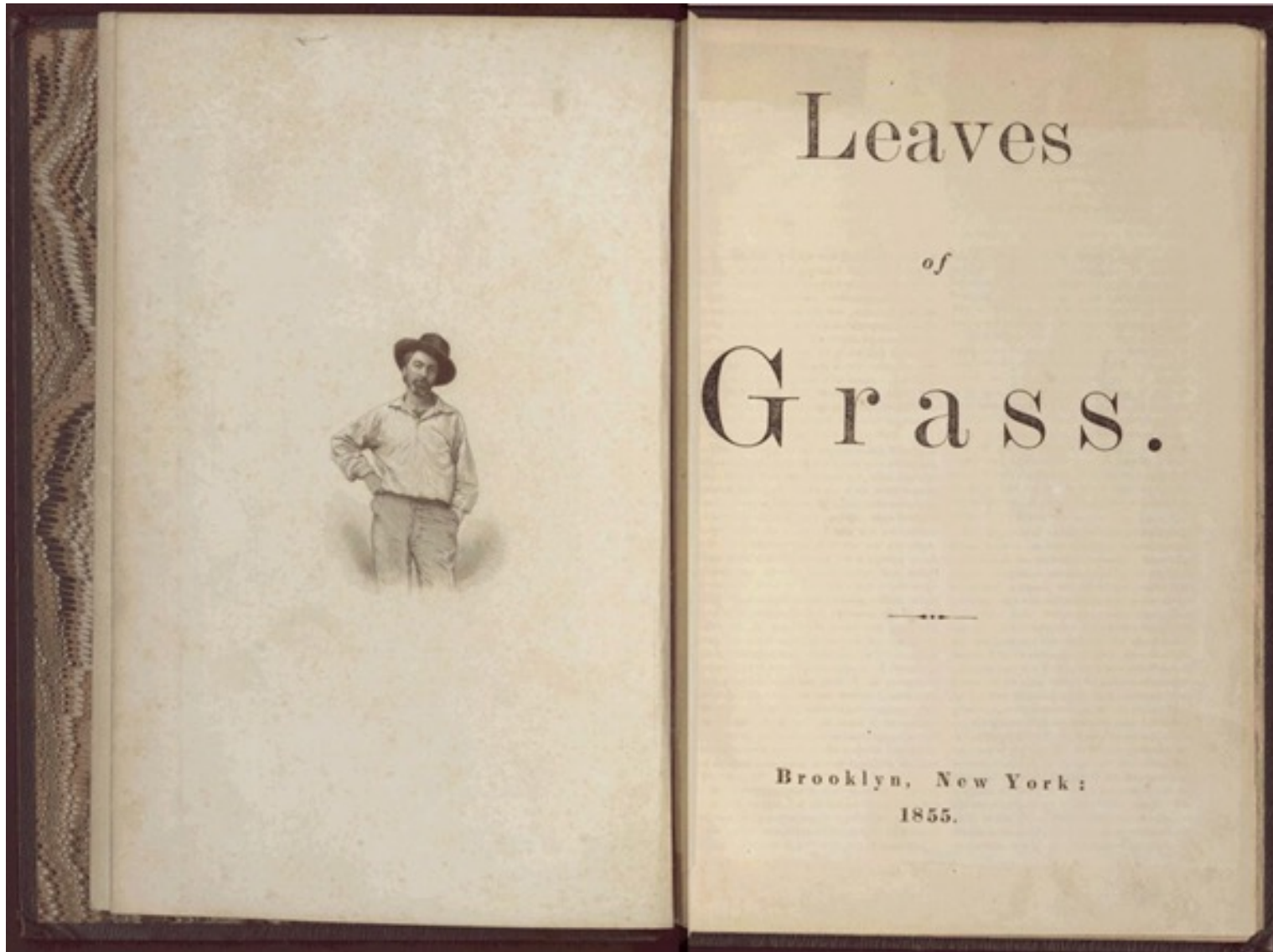
The Mimeo Revolution

Small Press Publishing

William Blake (1793)



Walt Whitman, *Leaves of Grass* (1855)

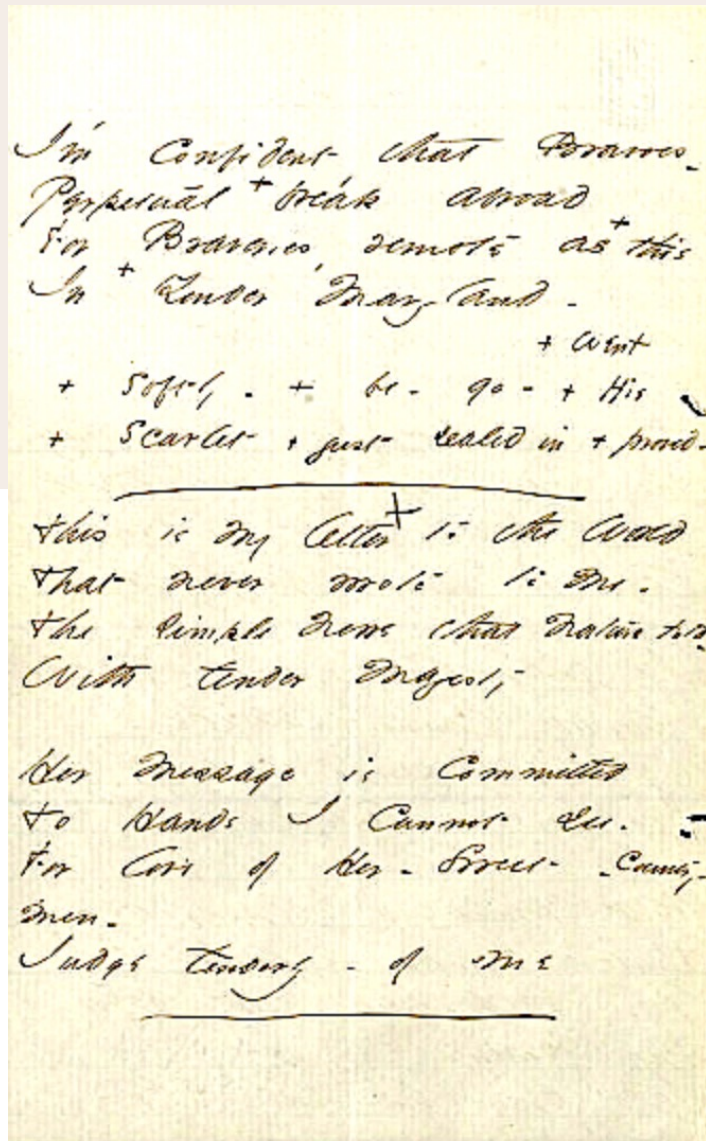




Emily Dickinson

This is my letter to the World

BY EMILY DICKINSON



This is my letter to the World
That never wrote to Me—
The simple News that Nature told—
With tender Majesty

Her Message is committed
To Hands I cannot see—
For love of Her—Sweet—countrymen—
Judge tenderly—of Me

me from
the
unwilling
Minds
All
My
All

since
my
Conscience

and
Monroe
the
was
me

My portion is ^{best} today,
a salt lock still today -
also Peans - sweet Bells -
the drums dont follow me
with turns -

appear - a somewhat -
means - anxious
more

His scapular
and stain -
and men too
stop again,
and Pils
and chips
pish eyes
and here
and de
I stamped

There has been - I am
to be an other gun -
and depth for (side of) heaven
but not
the heaven had
as low

The way I read ^{as} this
it's light - I lock the door
and push it up
sugar - next -
to turned - it be done

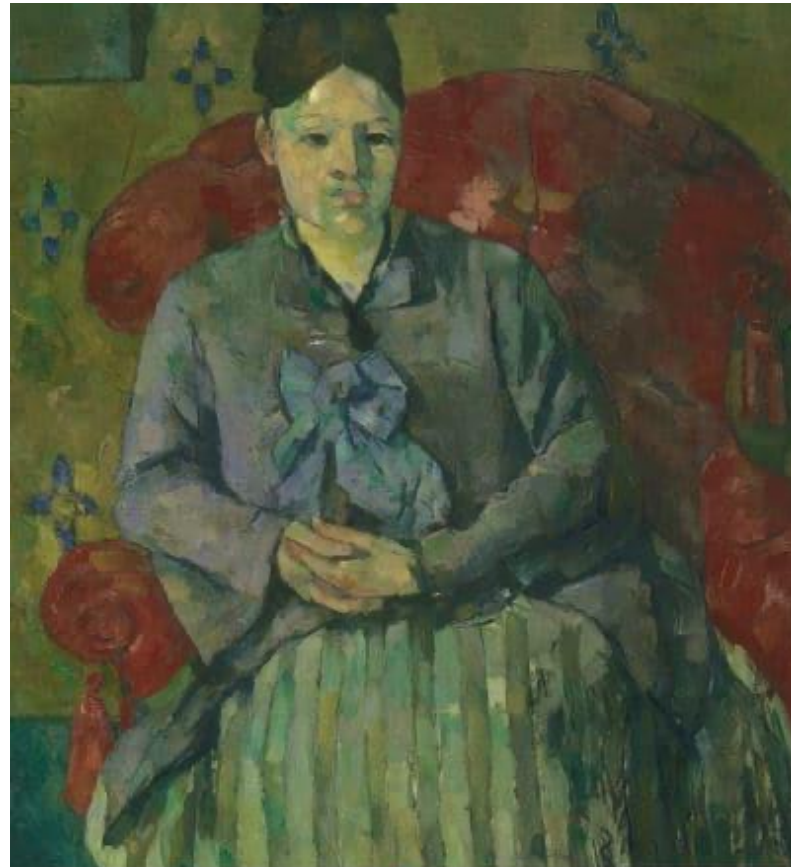
then I go on under off
the corner cut a corner -
and I know my little about with
and I say that the lock -
then glancing narrow, at the wall
and woman at the door
a thin combination of a mouse
not fractional sugar.

The Russian Avant-Garde (1910-1934)



Dada (1916-1923)





PENGUIN CLASSICS

GERTRUDE STEIN

Three Lives



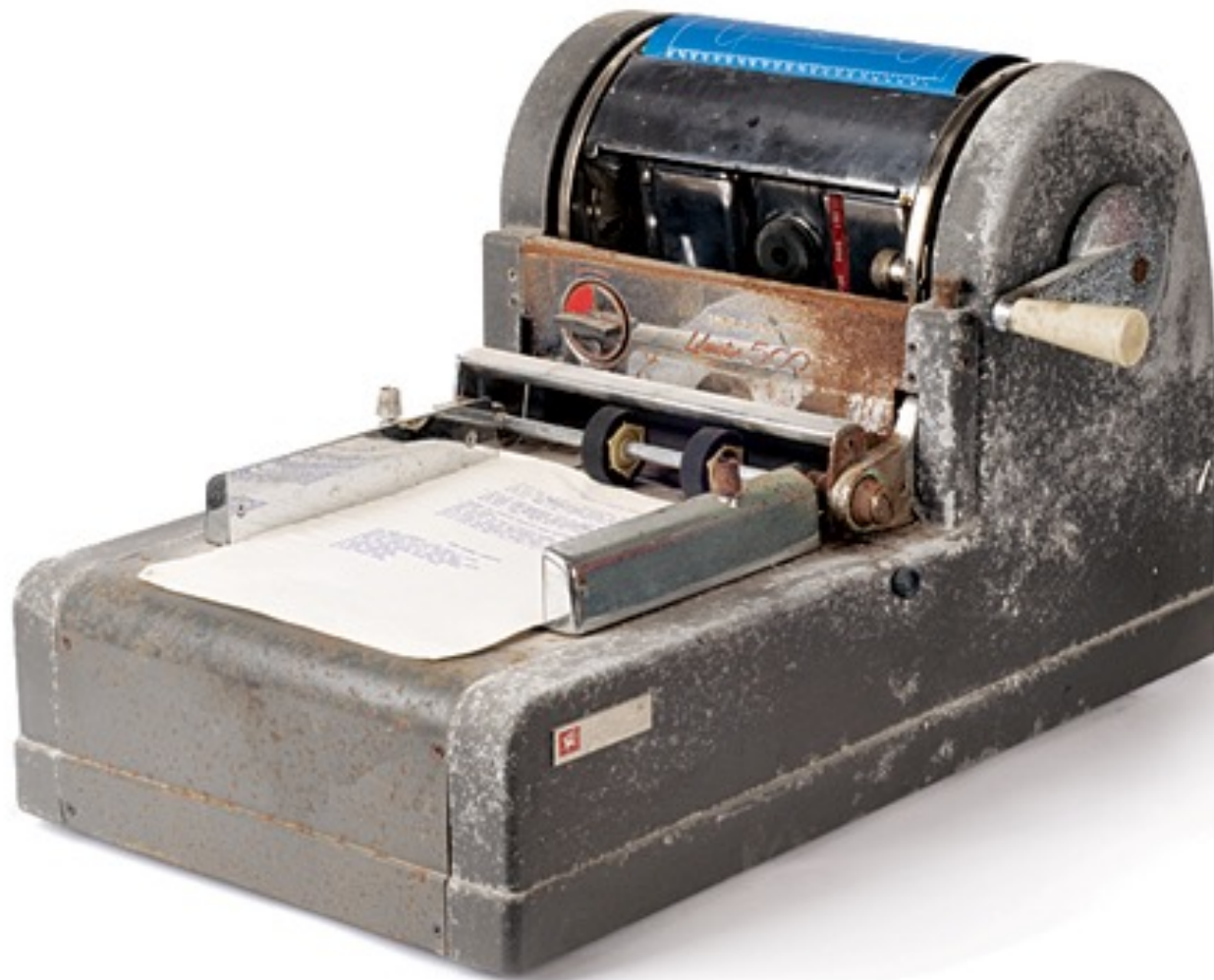
offset printing (offset lithography)

Posted by: [Margaret Rouse](#) [Whats.com](#)

Offset printing, also called offset lithography, is a method of mass-production printing in which the images on metal plates are transferred (offset) to rubber blankets or rollers and then to the print media. The print media, usually paper, does not come into direct contact with the metal plates. This prolongs the life of the plates. In addition, the flexible rubber conforms readily to the print media surface, allowing the process to be used effectively on rough-surfaced media such as canvas, cloth or wood. The main advantage of offset printing is its high and consistent image quality. The process can be used for small, medium or high-volume jobs.

There are two types of offset printing machines in common use for publication today: [sheet-fed offset printing](#) and [web offset printing](#). In sheet-fed offset printing, individual pages of paper are fed into the machine. The pages can be pre-cut to the final publication size or trimmed after printing. In web offset printing, larger, higher-speed machines are used. These are fed with large rolls of paper and the individual pages are separated and trimmed afterwards. Sheet-fed offset printing is popular for small and medium-sized fixed jobs such as limited-edition books. Web offset printing is more cost-effective for high-volume publications whose content changes often, such as metropolitan newspapers.

The Mimeo Revolution

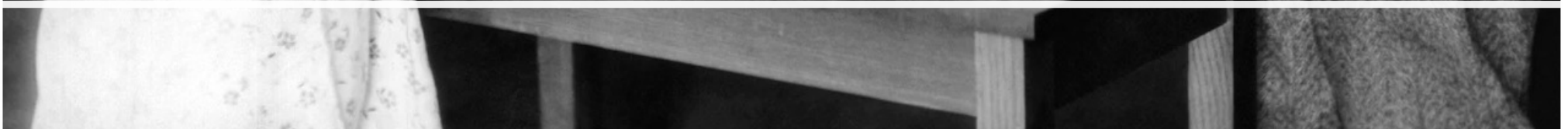




[Mimeograph Machine](#)

[Gestetner Duplicator](#)

[Stock Footage](#)



**THE
NEW
AMERICAN
POETRY**
1945-1960

EDITED BY
DONALD M. ALLEN

HELEN ADAM • BROTHER ANTONINUS • JOHN ASHBERY
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BRUCE BOYD • RAY BREMSER • JAMES BROUGHTON
PAUL CARROLL • GREGORY CORSO • ROBERT CREELEY
EDWARD DORN • KIRBY DOYLE • RICHARD DUERDEN
ROBERT DUNCAN • LARRY EIGNER • LAWRENCE FERLINGHETTI
EDWARD FIELD • ALLEN GINSBERG • MADELINE GLEASON
BARBARA GUEST • LE ROI JONES • JACK KEROUAC
KENNETH KOCH • PHILIP LAMANTIA • DENISE LEVERTOV
RON LOEWISOHN • EDWARD MARSHALL • MICHAEL McCLURE
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EVERGREEN ORIGINAL E-237 \$2.95 ↓

Groupings:

Black Mountain

San Francisco Renaissance

Beat Generation

New York Poets

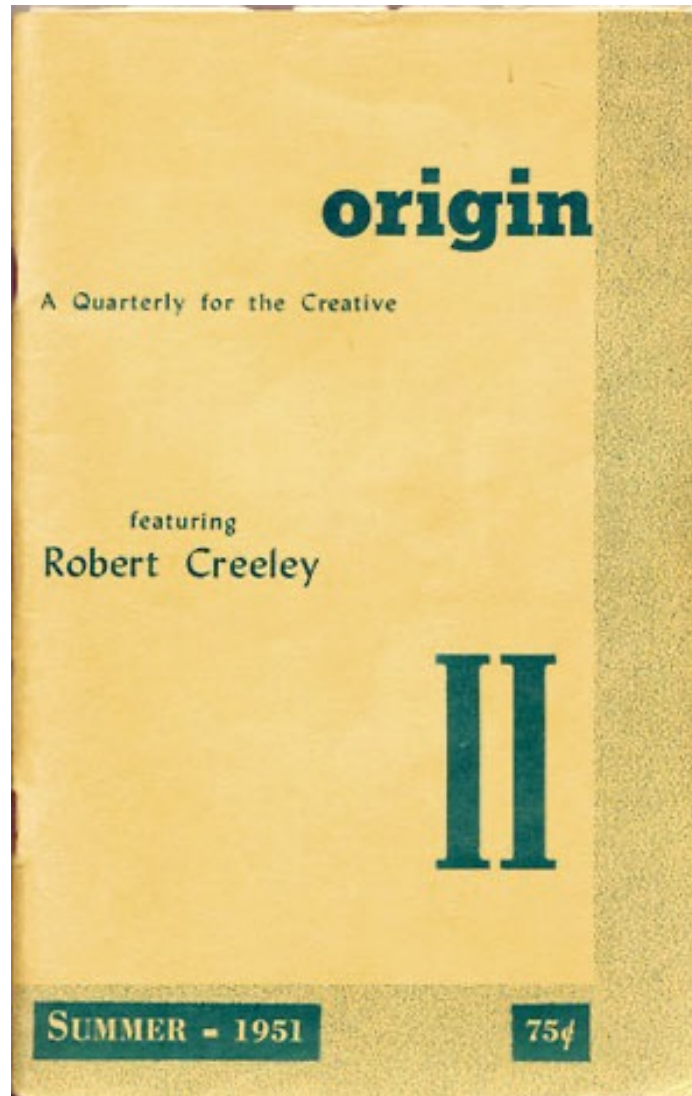
Black Mountain College (1933-1956)





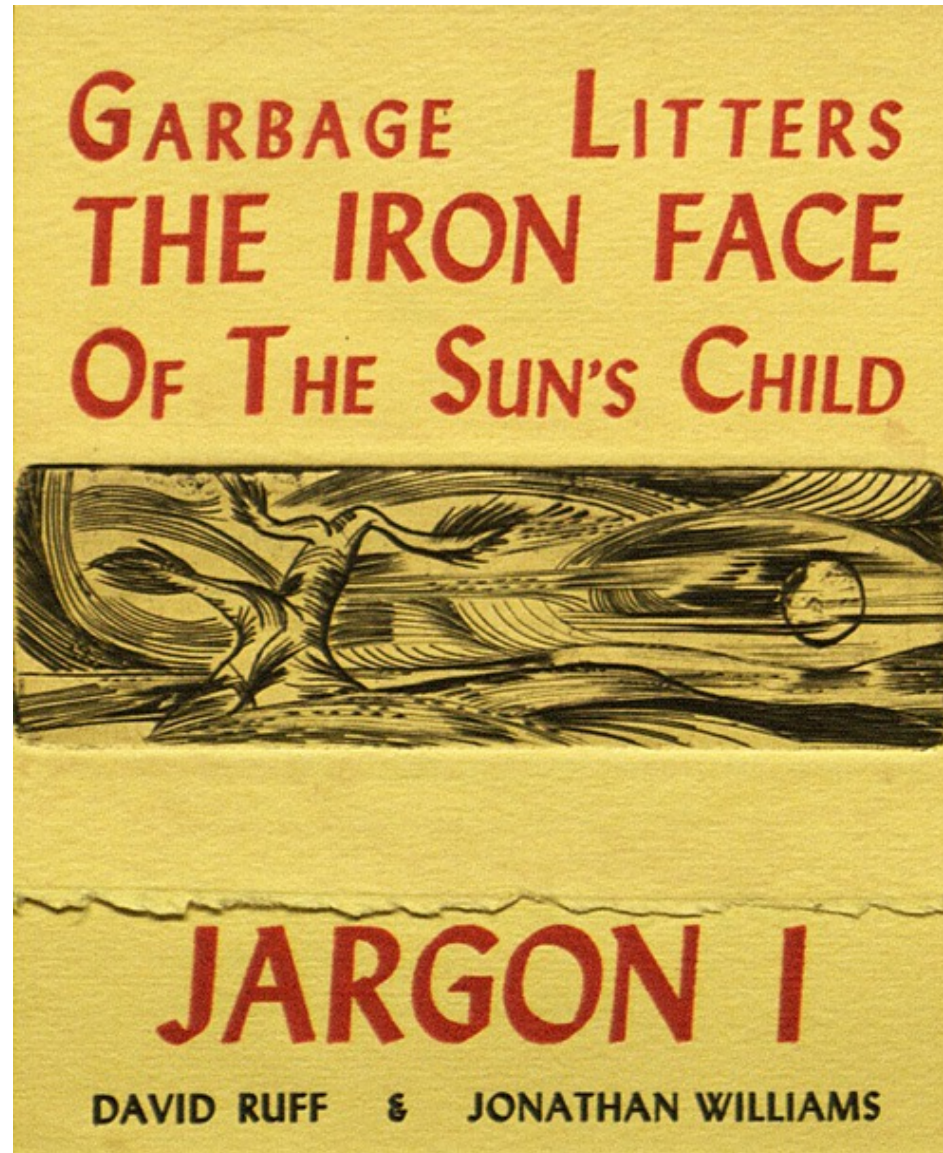
Robert Creeley and Dan Rice at Black Mountain College, 1955.
Photograph by Jonathan Williams

Origin (1951-1984) Cid Corman



The Jargon Society (1951)

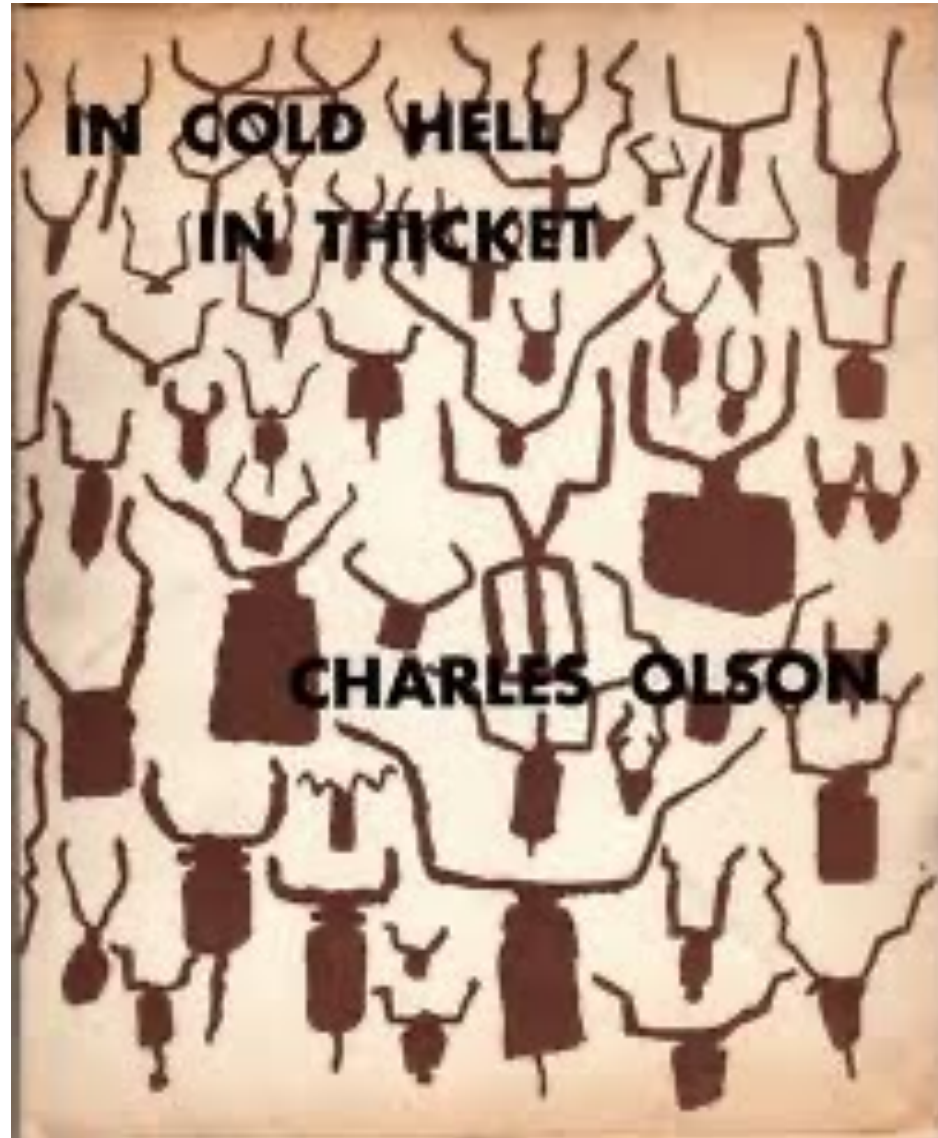
Jonathan Williams





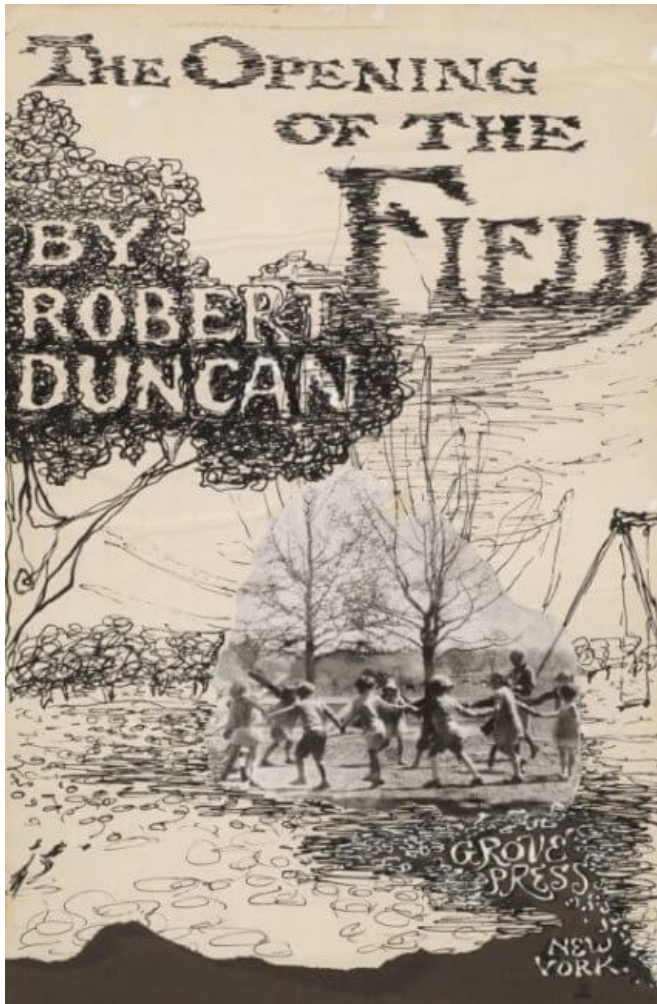
Jonathan Williams

Divers Press (1953-1955)
Robert Creeley



Robert Creeley, Mallorca (early 1950s)





Often I Am Permitted to Return to a Meadow

as if it were a scene made-up by the mind,
that is not mine, but is a made place,

that is mine, it is so near to the heart,
an eternal pasture folded in all thought
so that there is a hall therein

that is a made place, created by light
wherefrom the shadows that are forms fall.

Wherefrom fall all architectures I am
I say are likenesses of the First Beloved
whose flowers are flames lit to the Lady.

She it is Queen Under The Hill
whose hosts are a disturbance of words within words
that is a field folded.

It is only a dream of the grass blowing
east against the source of the sun
in an hour before the sun's going down

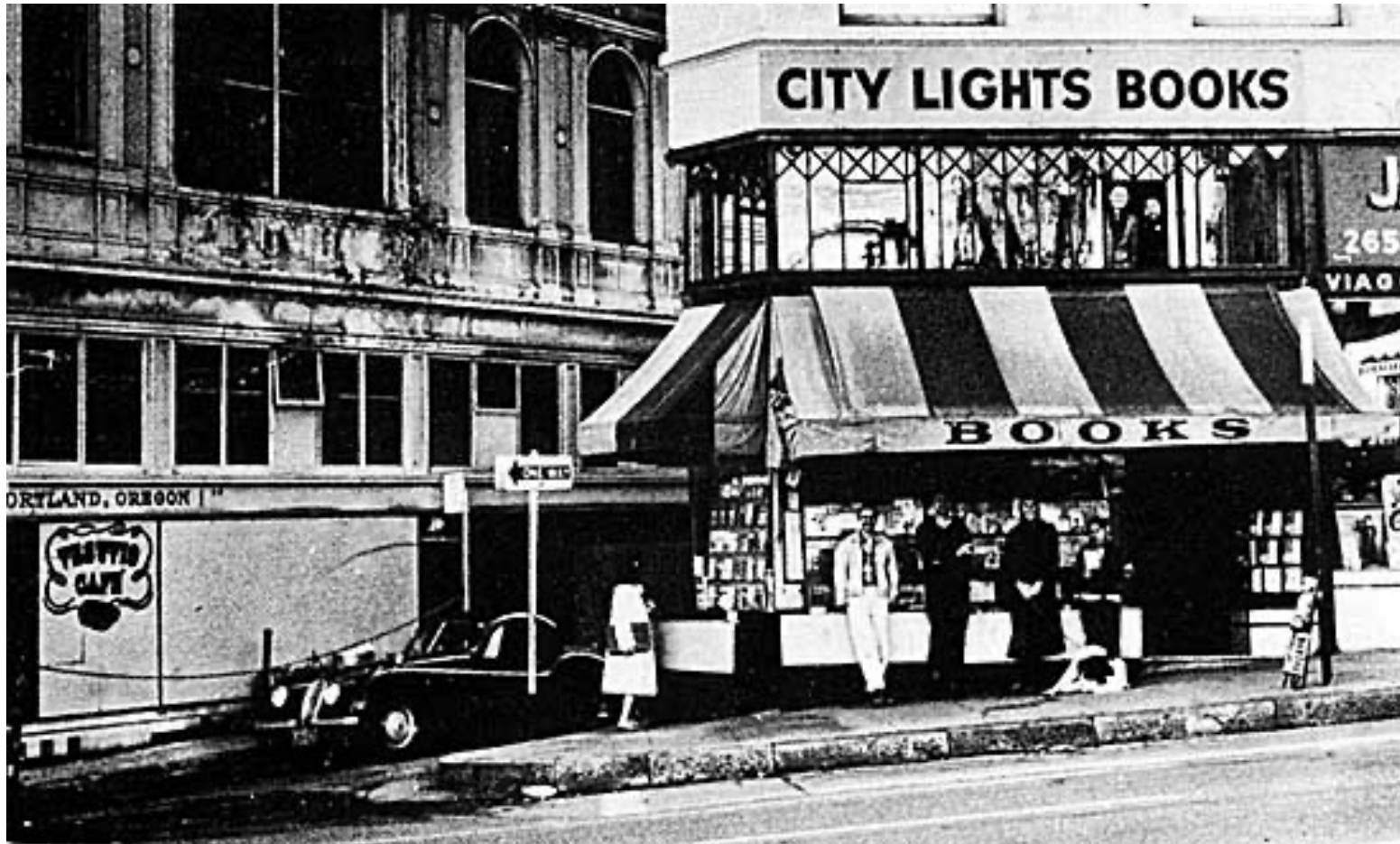
whose secret we see in a children's game
of ring a round of roses told.

Often I am permitted to return to a meadow
as if it were a given property of the mind
that certain bounds hold against chaos,

that is a place of first permission,
everlasting omen of what is.

The Beats

City Lights Books (1953)



THE POCKET POETS SERIES

HOWL

AND OTHER POEMS

ALLEN GINSBERG

Introduction by

William Carlos Williams

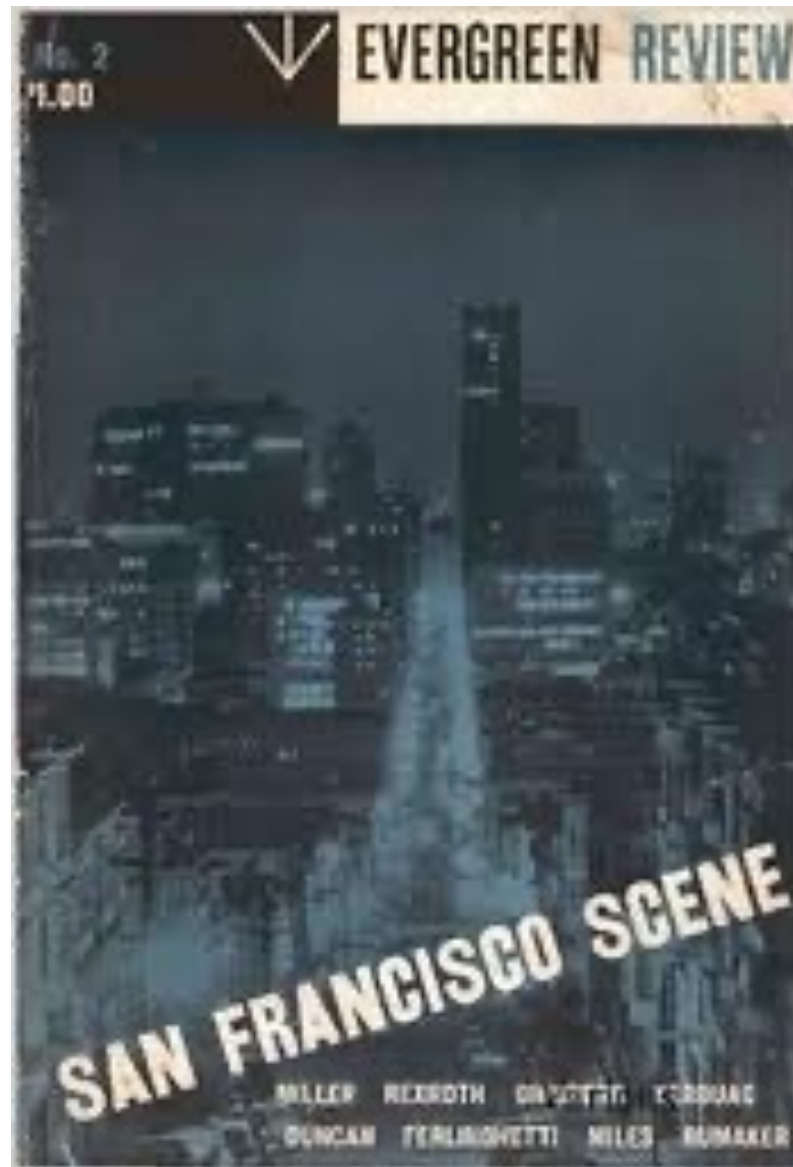
NUMBER FOUR

<https://www.youtube.com/watch?v=WkNp56UZax4>



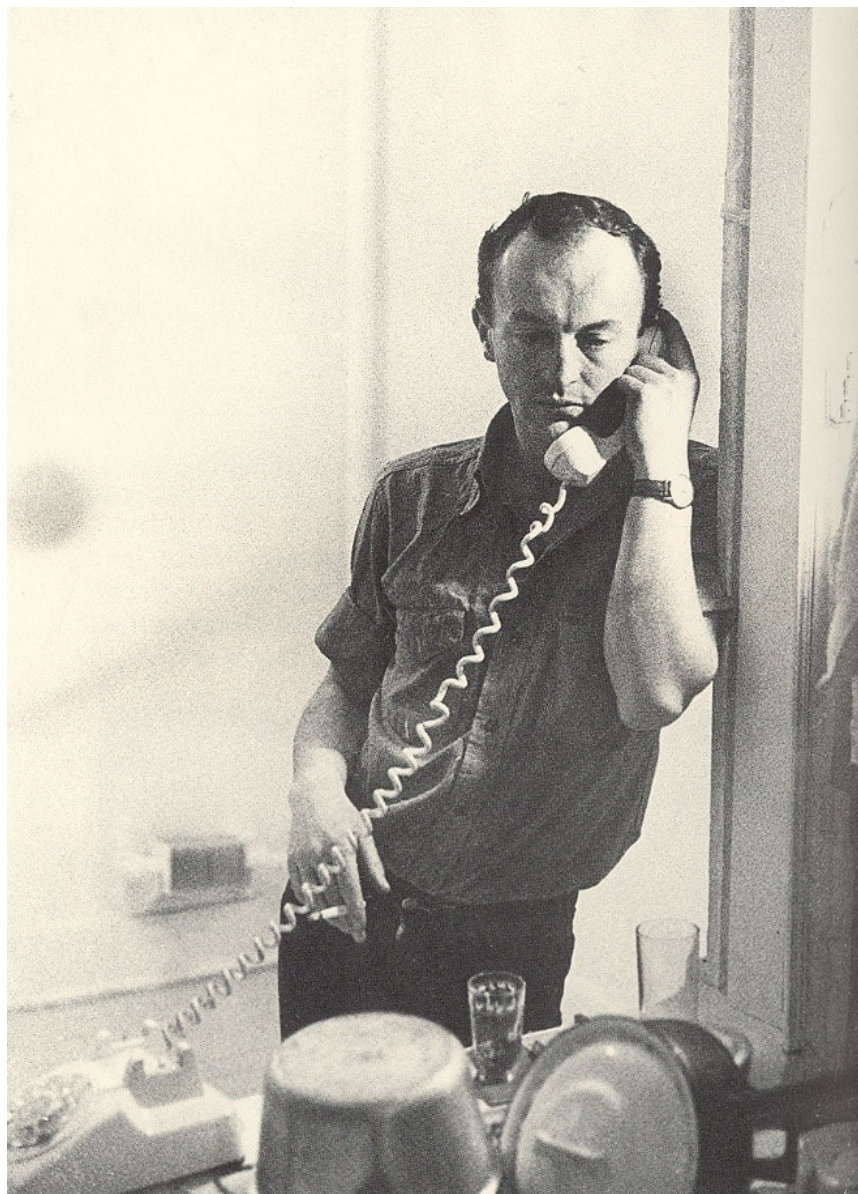
Myself seen by William Burroughs, Kodak Retina new. bought 2'2 head from Beverly lock-shop, our apartment roof
lower East Side between Avenue B & C, Tompkins Park trees under new antennae. Alan Aron, Gregory Corso & Jack
Kerouac visited, Jack's The Subterraneans records much of the scene, Burroughs & I edited letter-manuscripts he'd sent
from Mexico & South America, didn't see ("A ardon Fox" of The Subterraneans) typed final drafts. Neighborhood was heavily
Polish & Ukrainian, some artists, funkies, medical students, cheap restaurants like "kashkos" corner 7th & K, rent was only 1/4
of my monthly \$120 wage as newspaper copyboy. Time of "The Green Automobile" poem to Cassidy, Fall 1953.
Allen Ginsberg

The Evergreen Review (1957-1973)



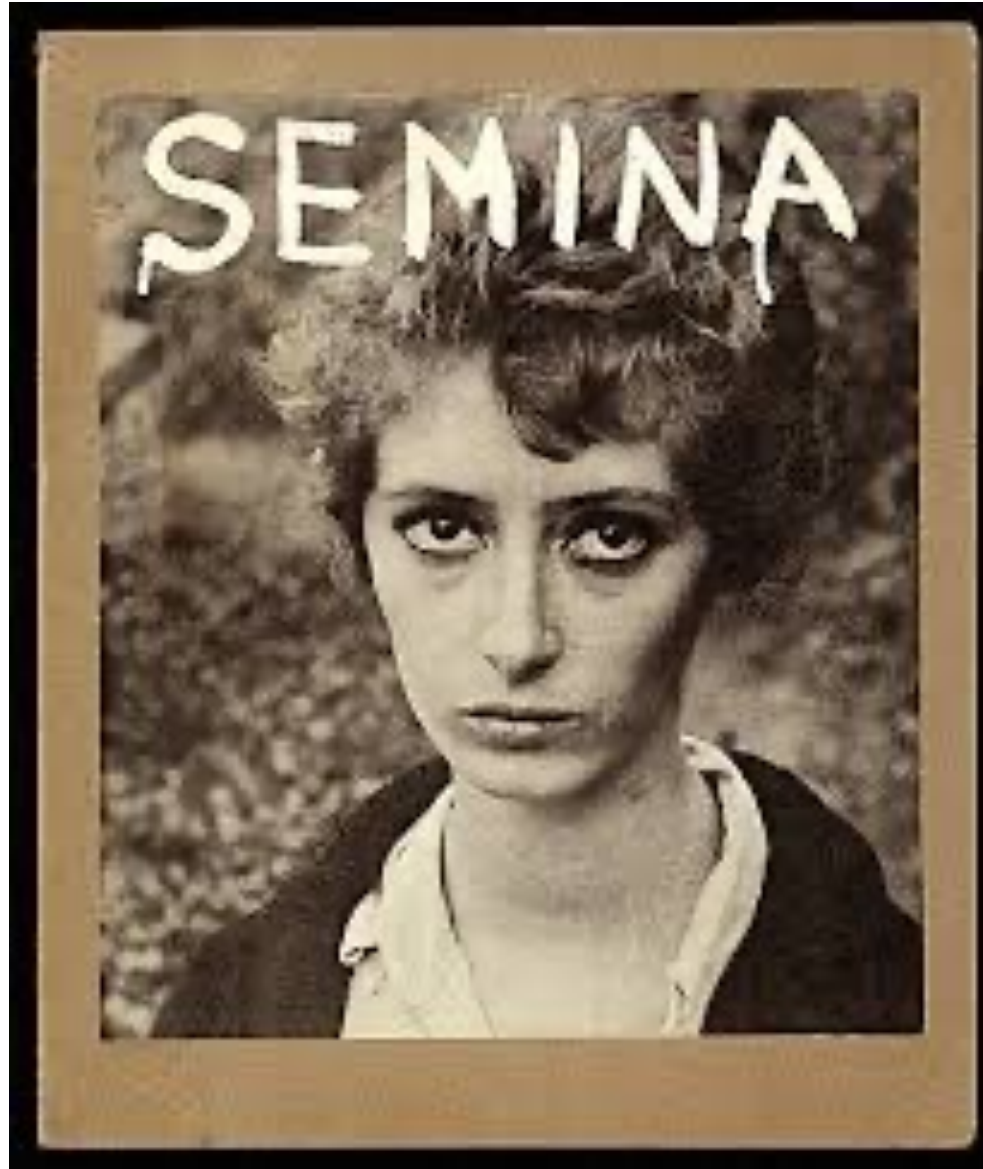
The New York School
Tibor de Nagy
Frank O'Hara, *Oranges* (1953)





Frank O'Hara

Wallace Berman, *Semina* (1955-1964)



SEMINA 3



PEYOTE POEM

*My belly and I are two individuals
joined together
in life.*

*THIS IS THE POWERFUL KNOWLEDGE
we smile with it.*

*At the window I look out into the blue-gray
gloom of dreariness.*

*I am warm. Into the dragon of space.
I stare into the clouds seeing
their misty convolutions.*

The whirls of vapor.

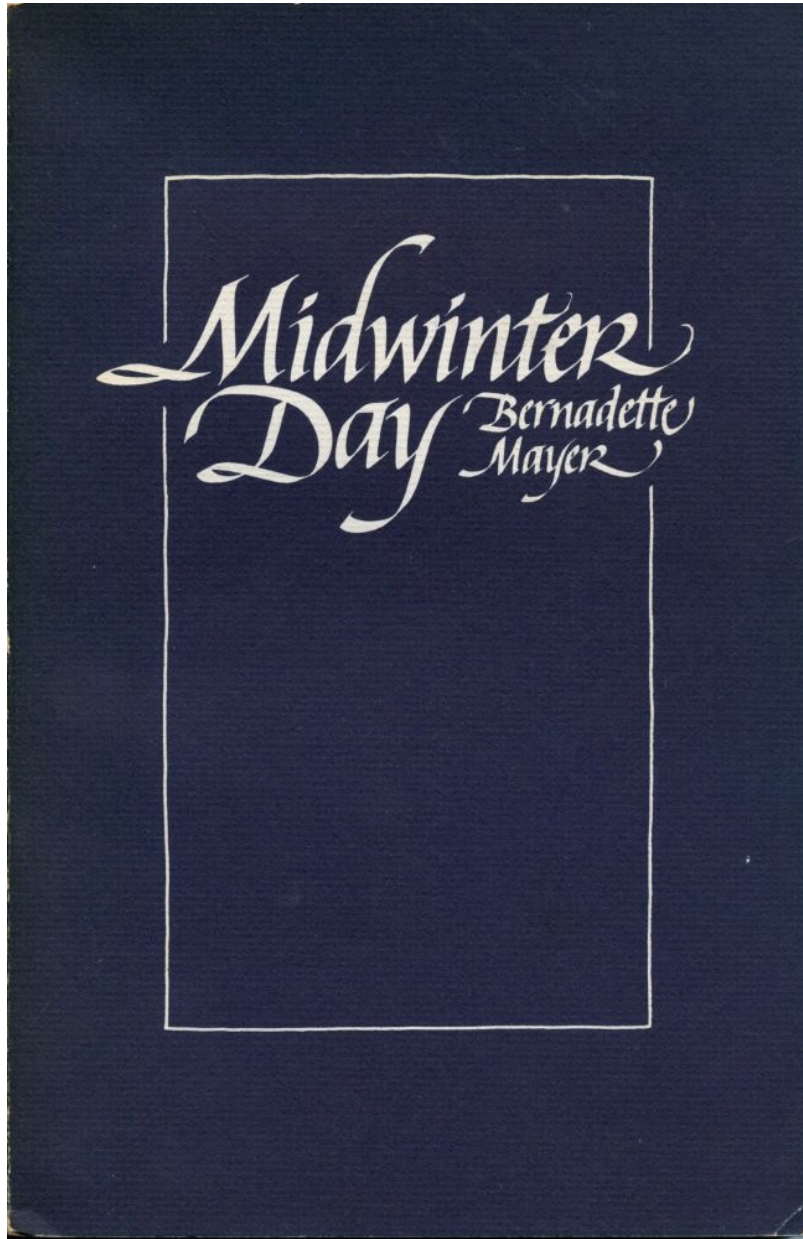
I will small clouds out of existence.

They become fish devouring each other.

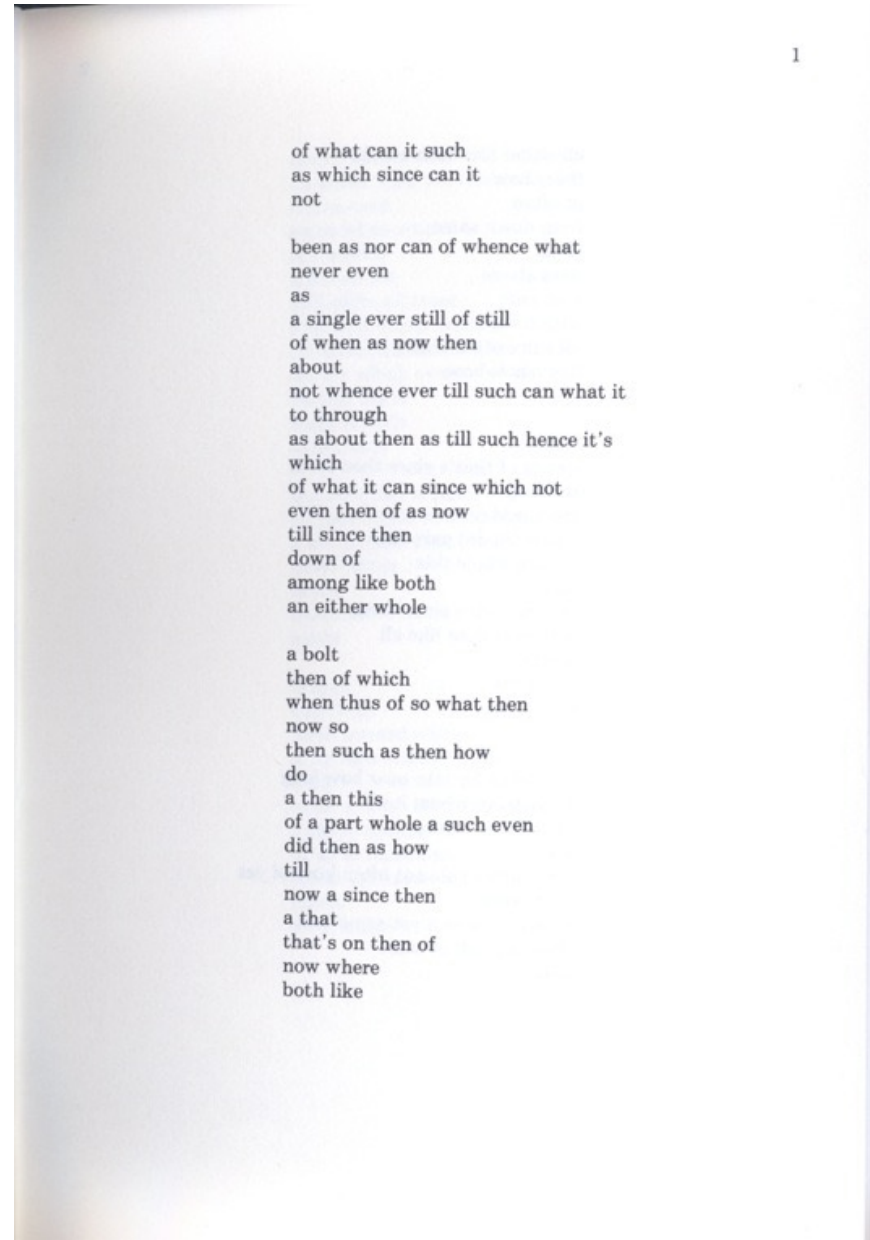
*And change like Dante's spirits
becoming an osprey frozen skyhigh
to challenge me.*

MIKE McCLURE

“Language” writing



Bernadette Mayer, *Midwinter Day* [1978],
Turtle Island Foundation, 1982



Clark Coolidge, *Polaroid*, Big Sky Books, 1975

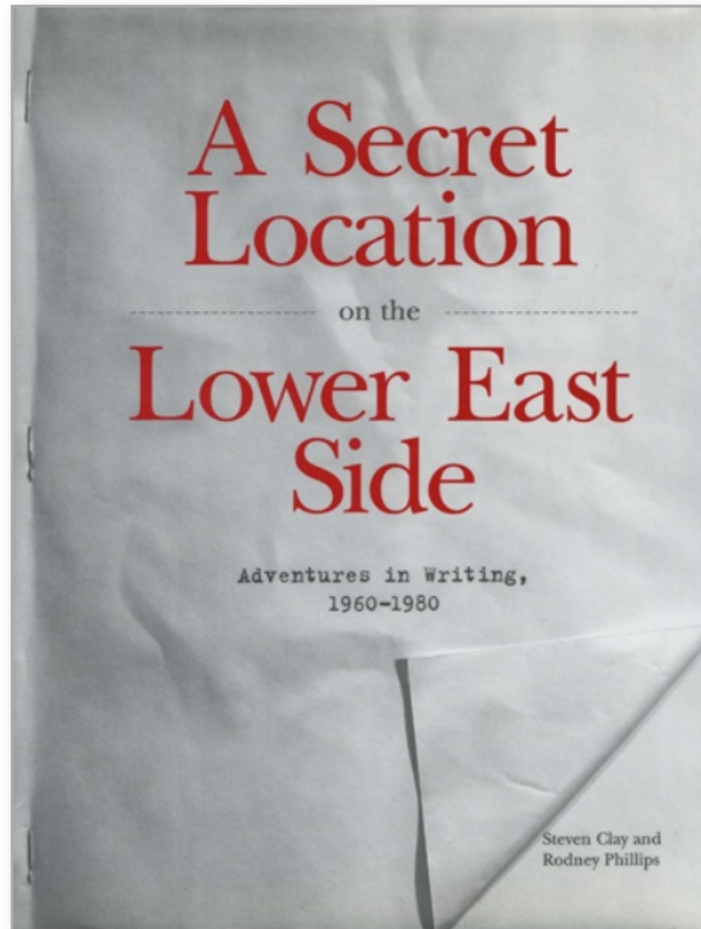
Leroi Jones (Amiri Baraka) and Diane DiPrima, 1960



The Floating Bear, LeRoi Jones, Diane DiPrima (1961-1971)

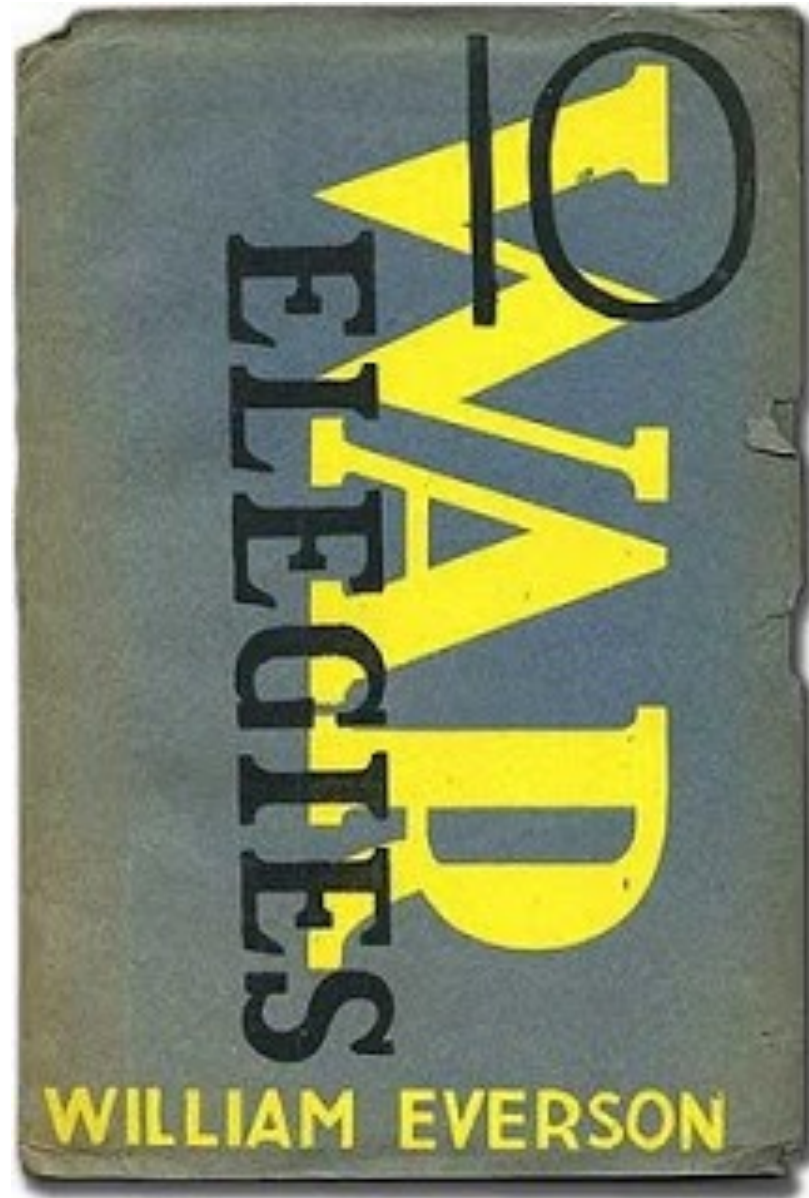


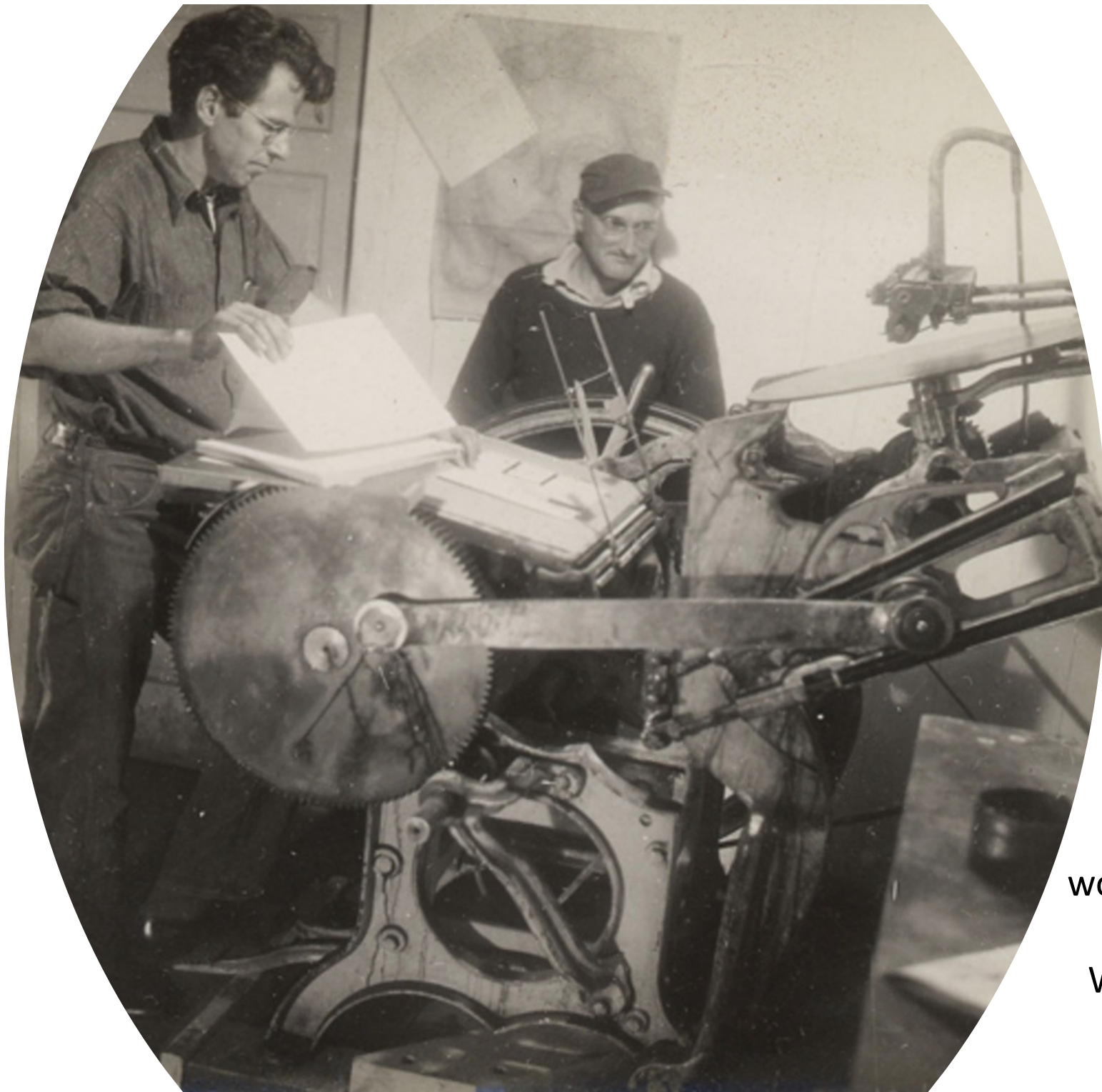
From A Secret Location



A Secret Location on the Lower East Side: Adventures in Writing 1960–1980.
Steven Clay and Rodney Phillips (New York: New York Public Library and Granary Books, 1998).

William Everson, The Untide (1943)





William
Everson
working the
press in
Waldport

AN ASTON
ISHED EYE
LOOKS OUT
OF THE AIR
KENNETH PATCHEN

1945

San Francisco Renaissance (1943)

William Everson

Robert Duncan

Jack Spicer

Stan Persky

Donald Allen

White Rabbit Press

Auerhahn Press

Four Seasons Foundation

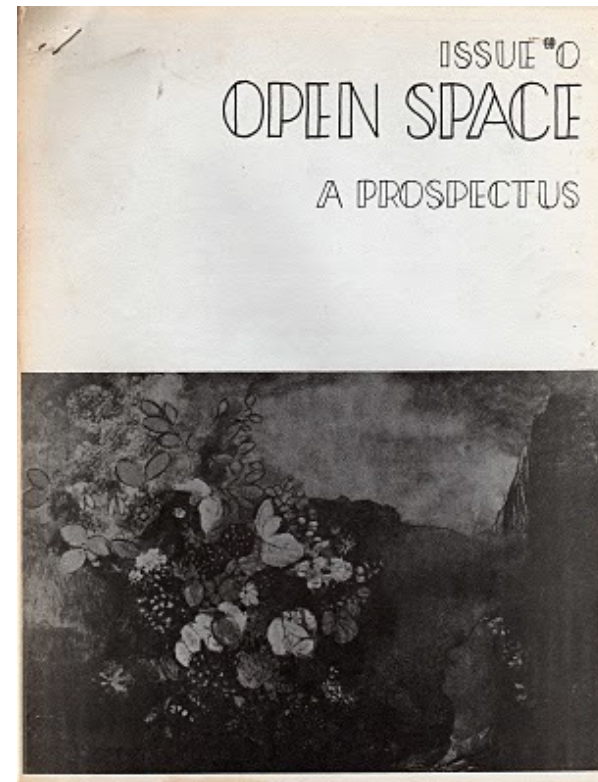
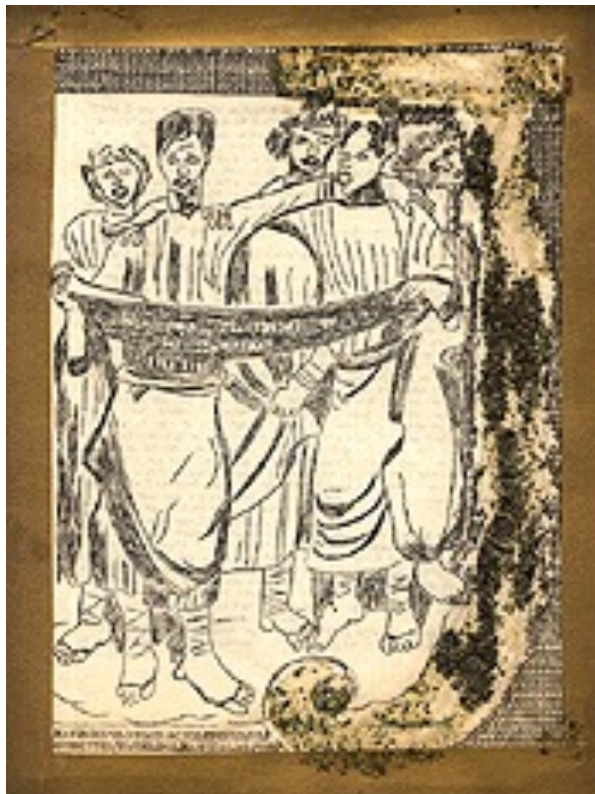


Jack Spicer, second from left, with members of the staff of the Poetry Center at San Francisco State College in 1957: Ida Hodes, Ruth Witt-Diamant and Robert Duncan

Berkeley Renaissance

Jack Spicer, J (1959)

Stan Persky, Open Space (1964)

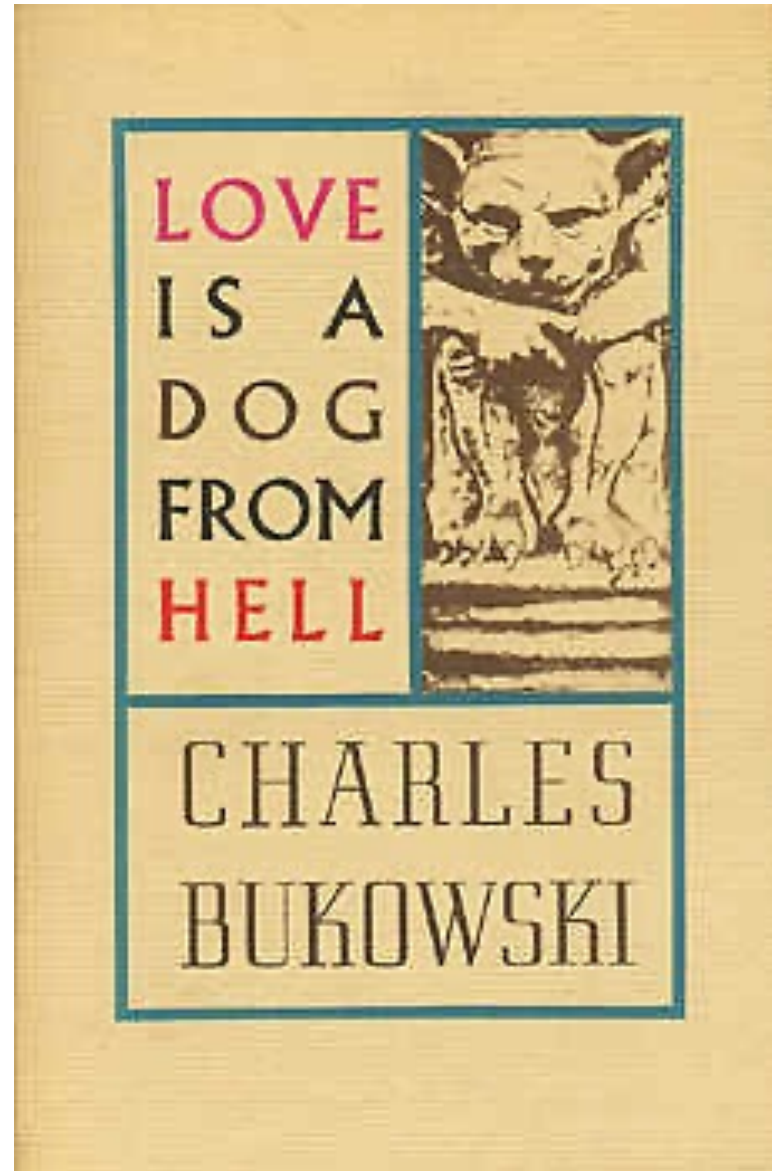


Yugen LeRoi Jones, Hettie Cohen
(1958-1962)



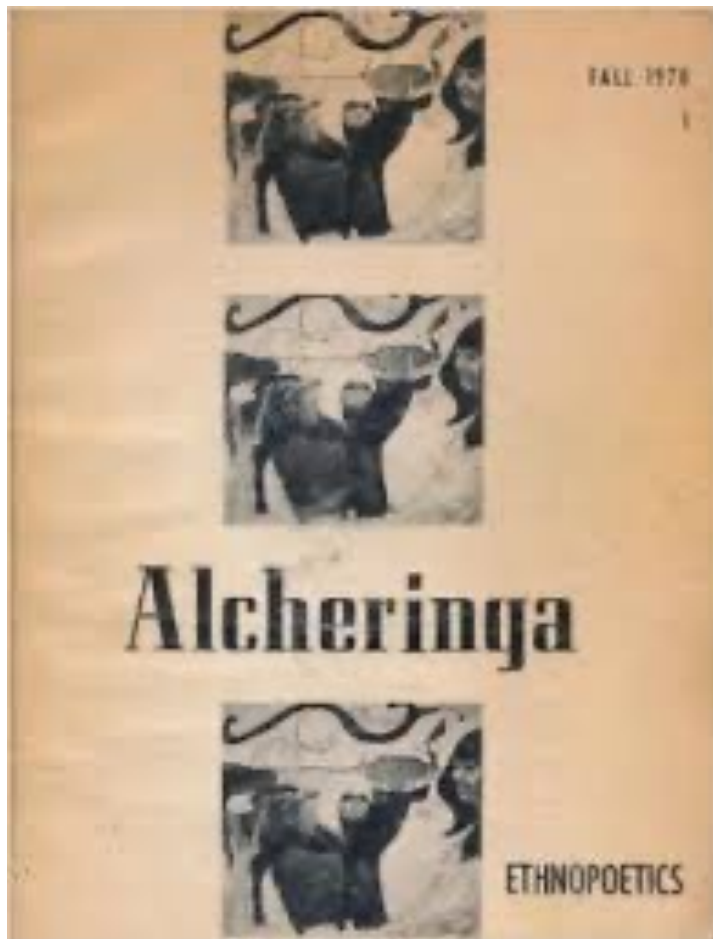


Black Sparrow Press (1966)



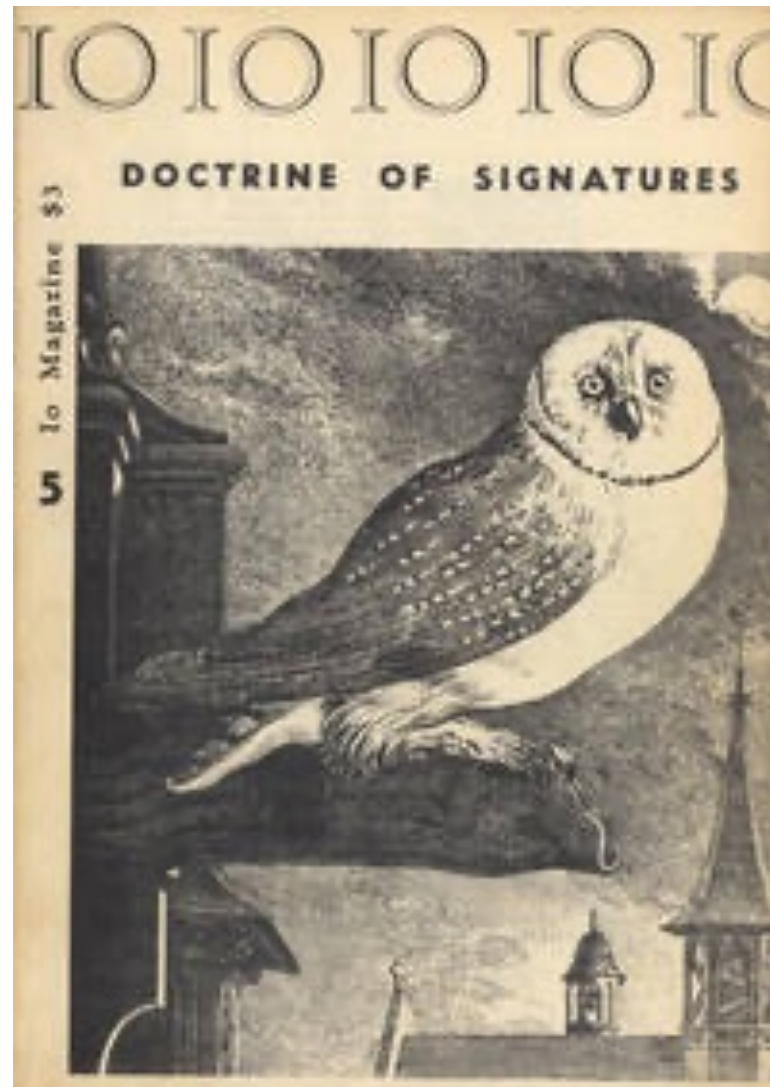
Ethnopoetics/ Deep Image *Alcheringa* (1970-1980)

Jerome Rothenberg, Dennis Tedlock



IO (1965-1986)

Richard Grossinger and Lindy Hough



New York School, 2nd Gen.

The White Dove Review

Ron Padgett (1959)

Fuck You, A Magazine of the Arts

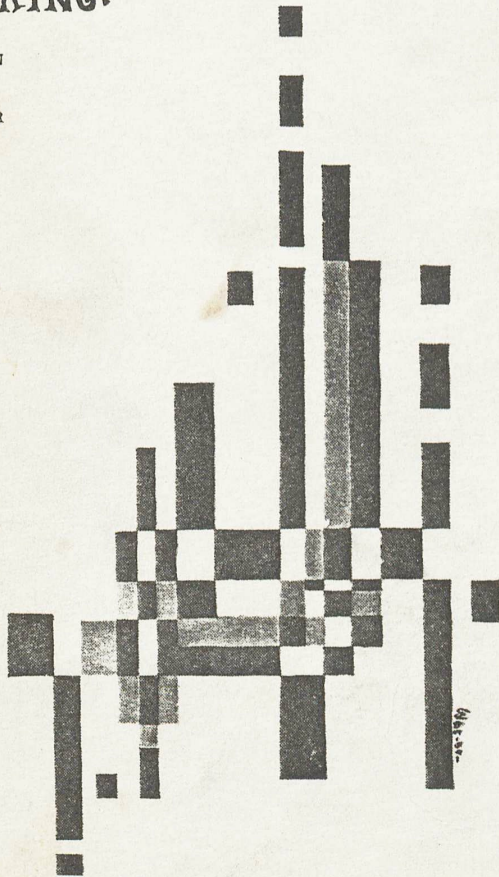
Ed Sanders (1962)

“C” Press

Ted Berrigan (1963)

FEATURING:

JACK KEROUAC
PAUL BLACKBURN
BOB BARTHOLIC
JOHN KENNEDY
CLARENCE MAJOR



White dove review

VOL. I NO. 1 25¢

Mother

Angel Hair

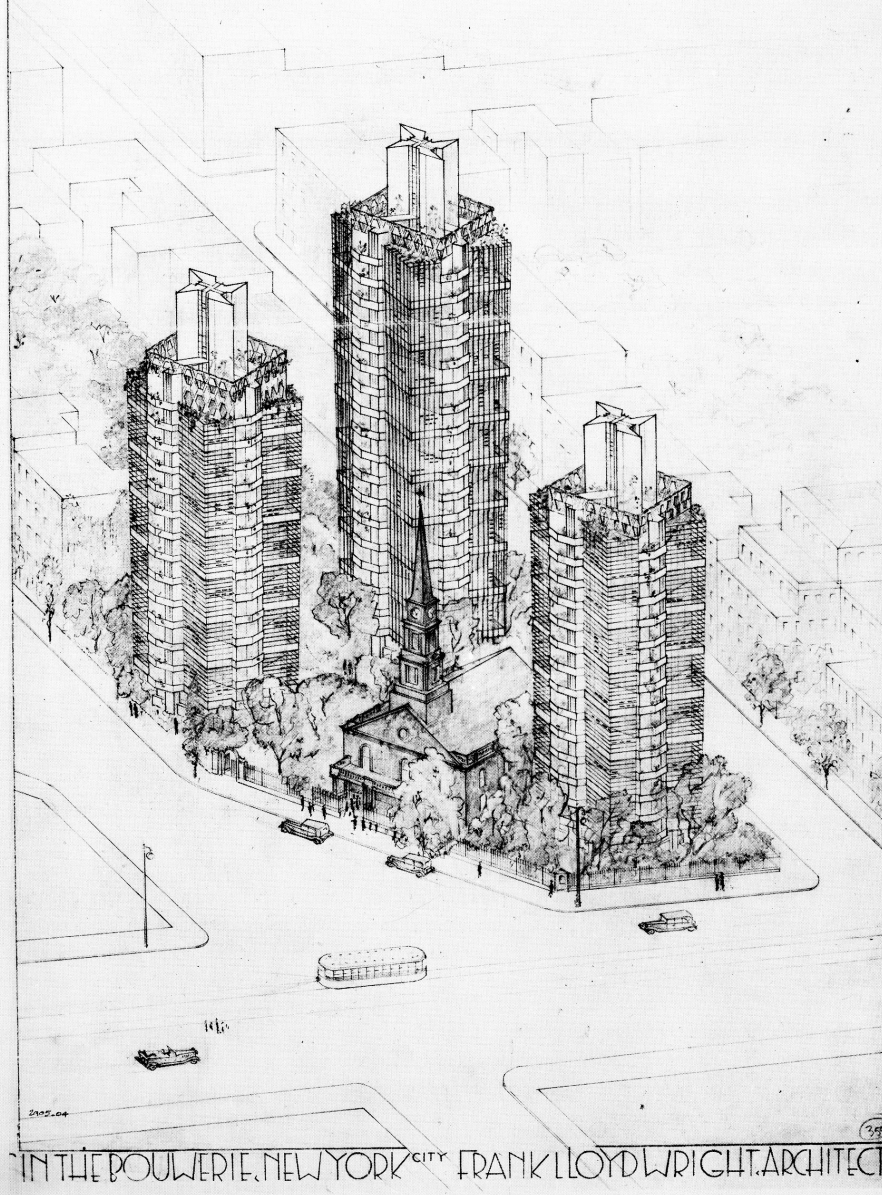
The World

(St. Mark's Poetry Project)

Lines (Aram Saroyan)

THE WORLD 38

FIRST GROUP



IN THE BOULWART, NEW YORK CITY FRANK LLOYD WRIGHT, ARCHITECT

O
MY LIFE!



Anne Goldman



TED
BERRIGAN



Ted Berrigan

Kulchur

0 to 9

Adventures in Poetry / Big Sky

Telephone (Maureen Owen)

Dodgems (Eileen Myles)



Eileen Myles

0 TO 9

THE COMPLETE MAGAZINE, 1967-1969
EDITED BY VITO ACCONCI & BERNADETTE MATER



Bernadette Mayer, 1971

North Atlantic
United Artists

L=A=N=G=U=A=G=E

FEBRUARY 1978

EIGNER

Approaching things

Some Calculus Of Everyday Life How figure it Experience

No really perfect optimum mix, anyway among some thousands or many of distinctive or distinguishable things (while according to your capacity some minutes, days or hours 2, 4 or 6 people, say, are company rather than crowds), and for instance you can try too hard or too little. But beyond the beginning or other times and situations of scarcity, with material (things, words) more and more dense around you, closer at hand, easier and easier becomes invention, combustion, increasingly spontaneous. And when I got willing enough to stop anywhere, though for years fairly in mind had been the idea and aim of long as possible works about like the desire to live for good or have a good (various?) thing never end, then like walking down the street noticing things a poem would extend itself.

Any amount, degree, of perfection is a surprise. yet you have to be concerned with it some, by the way, be observant - serendipity. Also, though - and there's the kaleidoscopic, things put together like flying a kite - too much of or too frequent a good is distraction, or anyway, I could go blind or be knocked out. What if up north the midnight sun were all year round? While - to repeat - language is a surprising tool, recently I turned around and was kind of astonished what can be done with it, what has been. Kites, birds.

But behind words and whatever language comes about are things (language I guess develops mainly by helping cope with them), things and people, and words can't bring people in India or West Virginia above the poverty line, say, and I can't want more.

Well, how does (some of) the forest go together with the trees. How might it, maybe. Forest of possibilities (in language anyway) - ways in and ways out. Near and far - wide and narrow (circles) Your neighborhood and how much of the world otherwise. Beginning, ending and

Tottel's

This

L=A=N=G=U=A=G=E

(200 subscribers)

Vort

The Difficulties

Poetics Journal

Robert Grenier, Sentences (1978)



Roof Books
Sun & Moon
The Figures
Tuumba

Women's Writing

HOW(ever) (1983)

Kathleen Fraser



African American Writing

Callaloo (1976)

Charles Henry Rowell

Umbra Poets (1962)

Hambone (1974)

Nathaniel Mackey

The Yardbird Reader (1978)

Ishmael Reed, Al Young



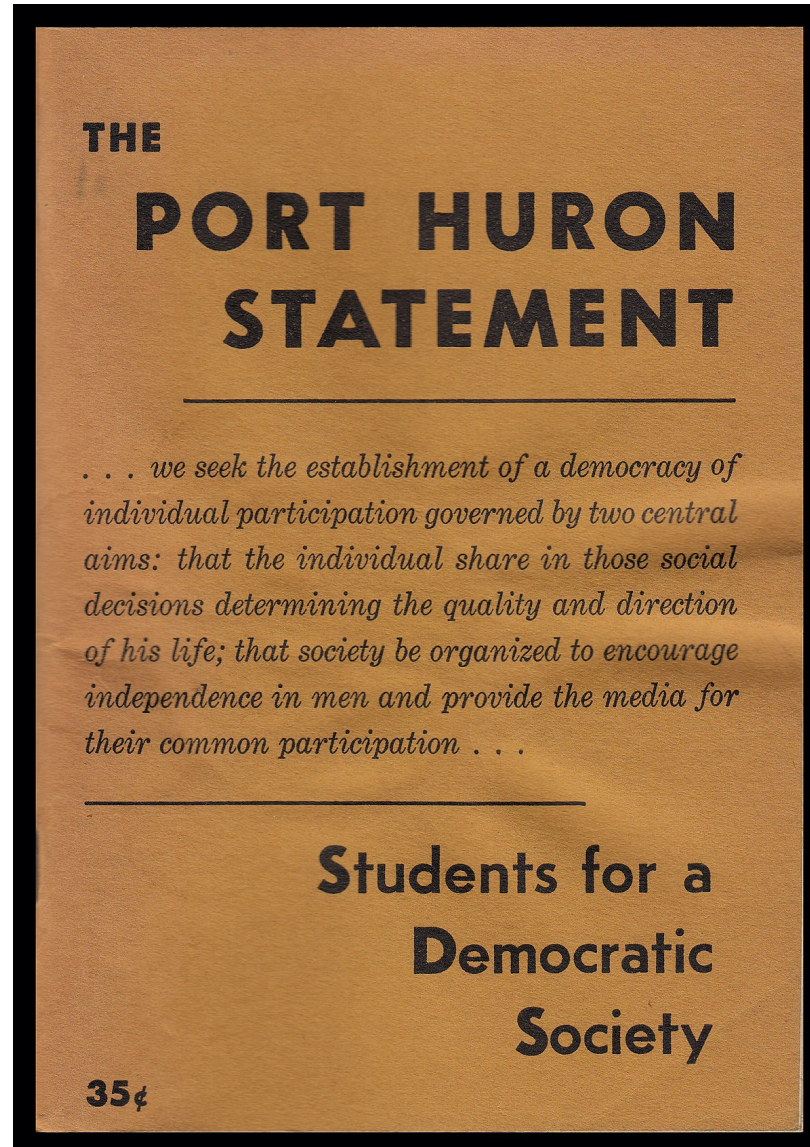
Nathaniel Mackey


HAMBONE



12

SDS/ Students for a Democratic Society



 | Published



A Students for a Democratic Society national council meeting in Bloomington, Ind., in 1963. Tom. Hayden is at far left



SDS Discussion Bulletin

AK/7/8

BULLETIN

NOV-DEC 1964 Vol. 3 No. 3

STUDENTS FOR A
DEMOCRATIC
SOCIETY

PUBLISHED MONTHLY AT 119 FIFTH AVE., ROOM 302, NEW YORK CITY 10003

THE ELECTIONS— AND AFTER

By Jeremy Brecher

DECEMBER N.C.
ISSUES RAISED

By C. Clark Kissinger

I am writing the morning after the morning after the elections, when the returns are in but not yet fully analyzed. Two things at this point are evident however: there is going to be a very large Democratic congress-

SDS Bulletin, May 1965

Archive