

## Dana Young Archive

Featuring Brion Gysin, Charles Henri Ford, Ira Cohen, Ray Johnson,  
David Rattray, Harold Norse, and the Bardo Matrix.



[top] A portrait of Dana Young in front of an altar of candles, Kathmandu (date and photographer unknown). [bottom] Detail of Dana Young cover for Ira Cohen's *Poem for La Malinche* (Bardo Matrix, ca. 1974) and [right] Dana Young print of Ira Cohen, "The Master & the Owl," (date unknown).

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## Dana Young (ca. 1948–1979)

**Dana Young** was an essential member of the Kathmandu psychedelic expatriate community of poets, musicians, artists, and spiritual seekers in the 1970s. His poetry and shamanic art blended Eastern spiritual imagery with American pop and consumer culture. He was an active member of the Bardo Matrix collective and is best known for his book *Opium Elementals* (Bardo Matrix, 1976) that features his beautiful woodblock prints along with two poems by Ira Cohen. He contributed to several other Bardo Matrix publications including Cohen's *Blue Oracle* broadside (1975), the frontispiece to Paul Bowles' *Next to Nothing* (1976), and Ira Cohen and Roberto Francisco Valenza's *Spirit Catcher!* broadside (1976). His artwork also appears in publications such as *Montana Gothic* (1974) and *Ins and Outs* (1978). Dana designed the logo (included in the archive) for John Chick's Rose Mushroom club located at the end of Jhochhen Tole, known as "Freak Street," in Kathmandu. Most recently, one of Dana Young's wood block prints was featured on the album cover of the recent release of Angus MacLise's *Dreamweapon II*.

Materials in the present collection comprise the archive of Dana Young supplemented with letters, photographs, and assorted items from the Ira Cohen archive via Richard Aaron, Am Here Books.

## Selected Highlights from the Collection



2-page letter typed by Harold Norse, annotated by Brion Gysin (at the Beat Hotel in Paris), and sent to Ira Cohen, March 18, 1963.

Harold Norse and Brion Gysin share their excitement and ideas about Ira Cohen's proposed magazine, *Gnaoua*. They especially voice their concern about its title: "GENAOUA seems as a title hard to pronounce or spell after all it's the name of a specific sect -- it's the heavy black mammy deal drummed into people for ages -- a habit -- cut out the old habit is the message of cut-ups -- free us from words & images that condition us -- So Brion got out his whole library of books in search for new title. ... Then, to be quite honest, we poured all of these volumes thru Harold's eye in a twinkling. The title produced itself: AM HERE ... . The I said: AM HERE.

Which is what the whole thing is about. All right. BRION THEN VISUALIZES THE COVER HE WILL MAKE. ... AM HERE NO. 1 / with GENAOUA PORTFOLIO. He will give you Genaoua drawings & Cover as cut up: AM HERE / HAVING WONDER / FULL TIME / WISH YOU WERE / with little Moroccan dancing beansprout people saying AM HERE AM HERE AM HERE. " Ira rejected Harold and Brion's proposed title change, but according to Richard Aaron, proprietor of Am Here Books, the letter "provided the name AM HERE BOOKS with the silent chorus hopefully clear: 'Having Wonder Full Time Wish You Were.'"



15 rue de l'Hotel de Ville  
Paris 4  
15 mars 76

Dear Dana Young

Thanks for your letter from Nepal which come through the mail like real objects & art, content, joy, & things and all. I don't imagine how you can be so industrious in your hand but I admire your effort.

At times I have thought of a trip here to Kathmandu and Ira assures me I can score for anything there — even a funeral pyre. I may take him up on that. Meanwhile enjoy the local pleasures for me.

Best love  
Brion Gysin

Brion Gysin, envelope and letter sent to Dana Young, March 15, 1976.

Brion Gysin writes to Dana Young from Paris: “At times I have thought of a trip to Kathmandu and Ira [Cohen] assures me I can score for anything there — even a funeral pyre.”



135 rue St Martin, Paris 4  
12 oct 76

Dear Dana Young

Thanks for your simply resplendent letter with all the great visuals inside. It came like Xmas from Katmandu and delighted everyone to whom I showed it. I suppose the content of the Steel Strong Colored Bill Strap for mille bills got used up producing it if only rolled up as snorters for some of that Himalayan snow that clears your head right off.

Yes I did think about it since it blew up — the day as predicted. It's not all or going wrong is to predict. The idea was to make a book with no English language additional appeal in another quarter.

The visual elements themselves are very interesting. Could you make or have made a roller with quite simple lettering on it? The design could be the grid I have been using since 1961 with my name repeating and/or breaking into new words as it fits in. If you are interested I'll send you photos & we might put out an edition which I would sign & unimpudently according to the rolls & rolls.

Best love  
Brion

Brion Gysin, envelope and letter sent to Dana Young, October 12, 1976.

Brion Gysin writes to Dana Young from Paris: “Thanks for your simply resplendent letter with all the great visuals inside. It came like Xmas from Katmandu and delighted everyone to whom I showed it. I suppose the content of the Steel Strong Colored Bill Strap for mille bills got used up producing it if only rolled up as snorters for some of that Himalayan snow that clears your head right off.”



I + 7  
 100 10013  
 11.1.1976

Dear Dana  
 have enclosed are the Five Elegies for the proposed  
 broadside.

I wrote to Charles of the British Library regarding the  
 possibility of your carrying them in the like of a similar  
 form to those of Celia. I mentioned to her in my last  
 letter that the book was now the subject of a  
 notice in *Colophon* - possibly on paper suitable  
 to your own standards. I thought a notice of  
 poetry would be sufficient. The 18 originals plus  
 an artist's proof of each could be exhibited in the  
 walls. In the glass cases there might be a display of  
 large scale reproductions - as that might make sense  
 there. Anyway, in addition to what you think they  
 should still show.

In making this broadside set by *PHOTODUPLICATION*  
 I'll have a similar edition. I'll see that  
 there were a few to be sent in the case work at my  
 discretion to you. Our meeting is scheduled for May 8  
 - to Paris - and I may come every hour there. The  
 day would be to make sure of it, and then after  
 the lunch of some other and informal tip up to  
*Colophon* - all that - all, we can then meet up  
 your trip here and back too short - I've seen you  
 have been into having a showing of your collection  
 but to you show, nothing wrong or even unless  
 there is the rest to make it better.

Love to all from an uncle  
 Charles

THE NEW YORK TIMES MAGAZINE APRIL 29, 1976  
**Arts and Leisure  
Guide**  
 What to do today

**Highlights & Index to Listings**

Theater	2, 12, 17	Art	24, 27, 31
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*Postcard show  
 Great success -  
 even sold a few!*

Front and back of Charles Henri Ford letter to Dana Young, April 29, 1976.

[left] "[H]ere enclosed are the Five Elegies for the proposed broadside." Charles Henri Ford's 7 *Poems* was published by Bardo Matrix in 1974, however the "Five Elegies" broadside was never realized.

[right] Charles Henri Ford's letter was typed on the back of a photocopy of the *New York Times* listing for his "Wish You Were Here" postcard show at the Iolas Gallery, circled with handwritten note from Ford: "Postcard show great success — even sold a few."

Charles Henri Ford

FIVE ELEGIES

1. YUKIO MISHIMA

The unplayed idea returned to haunt you Yukio Mishima  
 walking wounded with that deadly merchandise your mind  
 a poem is only a poem is not it be anything else you said  
 and then thinking of something else more emotional than  
 cerebral

a curious subject in a fragile subject perhaps  
 or a prisoner being used as a prison pit  
 the unplayed merchandise was the one you that does  
 to limit the chance of counterattack

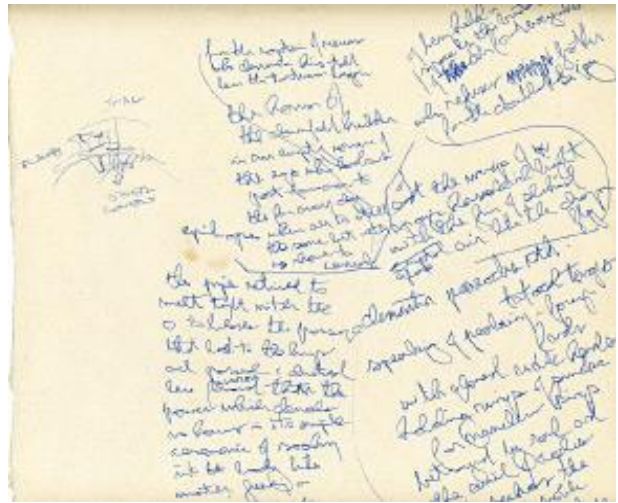
You carried in your arms the sense of inevitability  
 and concluded to be solitary when the danger touched him  
 You were as much situated in power as in risk  
 The underlying drive depending on character shifts in  
 himself

whatever you want, accompanied by others ("they don't  
 remember his they [name?])

You were that hidden voice which triggers the sense of  
 the man

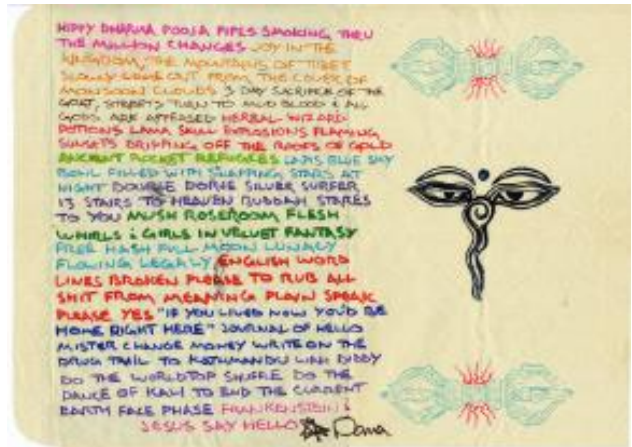
Charles Henri Ford, "Five Elegies," first page of 5-page typescript, [1976?].

"1: Yukio Mishima / The unplayed idea returned to haunt you Yukio Mishima / Walking wounded with that deadly merchandise your mind / A poem is only a poem it can't be anything else you said / And then thinking of something else more emotional than cerebral ..."



Front and back of Dana Young's artwork and layout for Charles Henri Ford's unpublished "7 Elegies," 1977.

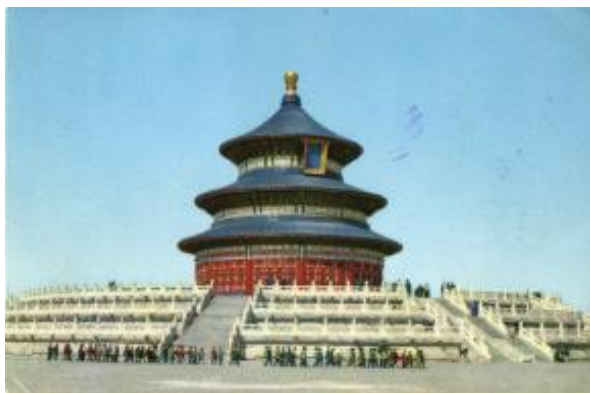
Front and back of Dana Young's artwork and layout for Charles Henri Ford's "7 Elegies" to be published under the Bardo Matrix / Starstreams imprint in 1977. The book was never realized. Poem written in what is believed to be Ira Cohen's hand on the back of the artwork.



Front and back of aerogramme sent by Dana Young to Craig Love in Boulder, Colorado, ca. 1975.

[left] Sent from Kathmandu with the return address of "Hither & Thither Travels" by Dana Young to his close friend, artist Craig Love, in Boulder.

[right] "Happy dharma pooja pipes smoking thru the million changes / Joy in the kingdom, the mountains of Tibet slowly come out from the cover of monsoon clouds ..."



Front and back of postcard sent by Dana Young to Craig Love in San Francisco, March 27, 1977.

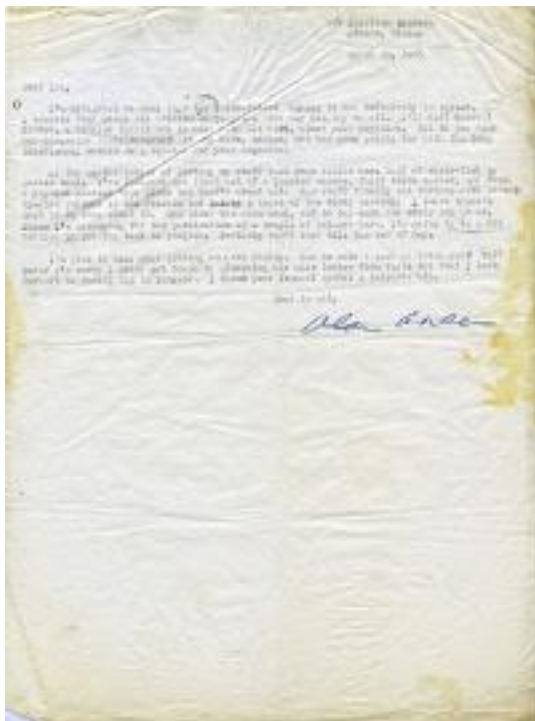
Postcard with a drawing and a photographic element collaged. "I'm in a silver condition centered between stars / there's a spot by the oil lamp for yr. lungs to dream in."



4/29/76  
 Dear Dana  
 I have just had 3 pipes & am perusing your very beautiful book for the 144th time & find that it grows on me. Yes, indeed, I am a paragon, a pillar of the black smoke as Ira told you ... Ira's name for the books — BARDO MATRIX — has always reminded me of a black bed I once, long ago, spent many nights smoking in. Its side next to the wall was built up in a lacquered black-framed screen whose single panel was painted with a hell scene: rank upon rank of demons swirling round a center at which tormented souls were being jammed into waiting ovaries, forced to re-enter the life/death assembly line. The side of the bed facing the room was provided with drawers containing all the necessities, ready to be lifted out on their trays into the bed's table, which was at just the right height for convenient use. The bed was big enough for 3.

David Rattray, envelope and first page of 6-page letter to Dana Young, March 29, 1976.

Sent from his *Reader's Digest* office, David praises Dana's *Opium Elementals*: "I have just had 3 pipes & am perusing your very beautiful book for the 144th time & find that it grows on me. Yes, indeed, I am a paragon, a pillar of the black smoke as Ira told you ... Ira's name for the books — BARDO MATRIX — has always reminded me of a black bed I once, long ago, spent many nights smoking in. Its side next to the wall was built up in a lacquered black-framed screen whose single panel was painted with a hell scene: rank upon rank of demons swirling round a center at which tormented souls were being jammed into waiting ovaries, forced to re-enter the life/death assembly line."



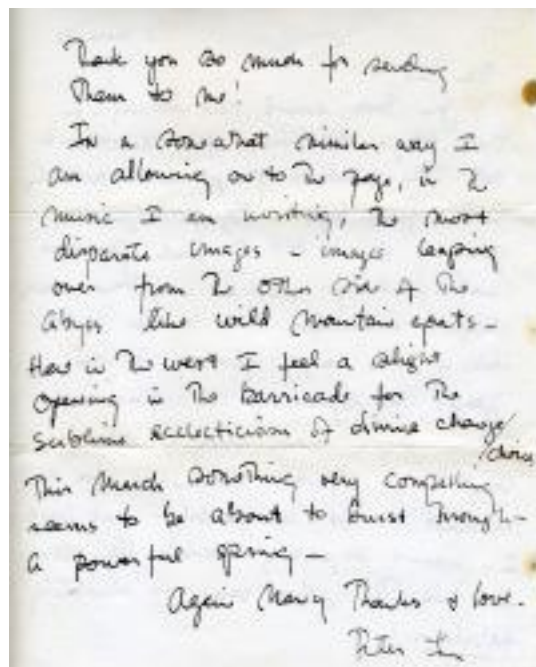
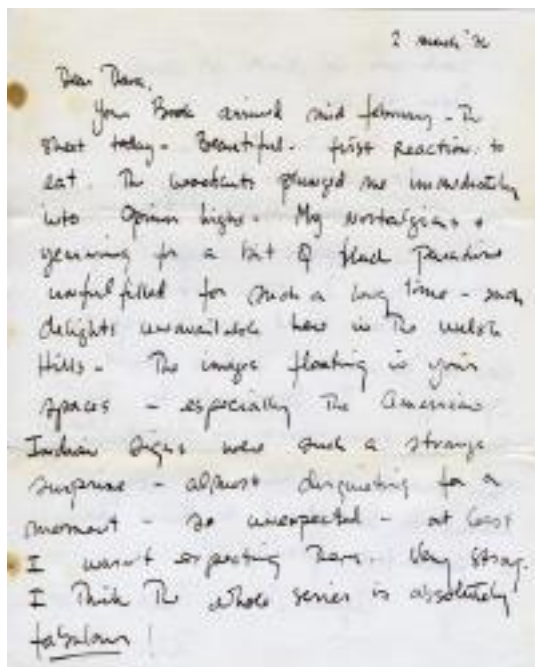
Alan Ansen letter to Ira Cohen, 1 page, March 20, 1963.

Some of Beat fiction's most flamboyant characters were modeled after Alan Ansen, including those in novels by Jack Kerouac and William S. Burroughs. The American poet, playwright, scholar and close friend to many of the Beats, writing to Dana Young about some of his woes with moving from Venice to Athens: "As for me the labors of getting my stuff back from Venice have kind of shriveled my poetic soul. I've finished the first act of a Tangier masque, first scene rather, and done a Raymond Roussel type piece but that's about all. The stuff finally did turn up with seventy-five percent of the records and a third of the books missing. I doubt there's much to be done about it. God bless the atom bomb, and so say each and every one of us."



Gerard Bellaart letter to Dana Young, 1 page, January 13, 1976.

Gerard Bellaart, founder of Cold Turkey Press, writes: "Above all, what a truly awe-inspiring surprise to see B[o]ehme quoted [in *Opium Elementals*]. I saw the 1631 (I think it was) English edition of his collected work in Kevin Reilley's bookrestorers workshop in Cornwall some 2 1/2 months ago. It contained the 10 piece fold out Cosmic diagram, a dishearteningly poor reproduction of which you'll find in Palmer Hall's *Secret Teachings of all ages* (I believe there's a copy around in Kathmandu). Engraved & published by Williams Law."



Peter Hartman letter to Dana Young, 2 pages, March 2, 1976.

Two-page letter from composer, musician and poet Peter Hartman writing from North Wales. "Your book arrived mid February — the sheet today — beautiful. First Reaction: to eat. The woodcuts plunged me immediately into opium highs — My nostalgia & yearning for a bit of black paradise unfulfilled for such a long time ... The images floating in your spaces ... In a somewhat similar way I am allowing on to the page, in the music I am writing, the most disparate images — images leaping over from the other side of the abyss like wild mountain goats ..."



THE FITZ HUGH LUDLOW MEMORIAL LIBRARY  
 1401 Franklin St  
 San Francisco, CA  
 Dear Dana... Feb. 5 '76

*Handwritten in blue ink:* "I like you & Ira"

Black Opium is utterly beautiful... a triumph of book-making and poetry-illustration... Glad you like Black Opium. The edition is not selling well but we are pleased with it. It really means a lot to think of a copy getting to Nepal, and being enjoyed by the likes of you & Ira."

*Handwritten in blue ink at bottom:* "Thanks again & good wishes for your work. Michael Horowitz"

Michael Horowitz letter to Dana Young, 1 page, February 5, 1976.

Michael Horowitz is a historian, author, and Timothy Leary's longtime archivist. He and his wife, Cynthia Palmer, "hippie intellectuals" (and the parents of Winona Ryder) were co-founders of the Fitz Hugh Ludlow Memorial Library. In addition to being a repository of psychoactive drug-related literature they also published books. "Opium Elementals is utterly beautiful ... a triumph of book-making and poetry-illustration ... Glad you like Black Opium. The edition is not selling well but we are pleased with it. It really means a lot to think of a copy getting to Nepal, and being enjoyed by the likes of you & Ira."

Dear Dana,

Your beautiful book arrived today... I will send copies of it to you as they are off the press... I have studied Alchemical philosophy enough to discover that there is a decided current of energies that focalizes in Missoula that comes from some ancient source ... Hell Gate Canyon, Bitterroot River, Rattlesnake Creek, Coulter's Hell (Yellowstone Park's first name), all with names with deeper significance than the local mythology provides."

*Handwritten in blue ink:* "I like you & Ira"

*Handwritten in blue ink at bottom:* "Peter Koch"

Peter Koch letter to Dana Young, 1 page, July 23, 1976.

Letter from printer/publisher/editor, Peter Koch. "We really treasure your books and broadsides and admire the dedication that you so obviously have to do such consistently marvelous work, OPIUM ELEMENTALS should become a classic ... MONTANA must have some deeper correspondANCE with Nepal than has been investigated ... I would not be surprised if there are astrological co-ordinates that could be mapped by someone more adept than I ... I have studied Alchemical philosophy enough to discover that there is a decided current of energies that focalizes in Missoula that comes from some ancient source ... Hell Gate Canyon, Bitterroot River, Rattlesnake Creek, Coulter's Hell (Yellowstone Park's first name), all with names with deeper significance than the local mythology provides."



[left] Dana Young lying on his side in a customary position for smoking opium. Polaroid SX-70 photograph, Kathmandu, date and photographer unknown.



[right] Believed to be Dana's pipes and other assorted opium paraphernalia, Polaroid SX-70 photograph, Kathmandu, date and photographer unknown.



Two Dana Young wood block prints from *Opium Elementals*, Bardo Matrix, 1976.

Ira Cohen writes of Dana Young's *Opium Elementals* in "The Great Rice Paper Adventure Kathmandu, 1972–1977": "Among other books published around the same time [1976] was Dana Young's *Opium Elementals* in a large horizontal format with an original alphabet designed by the artist who, at my urging, turned one drawing into a series of seven based on traditional Nepali printing blocks intended for textile use. Dana extended the already existing animal figures and other shamanic shapes through his own imagination and created a floating dream world around the central Cocteau-like image of the opium smoker complete with a retinue of skeletons, pumpkins and ghostly tigers."

The present offer includes the very rare numbered and signed suite of eight prints, approx. 23 x 23 inches, described in the inventory below.



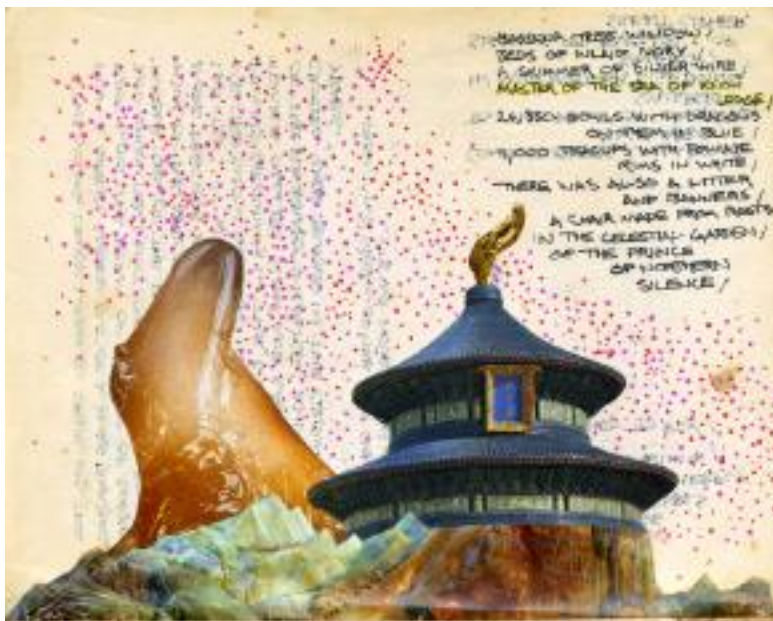
Cover of Dana Young journal, 6 1/2 x 8 1/2 inches, 1973.

Cover of Dana Young's Kathmandu "notebook #1," with poems, collages, drawings, sketches, and ephemera. Many assorted loose items also laid in. Dana has rubberstamped "NOT TO BE TAKEN SERIOUSLY" as the journal owner's name, "REALITY STUDIOS" as the school or college, and "ORIGINAL" as the class.



Dana Young journal page, "Word Made Flesh," 1973.

Page with collage from Dana Young's journal. The motif of faceless people is a recurrent one in Dana's work, also appearing in one of his contributions to *Montana Gothic* (Fall 1974).



Dana Young journal page with collage and poem, 1973.

"Banana tree window /  
beds of inlaid ivory /  
a skimmer of silver wire /  
master of the sea of  
knowledge ..."



Dana Young spread from Dana's Kathmandu "notebook #1," 1973.

On the left is a page with a drawing titled "Real Eyes" pasted in and on the right is what appears to be a self-portrait tipped in.



Spread from the second of two of Dana Young's journals with correspondence from Ray Johnson folded and unfolded, 1972-73. The journal unopened is 8 1/4 x 13 1/2 inches.

Dana Young pasted clippings and a folded photocopy mailing stamped "Original copy" from Ray Johnson on the left page. On the right page is another mailing from Ray Johnson to the Reality Studios, postmarked December 22, 1972. The journal contains poems, collages, drawings, sketches and ephemera. Loose items never pasted in are laid in, including postcards, drawings, clippings, 3 sheets with printed collages from The Northwest Mounted Valise, an origami-style folded Guerilla Art sheet, and an issue of the Dutch magazine *Ins and Outs* (vol. 1, no. 1, June 1978) featuring articles by Ira Cohen, Mel Clay, Simon Vinkenoog, and a collage by Dana Young.





Charles Gatewood, "Glad Blue Bird of Happiness," mounted photograph, 13 x 8 1/4 inches, date unknown.

"Glad Blue Bird of Happiness" is written in pencil on the back.  
"Photograph by Charles Gatewood ..." is also rubberstamped on the back.



Dana Young, "The Master & the Owl," approx. 12 x 10 inches, date unknown.

Dana Young's signed print "The Master & the Owl" is a portrait of Ira Cohen. This image was also one of Dana's contributions to the first issue of Peter Koch's magazine *Montana Gothic* (Fall 1974).



Ira Cohen, "Sunset on the OMO (Ethiopia)," 10 x 8 inches, undated.

Inscribed by Ira Cohen to Richard Aaron.



Ira Cohen, print captioned  
"Charles Henri Ford doing the  
Yoni Mudra / Photo: Ira Cohen /  
Crete, Summer '91."

Ira Cohen sent this print of  
Charles Henri Ford to Richard  
Aaron.

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## Collection Inventory

The Archive is organized into four sections:

- 1) Correspondence
- 2) Journals
- 3) Prints/Artwork/Photographs
- 4) Miscellaneous

### 1) Correspondence

#### To Dana Young from:

Aaron, Richard, TLS, May 27, 1975 in envelope  
Bellaart, Gerard, TLS, January 13, 1976 in envelope  
Bellaart, Gerard, ALS, February 23, 1976 in envelope  
Bellaart, Gerard, ALS, April 13, 1976 in envelope  
Briskin, Jerry and Anne, ALS, January 20, 1976 in envelope  
Cohen, Ira, ALS, aerogramme, n.d.  
Grillo, Paul, ALS, August 2, 1976 in envelope  
Ford, Charles Henri, envelope postmark January 21, 1976  
Ford, Charles Henri, ALS, January 30, 1976 in envelope  
Ford, Charles Henri, ALS, Patti Smith newspaper article, January calendar of events at Anthology Film archive, magazine photo clipping, postmark March 9, 1976 in envelope  
Ford, Charles Henri, TLS + 5 p. MS, April, 29, 1976 in envelope  
Gysin, Brion, ALS, March 15, 1976, with envelope  
Gysin, Brion, ALS, October 12, 1976, with envelope  
Hartman, Peter, ALS, March 2, 1976 in envelope  
Horowitz, Michael, TLS, February 5, 1976  
Horowitz, Michael, TLS, August 1, 1976 in envelope  
Horowitz, Michael, TLS, September 13, 1976 in envelope  
Koch, Peter, TLS, March 25, 1976  
Levi, Louise Landes, TLS, March 27, 1976 in envelope  
Plymell, Charles, TLS (photocopy), postmark August 1976 in envelope  
O [?], Phyllis, TLS, postmark April 1976 in envelope  
Rattray, David, ALS, April 29, 1976 in envelope  
Singer, Robert [*High Times*], 4 TLS, January 28, March 12, June 15, June 30, 1976 in envelope postmark June 30, 1976  
Sharits, Greg, ALS aerogramme, July 12 1975 [?]

#### Dana Young to Craig Love

ALS, aerogramme, January 1973  
ALS, aerogramme, postmark 1973  
ALS, aerogramme, postmark 1973  
ALS, aerogramme, September 1, 1973  
ALS, aerogramme, postmark May 29, 1973  
ALS, aerogramme, postmark 1974  
ALS, aerogramme, March 1, 1974  
ALS, aerogramme, April 8, 1974  
ALS, aerogramme, October 27, 1974  
ALS, aerogramme, January, 17, 1975  
ALS, aerogramme, February 24, 1975  
ALS, aerogramme, February 28, 1975  
ALS, aerogramme, April 10, 1975  
ALS, October 22, 1975  
TLS + 3 p. MS, June 16, 1976  
Postcard, March 27, 1977  
ALS, aerogramme, postmark November 29, 1977

#### **14 letters N.d.**

1 aerogramme unsent  
7 ALS, aerogramme  
2 TLS, aerogramme  
1 ALS  
2 ALS in envelopes  
1 postcard

#### **Miscellaneous Correspondence**

Ansen, Alan to Ira Cohen, TLS, March 20, 1963

Cohen, Ira to Richard Aaron

ALS, aerogramme, September 3, [1977]  
Postcard, December 20, 1991 with envelope  
ALS, December 22, 1991 with envelope  
MS, 1 p., postmark January 9, 1992 with envelope  
ALS + 1 p. MS, February 15, 1992 with envelope  
Postcard, undated

Gysin, Brion and Harold Norse to Ira Cohen. TLS, March, 18, 1963. Though not stated, this letter was written at the Beat Hotel, Paris. Richard Aaron has appended a typed note which reads: "This letter was typed by Harold Norse, annotated by Brion Gysin, and sent to Ira Cohen. It provided the name AM HERE BOOKS with the silent chorus [sic] hopefully clear: 'Having Wonder Full Time Wish YOU Were.' R.A."

Lykiard, Alexis to Ira Cohen, TLS, June 11, 1963 + 1 p. MS, with envelope

## **2) Journals**

"Notebook #1," 6 1/2 x 8 1/2 inches, 1973. Approximately 80 pages (of over 350) have been extensively worked on by Dana Young

"The Travel Notes of Hello Mister Change Money – 1972 73", 8 1/4 x 13 1/2 inches. Approximately 40 pages (of over 400) have been extensively worked on by Dana Young

## **3) Prints/Artwork/Photographs**

### **Dana Young Prints**

Approximately 53 block prints made by Dana Young in Kathmandu in the mid-seventies. The prints range in size from approx. 4 x 7 inches to approx. 22 x 30 inches

Also included:

Original cover artwork by Dana Young for "7 Elegies" by Charles Henri Ford

Two black and white and two color SX-70 Polaroid photographs of Dana Young and opium paraphernalia

### ***Opium Elementals***

Suite of eight prints, this is no. 4 from an edition of 20 signed copies. Sheet size varies, approx. 23 x 23 inches. Image size varies, some vertical, some horizontal, approx. 6 x 6 inches to 7 x 7 inches. In addition, to the suite of prints, they were printed and published as a book with a series of poems by Ira Cohen.

Twelve proof pages approx. 6 x 6 inches to 23 x 26 inches

### **Ira Cohen photographs (8 ½ x 11 inches unless noted otherwise)**

“Sunset on the OMO (Ethiopia),” undated. 10 x 8 inches, inscribed by Ira Cohen to Richard Aaron

“Charles Henri Ford doing the Yoni Mudra” photocopy, captioned and signed by Ira Cohen “Crete, Summer ’91”

“Happy New Year 1988” photocopy, captioned and inscribed by Ira Cohen “Richard Lilia w/ love from Ira Ethiopia ’85”

“Unconventional Wisdom” photocopy, captioned and inscribed by Ira Cohen “This is a picture of Raphael Aladdin in London. Unconventional Wisdom is where it’s at. Best from Ira the Cohen”

“Yang on the horizon?” photocopy, inscribed by Ira Cohen “For Richard – Yang on the horizon – Peace, Lila”

“Grand Illusion” photocopy, signed by Ira Cohen

Untitled, “Charles H. Ford published a magazine called Blues . . .” signed by Ira Cohen

“The Sibyl” photocopy signed by Ira Cohen and fragment of gelatin silver print, together with poem “I am a stranger unto myself” in typed MS and in photocopy

“Richard Hell” cover photograph signed by Ira Cohen, *15 Minutes*, no. 11 (June 1992)

### **Other photographs**

Charles Gatewood, “Glad Blue Bird of Happiness,” mounted photograph, 13 x 8 1/4 inches, date unknown

Don Snyder, mounted photograph of Vali Myers, 13 ½ x 11 inches, date unknown

### **4) Miscellaneous**

Assorted items, including poetry manuscripts by Ira Cohen, a transcript of an Ira Cohen interview with Alejandro Jodorowsky, photocopies of several items related to Angus MacLise, and *Montana Gothic*, no. 1 (1974) with “Bureau of Surrealist Research / Ghost Smoke Cadre / Box 1005 / Kathmandu, Nepal” rubberstamped on f.f.e.

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