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**GRAIN**

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### 1 Ashbery (John). Auden (W. H.) **Some Trees.**

First edition. 8vo, 88pp, with dustwrapper, with a loose invite to an Ashbery signing at Gotham Book Mart. New Haven: Yale Series of Younger Poets No. 52, Yale University Press. 1956 £450

A tight copy with a slightly dusty top edge, lightly bumped dustwrapper, with a lightly browned and faded backstrip that is price clipped.

The author's first and prize winning book with a foreword by Auden.

### 2 [Barnes (Djuna)]. **The Ladies Almanack:** showing their Signs and their tides; their Moons and their Changes; their Seasons as it is with them; their Eclipses and Equinoxes; as well as a full Record of diurnal and nocturnal Distempers. Written and Illustrated by a Lady of Fashion.

First edition, one of 10 copies on Vergé de Vidalon coloured and signed (as 'A Lady of Fashion') by the author, of a total edition of 1050 (there was an intermediate state of 40 copies on Rives also coloured by the author, but unsigned). Small 4to, 84pp, original limp vellum decorated with a hand coloured illustration by the author, uncut Paris, Printed for the Author, and sold by Edward W. Titus at the sign of the Black Manikin. 1928 £450

Apart from a little flaking to the colour on the front cover, a superb copy. With a copy of the 1972 facsimile published by Harper and Row.

### 3 Barney (Natalie Clifford). **Éparpilléments.**

First edition. Small 8vo, 62pp, original card wrappers lettered in green, watermarked Van Gelder, untrimmed, largely uncut. Paris: E. Sansot et cie. 1910 £150

Slight foxing and dustiness to wrappers, a fine bright copy, rare in commerce. A florilegium of maxims and thoughts.

#### 4 [Barney (Natalie Clifford)]. **De Gourmont** (Remy) **Lettres à l'Amazone.**

Fourth edition. 8vo, Photographic frontis., 284pp, facsimile letter, original paper wrappers, inscribed, signed and dated 1912 by the 'Amazon' Natalie Clifford Barney on frontis. image (of Barney's 'Temple à l'Amitié') 'a Berthe avec nos souvenirs Natalie Clifford Barney', with a loose pencil note possibly in another hand. Paris: Mercure De France. 1917 £3500

Shabby worn wrappers, browned within, still a very good stable copy.

The recipient is surely Berthe Cleyrergue, Natalie Barney's 'gouvernante' or housekeeper of forty five years who lived 'entre-sol over the carriage entrance to 20 Rue Jacob...' (Joan Schenkar *Interview Magazine*, November 2000). Janet Flanner, in an interview with George Wickes in his work on Barney called *The Amazon of Letters*, describes Berthe as an accomplished cucumber sandwich maker for the famed salons and suggests that Djuna Barnes 'discovered' her (p 179) and that she was in effect an indispensable confidante, though married, and someone who she would 'hugger mugger' with to finagle gossip out of (ibid, p 204).

*Bellow's First Book*

#### 5 **Bellow** (Saul). **Dangling Man.**

First UK edition. 8vo, 191pp, with yellow, brown and white dust-wrappers designed by Robert Medley, lemon yellow coloured cloth boards. London: John Lehmann. 1946 £300

Fading to jacket and especially the spine and also slight dustiness, pristine boards, very clean contents, a tight copy.

With a signed handwritten publicity card from Robert Medley, the

illustrator, to Alan Clodd referring to a project to illuminate and illustrate Eliot's 'Samson Agonistes'.

#### 6 **Berryman** (John). **Seventy Seven Dream Songs.**

First edition. 8vo, 84pp, blue cloth, gilt titles to spine, with two TS one sheet poems presented, with an inscription to editor Catherine Carver at the bottom of 'The Lay of Ike', with Lowell's 1964 clipped review. New York: Farrar, Strauss, Giroux. 1964

£3500

Slight wear to wrappers, browned TS with old tears and some loss not effecting text. Kelly p 7, Stefanik A11.I.a.

The two typescript poems are 'The Lay of Ike' and the untitled 'Dream Song 77' both have small variations from the printed text with the former reading 'writers' rather than 'tellers' and the latter showing 'who understood not' instead of the published 'Who never understood' from the first stanza. The author has placed his inscription to the foot of 'The Lay of Ike': 'for Catherine with love John/Bread Loaf, 4 Sept.'. The poet rented a wood cabin in September 1962 in Bread Loaf, Vermont near to where we was teaching and began to write the Dream Songs. It does seem that Berryman manuscript and epistolary material comes on the market but rarely with the last named item at auction a modest cache of letters to Mark Van Doren appearing in 1990. An important work in Berryman's development as a poet and one that Robert Lowell reviewed for *The New York Review* of May 28 1964 (included as a clipping with this book) saying that the style was 'a conglomeration of high style, Berrymanisms, Negro and beat slang and baby-talk' (p 3).

Catherine Carver was an editor whose career, from scattered references on the net and in commentaries, covered *The Partisan Review*, Harcourt Brace, Viking and OUP. Berryman seems to have held her in deep respect even foregoing his usual indigence, procrastination and drinking, and Haffenden notes: 'The one professional advance to which he looked in the near future was the publication of 'Homage to Miss Bradstreet', which Catherine Carver was seeing

scrupulously through the press at Partisan Review...’ (ibid p 232). A superb association between two close friends and colleagues that is largely unexplored in the secondary literature on Berryman.

## 7 **Berryman (John).** **His Thought Made Pockets & The Plane Buckt.**

First edition. Tall 8vo, xi, in original handbound wove paper wrappers, sewn, orange titles on front, in manila envelope with orange lettering on front, 49/500 numbered copies from a total run of of 526, a signed and inscribed presentation copy from the author to Catherine Carver in the original hand addressed, stamped and franked envelope with Berryman’s address label to front. Pawlet, Vermont: Claude Fredericks. 1958 £950

A fine copy in a shabby, ripped manila envelope. Kelly p 6, Stefanik A8.I.a.

Stefanik notes that this publication was intended to be the first in a series put out by Fredericks but that this never really materialized. He cites Fredericks and Milton Saul, wearing their Banyan Press hats, as intending to publish a ‘new poem, entitled “The Black Book”...’ (Stefanik *John Berryman* p 38) but couldn’t remember if Berryman submitted the manuscript. Four parts did appear in a 1950 issue of *Poetry*. In the only known printed reference to the work, published in 1966, Berryman stated that it was named after the ‘Black Book of Poland’ a ‘diagnostic’ or ‘historical survey’ of the destruction of Polish Jews in the 1939–1945 war. For Berryman, the subject matter was ‘more than I could bear ... and was written in the form of a Mass for the Dead...’ and he was unable ‘to find any way of making palatable the monstrosity of the thing which obsessed me...’ (ibid p 39). Indeed, John Haffenden in *The Life of John Berryman* notes that on April 1 1949 the poet ‘wept on reading about the murder of the Polish Professors in The Black Book of Poland...’ (p 205).

Inscribed to Catherine Carver ‘To Catherine you probably don’t remember the passage you criticized in the first section of The Black Book which accordingly I revised. few of these will be new to you. Affectionately John mpls 6 Mar 1959.’

## 8 **Bishop (Elizabeth). North & South.**

First edition. 8vo, 54pp, blue coloured cloth with parcel gilt lettering and compass device, in decorative dustwrapper by Samuel Hanks Bryant, with woodcuts by Clare Leighton, Theodore Roethke’s copy with his signature in green ink to front endpaper, Grolier Bookshop label, Clodd’s annotation thus ‘MacMahon A1, First Book’. Boston: Houghton Mifflin. 1946 £650

Head and tail of backstrip faded, wrappers tape repaired, chipped with loss to back, shabby and bumped at all edges.

The year 1945–1946 was a professionally good one for the poetess as she had won the ‘Houghton Mifflin Poetry Award’ for her manuscript of this volume. It was not so bright for Roethke who ‘was recovering from another crisis in his mental health at the end of 1945. This time, instead of the gentle treatment he had found at Mercywood, he received shock treatment that terrified him...’ (Linda Robinson Walker ‘Theodore Roethke’ in *Michigan Today* Summer 2001) and in 1946 he retreated to Saginaw his family home.

## 9 **Borges (Jorge Luis).** **Otras Inquisiciones [1937–1952].**

Second edition. 8vo, 226pp, scarlet coloured paper wrappers with black and white lettering and devices, signed by Borges in ink on p 98 at the end of ‘sobre Oscar Wilde’, with the stamp of ‘Biblioteca Del Eduardo Palma’. Buenos Aires: Sur. 1952 £575

Slight chips to wrappers, rubbing to corners and extremities, yellowed paper but a good sound stable copy. This was published in the same year as the first edition.

Includes Borges’ discussion of ‘Kubla Khan’ in ‘El sueño de Coleridge’ referring to Havelock Ellis’s dream research.

**10 Bowles (Paul). *The Sheltering Sky*.**

First UK edition. 8vo, 304pp, with pictorial dustwrapper by Fred Uhlman. London: John Lehmann. 1949 £3500

In bright and clean wrappers with slight bumps and nicks to top, fading to cloth at edges, a few roughly cut pages towards end. A superb copy.

**11 Bowles (Paul). *Let It Come Down: a Novel*.**

First edition. 8vo, 318pp, dustjacket by John Minton, blue cloth, with announcement of a reading by Bowles at Gotham Book Mart. London: Lehmann. 1952 £90

A good copy with tears and wear to wrappers and dustiness to back and fading to cloth at edges.

**12 Bowles (Paul).**

***The Thicket of Spring. Poems 1926–1969*.**

First edition, Tall 8vo, 56pp, no. 177 of a signed and numbered run of 200 hardcovered copies, with a publicity handbill for this book from publisher. Santa Barbara: Black Sparrow Press. 1972 £90

In fine condition. Morrow 115a.

**13 Bowles (Paul). Vidal (Gore). *Collected Stories*.**

First edition. 8vo, 417pp, cloth and boards, 290/300 numbered and signed by the author, with loose Sparrow prospectus for 1979 and invoice for this book. Santa Barbara & Ann Arbor: Black Sparrow Press. 1979 £70

In fine condition. The collection includes four Kif stories that Vidal, in his introduction, takes a strong dislike to.

**14 Brown (Robert Carlton).**

***Readies for Bob Brown's Machine*.**

First edition. 8vo, photographic frontis., 208pp, original paper wrappers, stitched. Cagnes-sur-Mer: Roving Eye Press. 1931 £200

With chipped, cracked spine, loose shards, old waterstaining to covers, spine and entry pages, a dull copy but stable and solid.

An anthology of vanguardist writings, including Pound, William Carlos Williams and Marinetti, compiled for Brown's 'reading machine' – his precursor to the computer. Brown's theory of reading speed and its application to a prototype machine, built by Hilaire Hiler and illustrated here, anticipates the speed of modern data transmission. Hugh Ford writes of the effect of the Armory Show upon Brown, and how his experiments in 'retinal art' had so impressed Duchamp that he published a napkin vignette of pairs of eyes in 'Blind Man' lauding him as a 'fellow avant gardist...' (Ford *Published in Paris* p 303). As well as being an intimate of Duchamp and Gertrude Stein, Brown spent a dozen years or so 'making and losing a fortune...' on the New York Stock Exchange and it was the ticker tapes there that inspired his machine, designed to foment an 'optical revolution' (ibid pp 302–7).

**15 [Burroughs (William)]. Bockris Victor *My Files on William Burroughs, Literary Soldier, Private Pilot*.**

First edition. A4, 89pp, plastic laminate boards, xeroxed with illustrations, facsimile prison forms for endpapers, portrait photograph of Burroughs on front cover. After Maynard & Miles. New York: Self published. 1979 £750

Tatty wrappers with 'Isherwood' written above in pencil, internally very clean but for old pencilled bookseller notes to front. A very good copy of a very rare self published book with even scarcer wrappers. The colophon states that only fifty were xeroxed.

Includes Isherwood, Getty, Ginsberg, Gysin, Girodias, Peter Beard and others.

**16 [Burroughs (William)]. Trocchi (Alexander) Nuttall (Jeff). The Moving Times.**

First edition. Poster version, approximately 43 x 33.5 cm, printed in black on one side of white paper. London: project sigma. 1964

£250

Browned, bumped and creased to all edges, rare.

This was presumably intended for posting on the London Underground as a type of wall newspaper and like the smaller broadside it also includes 'martin's folly' by Bill Burroughs.

**17 Clellon Holmes (John). Go!**

First edition. 8vo, 311pp, colourful bebop dustwrappers by Helen Borten. New York: Charles Scribners. 1952

£110

With slightly nicked, dulled, rubbed, dusty and worn jacket and slightly faded and bumped cloth, a very good copy. Uncommon.

One of the more important books in beat literary history.

**18 Corman (Cid). Tanaka (Ryohei). Hearth.**

First edition. 8vo, unpaginated, signed and numbered 63/100 by Corman, with Tanaka's three signed and numbered etchings with original guards, green and gilt cloth, paper label to spine mint green endpapers and pastedowns, dustwrapper designed by Tetsuo Yamada, stapled cardboard slipcase and original stamped, franked and addressed mailing box with roundels and ties, George Rapp's copy. Kyoto: Origin Press. 1968

£1800

In very fine condition but for one slight nick to the jacket.

A superbly understated Japanese production with a printed verse dedication to Lorine Niedecker.

*King Dom...*

**19 Corso (Gregory). Ginsberg (Allen). Gasoline.**

First Edition. 12mo, 48pp, card covers, introduction by Ginsberg, with long presentation inscription in black pen from Corso to poet Dom Moraes on title page. San Francisco: Pocket Poets Series No. 8, City Lights Books. 1958

£1000

With a loose first leaf and wrappers separating from text, grubby covers. Cook 8, Morgan B2.a1.

'For Dom. Beautiful printed butterfly Dom unlost Dom candlelight flashlight Oxford Jesus College DOM King Dom gentle soft-talked voice zany [?] DOM O Dom I bequeath thee [?]- Poet of the Ancient Bengal Tyger, poet of the magnificent Boa, poet of the regnant [?] cobra, [?] Ganges poet my love, Gregory 1958'

In his biography of Allen Ginsberg Barry Miles relates how in the first springtime flush of April 1958 the poet and Gregory Corso were strolling the Boulevard Saint Germain and heard a call that turned out to be from Dom Moraes. Moraes, the Oxford educated poet from Bombay was in Paris with his legendary girlfriend Henrietta the rather wild Soho bohemian. The Americans sat with the couple and talk turned to God, tourism, an introduction to Larry Rivers and 'making spontaneous poetry tapes...'. It seems that Rivers' companion was pounced on by the Americans who demanded that the young woman strip and copulate with them on the sidewalk: 'Like William Blake and the angels man...' said Corso.

Evidently, this pleased Moraes as he offered to set up readings for them at Oxford but Corso, ever impetuous, left with Ginsberg a week early and ended up on Piccadilly, hunting ground of Burroughs, penniless and famished. In time, they were rescued by Henrietta's employer David Archer. They set off to their first reading at Jesus, Moraes college, where Allen Howled. Later, at University College Oxford, Corso overcome with Romantic inclinations fell to his knees in 'Shelley's' rooms, stalking and kissing the carpet on all fours, to the consternation of the tenant for Moraes had picked a room at random.

They attempted an encounter with Auden, who rather shooed them off. Moraes found that the Beats had a 'curious mixture of true innocence combined with a sharp eye for the main chance was very attractive.'

*With: Bomb.* Second Edition, 1958, single leaf broadside, folded with advert for Gasoline, price stamped over with 10 cent increase, some creasing. San Francisco: City Lights Books.

## 20 Crane (Hart). Evans (Walker). The Bridge. A Poem.

First edition. 4to, unpaginated, three photographs by Walker Evans with double tissue guards, in original foil covered cardboard slipcase, wrappers and glassine over-wrappers, one of 200 printed on Holland with slip. Paris: the Black Sun Press. 1930 £3200

Glassine and wrappers chipped at head with slight yellowing to glassine as a whole, slipcase chipped, frayed and split but stable and shiny, contents very clean and crisp.

## 21 Creeley (Robert). Brainard (Joe). The Class Of '47.

First edition. 4to, stapled red and white illustrated glossy card covers, 7 black and white comic strip leaves printed on rectos, no. 134 of the trade edition of 350. New York City: Bouwerie Editions. 1973 £200

In fine condition. This seems to be commercially rare.

A satirical or at least 'Pop' deconstruction of the Harvard mythos that is reminiscent of Art Kleps' earlier and very rare psychedelic comic book.

## 22 Crosby (Harry). Red Skeletons.

First edition. 4to, unpaginated, original wrappers and card covers, illustrated with lithographs by Alastair, 219/330 on Van Gelder, a bright copy. Rare. Minkoff A4. Paris: Editons Caresse. 1927

£1000

Dedicated to the illustrator Alastair, a would-be Beardsley, who dressed like Huysmans' character, Duc Jean Floressas des Esseintes. It is said that Crosby recognized the beauty of Baudelaire's work Spleen IV 'shining like a black pearl in a cup of dead-green absinthe.' Indeed, Crosby's sonnet 'Baudelaire' written in 1925 and reprinted in this volume rests in richly decadent company alongside "...Black Idol" [a hymn to opium]...' As an act of 'craven idolatry' Crosby bought up all eighty four remaining volumes and burned all but four in his garden whilst dancing a 'funeral jig' around the bonfire and (pre-Burroughs) 'shotgunned the rest till not a word was legible.' Evidently, Crosby's biographer thought very little of this rodomontade suggesting that:

'Baudelaire was an authentic master of renunciation and ruin: he was addicted to hashish, opium and alcohol, was psychotic, and died of tertiary syphilis. In contrast, Harry had life all his own way when he fell under the spell of the decadents, and was showing himself a mighty good time' (Geoffrey Wolfe *Black Sun. the Brief Transit and Violent Eclipse of Harry Crosby* p 140).

## 23 Cunard (Nancy).

### Man=Ship=Tank=Gun=Plane. A poem.

First edition. 8vo, single sheet folded once and printed on all sides in black, one of 400 this out of series an unnumbered presentation copy to publisher and translator Roger Senhouse from the author with an inscription, signature and dated 1944, with a small loose ALS to Senhouse and a 1p prospectus for 'Passport to Freedom'. London. Np. 1944 £250

In fine condition, rare with only 8 on OCLC under two different listings.

The notelet is a warm request for Senhouse to keep her a copy of 'Bronowski's book on Blake...' stressing how she had a 'need to get in touch with him...'. The book had been published by Senhouse's Secker and Warburg mere months before he received this poem. Sadly, when Nancy was certified insane in 1960 the closeness of their relationship

culminated in Senhouse's signing of 'the order on behalf of Victor Cunard' (Anne Chisholm *Nancy Cunard* p 313).

The one-page prospectus is complete with perforated tear off sheet and details a forthcoming Lindsay Drummond publication that was to include '7 Photo-Montages and Cover by John Heartfield' and does not seem to have been published and possibly dates from the post war period and the show trials of 1948.

### *Rare Bear*

#### **24 Di Prima (Diane). Jones (LeRoi).**

##### **The Floating Bear a newsletter. 1-16**

First edition. A4, stapled mimeographed sheets in black on white.  
New York: The Floating Bear. 1961 £340

With a slight tear near to the staple of No. 2, the rest in near fine condition. Rare in commerce.

This run of the 'free for the asking' semi-monthly underground magazine includes the obscenity trial issue No. 9 with Burroughs' Roosevelt piece that was later reprinted under the pseudonym 'Willy Lee' by 'Fuck You'. There seem to have been 37 or 38 issues published in all and internet histories suggest that the run grew from 117 for the first mailing to a massive 1500 or so by the end. The journal also includes McClure, Dorn, Olson, Jones' pal Frank O'Hara, Ginsberg, Ashbery, Levertov, Wieners et al.

#### **25 Duncan (Robert Edward).**

##### **Faust Foutu an entertainment in four parts.**

First edition. 8vo, 71pp, lemon coloured card wrappers with green and black illustrations and lettering, number 27 of 50 with a drawing, signed and numbered by the author. Stinson Beach, California: Enkidu Surrogate. 1959 £400

Slight fading to wrappers and dustiness. Rare.

The first complete edition of a project that seems to start in 1953 with a mimeographed publication and then was subsequently released in dubs and drabs, perhaps reaching act three by 1958. This copy is especially crisp and the expressionistic drawing in blue and green watercolour with dark pen is bright and has some force and presence on the page. The historian Martin Duberman suggested that Duncan, at Black Mountain College, epitomised the spirit and spontaneity of the emerging counterculture by penning playlets almost 'in reverse' and writing around the characters, during performance and when engaged in discussion.

#### **26 Duncan (Robert Edward). Epilogos.**

First edition. 8vo, sewn, red decorative wrappers in rag paper, colouring on front by Barbara Martin, no. 44 of 100 signed and numbered copies with an original drawing by the author from a total run of 115. Los Angeles: Black Sparrow Press. 1967 £130

In fine condition for an early and fragile Black Sparrow publication. Morrow 11a.

#### **27 Duncan (Robert Edward). Twombly (Cy).**

##### **The Song of the Border Guard.**

First Edition. Folio sheet, 32.7 x 50.7 cm, unfolded, creme coloured rag paper with red title and black text, in terracotta coloured paper wrappers with linoleum cut 'Ab-Ex' style decoration by Twombly, glued, approximately 200 published. North Carolina: Nicola Cernovich Black Mountain Graphics Workshop. 1952 £1200

In excellent condition, but for hardening of the glue and detaching of the text from the wrapper a fine copy. 'D912so' in Wesleyan B.M.C. coll. but not in Raleigh online. Rare.

The artist Cy Twombly spent two years at Black Mountain College forming deep friendships with the assemblagists Rauschenberg, Jasper Johns and correspondence artist Ray Johnson. Apparently, he was not

averse to lending a hand in the daily running of college and stripped off on the hoof to replace absent art class nudes.

**28 Faulkner (William). Pylon.**

First UK edition, second issue. 8vo, 319pp, red cloth, uncoloured top edge, with dustwrapper. London: Chatto & Windus. 1935  
£1500

Stands slightly cocked in a near fine and very bright dustwrapper, fine and clean contents.

**29 Finlay (Ian Hamilton).  
The Sea Bed and Other Stories.**

Illustrated with eight linocuts and a dust jacket design by Zeljko Kujundzic. First edition. 8vo. Original plain card binding, dust jacket. 48pp. Edinburgh: Castle Wynd Printers Ltd. No Date [1958]  
£750

Very slight wear to extremities of jacket, but a clean and fresh copy of a fragile and ephemeral work. Finlay's first book, commercially rare. Biobibliography 2.58.1., Murray 3.1.

**30 Finlay (Ian Hamilton).  
The Sea Bed and Other Stories.**

First edition, proof copy. 8vo, 48pp, 8 plates by Zelkjo Kujundzic, no wrappers, card covers with black tape backstrip, stapled. Edinburgh: Castle Wynd. No date [1958] £350

Tape starting but still a bright copy of a fragile and ephemeral work.

With the author's note 'Passed for printing – I.H.F.' The only observed difference from the published version is one plate bound in a different position.

**31 Finlay (Ian Hamilton). The Blue and the Brown:  
Poems by Ian Hamilton Finlay.**

First edition. Introduction by Jonathon Williams. 51 x 38.4 cm approx., spiral bound, unpaginated leaves. New York: Jargon 68/69  
Published by Atlantic Richfield Company and Graphic Arts  
Typographers, Inc. 1968 £550

Two bands of browning to front and to edges, some turned corners, darkened spiral and eye, a superb copy of a 'breakable' and fragile calendar. Jargonbooks website, Biobibliography 2.68.4., Murray 3.28. Scarce.

A rare and extensively illustrated 'book' with lithographs by the Lyric Press, spiral bound in calendar format by Sendor Bindery, decorated paper front cover with lettering and coloured card back cover with IHF portrait inside, bibliography to back, foreword by Mike Weaver, designed by Herbert M. Rosenthal, the twelve poem prints are supplied with commentaries from Stephen Bann.

**32 GRAHAM (W. S.) The Clodd collection of W. S.  
Graham manuscripts and letters.**

5 notebooks of manuscript poetry, 32 unbound individual poems, 28 letters, 9 separate drawings, and a small quantity of supporting material. Various dates and formats POA

Alan Clodd's fine collection of manuscripts by Walter Sydney Graham, Scottish poet and artist, close associate of the St. Ives painters.

The collection includes two important early manuscript notebooks, mostly of unpublished finished work, covering the years 1938 to 1942; a very dense composing notebook from the important year of 1950 (he was finishing his major work *The Nightfishing*) with c. 111 pages of manuscript work sheets. There are dozens of individual manuscript poems and letters, many with calligraphic and pictorial decorations, and

one letter a huge and dramatic pictorial composition. The manuscripts display unusually graphic insight into workings of poetry: he had the eye of an artist and calligrapher, and would choose to write out an entire stanza to incorporate a revision. They are at times stunningly attractive.

Two of the major highlights are a series of fine drawings of Nessie Dunsmuir, his wife, and the visitors' book for the St. Ives printer Guido Morris, with a fine manuscript poetic tribute from Graham to Morris.

A full listing is available to interested parties.

*'To noble PR from Allen Ginsberg Sept. 1956'*

### **33 Ginsberg (Allen). *Howl and Other Poems.***

Introduction by William Carlos Williams.

First edition, 12mo, 44 pp, English printing USA publication, an inscribed and signed presentation copy from the author to poet Peter Russell, saddle stitching, 75 cents price to back cover in silver with Lucien Carr's name to front. San Francisco: The Pocket Poets Series Number Four, City Lights Pocket Bookshop, Villiers Press Holloway. 1956 £3500

Near fine but for slight leakages of glue from wraparound band. Cook p 21. Morgan 1A. Scarce.

A superb copy of a central Beatbook with a compelling association. A rare survival in that the majority of Russell's books were destroyed in a fire in 1990 and many more suffered from flooding two years later. *Howl* stands alongside *Naked Lunch*, *Go* and *On The Road* as one of the founding books of what has come to be known as the Beat movement.

### **34 Ginsberg (Allen). *Empty Mirror. Early Poems.***

First edition, 8vo, 47pp, in Jesse Sorrentino's expressionistic wrappers, introduction by Williams, a presentation copy to poet Ted Berrigan, with Alan Clodd's pencil notations to title page. USA, Totem Press in association with Corinth Books. 1961 £375

Some dustiness and an old pencil price, pristine contents. Morgan A5.

The World Catalogue (OCLC) in line with Morgan suggests that there are at least four known printings of this edition. Andrew Sclanders states that the first issue is, as with this copy, sans adverts to back cover.

A collection of Pre-Howl poems dedicated to Herbert E. Huncke the junkie, raconteur of fifties Times Square and the Beats Virgil like connection to the New York underworld, drugs and deviate sex. Includes the poem 'Marijuana Notation'.

The inscription reads: 'For Ted Berrigan From Columbia College and Psychiatric Institute 1950-51 Allen Ginsberg'.

### **35 Ginsberg (Allen). *The Change.***

First edition, second state. 8vo, unpaginated but 12pp, mimeographed sheets printed on one side, wrappers by Jeff Nuttall. London: Writers Forum. 1963 £900

In fine condition but with only one copper staple hanging on. No. 5 in Writers Forum online checklist. Morgan A7.a.1. Rare.

With an unsigned letter from Bob Cobbing stating that it is one of 12 with author's name misspelt 'Ginsburg' and hand-corrected in dark ink. The total edition was 220.

The publisher and concrete poet Bob Cobbing suggested, in 2001, in an online interview on UbuWeb that Ginsberg told Anselm Hollo that he wanted to publish a book in a hurry.

### **36 Goodland (John). *Moore (Nicholas). Seven. The New Magazine 1-5.***

First edition. 8vo, in a later cloth box, stapled, wrappers decorated with recurring figure sevens with titles in darker colours. Taunton: John Goodland and Nicholas Moore. 1938-1939 £300

Commercially rare.

Contributors includes Nin, Henry Miller, Kay Boyle, Saroyan, Vail, Perlés, Plomer, Wallace Stevens, Durrell, Treece, Dylan Thomas.

**37 Greenberg (Clement). Avant-Garde and Kitsch**  
in Partisan Review 5. Fall issue.

First edition. 8vo, pp 34–49 of 128pp, plates, paperback with blue and black lettering to front and black titles to spine, with a copy of the Winter 1939 issue of the same. New York: Partisan Review. 1939 £75

Very good but with browning and rubbing to backstrip and edges. This seems rare in commerce.

The first publication of the groundbreaking and highly influential essay by the court philosopher and king of New York Ab-Ex and mentor of Jackson Pollock.

**38 Harris (Max). McGuire (James). Angry Penguins**  
**Broadsheet Presents: Calavera of a Coquette.**

First edition. Small 4to, 16pp, illustrated to front with Posada's Calavera de la Catrina. Melbourne: Angry Penguins Broadsheet. c. 1946 £200

In very good, bright condition. Rare: not in William Reese Catalogue 228.

A strange and rare ad hoc publication born from cross cultural contacts built up by poetic Australians with a very literary and artistic strain of US servicemen in the Second World War. The bigger, and commercially more common, parent version of this modernist journal was infamous for the Ern Malley hoax. Though small, the broadsheet is a prestigious publication in its own right and this issue includes Henry Miller's 'Obscenity and The Law Of Reflection' and poems by W. S. Graham and Eithne Wilkins. The intent of the broadsheet was to keep the public's appetite whetted because Angry Penguins was 'a large, complex magazine and it appeared irregularly. (In total there were only nine issues.) Because of this, Harris decided to produce a smaller interim publication called Angry Penguins Broadsheet. This filled in gaps with news and reviews on art and literature and, as Harris put it,

"to engage in cultural controversy or polemics; to cartoon, pillory, debunk, burlesque" (Ern Malley website).

**39 Hesse (Hermann). Hudson (Stephen).**  
**In Sight of Chaos.**

First separate edition in English. 8vo, 64pp, boards covered with grey paper and lettered in black to front and spine, a presentation copy from Stephen Hudson the translator. Zurich: Verlag Seldwyla. 1923 £600

Browning to spine, a very good tight clean copy. Rare.

A superb copy of a rare and fragile work dated and signed by Sidney Schiff with his pseudonym Stephen Hudson and '[S.S.]' underneath and presented to a 'J Jonnes' or perhaps 'Jannes' at Lye Green. An early Hesse in English, that coincides chronologically with the translation of *Demian*. These two essays first appeared in *The Dial* of June 1922 a move that was championed by T. S. Eliot in a 1922 letter to Hesse and was subsequently quoted in his great intertextual work *The Waste Land*:

'Dear Sir, During a recent visit to Switzerland, I came across your book *Blick in Chaos*, which filled me with admiration. I brought it to the attention of a friend of mine here, Mr Sydney Schiff, who subsequently wrote to your publishers about the possibility of an English translation' (*The Letters of T. S. Eliot* Vol. I, pp 509–11).

**40 Huxley (Aldous). Brave New World.**

First edition. 8vo, 305pp, top edge gilt, yellow cloth, blue coloured leather label lettered in gilt, No. 285 of 314 signed and numbered, with a loose TLS from Julian Huxley to Allan Clodd discussing a memorial notice for Aldous and the notice itself as well as obituary clippings and a UCLA Library newsletter that discusses their Huxley deposit. London: Chatto & Windus. 1932 £3500

A fine bright copy.

**41 Ibara (Saikaku). Sato (Ken).  
Quaint Stories of Samurai.**

First edition. 8vo, 111pp, original paper wrappers with black lettering within a red ruled box, untrimmed. Paris: Printed for Private Distribution. Maurice Darantiere. 1928 £300

Rather shabby, worn, browned and stained with slight foxing and splitting to backstrip at head and tail. A good copy of a fragile and rare book.

**42 LANYON (Peter). Sven Berlin parody.**

Four items relating to Peter Lanyon's relations with Sven Berlin and particularly his illustrations to the Fortune Press edition of Arthur Caddick's *Lyrics from Nanchedra*. £3500

The chief item is a vigorous pen and ink drawing by Lanyon (c. 11 by 8 inches) parodying Sven Berlin's design for the cover of *Lyrics from Nanchedra*, with an accompanying spoof manuscript leaf of 'Instructions how to organize a sales campaign in St. Ives and Satellite Districts', incorporating a letter to Guido Morris. With a copy of the original flyer for the book and a short page of manuscript notes on Lanyon probably by Morris 'I love Peter... There was a feud between him and Sven Berlin (artists are very childish!)

**43 Lanham (Edwin M.) Sailors Don't Care.**

First edition. 8vo, 277pp, printer's notice to end, blue paper wrappers with Prussian blue coloured lettering to front and to spine, untrimmed, a presentation copy with a signature, date and inscription from the author. Paris: Contact Editions, Dijon: Maurice Darantiere. 1929 £675

Fragile, chipped and faded spine with loss, browned margins, rare.

The remarkable product of a chance meeting on a beach of a young Texan 'sailor' and Bob McAlmon, bohemian publisher and writer who

liked the former's yarns so much he prompted him to write them down. Ford suggests that 'at least one shipment' of the entire run of 501 was burned by US Customs for the allegedly salacious content and descriptions of moral turpitude. An act which no doubt encouraged the American publisher Harrison Smith to print it again a year later. Ford also suggests that the book was so successful, for a Contact production, that Miss Beach was considered a likely candidate for a French translation (*Published in Paris* pp 83-4).

*'For Paula, Fred, & Merrill with love from Denise'*

**44 Levertov (Denise). Here and Now.**

First edition. 12mo, 32pp, green card covers with onlaid creamy white wraparound label with green print, an inscribed presentation copy. Tatum Collection of Contemporary Literature online Sixties exhibit. San Francisco: Pocket Poets Series Number Six. 1957

£500

In very good condition apart from a ring stain to front label, slight browning to the backstrip and a word '[Hocks]' in red ink to top of back part of wraparound. Cook 6. Rare.

This was the poetess's first American book and one that firmly established her beyond the confines of Black Mountain College.

*'High in the freezing Summer Air  
Sixteen smiling constables will spray the crowd  
With LSD from US Army helicopters...'*

**45 Logue (Christopher).  
In May. ['Nine Completely naked girls...'].**

First edition. 61 x 44 cm, yellow paper printed with large black lettering, from a run of 500. London: Turret Books. 1966 £350

A very bright and stable copy but torn and creased in places. Ramsden D6.

A very rare poster poem that shows up six times on OCLC with only one in Great Britain and that, in many ways, pre-empted the events and sentiments of 1968, the troubles at the LSE and the riot in Grosvenor Square.

*'have a j arthur on an egg...'*

**46 Logue (Christopher). Salter (Tom).  
Kiss Kiss ['Go to work on an egg'].**

First edition. 74.3 x 49.7 cm, coloured poster poem on thick paper, words arranged inside large phallus with lion heads inside egg shaped testicles, from an edition of 2000. London: A Gear Poster, Fulham Gallery for Gear of Carnaby Street. 1968 £350

With nicks, bumps and small tears. Ramsden D16. Rare with only 7 citations on OCLC under two different listings none of which are outside of the USA.

**47 Logue (Christopher). Cameron (Ian). Fathers.**

First edition. 57 x 42 cm, vivid multicoloured treatment of Union Jack with poem running through centre of post of Cross of St George. London: A Gear Poster, Vandal Publications Ltd. 1967 £250

Near fine but for small blemishes and kinks. Ramsden D12. Very rare with one only on OCLC.

Logue's bibliographer notes that this diatribe against the homilies of the fathers of the baby boomer generation was 'inspired by the victimisation of the Rolling Stones'.

**48 Logue (Christopher). Boshier (Derek).  
SEX WAR CARS SEX.**

58.2 x 44.5 cm, multicoloured comic strip poster-poem, crisp condition, a fine copy of an iconic work from the sixties. c. 1967 £400  
Some wear and folds. Ramsden D13.

Attributed to Boshier and Logue acquired via Alan Clodd's estate. Framed uniformly with two related pieces of artwork, one a collage of frames from a printed comic book, and one a collage of repeats of a printed image, two of the six hand-coloured. George Ramsden's superb bibliography quotes Tom Salter of 'Gear' saying that their formulaic choice of sex, war and cars was a marketing ruse that failed as the poster went largely unsold.

**49 Logue (Christopher).  
Sleepers. 'Sleep is a fountain...'**

First edition. 152.3 x 61.5 cm, three colour silkscreen, poster-poem, 40 numbered and signed copies. London: Bernard Stone, International Theatre Club. 1968 £1200

Slight creasing and wear. Ramsden D17 citing 1968. Very rare with two on OCLC in North America citing 1967 as publication date.

George Ramsden has used this timeless image as the dustwrapper for his Logue bibliography and notes that Logue's source and inspiration was Hirmer's history of Greek vase painting. A superb poster.

**50 Lowell (Robert). Endecott And The Red Cross.**

Revised version. A4, 84 loose mimeographed leaves paginated and printed on one side. New York: The American Place Theatre. 1968 £500

Near fine condition.

The first stirrings of Endecott were in July 1961 when the manic depressive poet was 'back with his family calm and industrious again'. In the late summer he told Randall Jarrell that playwriting was 'so easy it's a crime...' and he wrote two more (based on Hawthorn's short tales) to press home the point, the three becoming *Old Glory*. Lowell perhaps sought to construct his own *Murder In The Cathedral* as a form of sacred poetic drama, suggesting to William Meredith: 'I've always wondered why people like Eliot wrote them, but I see there's a sea of energy inside one that can't come out in poems and will come out this way' (p 288).

As with *Murder in the Cathedral*, Lowell's first staged appearance of *Old Glory*, in 1964, was in a working church. Yet not the historic setting of Canterbury Cathedral but rather 'a drab brick building in Manhattan's Hell's Kitchen'. St Clement's Episcopal Church was 'an off Broadway mission parish' that with the 'addition of an altar' at noon on a Sunday became a Holy Communion venue (ibid p 311)

'Endecott and The Red Cross' was not included in the American Place Theatre's production of the two other parts of the trilogy but was later expanded and offered separately.

This is the script for the first production, in 1968, that had costume and props designed by Robert LaVigne, unwitting cupid to Peter Orlovsky and Allen Ginsberg, that are now in the Harry Ransom Humanities Research Centre's Theatre Arts Collection. A search via OCLC yields only six copies of this state of the script, implying rarity, and indeed, it is common practice to recall or destroy scripts in revision to ensure coherence and continuity.

### **51 Lowell (Robert). A Postcard to Peter Russell.**

14 x 8 cm, typed on both sides, stamped and semi-legibly franked, signed in red pen. New York. 1964 £500

Discussing Mandelstam, Pound and Santayana.

Lowell writes from his New York apartment to the English poet, the first to translate Mandelstam into English, at a Berlin address, in the immediate period after Russell had bankrupted himself as a book-

dealer, about imitative translation, a subject that was close to both their hearts.

### **52 Loy (Mina). Lunar Baedeker and Time-Tables.**

Second edition. 8vo, 82pp, boards covered in grey silky cloth, printed paper label to spine, author's edition of 50, signed and numbered. Highlands: Jonathan Williams, Jargon 23. 1958

£1500

Slight marking and bumping to boards, minor seepage of glue to pastedowns, a bright copy. Scarce.

A re-edition that includes selections from the extremely rare 1923 Contact publication and eighteen extra pages of other works with appreciative notes by Williams, Rexroth and Levertov.

### **53 Loy (Mina). Lunar Baedeker.**

First edition. Sm. 8vo, 45pp, creme paper wrappers with red lettering to front, a presentation copy from the author to 'Harold and Kitty'. Dijon: Maurice Darantiere. 1923 £3500

Split wrappers, browned spine, fragile in poor condition with fragmented wrappers.

Alan Clodd's annotations in this copy suggest that one of the recipients was Harold Loeb, cousin of Peggy Guggenheim and fictionalised as Robert Cohen in Hemingway's *The Sun Also Rises*. If correct, this would be a poetic evocation of Loy's late husband Arthur Cravan in that Loeb was the 'kike' boxer poet who fought Hemingway in Pamplona for the eye of Lady Duff. Carolyn Burke in her recent biography of Loy credits Peggy Guggenheim with sporadic financial sponsorship of Loy's Parisian lampshade business so this association is not improbable. A commercially rare book, and scarcer signed, the last named copy appearing at auction in the late seventies in a similarly distressed condition.

#### **54 Loy (Mina). Lunar Baedeker and Time-Tables.**

Second edition. 8vo, 82pp, card covers, onlaid laminated decorative wrappers with portrait photo of Loy to back, tatty glassine overwrappers, regular edition of 450, a signed presentation copy from the author to Natalie Barney, a bright copy. Scarce. Highlands: Jonathan Williams, Jargon 23. 1958 £1000

Includes the complete text of the extremely rare 1923 Contact publication and eighteen extra pages of other works with appreciative notes by Williams, Rexroth and Levertov. The poem 'Lunar Baedeker' begins with the unforgettable line: 'A silver Lucifer serves cocaine in cornucopia'. Loy was a regular guest at the sapphic salons held at Natalie Barney's Rue Jacob home. These soirées, one of which was held in honour of Loy, included Natalie's Amazon lover Dolly Wilde who, according to Loy's biographer Carolyn Burke, often declaimed 'I am more Oscar like than he was himself' and 'drank to excess and used cocaine'. Despite Loy's stubborn heterosexuality she and Barney, both witty and brilliant, were close friends.

#### **55 Loy (Mina). The Last Lunar Baedeker.**

Third edition. 8vo, brown cloth with foil label printed with black lettering to spine, with dustwrapper, signed by Jonathan Williams and Roger Conover. Highlands: The Jargon Society. 1982 £100

Wear to wrappers but still a bright copy.

#### **56 McAlmon (Robert). Post=Adolescence.**

First edition. Small 8vo, 119pp, coffee coloured wrappers with dark havana coloured lettering, untrimmed, a presentation copy from the author to Pierre de Massot. Dijon: Contact Publishing Co, Published by Maurice Darantiere. 1922-1924 £900

Possibly lacking a slipcase, a small tear to the tail of spine and minor bumps do not detract from the brightness of this copy. A rare signed example.

McAlmon's peripatetic approach to publishing and his cryptic designation of the publication date as 'Written previously to A Hasty Bunch in 1920' has made the bibliography of *Post=Adolescence* into something of a bibliographic duck shoot. Berlin's Staatsbibliothek plump for 1920, Cornell drop in on 1923, and SUNY cite 1924. Kay Boyle in *Being Geniuses Together* and Robert E. Knoll in *Robert McAlmon Expatriate Publisher and Writer* both go for 1923. Hugh Ford in *Published in Paris* doesn't even hazard a guess: he concludes that McAlmon's 'ramblings' and his 'notoriously sloppy and impatient' editing and proofreading and byzantine forwardings of manuscripts and proofs to Darantiere in Dijon from the cities of Europe, make it impossible to pin down, suggesting only that this book and *A Companion Volume* were the first two Contact publications.

More interestingly perhaps, Ford also says that W. C. Williams was much taken with it as a factual investigation into sexual and romantic mores in the bohemian milieu of New York's Greenwich Village. The recipient of this copy was an intimate of Erik Satie and Marcel Duchamp, and worked with Picabia on the surreal ballet *Relache*, later writing a book on him. This was just the sort of artistic cabal that McAlmon and the vanguardist Yank expats aspired to, even if they did not admire their work itself. As Kay Boyle notes in *Being Geniuses Together*, Duchamp, Tzara et al had made the likes of Man Ray very welcome in Paris, accompanying them to Hilaire Hiler's Jockey club to celebrate the spirit of art by 'gigoloing, whoring, pimping...' (Boyle *McAlmon* p 92).

#### **57 McAlmon (Robert). A Hasty Bunch.**

First edition. 8vo, 288pp, original brown wrappers with dark henna lettering, includes the insert 'From an h'English Printer to an English Publisher', untrimmed, a presentation copy from the author to Hal Van Dorn. Dijon: Darantiere. 1922 £750

Spine cracking and darkened, starting at head with chips, bumps to all edges, a good copy of a fragile book. A rare signed copy.

Harold Van Dorn appears in *Being Geniuses Together* as a fellow reveller at Hiler's debauched Jockey club, and as a companion in the

doldrums of Fascist Italy, going on to 'become head man in a small city museum'.

McAlmon states in *Being Geniuses Together* that it took him six weeks to write and that James Joyce provided the title, based on his having 'found my American use of language racy' (p 30). McAlmon was subsidising Joyce to the extent of \$150 a month at the time, and sent the master a klatch of stories which Joyce characterised, due to their slanginess, as 'a hasty bunch'; this not entirely flattering description phrase was 'at once appropriated' by the author. Darantiere printed it while working on *Ulysses*, and Ford speculates that it must have come as a 'welcome relief from Joyce'.

### **58 McAlmon (Robert). A Companion Volume.**

First edition. 8vo, 265pp, printer's notice to end, brown wrappers with henna coloured lettering, untrimmed. Paris: Contact, Maurice Darantiere. c. 1923 £500

A very good and bright copy of a delicate publication marred slightly by small tears and flaws to wrappers and dusty edges. This is commercially rare with none appearing at auction for a decade or more.

Companion to *A Hasty Bunch*. Robert E. Knoll notes that, like his other early publishing ventures this was paid for 'out of his own pocket, from the allowances paid to him and Bryher from Sir John Ellerman' but that this was not a 'great drain' as French printing was inexpensive and books like this one were merely 'paper-covered' (*Robert McAlmon Expatriate Writer and Publisher* pp 32–3). Its hard not to agree with Knoll that publishing was no great burden for McAlmon as his 'marriage of convenience' to Bryher had bequeathed him a father-in-law who was 'the heaviest taxpayer in England' (*Published in Paris* p 43) and this surely did not refer to his waistline but to his financial assets.

### **59 McAlmon (Robert).**

#### **Distinguished Air [Grim Fairy Tales].**

First edition. Sm 8vo, 158pp, original marbled paper boards, green morocco, gilt spine, blue silk bookmark, orange coloured paste-

downs and endpapers, author's proof, uncut, one of 100 copies printed on Arches from a total run of 115, this copy with printed statement 'author's proof'. Paris: Contact editions, Three MOUNTAINS Press. 1925 £1000

Boards slightly rubbed and soiled, bumping to all edges with wear to spine, sporadic foxing spots throughout, still an excellent copy of a very rare book, lacks errata slip.

McAlmon's own copy was also designated as an author's proof but the present copy is corrected throughout in what appears to be his hand.

Three stories of the interwar gay habitat with one called 'Miss Knight' about a gay man who takes drugs.

*From Dr and Mrs Williams to Theodore Roethke*

### **60 McAlmon (Robert).**

#### **North America. Continent of Conjecture.**

First edition. Small 4to, 44pp, original printed wrappers, one of 300 from a total edition of 310 with 10 on 'vergé pur fil Lafuma', original printed card covers, illustrated by Hilaire Hiler. Paris: Contact Editions. 1929 £600

With slight chipping and browning to wrappers but an excellent copy.

A presentation copy from Florence and William Carlos Williams to Theodore Roethke inscribed on the half title 'To Ted Roethke from Florence & Bill Williams knowing that Bob would like you to have his work September [?] 11/41.'

According to Hugh Ford's *Published In Paris* McAlmon considered Hiler's work to be 'about the best America is producing' and by 1926 the artist had already finished two of the many woodcuts that would enliven the pages of *North America*. Hiler was born as Harzberg and changed his name in order to pass as a gentile and developed into an interesting case of polymathy, mixing an arts education, at RISDA, with a commercial one at the Wharton School of Finance. A jazz saxophonist on 1919's Left Bank, in the 1920s he ran the bohemian Jockey Club. In a note on

his website Edan Hughes, the biographer of Californian artists, suggests that Hiler often played jazz piano at the Club complete with a live monkey on his shoulder. As a talented artist, Hiler joined the Works Progress Administration's Federal Arts Project as a mural painter.

Hugh Ford notes that sections of the text had appeared in the creative journal *This Quarter* and that the author intended to 'define the psyche of a nation' that was in the 'process of becoming'. In the use of idiom and the attempt to define a national character through a journey across the continent, and with its acknowledgements of the multiracial side of the nation, it is a blood brother to William Carlos Williams' *In The American Grain* that had appeared a few years earlier.

**61 McAlmon (Robert).  
Indefinite Huntress and Other Stories.**

First edition. Small 8vo, 203pp, decorated card wrappers. Paris: Black Sun Press, Crosby Continental Editions. 1932 £250

A very good copy. Minkoff B-10.

Hugh Ford suggests that this collection of nine stories was chosen by every one but the author and that McAlmon was nervous about releasing a book not of his own making and 'after Caresse Crosby had consulted everybody and thing but any possible inclination that she might herself have' (*Published In Paris* p 91). It is interesting in its own right if only for the story 'Mexican Interval' with explicit Yaqui, 'marihuana' and Mescal themes.

**62 McAlmon (Robert).  
Being Geniuses Together. An Autobiography.**

First edition. 8vo, 373pp, blue cloth with gilt lettering on spine, dustwrapper. London: Secker and Warburg. 1938 £700

Dustwrapper repaired and browned at the spine and corners but unclipped. Binding slightly cocked. A very good bright copy of a book that has become quite scarce in its jacket.

**63 Merrill (James Ingram). Yannina.**

First edition. Obl. 8vo, unpaginated, 87/100 numbered and signed by author, thin sewn booklet, card covers, blue wrappers with gold fleur de lys, white label with black lettering, printed on rag paper. New York: The Phoenix Bookshop, No. 17 Oblong Octavo Series. 1973 £120

In fine condition a very bright and crisp copy. Hall 47.

A poem dedicated to his longtime friend the UCLA academic Stephen Yenser who later co-edited the *Collected Poems*. It has been said that Merrill, like Ted Hughes, used Ouija to pep up his writing process. Unlike Hughes, he used his immense inherited wealth to travel widely and this book is in recognition of one such trip to Epirus and a side journey to visit Yenser. Yannina's first appearance was in *The Saturday Review* and was later collected into *Divine Comedies*; it is considered an important poem.

**64 Miles (Barry). Hopkins (John 'Hoppy').  
The LongHair Times. Global Moon Edition. Fuck  
For Peace. LSD 25. & The Gate. Notting Hill Gate  
Neighbourhood Newsletter. Monday, April 4, 1966.  
& Ed Sanders Newsletter.**

First edition. 32 x 20 cm, 8 leaves printed on both sides, stapled, London: LoveBooks Ltd/London Free School. 1966 £75

In fine condition. Seems rare with none on OCLC.

A samizdat type magazine that is part photocopy and part mimeograph. It combines global activism, a literary epistle from Tom Wolfe, an LSD drug cartoon hero called Sugarman and Sanders' account of being arrested and enduring penile inspection for publishing 'Fuck You'.

**65 Moore (Marianne). Marriage**

[In the whole issue of Manikin. Number Three.]

First edition. 8vo, n.d., unpaginated, stapled blue-green coloured card covers with Greek or Minoan style device and titles in black, address crossed out and stamped '17 Christopher St' to back, with Glenway Westcott's four page pamphlet 'Miss Moore's Observations', a small typed and uncredited note possibly by Alan Clodd, a clipping and an NYPL circular, Alyse Gregory's copy with her signature in pencil to the title page. Hoffman. New York: Monroe Wheeler. 1923 £1000

A solid copy of a fragile publication with browning, fading, chips and splitting to the wrappers, the staples and surrounding area cleaned, the loose pamphlet is in pristine condition. The accompanying note states that the copy was given to Alyse Gregory by the author.

**66 Moraes (Dom). Beldam Etcetera.**

First edition. Thin 8vo, slim pamphlet, in sewn card covers with printed paper wrappers with red lettering to front, 22/100 hand-numbered and signed, fine condition. London: Turret. 1966 £35

**67 Nin (Anaïs). Collages.**

First edition. 8vo, 170pp, dark terracotta coloured cloth with gilt on spine, with photo-montage dustwrapper by Keith Cunningham, a presentation copy with a signature and a lengthy inscription from the author to Colin Huggett. London: Peter Owen. 1964 £300

A fine and tight copy in a lightly scratched and rubbed jacket.

The recipient seems to have been a dealer/signature collector as he appears on the internet as a vendor of literary archives and manuscripts. Indeed, this may explain Nin's jokey remark at the end of her

inscription: 'You owe me 6 books of your own writing now, all signed!'

*Jeff Nuttall touches his nose*

**68 Nuttall (Jeff). The usual stringency.**

First edition. 8 x 11 cm, unpaginated but 31pp, blue wrappers with blindstamped title to front, stapled, grey endpapers, portrait photographic illustration and text to each page. Todmorden, Yorkshire: Arc. 1980 £35

In fine condition.

A rare regional printing in a flipbook medium. It is a detailed account of nose-picking displayed in freeze frame, with commentary. A very appealing copy of an unappealing work.

**69 Nuttall (Jeff). Correspondence to Mr and Mrs Drumfinding Winterpower & Hardiment [Mel and Pat Hardiment].**

Two one page typed signed letters, in stamped and franked envelope addressed to Mr and Mrs Drumfinding etc, with a bleakly humorous Christmas card designed [?] and signed by Nuttall and another unsigned postcard for 'What Happened to Jackson'. c. 1978 £300

Envelope torn, letters rather creased and folded. A pair of caustic and ribald letters from a true natural subversive and prominent sixties activist to an eminent pair of northern members of the literary and artistic counterculture.

In a letter sent from Wyke in West Yorkshire Nuttall discusses an American trip with John Calder to publicise 'Riverrun' that pricked his radical puritan's ire: 'I didn't really like me loopy work being used as a gimmick but I was pleased to get to the States and see what really gos

on.' Impressed by the drawl of a New York Newsvendor ('Waddy want me to do? Rub Ya Face in it?') he goes on to discuss his publications and book reviews bemoaning the fact that 'the massed advances are pissing in the ocean of my massed debts' and how he fears that he may end up on the lecture circuit.

Opening up his domestic world in the next paragraph he writes of his break up with Rose and how his latest little paramour is 'a strange little animal called Amanda' and shuttles between Leeds and 'Bratford' where he visits 'wife and one remaining kid' as all the others have 'disappeared into the serried ranks of the pancrack' – a Teeside dialect word for receiving unemployment benefit. He caustically and brutally describes various medical mishaps 'I nearly died a couple of years ago. Felt different since then. Not always so bouncy. Woke up in the middle of an operation with metal things propping me ribs apart. Anaesthetist's cock up. Very nearly my cock down. And out. For keeps.'

Nuttal groans on in a fascinating manner as he illustrates the horrors of being a counterculture figure in 'The Establishment' and how his Leeds teaching colleagues are 'either thick as shit or corrupt' bleakly assessing seventies as 'sorry years' for: 'the shits are in ascendance. So this is the Age of Aquarius. In that Case the dawning was a fuck of a sight better than the late morning.'

Among much intemperate hostility aimed at Mrs. Thatcher and her government we have a highly irreverent guide to commissioning editors and he signs off giving his love to Hardiment's family with the commendation: 'Glad to hear the beast still lifts his hoary snout occasionally.'

At the time of writing these letters Nuttall was a lecturer at Leeds Polytechnic and was very well known as an intelligent poet, performer, troublemaker and observer of and commentator upon the entire spectrum of the sixties 'counterculture' from Millbrook to Laing and back again through collaborations with Trocchi and Burroughs.

## **70 O'Hara (Frank). A City Winter and Other Poems. Two Drawings by Larry Rivers.**

First edition. 8vo, 13pp, an unnumbered copy of Nos. 21–150 on French Arches paper with the illustrations on Shogun paper, 7 loose sheets including 'wrappers' on a different paper stock, two illustrations on one sheet of Shogun. New York: Tibor De Nagy Gallery. 1951  
£750

A bright clean copy of O'Hara's rare first book. He later defended himself against accusations of 'using people' in a letter to a student of Kenneth Koch's: 'I doubt very much if John Myers would ever have published my first pamphlet, *A City Winter*, if one of his artists, Larry Rivers, hadn't wanted him to and wanted to do the drawings for it. So what? Am I supposed to dislike Larry for "pushing" my work, or John for publishing it?' (Lehman p 178).

## **71 Olson (Charles). The Maximus Poems.**

First collected edition. 8vo, 159pp, no. 56 of 75 specially bound in brown cloth boards onlaid with the printed/lettered wrappers of the trade portion of the run. New York: Jargon: Corinth Books. 1960  
£750

A very good copy, with slight yellowing to the spine, a small scuff on the cloth at head of spine, top edge a little dusty. Butterick & Glover A14. With a loosely inserted TLS (old folds, creases, closed tears not affecting the text) to the poet Edward Marshall.

In a small letter, headed 'orig' in pencil, Olson talks of 'trying to beat out the "measure" ... [of] this pure four-line stanza of two-beat lines...' and how his verse 'comes into my ears as what I sent up into the air'. In a broken, abbreviated 'hunt and peck' typewriter spree he goes on to apologise for not writing back about Marshall's 'Jonah' by pressing the point that he is a true philosopher-ruler in the style of *The Republic*: '–youx are what I see they called (Plaalltto [overwritten] didx the "guardians"...'.

In a strident tone he rallies Marshall to carry on his correspondence and work with him to get Jonah into print:

‘So please keep me on/send etc. Let’s force that publisher (any of them) to get JONAH into being. IT’s real loss on the scene that it ain’t there. let’s lock a rms, and go ; so far as I can see the two of us (literally) are isolated as one. And its abt time we made a revolution thereby. – I’ll take xxxx Christ as the base of sd partnership.

There is so much to be done.

Love Charles Olson

Olson.’

Both Olson and Marshall appeared in Allen’s landmark anthology *The New American Poetry 1945–196* published in the same year as *Maximus Poems*. Allen threw Marshall into the raggle taggle group of poets with no region of their own when perhaps he belongs more properly with Corso, Ginsberg and Kerouac in New York. Indeed, he appears seated between Corso and Ginsberg, whilst a messiah-like Kerouac reads a passage from *On The Road*, in McDarrah’s famous 1959 photograph. Marshall’s anthologised poem ‘Leave the Word Alone’ was apparently acknowledged by Ginsberg as a template for his magnum opus ‘Kaddish’ (James Campbell *TLS* 10/9/1999). A compelling association and a letter that is almost a concretist artwork in its own right.

## 72 Oyez. Oyez #1–10.

First edition. Various sizes, 10 single sheets printed on one side, rag and watermarked papers, various typefaces and colours, decorations, illustrations etc. Berkeley: Oyez, Auerhahn Press. 1964–1965 £300

Near fine but for browning to #3. A rare set with an additional Robert Creeley leaflet published by Pig Press.

No. 1. McClure, Michael. Two for Bruce Conner: Centaur [and] Short song. – no. 2. Antoninus, Brother [i.e. W. Everson] The rose of solitude. – no. 3. Miles, Josephine. In identity. – no. 4. Duncan, Robert. Wine. – no. 5. Creeley, Robert. Two poems: Some place [and] Song. –

no. 6. Meltzer, David. The blackest rose. – no. 7. Levertov, Denise. City psalm. – no. 8. Olson, Charles. Signature to petition. – no. 9. Snyder, Gary. Hop, skip, and jump. – no. 10. Bronk, William. The cipher.

## 73 Purdy (James). *An Oyster is a Wealthy Beast*.

Second edition. 23.5 x 16 cm, obl., unpaginated, paper wraparound label pasted to black cloth boards, 23/50 in boards signed, numbered and illustrated by author from a total run of 250. San Francisco: Black Sparrow Press. 1968 £250

In near fine condition. Morrow 17b.

Includes an original pen drawing of three semi-abstract heads that is initialled by Purdy.

*‘Since I was 13 years old I was reading books on pharmacology and medicine. However, sick people get on my nerves.’*

## 74 [Roethke (Edward)]. *Traherne* (Thomas).

### **Felicities of Thomas Traherne**

First edition. 12mo, xxxix, 114pp, green cloth, gilt, no wrappers, Theodore Roethke’s copy. London: Dobell. 1934 £200

A trifle rubbed.

Theodore Roethke has inscribed the volume in green ink to the front endpaper in a clear and purposive hand thus:

‘This book is the property of Theodore Roethke not the Pinel Foundation.’

In a 1947 letter to John Crowe Ransom Roethke stressed that his heritage was derived directly from Thomas Traherne and not Dylan Thomas, as perhaps Ransom had suggested:

‘But I am nobody’s Dylan: I never went to school to him. If there’s

an ancestor, it's Traherne [the prose]' (Ralph Mills Jnr *Selected Letters of Theodore Roethke* (1970) p 131).

A theme he returned to in a letter to Babette Deutsch in 1948 where he quoted an 'eminent lady poet' who said 'You do what Thomas thinks he does.' To Roethke this was 'unnecessary' as 'I do what I do; Thomas does what he does'. He went on to reiterate that his 'real ancestors' were 'the bible, Mother Goose, and Traherne...' (ibid p 142). That in the same letter he should stress suffering as a wellspring of his poesy is entirely appropriate as the Pinel Foundation was the Seattle psychiatric hospital that Roethke spent at least part of 1959 to 1960 in as a patient and in the grounds of which he experimented on turkeys with Lois Lamb.

*'something incomplete about this philosophy'*

## 75 Sartre (Jean Paul). What is Existentialism? In Foreground. Volume I No. 2.

Original printed paper wrappers, signed and dated July 1946 by Cid Corman with his extensive underlining and marginal commentary, and a loose application form for an Edwards Scholarship with name 'Sidney Corman' and a Dorchester address. Cambridge, Massachusetts. 1946 £200

A little worn looking but a very good example. Not in William Reese Catalogue 228.

Sartre's first popular defence of his philosophy against accusations of quietism, Nazism, nihilism and baseness. It struck a chord amongst the 'authentic', smokey, jazzy 'cool' Beat and boho post war sensibility of GI Bill America, and Sartre was lauded as a celebrity when he visited the USA in 1946. In the marginalia we see a young Corman fresh out of college, about to embark on his poetic career, grappling with the ruling ideas of his age: he was to write later that 'the period of 1941-1947 was largely one of self education in every sense' (Corman *The Gist of Origin* p xvi). Later, like Ferlinghetti, he immersed himself in French literary and philosophical culture winning a coveted Fulbright Fellow-

ship grant to study at the Sorbonne. This issue also includes Allan Seager, Robert Lowell and Richard Wilbur.

## 76 Seymour Smith (Martin). **Bluff Your Way in Literature. Know Your Jargon and Hold Your Own in Any Company.**

First edition. Small 8vo, paperback, 64pp, with a small TLS of thirty or so lines with pen additions from the author to Mr [Andrew?] Crozier dated 1963, fine. Wolfe. 1966 £145

A superbly cynical sourcebook of 'hip' subjects including Sigma 'This literature might be worth money in years to come', Drugs 'Seem impressed as drug taking is impressive', Trocchi, Black Mountain, Projective Verse, The New Apocalypics, William Burroughs the 'failed experimentalist', Robert Lowell 'the poet of mental crack-up' etc. The author, better known as the biographer of Robert Graves, was a contributor to *Black Mountain Review* and as such was well placed to comment on the American avant gardes. Indeed, he makes reference in his guide to fellow reviewers such as Robert Creeley 'he can safely be called a disciple of Olson's theories...' and the loose TLS discusses him as a publisher of his own verse stressing that 'Bob Creeley was and is a very close friend' and that his own criticism of Roethke had 'caused several people on the board or whatever of that magazine to resign, as they thought it unfair...' and that 'Bob Creeley tells me that he never got over it until his death, which makes me feel guilty of course.' Martin Duberman's *Black Mountain. An Exploration in Community* records that Seymour Smith wrote two highly critical pieces on Theodore Roethke in the first issue of the *Black Mountain Review* causing Rexroth to withdraw his contribution and also states that the pieces were 'questioning the current adulation' of Roethke and Dylan Thomas but that Creeley supported Seymour Smith in his views. In his letter, Seymour Smith had not changed his position stating emphatically that 'On the Whole I don't take it back, reading it today, ten years after'. However, he does defend himself by in effect sniping at his old target saying that it 'was not an attack on Roethke for being an

alcoholic or vain, but because his poetry was on the whole poor'. Yet, he does seem to have softened a little conceding that 'but of course I was young then and did not know how easy it was to write poor poetry, how hard to write'. All in all, a small but illuminating document of the mores and practices of Black Mountain's literary coterie.

**77 Sinclair (Iain). Groucho Positive/Groucho Negative.**

First edition. 29 x 20 cm approx., unpaginated but 8pp including card covers and illustrations, stapled, printed in black and red, front and rear cover photos of Marx Bros., edition of 200. London: The Village Press. 1973 £90

Slight wear and turned corners. Very rare with only five copies located by OCLC, two in the UK, one in Eire and two in the States.

What may be termed the 'Groucho Complex' has permeated the counterculture at all levels to the extent that in 1971 the comedian was 'invited to testify as a witness' at the Oz obscenity trial (Richard Neville *Hippie Hippie Shake* 1996, p 1) and in the same year Krassner's *The Realist* and Brand's *Whole Earth Catalog* put out 'My Acid Trip With Groucho Marx'. An attractive item.

**78 Snyder (Gary). Three Worlds, Three Realms, Six Roads.**

First separate edition. 4to, unpaginated, 12 leaves including blanks, titles, device, poems, brown paper wrappers with lettering to front, slim rag paper pamphlet, illustrated by Ken McCullough, calligraphy by Hironobu Nishiyama. Marlboro, Vermont: Griffin Press. 1968 £275

Fine but for slight creases and scratches. A commercially rare collection of poetry that first appeared in the Chicago journal *Poetry* two years earlier, hence printed copyright date of 1966, here reprinted with warmly rendered sepia drawings by Ken McCullough with calligraphy by Hironobu Nishiyama. McNeill A19.

**79 Snyder (Gary). RipRap.**

Second edition. 8vo, unpaginated but 34pp on double leaves, brown wrappers with Japanese style binding. Kyoto: Genichido Co. Origin Press, distributed in USA by City Lights. 1959 £250

Slight wear to wrappers and lifting of title label on front, fine contents. McNeill A1b.

This is Snyder's first book, and was a product of renouncing poetry and working as a labourer for the US Park Service in 1955 – the 'RipRap' of the title is defined by him as 'a cobble of stone laid on a steep slick rock to make a trail for horses in the mountains'. Snyder was riding a wave of interest in the late 'fifties' in all things Zen; Lewis MacAdams in *The Birth of Cool. Beat Bepop and the American Avant-Garde* (2001) writes how the 'yen for zen' resulted in cocktail parties complete with 'zen aficionados' spouting their 'latest self devised koan' (p 173).

**80 Snyder (Gary). Origin: featuring Gary Snyder.**

First Edition. 8vo, 64pp, stapled pamphlet with calligraphic lettering to front wrappers. Kyoto: Genichido Press, Copyright Cid Corman. Origin, Second Series: Response. 1961 £275

Rusty staples, faded back cover but otherwise very good indeed. Very rare.

**81 Snyder (Gary). Kanetsuki (Gutetsu). The Wooden Fish: Basic Sutras & Gathas of Rinzai Zen.**

First Edition. 8vo, 56pp, brown paper wrappers with silver sprinkled white label printed with caricature and lettering in black, Japanese style gold string ties, mimeographic printing on double leaves, loose errata slip dropped in, pp 47–50 are blank and numberless, 500 copies printed. Kyoto: First Zen Institute of America in Japan. 1961 £2500

Wrinkled front pastedown and slight wear but otherwise very good and clean, with Sotheran's bookseller stamp to front, pencil annotation to back thus: 'From the library of Ms PL Travers author of 'Mary Poppins'. McNeill A5. Rare: not in BL.

Travers was a Zen disciple of many years standing, an intimate of Gurdijeff, meeting him in 1938 and subsequently writing a biography. She considered her Mary Poppins stories to be parables in the best traditions of Zen Buddhism saying in an interview for a 1928 issue of *Paris Review*: 'My Zen master, because I've studied Zen for a long time, told me that every one (and all the stories weren't written then) of the Mary Poppins stories is in essence a Zen story. And someone else, who is a bit of a Don Juan, told me that every one of the stories is a moment of tremendous sexual passion, because it begins with such tension and then it is reconciled and resolved in a way that is gloriously sensual'.

Snyder modelled this book on the 'traditional sleeve manuals' of Buddhist monks for the English speaking fraternity of Ryosen-an Zendo in Kyoto and when questioned as to distribution outside of the Zendo he replied 'I'm sure more than 25 made it to America' (McNeill pp 11–12).

## **82 Stafford (William). West of Your City.**

First edition. 8vo, 59pp, stitched, white paper wrappers with printed price '\$2.50' to inside front flap, a presentation copy signed, dated and inscribed by the author to Theodore Roethke 'an owner of all this country'. Los Gatos: The Talisman Press. 1960 £1200

In fine clean condition with a slightly grubby wrapper torn at tail of backstrip. Rare.

This was Stafford's first book of poetry written long after his first book of memoirs as a conscientious objector in the Civilian Public Service of the 1939–1945, apparently also issued in cloth.

## **83 Steadman (Ralph). Santa Claws [ted joans/Harlem 68 Black POW-WOW].**

First edition. 25 x 19.5 cm (folded), undated, collage illustration to front, poem to back, with a Turret bookmark by Steadman, with small poster for Joans' 'Black Pow Pow' at the ICA. London Turret. 1960s £75

A near fine copy.

A presentation copy to Alan Clodd inscribed: 'A Merry Xmas from Bernard [Stone]'.

## **84 Stein (Gertrude). Autobiographies.**

Translated by the Baroness d'Aiguy, with an introduction by Léonie Villard.

First edition in French. 8vo, port. frontis., 381pp, original paper wrappers, a presentation copy signed and inscribed from the author to 'Henry' with an indecipherable surname, one of 200 hundred Hors Commerce or press copies marked 'S.P.' on wrapper. [Paris]: Editions de Confluences. [1946] £650

The wrappers are rather shabby with some clumsy repairs, and the paper is browned but overall still a good copy: the French edition of *Everybody's Autobiography*, the sequel to *The Autobiography of Alice B. Toklas*.

## **85 Stevens (Wallace). Esthétique Du Mal.**

First separate edition. 8vo, unpaginated, quarter black morocco, gilt lettering, decorative paper covered boards, pink endpapers, handcoloured illustrations by Wightman Williams, one of 40 copies printed on Van Gelder, signed by the author and artist, of a total edition of 340. Cummington: The Cummington Press. 1945 £6500

With some wear to the head and tail of the backstrip, and the boards slightly dusty and rubbed. The colouring of the 'pen and ink drawings' retains a freshness and vitality and includes touches such as light pink highlighting of the 'E' on half title. A superb copy of a fragile book. Edelstein A10.

## 86 Stevens (Wallace). Selected Poems.

Foreword by Dennis Williamson.

First edition. 8vo, 107pp, paper covered boards in black 'alligator belly' effect, gilt spine, the poet Nicholas Moore's copy with extensive annotations and five loose ms. pages of notes. London: The Fortune Press. [1952] £500

In poor condition. Binding stressed with loose and loosening pages, old brown tape-marks from rough repairs. Edelstein A18.

The eccentric and wanton publisher at the Fortune Press, R. A. Caton, published this without much in the way of permission – it was agreed and then revoked in favour of Faber – and was supposed to have destroyed the edition. The Press's historian Timothy d'Arch Smith writes 'he did not destroy it as requested but merely stuffed the books under some basement stairs in his repository in Terminal House ... whence they emerged after his death as merry little money-spinners on the first edition market'. This copy is patently not one of the 'remainder' cache, but one of the few that did get out in the world on publication, into the hands of the apocalyptic Nicholas Moore.

Iain Sinclair's *Downriver* has a chapter called 'The Guilty River' written 'In Homage to Nicholas Moore', in the form of a discussion between Sinclair and Peter Riley. Moore was a Cambridge graduate, 'mad poet, endless reviser, son of G. E. Moore who ... never gave up hope of publishing ... and who imbibed a heady dose of culture at Cambridge as a member of the Apocalypics, in the process emerging as a determined Modernist selecting from "high" and "low traditions" alike'.

This eclecticism included Wallace Stevens but also ranged through 'Surrealism, jazz, Picasso, Henry Miller and Durrell.' Like Alan Clodd, he was a conscientious objector in the 1939–1945 war but

(very) unlike him he lost much of his literary inheritance including his correspondence with Wallace Stevens. To avoid mishap he carried the letters 'around in his wallet. Unfortunately, his pocket was picked while he was browsing a street market in London; and they were lost never to surface again.' Sinclair and Riley paint a picture of a stubborn man with all the accoutrements of a modernist but in a 'left hand maisonette' (p 320), disabled and living in squalor, surrounded by jazz and modern art and eating his 'dinner off Lucie Rie pots, which were worth thousands of pounds. And occasionally he broke one' (ibid p 311). Nicholas Moore's annotations to poems in the text confirm Riley and Sinclair's image of a driven and manic scribbler but also reveal an analytical intellect. The manic scribbler is confirmed by Wrey Gardiner's sketch of him in the forties: 'Nick is a stranger still. Giving me a poem the length of one of Eliot's Quartets every morning, and each one more eccentric and curious than the last' (Derek Stanford *Inside The Forties* p 87). In some of his notes to this volume, Moore comes across as very much the great philosopher's son in comments such as 'socio-aesthetic problem of artist's relation to his environment', 'aesthetic epistemological relation of imagination to reality', and '+Problem of belief/Metaphysical & theological'. As a wartime Apocalyptic poet and refusenik his handwritten list of *Partisan Review* articles with one from 1949 described as 'Schwartz on Eliot as Lit Dictator' is particularly poignant. One of the only surviving deposits of knowledge of an important transatlantic relationship, freshly offered here, on the brink of resurrection by a newer generation of bohemian British counterculturalists.

*I wanna be your dogma*

## 87 Trocchi (Alexander).

**Invisible Insurrection of a Million Minds.**

Unknown edition. Foolscap, 8pp, stapled sheets, erratic pagination, p 4 blank, possibly mimeographed. No date. London: project sigma. 1964 £200

Slight creasing, near fine. Rare.

The components of this manifesto of dogma include quotations from Artaud, seizure of 'grids of expression', alienation at work, mass entertainment as political safety valve, man's isolation from the 'natural tonic' of art in contrast to the true spontaneity of jazz. Wesker, Osborne and Raymond Williams are discarded and hopes are expressed for a 'spontaneous university': models include Israel's greening of the desert, Black Mountain College and Guy Debord on town planning.

### **88 Vasarely (Victor). Drawing.**

First edition. 57.3 x 44.3 cm, silkscreen, black on white, overlay in white on clear latex. Edinburgh: Wild Hawthorn Press. 1966

£335

Rolled, creases, latex dusty, creased and edgeworn tissue sheet. An excellent example of a fragile and 'breakable' pair with the original latex overlay called for in Murray. Murray 1.13. Rare: none on OCLC.

This is a signal and archetypal piece of Optical Art made by one of the *jeunesse dorée* in the wake of the large exhibition called 'The Responsive Eye' at MOMA in 1965.

### **89 Weissner (Carl). Klactoveedsedsteen #4.**

First edition. A4, one sheet, partly mimeographed and partly typed, signed by Weissner with a typed note pressing for money. Heidelberg: Panic Press. 1966

£50

Slight bumps and creases, three old folds, very clean.

A small publicity handbill or poster for this countercultural zine founded by the writer Carl Weissner in 1965 in Heidelberg, Germany. It depicts a rearranged human torso with internal view of intestines, purple, green and scarlet lungs. Jodorowsky, Burroughs, Pelieu and others are listed as contributors.

### **90 Wieners (John). Ace of Pentacles.**

First edition. Tall 8vo, [1-2], [2], [3-10], 11-72 pp, 1 leaf of ms. (folded), glassine wrappers, black cloth covered boards with gilt lettering to spine, number 22 of 25 specially bound copies printed on rag paper signed and numbered with a portion of manuscript bound in and signed. New York: James F. Carr & Robert A. Wilson. 1964

£350

A fine copy with slightly shabby and browned wrappers. Rare in commerce.

A striking second book with occult overtones that includes the poems 'Cocaine' and 'Lines' in an unopened section between pp 41-48. There is much more drug and specifically intravenous content. His stated aim was 'to write the most embarrassing thing I can think of' (obituary *The Independent* 1 March 2002) and in this early work he may well have succeeded.

### **91 Williams (William Carlos). The Great American Novel.**

First edition. Small 4to, 79pp, grey paper and green cloth boards, paper labels to spine, untrimmed, one of 300 numbered copies on Rives, without rectangular Contact editions slip. Paris: Three Mountains Press. 1923

£230

Chipped and darkened label, old bookplate and booksellers stamp to endpaper, some bowing, offsetting/foxing to pastedowns and endpapers: an excellent copy of a fragile book. Mitchell Wallace A6.

Williams's bibliographer quotes him as describing the book as 'satire on the novel form in which a little Ford car falls more or less in love with a Mack truck'.

**92 Windeler (B. Cyril). *Elimus: a story*.**

First edition. 4to, 45pp, cloth, printed boards, No. 134 of 300 on Rives handmade paper, imprint covered by Contact Editions label, illustrated with modernist frontispiece and design by Dorothy Shakespear, and an additional woodcut by Robert Dill. Paris: Contact/Three Mountains Press. 1923 £275

A bright copy but with slightly warping boards with grubby marks to back, browned endpapers and an old ownership signature.

**93 Zukofsky (Celia Thaew & Louis).  
*Catullus (Gai Valeri Catulli Veronensis liber)*.**

First Edition. Unpaginated but 283pp, errata slip, with photographic dustwrappers and burgundy coloured rag paper covered card slipcase, signed and numbered '44' by the Zukofskys. London: Cape Goliard 1969 £300

In very fine condition with slightly scuffed slipcase.

A volume of parallel texts in Latin and English that apparently raised a chorus of disapproval from classical scholars.

BOOKS, MANUSCRIPTS AND  
GRAPHIC ART BY AND ABOUT  
BOHEMIANS, EXILES, VISIONARIES,  
AND OUTSIDERS, the second catalogue  
from the library of the late ALAN CLODD.  
A full list, of some six hundred items in this  
genre, will be sent on request, or may be  
downloaded at [www.clodd.com](http://www.clodd.com).