

T E D B E R R I G A N

Many Happy Returns

J O E B R A I N A R D

A R T S & L E T T E R S O F

D I C K G A L L U P

T H E T U L S A S C H O O L

R O N P A D G E T T

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R O N P A D G E T T

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Foolishly but fondly, we have aspired to compile a catalogue that would be as complete a record of the publications of Ted Berrigan, Joe Brainard, Dick Gallup and Ron Padgett as we could assemble.

We were doomed to failure, of course, and perhaps that sense of impending failure is the real reason why it has taken so many years to finish. We knew from the start that it was impossible, but we hoped against hope that we would find a copy of Berrigan's first book, *A Lily for My Love* (Providence, RI.: 1959), which its author assiduously and surreptitiously decimated in later years, even going so far as to steal and destroy the copy he had sent to the Library of Congress. As the owner of the only copy known to have survived put it: "He tried to borrow the book from me once, but I knew his murderous intention and I cleverly offered to make a xerox for him, an offer he of course declined."

Then there were other things we heard about but could never find; for instance, *TAP* [*Total Arts Program*] *Journal*, the magazine of the arts that Ron Padgett founded – and wrote, and/or edited everything in it, designed it, proofed it, pasted it up, oversaw its printing, then distributed it – during a two-year residence in Lancaster County, South Carolina, on a Writer in the Community NEA grant in 1977–1978. Nor were we able to obtain a copy of Padgett's *Two Stories for Andy Warhol* (N.Y.: C Press, 1965), a mimeograph pamphlet with a cover design by Berrigan reproducing one of the photographs from Warhol's *Screen Shots* that Gerard Malanga arranged for Berrigan to use – a reproduction priced like an original, and disappointingly prohibitively expensive for our purposes. Most regrettably perhaps, we dared not attempt to assemble Ron Padgett's myriad contributions to the publications of Teachers & Writers Collaborative during his twenty years there.

At times the catalogue lay dormant, while we were distracted or waylaid by the usual vicissitudes of life and work; at other times, a certain manic frenzy seized us, and we tried to add anything to the collection that we hadn't already found, anything that would help complete the bibliographical record, or simply accent or amplify the extraordinary music, brave and beautiful and rambunctious, that these poets and their friends and collaborators made together. No doubt there will be other books and ephemeral publications that we have failed to include, and we would be pleased to have them called to our attention.

For the rest, the catalogue includes most of the publications of these four friends and poets, in as many different forms as were published, in addition to including a number of original works of art and important association copies. We hope that you enjoy it as much as we enjoyed putting it together.

We would especially like to thank Ron Padgett for his generous and invaluable assistance.

“Right around 1966, Pat Padgett said to me and Ron at one time – we were talking about this or that, like this anthology wants our works, stuff like that – and she just looked at us and said, ‘Y’all really did do it, didn’t ya?’

We said, ‘Yeah, what do you mean?’

We already knew we were gonna do it, we were gonna see if we could get into this reading next week, but it was true.

We were in Tulsa and we said, ‘Hey, we’ll be these great poets. We’ll go to New York and we’ll be these great poets,’ and lo and behold, that’s what we did.”

Ted Berrigan to Anne Waldman, Naropa Institute, Boulder, CO, August 1, 1978, *Talking in Tranquility: Interviews with Ted Berrigan*. Edited by Stephen Ratcliffe & Leslie Scalopino. (Bolinás & Oakland, CA: Avenue B / O Books, 1991), p. 132

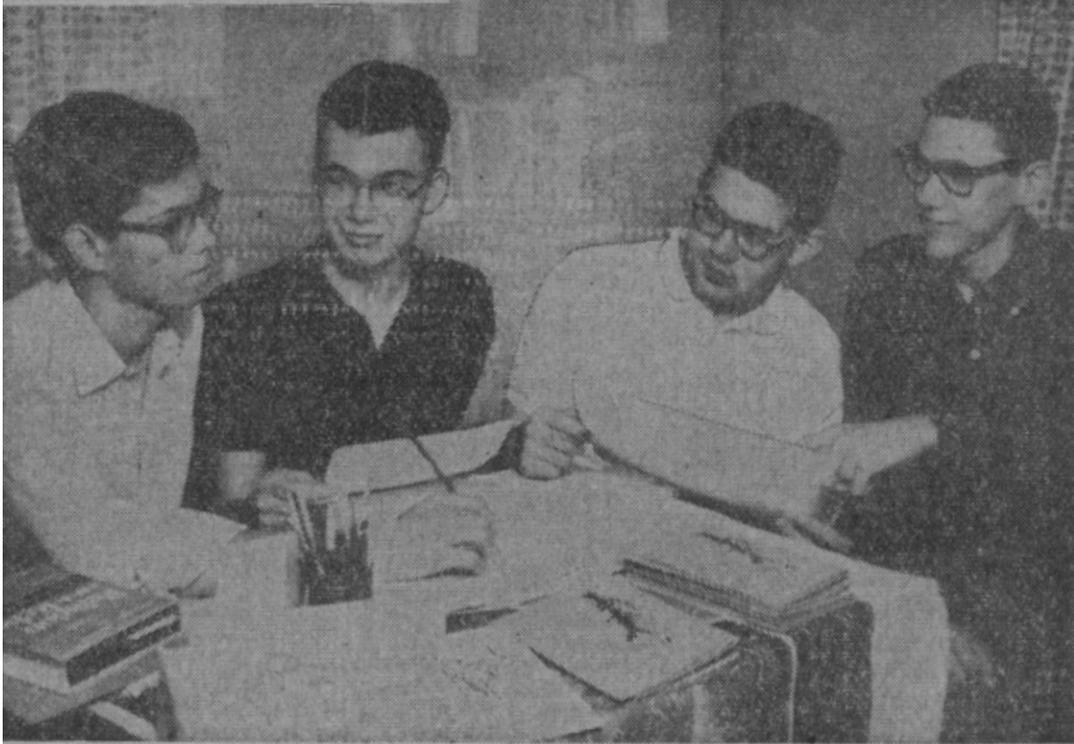
“To go on about the New York School, there were these four people [Frank O’Hara, John Ashbery, James Schuyler and Kenneth Koch], and when I first came to New York in the sixties, the very early sixties – ‘60, ‘61 – from Oklahoma, where I’d been going to college, I was very interested in these four people. . . . There were a lot of people interested in Ginsberg, and so on. There weren’t many people that were interested in those four people. In fact, those people weren’t publishing enough to suit me, and I wasn’t getting to see enough of their works. . . . Then someone asked me if I wanted to edit a magazine. So I said, “Sure!” My plan for that magazine was to publish those four people in conjunction with four or five younger people . . . The younger people to begin with were Ron Padgett and Dick Gallup, the painter Joe Brainard, and myself. And not too long after that, I met some other people like Jim Brodey and Joe Ceravolo. And I put them in, too. And then I realized that there was such a thing as the New York School, because there was a second generation. So in essence, we were the New York School because these guys, although they were the real New York School, weren’t doing anything about it, and we were. And that struck me as funny.”

Ted Berrigan to Rosanne Erlich, Ron Kostar and Zack Ragow, New York City, Autumn 1977, from *Talking in Tranquility: Interviews with Ted Berrigan*. Edited by Stephen Ratcliffe & Leslie Scalopino. (Bolinás & Oakland, CA: Avenue B / O Books, 1991), pp. 90–91.

WHITE DOVE REVIEW – TULSA 1959–1960

1. PADGETT, Ron, editor. **White Dove Review. Vol. 1, No. 1 – Vol. 2, No. 5.** 5 volumes, illustrated, publisher's black library buckram with original wrappers bound in. Tulsa, OK: White Dove Review, (1959–1960). A complete run of this rare little magazine, one of "no more than five sets" bound thus for the editor. The *White Dove Review* was founded by Padgett, then only 16 years old, and three friends from Central High School, where Padgett and Brainard were juniors, and Gallup and Marsh were seniors. Padgett got his title from the cover of an issue of *Evergreen Review* [Vol. 2, No. 6, Autumn 1958] that showed a girl holding a white dove. Brainard, who, according to the notes on the contributors, "intends to go into some sort of wild fashion," was one of the art editors, and contributed the Mondrian-inspired design for the cover of the first number, the cover design for the fourth number, and three drawings and a cover design for the fifth and final number. Inscribed by Padgett on the front free endpaper. The contributors to the individual volumes are as follows: Vol 1, No. 1: Jack Kerouac ["The Thrashing Doves"], Clarence Major, Ron Padgett, Paul Blackburn; Vol 1, No. 2: Paul Blackburn, Leroi Jones, Ted Berrigan, Fielding Dawson, John Kennedy; Vol 1, No. 3, Allen Ginsberg, Peter Orlofsky, O.W. Crane, Carl Larsen; Vol 2, No. 4: David Omer Beardon, Rozana Webb, Gilbert Sorrentino, Ron Padgett, Harold Briggs; Vol 2 No. 5: Gilbert Sorrentino, Martin Edward Cochran, Robert Creeley, Ron Padgett. Among the artists who contributed to the magazine are John Kennedy, Michael Marsh, William A. King, Johnny Arthur, Paul England, and Dan Teis. The editors' introduction to the first issue states: "The intention of this mag is not to add to this stockpile of criticism, but rather to present literature and art in a constructive light. Admittedly, the *White Dove Review* is a quiet complaint against the gaudy ideals of our society. Culture, along with some short-lived memories, is all a civilization leaves behind it. We hope the Schleimanns of the year 4000 do not find only beer cans and long cars in their excavations. The editors are not hipsters, even tho they acknowledge certain beat ideas. But no one will ever find any "organization" dogma within these covers. Advancement, cultural or scientific, cannot be achieved without experimentation. The editors feel that the mind is deeper than the universe, and have therefore chosen it for their endeavors. This is a presentation of young thought. We favor experimentation to traditionalism, but our judgements will be based on quality and message. . . ." At the back of the fourth number is an advertisement for *Sometimes for A Little While. Poems by Ted Berrigan. Drawings by Joe Brainard.* This projected book of the White Dove Press was never published. As the note at the back of the last issue makes clear, the publishers considered the *White Dove Review* and their other activities a local matter: "The focal

WEDNESDAY, MAY 27, 1959



A MAGAZINE IN THE MAKING—Four Central High School students, led by Ron Padgett (left), 16-year-old junior, discuss the fine points of editing a "little magazine." Their literary venture, the third issue of which will be published in October, is entitled the "White Dove Review." With Ron are (left to right) co-editor Dick Gallup, 17, senior, and co-art editors, Michael Marsh, 18, senior, and Joe Brainard, 17, junior. (Tribune Staff Photo.)

point of the *White Dove Review*, The White Dove Press, Gallery 644, & Gallery 644 Concerts is the Gallery at 644 South Peoria in Tulsa. The editors assemble much of their material there; copies of the *White Dove* and other little magazines are sold there; the White Dove Press building adjoins the Gallery. Once a summer month folk and flamenco concerts are given there. Hootenannies shoot up from time to time. The Gallery itself exhibits work by this area's most important artists. It offers no restriction, however, on reputation or age."At the same time, the editors have an eye toward the world beyond, and the future: "If you live in Tulsa, or nearby, we invite you to come by the Gallery and peruse at your leisure. If you live in San Francisco or New York or somewhere far off existence, read the *White Dove* and tell your friends about it." By early 1961/1962, what Ashbery humorously called the "soi-disant Tulsa School" had migrated to NYC and, as if to prove T. S. Eliot's point that "the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past's awareness of itself cannot show," redefined and rejuvenated the New York School of poetry. – T. S. Eliot, "Tradition and the Individual Talent" (1919).
Very fine copy. \$6500.000

TED BERRIGAN



“Comfortably intimate – classically adroit in its formal wit and invention – altogether unique yet in no way excluding . . . the defining bridge from the ‘New American Poetry’ of the ‘50s to that poetry now contemporary on both coasts and in all conditions. No one ever recognized the people with whom he lived more particularly than did Ted Berrigan, and no one ever brought them home to a reader with such unaggressive and persistent power. This is a great, great book for all seasons of the mind and heart.”

– Robert Creeley on *The Collected Poems of Ted Berrigan*

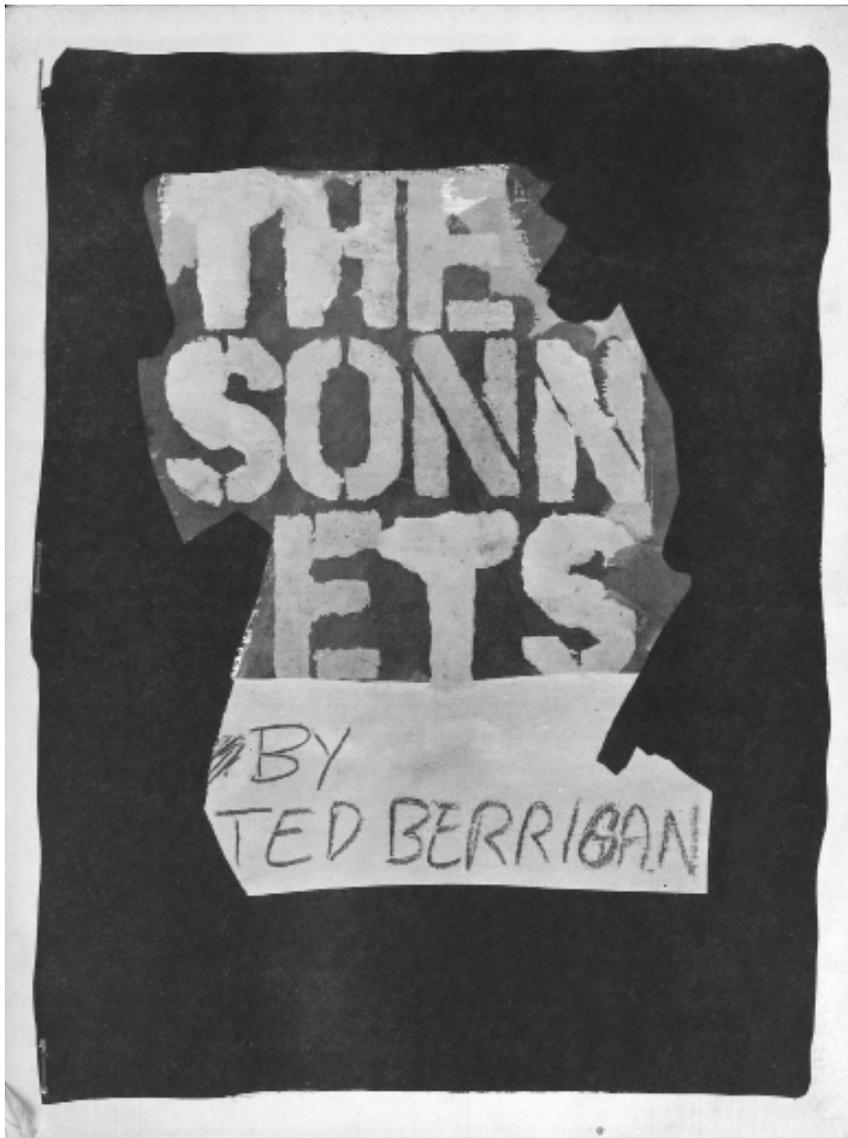
“He often seemed to know and care more about his friends and colleagues than they did about themselves. . . . He was a father-confessor, elder-poet-teacher, the one to whom younger writers wanted to show their work. . . . When Ted died in 1983, more than one young poet was heard lamenting that now Ted wouldn’t be there to read his (the young poet’s) poems anymore! . . . Wherever he went he transformed the lives and writing of his students, inviting them to join the ever-widening circle of poets, artists and friends based for the most part in New York’s Lower East Side.”

– Anne Waldman

2. BERRIGAN, Ted [Edmund Joseph Michael Jr.]. **The Sonnets. Editor: Ron Padgett.** 4to, mimeographed sheets stapled together, original wrappers with cover by Joe Brainard. (N.Y.): Lorenz & Ellen Gude, 1964. First edition of Berrigan’s first more or less regularly published book, a mimeograph, preceded only by the self-published and almost entirely self-destroyed *A Lily for My Love* (Providence, 1959). Limited to 300 numbered copies “plus an unspecified number of unnumbered copies”, edited by Ron Padgett, who also typed the stencils for the edition. *The Sonnets* is dedicated to Joe Brainard, of whom Berrigan said, “I came to New York and I lived with a painter, Joe Brainard, and he literally opened my eyes for me and I saw on these flat surfaces, visually, what I had been feeling before and then trying to get down on the page. I saw visually what I wanted to have happen in the poems.” – Berrigan to George MacBeth in 1971, from *Talking in Tranquility: Interviews with Ted Berrigan*. Edited by Stephen Ratcliffe & Leslie Scalapino. (Bolinas & Oakland, CA: Avenue B / O Books, 1991), p. 27. The colophon page reads: “THE SONNETS is a limited edition of 300 numbered copies, of which this is number ____.” But this copy, as with most others we have encountered, is unnumbered. Fischer p. 24. Padgett remembered editing *The Sonnets*: Berrigan “edited my first collection and I edited the first edition of *The Sonnets* . . . He produced what I wanted in my book and I produced what he wanted in his. I remember typing the mimeograph stencils and marveling at the poems and marveling at how I was seeing them in a way you can’t see them unless you actually sit down and type them, almost as though you were writing them yourself.” – “On The Sonnets”, in *Nice to See You. Homage to Ted Berrigan*. Edited and with an Introduction by Anne Waldman. (Minneapolis, MN.: Coffee House Press, 1991), p.

11. Laid into this copy is a typed letter signed, 1 page, 4to, 16 Jan 65, from Berrigan to Conrad Aiken, sending him the book: "Dear Conrad Aiken, Please forgive my impertinence in invading your privacy this way, though my only excuse is that my admiration for and indebtedness to your work makes me want to send you this first book of mine. I hope there is something in it for you to like. Arthur Cohen is the guilty culprit from whom I received your address. Sincerely, Ted Berrigan." The letter is on Eaton's corrugated paper, and Berrigan's signature seems to have been affected by the slipperiness of the paper. Ron Padgett remembered Berrigan's enthusiasm for Aiken's poetry around this time: "For a while he went on a Conrad Aiken jag. He talked endlessly about 'The Song of Senlin' and 'Tétélestai,' the music of which he found delicious. He even sent Aiken a copy of *The Sonnets*. Aiken replied, in a letter dated January 28, 1965: 'Thanks for sending me your book, which is fun, I think, but not quite my cup of mescal' (*Selected Letters*, 1978). He gave

Item 2.
Berrigan.
*The
Sonnets.*



Ted some avuncular advice: to submit himself 'to the hoops of good old Virgilian and Dantean Discipline,' in order to master form, before taking liberties with it. Ted must have been flattered." – Padgett, *Ted*, p. 42. Unlike the vast majority of copies of *The Sonnets* that we have seen, the present copy has the back wrapper. The letter is creased, otherwise in fine condition; the book is in exceptionally fine condition. \$4500.00

3. BERRIGAN, Ted. **The Sonnets. Editor: Ron Padgett.** 4to, mimeographed sheets stapled together, original wrappers with cover by Joe Brainard. (N.Y.): Lorenz & Ellen Gude, 1964. First edition of Berrigan's first more or less regularly published book, a mimeograph, dedicated to Joe Brainard. Limited to 300 numbered copies "plus an unspecified number of unnumbered copies". Fischer p. 24. Presentation copy, inscribed by Berrigan "to Aram (Saroyan), the better poet & onlie begetter of these sonnets. Ted Berrigan." The text ends with Sonnet 88, "A Final Sonnet", and the rear wrapper is missing as usual. Remembering meeting Berrigan in 1964, Saroyan wrote: "He published my poems in "C," as I published the C gang in the magazine I started that fall, *Lines*. We collaborated several times on poems, writing alternative lines on the typewriter at night in his brightly lit Lower East Side apartment, the walls of which were full of Brainard's intricate, mandala-like collages, as well as works by other painter friends of the New York School. He favorably reviewed a chapbook of poems in which my poems appeared with that of two other young poets. We gave a reading together. And he wrote an introduction to my first small collection." – Aram Saroyan, "A Personal Memoir", in *Nice to See You*, p. 136. Saroyan edited the Penguin Poets edition of Berrigan's *Selected Poems* (1994). A special hardcover copy of this book, described as one of ten hard-bound copies, and also inscribed to Saroyan, is currently offered online for \$35,000.00. Front wrapper lightly foxed and dust-soiled, otherwise a very good copy. \$4500.00

4. BERRIGAN, Ted. **The Sonnets. Editor: Ron Padgett.** 4to, mimeographed sheets stapled together, original wrappers with cover by Joe Brainard. (N.Y.): Lorenz & Ellen Gude, 1964. First edition of Berrigan's first book. Limited to 300 numbered copies; this one out of series. Fischer p. 24. In 1978, Berrigan told Anne Waldman, "My technical achievement in *The Sonnets* was to conceive the sonnet as fourteen units of one line each. I don't think it had been done that way much before. I don't think it had been broken down much more than into two couplets, so I had a lot more variables to work with and a lot more possibilities of structures. It was just like cubism. I was totally influenced by what my take on cubism was. Take all those planes, put them flat up like this, and they're different. They go this way and then they don't. They turn into optical illusions." – Berrigan to Anne Waldman in 1978, from *Talking in Tranquility: Interviews with Ted Berrigan*. Edited by Stephen Ratcliffe & Leslie Scalopino. (Bolinas & Oakland, CA: Avenue B / O Books, 1991), p. 134. Small chip in wrappers, otherwise a fine copy with the back cover that is almost always missing. \$1750.00

5. BERRIGAN, Ted. **The Sonnets.** 12mo, original wrappers. N.Y.: Grove Press, (1964).
 First trade edition, a paperback original. With a blurb by Joe Brainard on the back cover. Review copy with publisher's slip laid in. Mint copy. \$125.00

6. BERRIGAN, Ted. **The Sonnets.** 12mo, original wrappers. N.Y.: Grove Press, (1964). First trade edition, a paperback original. With blurb by Joe Brainard on the back cover. Inscribed "For Jim Carroll: it was easy, Ted." Pen scribbles, covers somewhat rubbed, upper corner of front wrapper damp-stained, but still a good copy. \$1500.00

7. BERRIGAN, Ted. **The Sonnets**. 12mo, original wrappers. N.Y.: Grove Press, (1964). First trade edition, a paperback original. With a blurb by Joe Brainard on the back cover. Presentation copy, inscribed on the half-title page by Berrigan to Keith Abbott: "for Keith, The Major of Casterbridge from his friend, Ted Berrigan, The Rector of Justin." With Abbott's ownership signature at the top of the page. Abbott quotes from this and other books inscribed to him by Berrigan in his memoir "Call Me Berrigan" in *Nice to See You*, pp. 148–153. One page smudged, otherwise a very good copy. \$1000.00

8. BERRIGAN, Ted. **The Sonnets**. 12mo, original wrappers. N.Y.: Grove Press, (1964). First trade edition, a paperback original. With blurb by Joe Brainard on the back cover. Inscribed, with an elaborate pen & ink self-portrait, by Berrigan: "Curtain of stardom, For John Clark, the straight dope, from Ted Berrigan." Fine copy. \$450.00

9. BERRIGAN, Ted. **The Sonnets**. 12mo, original wrappers. N.Y.: Grove Press, (1964). First trade edition, a paperback original. With a blurb by Joe Brainard on the back cover. Inscribed on the dedication page: "For Burt Britton, p 21, Ted Berrigan." First two lines of poem on p. 21 ["Into the closed air of the slow / Warmth comes"] underlined by the poet. Fine copy. \$450.00

10. BERRIGAN, Ted. **Many Happy Returns**. 8vo, folded sheet. (San Francisco: Angel Hair Magazine, 1967). First edition. One of 200 copies printed by Grabhorn-Hoyem & signed by Berrigan. Fine copy. \$750.00

11. BERRIGAN, Ted. **Living With Chris. Drawn by Joe Brainard**. 4to, original stapled pictorial wrappers. (No place, but NY): A Boke Press Publication, (no date, but 1968). First edition. Fischer p. 26. Covers a little sunned, otherwise a fine copy. \$750.00

12. BERRIGAN, Ted. **Living With Chris. Drawn by Joe Brainard**. 4to, original stapled pictorial wrappers. (No place, but NY): A Boke Press Publication, (no date, but 1968). First edition, mimeographed. In the gutter of the first (title-) page is handwritten "N. Blaine copy" in what appears to be Nell Blaine's hand. "The 'Chris' is not the Chris of The Sonnets. It's Christina Gallup, the daughter of Dick and Carol Gallup, for whom Ted was babysitting when he wrote this poem." Fischer p. 26. Fine copy. \$1000.00

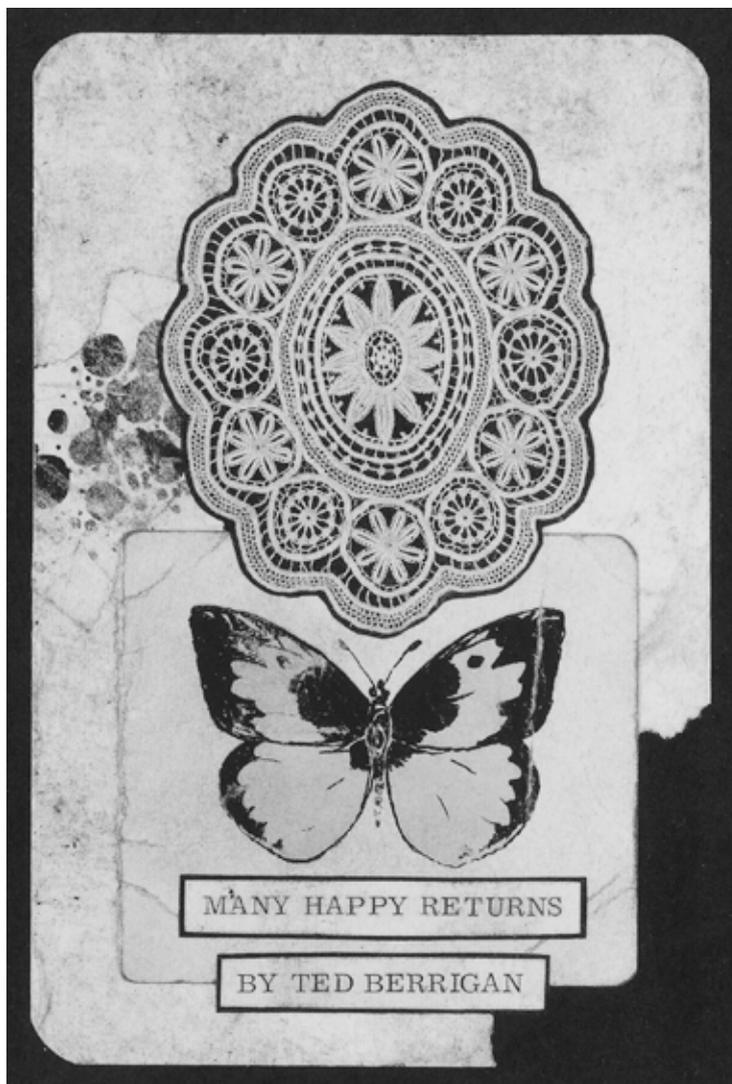
13. BERRIGAN, Ted. **Living With Chris. Drawn by Joe Brainard**. 4to, original stapled pictorial wrappers. (No place, but NY): A Boke Press Publication, (no date, but 1968). First edition, mimeographed. Fischer p. 26. Inscribed by both Berrigan and Brainard to "Burt [Britton] with love, Joe & Ted Berrigan too". Covers slightly dust-soiled, otherwise a fine copy. \$1250.00

14. BERRIGAN, Ted. **"Words For Love. For Sandy"**. Large broadside poem, illustrated with woodcut image of a hand, measuring 17½ x 23 inches. (No place): Reprinted by permission of Corinth Press, Copyright 1969. First separate edition of this letterpress broadside of the first poem in *Many Happy Returns*. Limited to 300 copies numbered and signed by Michael Fine, the printer and presumably publisher. Although an ample limitation, this is the only copy of this broadside that we have encountered. Corners tipped to stiff cardboard back, otherwise a very good copy. Rare. \$750.00

15. BERRIGAN, Ted. **Many Happy Returns**. 12mo, original illustrated wrappers by Joe Brainard. N.Y.: Corinth Books, 1969. First edition. One of 1500 copies printed. Fischer p. 30. Fine copy. \$100.00

16. BERRIGAN, Ted. **Many Happy Returns**. 12mo, original illustrated wrappers by Joe Brainard. N.Y.: Corinth Books, 1969. First edition. One of 50 numbered copies signed by Berrigan and Brainard. Fischer p. 30. Very fine copy. \$450.00

17. BERRIGAN, Ted. **Many Happy Returns**. 12mo, original illustrated wrappers by Joe Brainard. N.Y.: Corinth Books, 1969. First edition. One of 1500 copies. Fischer p. 30. Review copy, with publisher's slip laid in. Inscribed on the title-page by Berrigan: "Many Happy Returns, Ted Berrigan, for Burt [Britton]." The title-page is also signed by Brainard. Mint copy. \$350.00



Item 16.
Berrigan. *Many Happy Returns*.

18. BERRIGAN, Ted. **Guillaume Apollinaire Ist Tot. Gedichte, Prosa, Kollaborationen, Mit Notizen von Tom Clark, Allen Kaplan und Ron Padgett.** 8vo, illustrated with photographs of Berrigan & his friends, original yellow printed wrappers. (Frankfurt): März Verlag, (1970). First edition, a bilingual edition. The title is taken from "Sonnet 37". Fischer p. 32. Inscribed on the half-title "For Burt, the amazing ghost, with awe, Ted Berrigan." Fine copy. \$400.00
19. BERRIGAN, Ted. **Peace.** Broadside poem, 8½ x 13 inches, printed in blue. Detroit: The Alternative Press, (1970). First edition. Signed by Berrigan. Fischer, p.32. A fine copy. \$850.00
20. BERRIGAN, Ted. **In the Early Morning Rain. Cover & Drawings by George Schneeman.** 8vo, original boards. N.Y.: Cape Goliard Press in association with Grossman Publishers, (1970). First American edition. Fischer p. 41. Review copy with publisher's slip laid in. Inscribed by Berrigan to Burt Britton. Fine copy. \$200.00
21. BERRIGAN, Ted. **In the Early Morning Rain. Cover & Drawings by George Schneeman.** 8vo, original wrappers. N.Y.: Cape Goliard Press in association with Grossman Publishers, (1970). First American edition, simultaneous paperback issue. Fischer p. 41. Fine copy. \$50.00
22. BERRIGAN, Ted. **In the Early Morning Rain. Cover & Drawings by George Schneeman.** 8vo, original boards. London: Cape Goliard Press, 1970. First edition. Fischer p. 41. Although not called for, signed by Berrigan on the half-title page. Fine copy. \$250.00
23. BERRIGAN, Ted. **In the Early Morning Rain. Cover & Drawings by George Schneeman.** 8vo, original boards. London: Cape Goliard Press, 1970. First edition. One of 100 numbered copies signed by Berrigan. Fischer p. 41. Fine copy. \$250.00
24. BERRIGAN, Ted. **In The Early Morning Rain. Cover & Drawings by George Schneeman.** Tall 8vo, original pictorial boards. London: Cape Goliard Press, 1970. First edition. Fischer p. 41. Presentation copy, inscribed on the front free endpaper by Berrigan to Ted and Joan Wilentz: "For Ted & Joan with love & admiration, Ted Berrigan, NYC 1971". Under his Corinth Books imprint, Ted Wilentz published Berrigan's *Many Happy Returns* (1969), which was designed by Joan Wilentz. Ted Wilentz and his brother Eli ran the famed Eighth Street Bookshop in Greenwich Village. Fine copy. \$850.00
25. BERRIGAN, Ted. **In the Early Morning Rain. Cover & Drawings by George Schneeman.** 8vo, original wrappers. N.Y.: Cape Goliard Press in association with Grossman Publishers, (1970). First American edition, simultaneous paperback issue. Fischer p. 41. Review copy with publisher's slip laid in. Inscribed by Berrigan: "For Burt Britton 'On the Strand' with Ted Berrigan." Fine copy. \$150.00

26. BERRIGAN, Ted. **Scorpion, Eagle & Dove (A Love Poem)**. Broadside poem, 17 x 11½, with illustration by Fairfield Porter. (No place: no publisher), 1970. First edition. Fischer p. 41. Fine copy. \$250.00
27. BERRIGAN, Ted. **Scorpion, Eagle & Dove (A Love Poem)**. Broadside poem, 17" x 11 ½", with illustration by Fairfield Porter. (No place: No publisher), 1970. First edition. One of 45 copies signed by Berrigan and Porter. Fischer p. 41. Ludman, *Fairfield Porter: A Catalogue Raisonne of His Prints* (Westbury, N.Y.: Highland House, 1981), p. 138. Ludman notes that the broadsides were "lettered and plate-inked by Fairfield Porter". At one point in his tribute to Berrigan, David Shapiro refers to "his essential value, an authenticity that attracted an austere temperament such as Fairfield Porter to his work". Fine copy. \$1250.00
28. BERRIGAN, Ted. **The Drunken Boat. Drawn by Joe Brainard**. 4to, original pictorial stapled wrappers. (N.Y.: Adventures in Poetry, 1974). First edition. Fischer p. 46. Fine copy. \$150.00
29. BERRIGAN, Ted. **The Drunken Boat. Drawn by Joe Brainard**. 4to, original pictorial stapled wrappers. (N.Y.: Adventures in Poetry, 1974). First edition. Fischer p. 46. Inscribed by Brainard & Berrigan: "For Burt [Britton] with Sunday Love, Joe & Ted Berrigan too." Fine copy. \$350.00
30. BERRIGAN, Ted. **The Drunken Boat. By Ted Berrigan. Drawn by Joe Brainard**. 4to, original pictorial stapled wrappers. (N.Y.: Adventures in Poetry, 1974). First edition. One of 26 numbered copies signed by Berrigan and Brainard – this copy numbered "26". Fischer p. 46. Published by Larry Fagin. Fine copy. \$750.00
31. BERRIGAN, Ted. **A Feeling for Leaving**. 4to, original wrappers with hand-colored front cover by Rochelle Kraut. (N.Y.): Frontward Books, (1975). First edition. Limited to 400 copies. Fine copy. \$150.00
32. BERRIGAN, Ted. **A Feeling for Leaving**. 4to, wrappers with hand-colored front cover by Rochelle Kraut. (N.Y.): Frontward Books, (1975). First edition. Limited to 400 copies, this one inscribed "For Burt" (Britton) by Berrigan. Very fine copy. \$300.00
33. BERRIGAN, Ted. **A Feeling for Living**. 4to, original stapled hand-colored pictorial wrappers by Rochelle Kraut. (N.Y.): Frontward Books, (1975). First edition, mimeographed. Limited to 400 copies printed, of which 25 are numbered and signed by the author; this copy is hand-numbered "1" and signed by Berrigan. Presentation copy, inscribed by Berrigan to George & Katie (Schneeman) – a wonderful association. Each of the numbered copies is individually hand-colored, with varying coloration. Fine copy. \$2500.00

34. BERRIGAN, Ted. **Red Wagon**. 8vo, original wrappers. Chicago: Yellow Press, (1976). First edition, simultaneous paperback issue. Fischer p. 50. Inscribed by Berrigan: "for Burt [Britton], solemnly, Ted Berrigan." Berrigan has added a small self-portrait. Fine copy. \$150.00
35. BERRIGAN, Ted. **Red Wagon**. 8vo, original wrappers. Chicago: Yellow Press, (1976). First edition, simultaneous paperback issue. Fischer p. 50. Jim Carroll's copy with his ownership signature and date (1977) on inside front cover. Inscribed by Berrigan on title-page: "For Jim Carroll #1, Ted." With Carroll's notations throughout, and with a fragment of a poem in Carroll's hand on a separate folded sheet of paper laid in. Covers a bit rubbed and sunned, otherwise a fine copy. \$1750.00
36. BERRIGAN, Ted. **Red Wagon**. 8vo, original boards, dust jacket. Chicago: Yellow Press, (1976). First edition. Fischer p. 50. Inscribed by Berrigan: "For Lewis (Warsh), in memory of my feelings, Love, Ted, Dec. '76." Warsh and Anne Waldman were the publishers of Angel Hair Books; and later Warsh with his wife Bernadette Mayer published United Artists Books. Fine copy. \$1250.00
37. BERRIGAN, Ted. **Red Wagon**. 8vo, original boards, dust jacket. Chicago: Yellow Press, (1976). First edition. Fischer p. 50. Review copy with publisher's materials laid in. Inscribed by Berrigan: "for Burt Britton from an A. J. Leibling fan, Ted Berrigan." Fine copy. \$450.00
38. BERRIGAN, Ted. **Red Wagon**. 8vo, original boards, dust jacket. Chicago: Yellow Press, (1976). First edition. One of 26 lettered copies signed with a holograph poem by Berrigan. Fischer p. 50. Fine copy. \$850.00
39. BERRIGAN, Ted. **Red Wagon**. 8vo, original boards, dust jacket. Chicago: Yellow Press, (1976). First edition. Fischer p. 50. Presentation copy, inscribed by Berrigan to the poet Barbara Guest on the front free endpaper: "Love to Barbara from Ted, 1977, NYC". A very fine copy in dust jacket. \$1000.00
40. BERRIGAN, Ted. **Clear the Range**. 8vo, original wrappers with covers by Berrigan & George Schneeman. N.Y.: Adventures in Poetry, 1977. First edition. One of 750 copies printed. Fischer p. 53. Presentation copy, inscribed on the front blank by Berrigan to Keith Abbott: "For Keith, Cole Younger's No. 1 Mojo, from The Sleeper, (Ted Sleeper)." Abbott quotes from this and other books inscribed to him by Berrigan in his memoir "Call Me Berrigan" in *Nice to See You*, pp. 148-153. Top right corner bumped, otherwise a fine copy. \$375.00
41. BERRIGAN, Ted. **Clear the Range**. 8vo, original wrappers with covers by Berrigan & George Schneeman. N.Y.: Adventures in Poetry, 1977. First edition. One of 750 copies printed. Fischer p. 53. Inscribed: "for Burt [Britton], all the best, Ted Berrigan." Fine copy. \$225.00

42. BERRIGAN, Ted. **Clear the Range**. 8vo, original wrappers with covers by Berrigan & George Schneeman. N.Y.: Adventures in Poetry, 1977. First edition. One of 750 copies printed. Fischer p. 53. Signed “Ted Berrigan, written NYC 1966–7” on the first page. Very fine copy. \$250.00
43. BERRIGAN, Ted. **Nothing for You**. 8vo, illustrated, original wrappers by George Schneeman. (Lenox, MA): Angel Hair Books, (1977). First edition. Limited to 1000 copies printed. Fischer p. 53. Fine copy. \$100.00
44. BERRIGAN, Ted. **Nothing for You**. 8vo, illustrated, original wrappers by George Schneeman. (Lenox, MA): Angel Hair Books, (1977). First edition. One of 26 lettered copies signed by Berrigan, out of a total edition of 1000 copies printed, this being copy “A”, which is also signed “Ted Berrigan 1983” on the front free endpaper. Fischer p. 53. Fine copy. \$1500.00
45. BERRIGAN, Ted. **Nothing for You**. 8vo, illustrated, original wrappers by George Schneeman. (Lenox, MA): Angel Hair Books, (1977). First edition. One of 26 lettered copies signed by Berrigan, out of a total edition of 1000 copies printed. Fischer p. 53. Fine copy. \$1500.00
46. BERRIGAN, Ted. **Nothing For You**. 8vo, illustrated, original wrappers by George Schneeman. (Lenox, MA): Angel Hair Books, (1977). First edition. One of 1000 copies. Fischer p. 53. Inscribed: “for Burt [Britton], Something out of Nothing, best, Ted Berrigan.” Covers slightly dust-soiled, otherwise a fine copy. \$250.00
47. BERRIGAN, Ted. **Train Ride (February 18th, 1971) for Joe**. 12mo, original illustrated wrappers by Joe Brainard. (N.Y.: Vehicle Editions, 1978). First edition, simultaneous paperback issue. Limited to 1500 copies. Fischer p. 54. It should be noted that the facsimile signature on the last page of the poem is frequently mistaken for a real one. Presentation copy, inscribed on the front free endpaper by Berrigan to Keith Abbott: “For Keith from his student, with severe respect & love, Ted Berrigan.” Abbott quotes from this and other books inscribed to him by Berrigan in his memoir “Call Me Berrigan” in *Nice to See You*, pp. 148-153. Fine copy. \$450.00
48. BERRIGAN, Ted. **Train Ride (February 18th, 1971) for Joe**. 12mo, original illustrated wrappers by Joe Brainard. (N.Y.: Vehicle Editions, 1978). First edition, simultaneous paperback issue. Limited to 1500 copies. Fischer p. 54. It should be noted that the facsimile signature on the last page of the poem is frequently mistaken for a real one. The present copy is inscribed: “for Burt Britton, near the eye-doctor’s, best wishes, Ted Berrigan.” Covers very lightly soiled, otherwise a fine copy. \$250.00

49. BERRIGAN, Ted. **Train Ride (February 18th, 1971) for Joe**. 12mo, original illustrated wrappers by Joe Brainard. (N.Y.: Vehicle Editions, 1978). First edition, simultaneous paperback issue. Limited to 1500 copies. Fischer p. 54. It should be noted that the facsimile signature on the last page of the poem is frequently mistaken for a real one. The present copy is inscribed to the poet Tom Mandel on the front free endpaper: "For Tom Mandel, best, Ted Berrigan", and inscribed in pencil by the publisher on the next page. Covers very lightly soiled, otherwise a fine copy. \$250.00
50. BERRIGAN, Ted. **Train Ride (February 18th, 1971) for Joe**. 12mo, original red cloth with front cover illustration by Joe Brainard tipped-on. (N.Y.: Vehicle Editions, 1978). First edition. One of 26 lettered hardcover copies, this one being copy A. Fischer p. 54. Although the hardcover issue is often assumed to be signed by Berrigan, because the colophon calls for it to be signed, it is not: it bears only the same facsimile signature at the end of the poem as the paperback issue. Fine copy. \$750.00
51. BERRIGAN, Ted. **Carrying a Torch**. Oblong 8vo, illustrated with reproductions of engravings by Jan Vredeman de Vries, original pictorial wrappers. (Brooklyn, N.Y.: Clown War, 1980). First edition. Limited to 500 copies (474 regular copies). Published as Clown War 22. Fischer p. 55. Fine copy. \$125.00
52. BERRIGAN, Ted. **Carrying a Torch**. Oblong 8vo, illustrated with reproductions of engravings by Jan Vredeman de Vries, original pictorial wrappers. (Brooklyn, N.Y.: Clown War, 1980). First edition. Limited to 500 copies. Fischer p. 55. Presentation copy, inscribed on the dedication page by Berrigan: "(cc #1:) to: Lewis (Warsh), staunchest of all my embers, keep on cooking, with Love, Ted, 25 Jan. '80 N.Y.C." *Carrying a Torch* is dedicated to Warsh's wife, the poet Bernadette Mayer. Fine copy. \$1750.00
53. BERRIGAN, Ted. **So Going Around Cities. New & Selected Poems 1958–1979**. 8vo, original pictorial wrappers. Berkeley: Blue Wind Press, (1980). First edition, paperback issue. Fischer p. 55. Inscribed on the front free endpaper "For Rosemary with love, Ted, 15 Dec 81 NYC." Wrappers a bit dust-soiled, otherwise a fine copy. \$450.00
54. BERRIGAN, Ted. **So Going Around Cities. New & Selected Poems 1958–1979**. 8vo, original red cloth, slipcase. Berkeley: Blue Wind Press, 1980. First edition. One of 75 specially bound copies numbered & signed by Berrigan. Fischer p. 55. Fine copy. \$850.00
55. BERRIGAN, Ted. **In a Blue River**. 8vo, original wrappers with cover design by Susan Cataldo. (N.Y.): Little Light Books, (1981). First edition. Limited to 500 copies. Although not called for, this copy is signed on the title-page by Berrigan. Lightly soiled, otherwise a very good copy. Despite the ample limitation, an uncommon book. \$450.00

56. BERRIGAN, Ted. **In a Blue River**. 8vo, original wrappers with cover design by Susan Cataldo. (N.Y.): Little Light Books, (1981). First edition. One of 26 lettered copies signed by Berrigan and with a manuscript poem by him, also signed, out of an edition of 500 copies. Although the colophon calls for this issue to be also signed by the artist, we cannot find Susan Cataldo's signature. Fine copy. \$2250.00
57. BERRIGAN, Ted. **The Morning Line**. 4to, original stapled pictorial wrappers by Tom Clark. (Santa Barbara, CA: Am Here Books / Immediate Editions, 1982). First edition, mimeographed. Fischer p. 56. Fine copy of the regular issue. \$35.00
58. BERRIGAN, Ted. **The Morning Line**. 4to, original stapled hand-colored pictorial wrappers by Tom Clark, in acetate binder with white plastic spine. (Santa Barbara, CA: Am Here Books / Immediate Editions, 1982). First edition, mimeographed; the special issue, with a manuscript poem by Berrigan bound in at the back. The cover is signed by the artist, and at the back, between two pieces of stiff paper matching the cover paper is a holograph poem by Berrigan, "Three Lost Years", signed by Berrigan at the end. Fischer states that there were 15 special copies. Fischer p. 56. Acetate somewhat discolored, otherwise a fine copy. \$3500.00
59. BERRIGAN, Ted. **The Morning Line**. 4to, original stapled hand-colored pictorial wrappers by Tom Clark. (Santa Barbara, CA: Am Here Books / Immediate Editions, (1982). First edition, mimeographed; the special issue, with a manuscript poem by Berrigan bound in at the back; in this copy, the binder formed with two stapled sheets of paper that holds the manuscript poem is separated from the book, owing to the fact that it was not placed in a plastic binder as in the previous copy. The manuscript poem, "Old Moon", is signed by Berrigan. The hand-colored cover design signed by Tom Clark. Fischer states that there were 15 special copies. Fischer p. 56. Fine copy. \$2500.00
60. BERRIGAN, Ted. **The Sonnets**. 8vo, frontispiece by Joe Brainard, original cloth, pictorial dust jacket by Louise Hamlin. N.Y.: United Artists Books, 1982. First edition thus. Includes six sonnets not published in the 1964 C Press or the 1967 Grove Press editions. Fischer p. 56. Fine copy in jacket with a small triangular tear & a short closed tear on the back. \$45.00
61. BERRIGAN, Ted. **The Sonnets**. 8vo, frontispiece by Joe Brainard, original pictorial wrappers with design by Louise Hamlin. N.Y.: United Artists Books, 1982. First edition thus. Includes six sonnets not published in the 1964 C Press or the 1967 Grove Press editions. Fischer p. 56. Signed by Berrigan on the half-title. A very fine copy. \$350.00
62. BERRIGAN, Ted. **The Sonnets**. 8vo, frontispiece portrait by Joe Brainard, original pictorial wrappers with design by Louise Hamlin. N.Y.: United Artists Books, 1982. First of this

edition, with six additional poems which did not appear in previous editions. Fischer p. 56. Inscribed on the front free endpaper to one of the publishers of the book: "Ted Berrigan advance copy (No mistakes!) A first for stupid-arse Lewis (Warsh) & Bernadette (Mayer)!" Warsh published Angel Hair Books with Anne Waldman, and later, United Artists Books with his wife Bernadette Mayer. Fine copy. \$1250.00

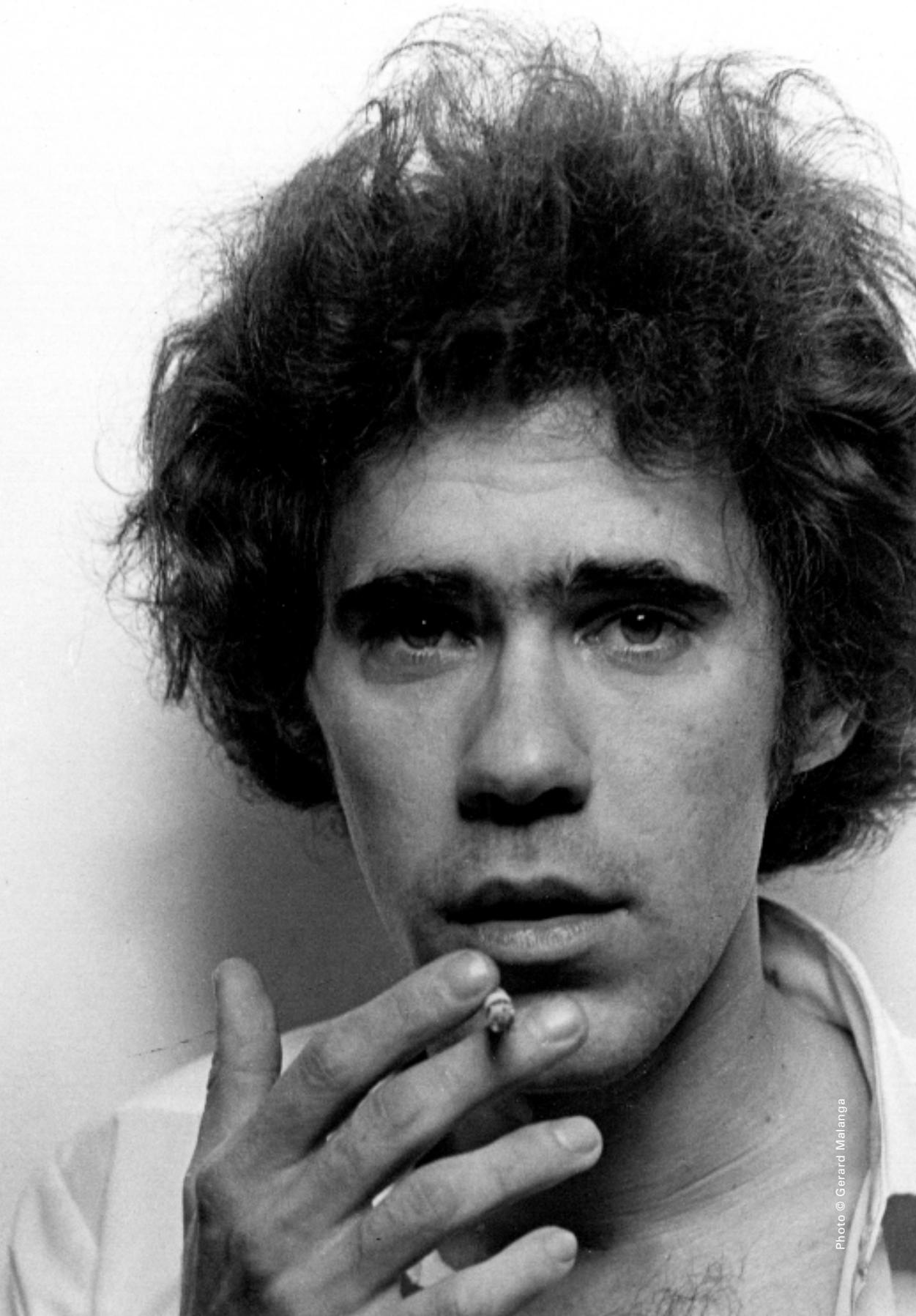
63. BERRIGAN, Ted. **The Sonnets**. 8vo, frontispiece by Joe Brainard, original cloth, dust jacket with painting by Louise Hamlin. N.Y.: United Artists Books, 1982. First edition thus. Includes six sonnets not published in the 1964 C Press or the 1967 Grove Press editions. With a handwritten colophon by Berrigan reading "This special limited edition consists of 20 hardbound copies, numbered 1 thru 20, signed by the poet & covers artist, & containing a handwritten Sonnet, excluded from this final (trade) edition, copies in by the poet." The colophon is signed by Berrigan and Hamlin, and the holograph poem is signed by Berrigan. Fischer p. 56. Fine copy. \$2500.00
64. BERRIGAN, Ted. **"Remembered Poem" (It is important to keep old hat in secret closet)**. Printed broadside poem on cardboard envelope filler paper. (Grindstone City, MI: Alternative Press, 1983). First edition. Limited to 500 copies printed. Fischer p. 57. Fine copy. \$250.00
65. BERRIGAN, Ted. **"Sonnet LXXX"**. Broadside poem on cream paper. (Minneapolis, MN: Steven Clay, 1985). First separate edition. One of 15-20 copies printed. Fischer p. 59. Fine copy. \$750.00
66. BERRIGAN, Ted. **A Certain Slant of Sunlight. Introduction by Alice Notley**. 8vo, illustrated, original pictorial wrappers. (Oakland, CA): O Books, (1988). First edition of this collection of Berrigan's postcard poems. Very fine copy. \$15.00
67. BERRIGAN, Ted. **Talking in Tranquility. Interviews with Ted Berrigan. Edited by Stephen Ratcliffe and Leslie Scalapino**. 8vo, original pictorial wrappers. (Bolinas, CA): Avenue B / O Books, (1991). First edition. Interviews with Tom Clark, George Macbeth, Barry Alpert, Ruth Gruber, Ralph Hawkins, CITY Magazine, Charles Ingham, Anne Waldman and Jim Cohn, Tom Savage, and Clark Coolidge. Fine copy. \$75.00
68. BERRIGAN, Ted. **Selected Poems. Edited by Aram Saroyan. Introduction by Alice Notley**. 8vo, original wrappers. (N.Y.): Penguin Poets, (1994). Advance Uncorrected Proof copy. Signed by Ron Padgett, Alice Notley, Sandy Berrigan, Edmund Berrigan, Lewis Warsh, Anne Waldman, Anselm Hollo, Bill Berkson, Dick Gallup, and Johnny Stanton. Very fine copy, with publisher's letter laid in. \$1000.00

69. BERRIGAN, Ted. **Selected Poems. Edited by Aram Saroyan. Introduction by Alice Notley.** 8vo, original wrappers. (N.Y.): Penguin Poets, (1994). First edition, a paperback original. Now regrettably out of print. Very fine copy. \$35.00
70. BERRIGAN, Ted. **In The Nam What Can Happen? Illustrated by George Schneeman.** Square 4to, loose sheets in clear plastic slipcase. N.Y.: Granary Books, 1997. First edition. Limited to 70 copies printed letterpress from magnesium plates on Rives 300 gm paper by Philip Gallo at The Hermetic Press, signed by the artist, of which 50 copies were for sale. Fischer p. 61. A beautiful "simulation" of a one-of-a-kind collaborative book made by Berrigan and Schneeman in 1967-68. "The original was passed back and forth for about a year, remaining in the hands of one or the other for weeks or even months at a time - poet and artist each adding, subtracting, working over words and images. The materials used were pen & ink, white acrylic paint and collage. The work was made primarily for the amusement of the collaborators." As new. \$1000.00
71. BERRIGAN, Ted. **Great Stories of the Chair.** 8vo, original pictorial wrappers with cover design by George Schneeman. N.Y.: Situations #8, 1998. First separate edition of these pieces which originally appeared in *Angel Hair #4*. Very fine copy. \$35.00
72. BERRIGAN, Ted. **The Collected Poems of Ted Berrigan. Edited by Alice Notley with Anselm Berrigan and Edmund Berrigan. Introduction and Notes by Alice Notley.** Thick 8vo, original cloth-backed boards, dust jacket. Berkeley, CA: University of California Press, (2005). First edition. Very fine copy of this magnificent 750-page collection. \$125.00
73. BERRIGAN, Ted. **Dear Sandy, Hello: Letters from Ted to Sandy Berrigan. Edited by Sandy Berrigan and Ron Padgett.** 8vo, original pictorial wrappers. Minneapolis, MN: Coffee House Press, 2010. First edition. As new. \$25.00
74. [BERRIGAN, Ted]. CLARK, Tom. **Late Returns: A Memoir of Ted Berrigan. With 11 Letters from Berrigan to the Author and 20 Photographs of Berrigan and Friends.** 8vo, original pictorial wrappers. (Bollinas, CA): Tombouctou, 1985. First edition, paperback issue. Fine copy. \$20.00
75. [BERRIGAN, Ted]. CLARK, Tom. **Late Returns: A Memoir of Ted Berrigan. With 11 Letters from Berrigan to the Author and 20 Photographs of Berrigan and Friends.** 8vo, original cloth. (Bollinas, CA): Tombouctou, 1985. First edition, hardcover issue. One of an unspecified number of limited hardbound copies signed by Clark. Mint copy. \$50.00

76. [BERRIGAN, Ted]. FISCHER, Aaron. **Ted Berrigan: An Annotated Checklist. Featuring collaborations between Ted Berrigan & George Schneeman. With an Introduction by Lewis Warsh.** 8vo, illustrated, original wrappers. N.Y.: Granary Books, 1998. First edition. One of 1000 copies. Very fine copy. \$35.00
77. [BERRIGAN, Ted]. FISCHER, Aaron. **Ted Berrigan: An Annotated Checklist. Featuring collaborations between Ted Berrigan & George Schneeman. With an Introduction by Lewis Warsh.** 8vo, illustrated, original cloth with pictorial plate on front cover, printed spine label. N.Y.: Granary Books, 1998. First edition. One of 26 numbered copies signed by Schneeman, Warsh & Fischer and including an original comic strip similar to the frontispiece tipped in. Very fine copy. \$250.00
78. [BERRIGAN, Ted]. FOSTER, Edward. **Code of the West: A Memoir of Ted Berrigan.** 8vo, original pictorial wrappers. Boulder, CO.: Rodent Press, (1994). First edition. One of 300 copies printed. Fine copy. \$100.00
79. [BERRIGAN, Ted & Alice NOTLEY]. HOLLO, Anselm. **Ted. Time Flies by like a Great Whale. A Talk given in the American Poet Greats Series hosted by Jim Cohn at the Boulder Book Store in Boulder, Colorado, 13 March 2001.** Cover by Paul E. Williams. 4to, illustrated in color, original pictorial cover, stapled as issued. New Orleans, LA.: Fell Swoop 64, 2003. First edition. One of 26 lettered copies signed by Hollo out of a total edition of 200 copies printed. Included are 2 original silkscreened prints of the two Berrigan-Notley collages that are reproduced in the booklet. Very fine copy. \$450.00
80. [BERRIGAN, Ted]. PADGETT, Ron. **Ted. A Personal Memoir of Ted Berrigan.** 8vo, illustrated, original pictorial wrappers. Great Barrington, MA: The Figures, (1993). First edition. As new. \$25.00
81. [BERRIGAN, Ted]. MACBETH, George. **Interview with Ted Berrigan.** Narrow 4to, original wrappers with holograph title. (No place: Igny Publications, 1971). First edition of this abbreviated transcript of an interview with the poet by George MacBeth, broadcast by the B.B.C. May 1971. Signed by MacBeth and inscribed by Berrigan to Burt [Britton] on the front cover. Covers a little dusty, otherwise a fine copy. \$650.00
82. [BERRIGAN, Ted]. MACBETH, George. **Interview with Ted Berrigan.** Narrow 4to, stapled unprinted wrappers with holograph title. (No place: Igny Publications, 1971). First edition of this abbreviated transcript of an interview with the poet by George MacBeth, broadcast by the B.B.C. in May 1971. Fischer, p.65. Lightly dust-soiled (some faint splash marks on front wrapper) and creased horizontally, otherwise a very good copy. \$375.00

83. [BERRIGAN, Ted]. WALDMAN, Anne, editor. **Nice to See You: Homage to Ted Berrigan. Edited and with an Introduction by Anne Waldman.** Small 4to, illustrated, original glossy wrappers. Minneapolis: Coffee House Press, 1991. First edition, paperback issue. Price sticker on front cover, otherwise a mint copy. \$25.00
84. [BERRIGAN, Ted]. WALDMAN, Anne, editor. **Nice to See You: Homage to Ted Berrigan. Edited and with an Introduction by Anne Waldman.** Small 4to, illustrated, original cloth, dust jacket. Minneapolis: Coffee House Press, 1991. First edition, hardcover issue. As new. \$100.00

JOE BRAINARD



"Most artists are very straight, straight in their seriousness and in what they are trying to do. I think I'm a lot more sensual, a lot more ga-ga than that."

– Joe Brainard

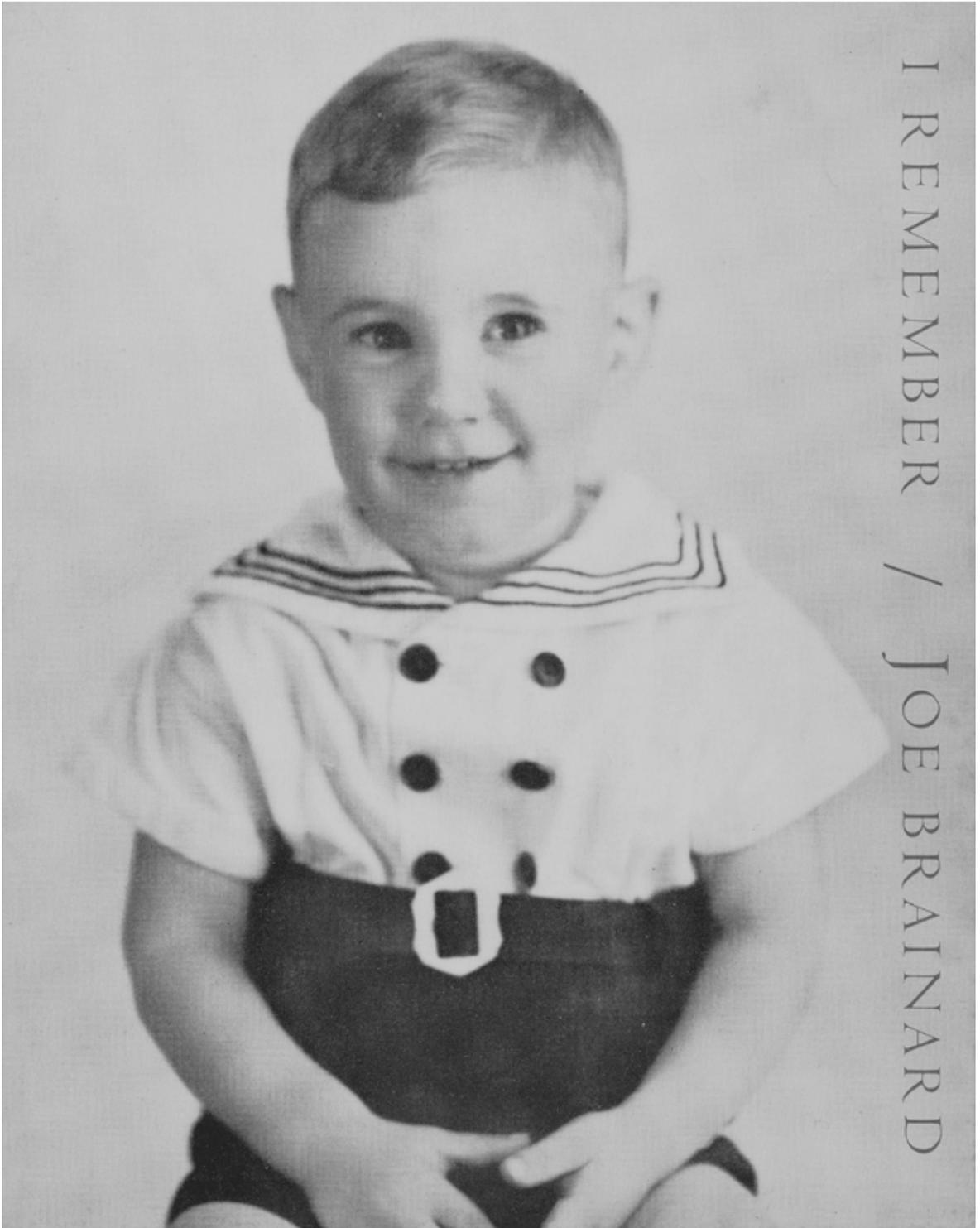
"Joe Brainard was one of the nicest artists I have ever known. Nice as a person and nice as an artist."

– John Ashbery

"*I Remember* is a masterpiece. One by one, the so-called important books of our time will be forgotten, but Joe Brainard's modest little gem will endure. In simple, forthright, declarative sentences, he charts the map of the human soul and permanently alters the way we look at the world. *I Remember* is both uproariously funny and deeply moving. It is also one of the few totally original books I have ever read."

– Paul Auster

85. BRAINARD, Joe. ***I Remember***. Small 4to, original wrappers. (N.Y.): Angel Hair Books, (1970). First edition. Presentation copy, inscribed by Brainard to the artist Nell Blaine on the title page: "For Nell [Blaine] with love, Joe". "That same summer (1969), perhaps in late June, Joe wrote to Jimmy Schuyler: 'I wrote a bit on a new thing I am writing called *I Remember*. It is just a collection of things I remember.'" Brainard "showed it to Jimmy Schuyler (who had come to visit Kenward's in late August) . . . 'And he flipped over it and said I'd better keep going. So I kept going. He was an instant audience; I would do it all day and show it to him, and he would tell me how terrific it was, which was all I needed for the next day.' . . . *I Remember* was influenced by Stein's repetitions and by Warhol's repeated-image paintings from the early 1960s. . . . the repetition in *I Remember* worked as a springboard for Joe to leap backward and forward in time and to follow one chain of associations for a while, then jump to another, the way one's mind does. Coupled with his impulse toward openness, the 'I Remember' form provided a way for him to lay his soul bare in a collaged 'autobiography' that is personable, moving, perceptive, and often funny, with a mysterious cumulative power. About a month after seeing those first drafts, Jimmy wrote to Joe: 'I think about *I Remember* all the time. . . . It's a great work that will last and last – in other words, it is literature.'" In May 1969, Brainard told Anne Waldman: "I am way up these days over a piece I am still writing called 'I Remember.' I feel I am very much like God writing the bible. I mean, I feel like I am not really writing it but that it is because of me that it is being written. I also feel that it is about everybody as much as it is about me. And it's a nice feeling." – Padgett, *Joe*, pp.144–146. On Nov. 14, 1969, Brainard wrote to Waldman again: "What I would really like is for you to print it (*I Remember*) or for you to let me read it as a reading at the church. If you should want to print it I can pay the expense. But even more than that, what I would really like is to read it." – *The Angel Hair Anthology*. Edited by Anne Waldman and Lewis Warsh. (N.Y.: Granary, 2001), p. 576. Brainard read from the book at St. Mark's in the Bowery on April 5, 1970. Fine copy. \$1000.00



Item 85. Brainard. *I Remember.*

86. BRAINARD, Joe. **I Remember**. Small 4to, original wrappers. (N.Y.): Angel Hair Books, (1970). First edition. Limited to 700 copies. Inscribed by Brainard to Burt Britton: "To Burt with LOVE, Joe." Fine copy. \$450.00
87. BRAINARD, Joe. **I Remember**. Small 4to, original wrappers. (N.Y.): Angel Hair Books, (1970). First edition. One of 26 lettered copies signed by Brainard. Covers a little dust-soiled, otherwise a fine copy. \$1250.00
88. BRAINARD, Joe. **Bolinas Journal**. 4to, illustrated by the author, original patterned wrappers stapled as issued. (Bolinas, CA): Big Sky Books, 1971. First edition. One of 300 copies. Inscribed by Brainard to Burt Britton: "For Burt with love, Joe." Fine copy. \$250.00
89. BRAINARD, Joe. **Bolinas Journal**. 4to, illustrated by the author, original patterned wrappers, stapled as issued. (Bolinas, CA): Big Sky Books, (1971). First edition. One of 26 lettered copies signed by Brainard (out of a total edition of 326). Fine copy. \$750.00
90. BRAINARD, Joe. **Selected Writings 1962–1971**. Small 4to, original wrappers. (N.Y.): Kulchur Foundation, (1971). First edition. Review copy, with publisher's slip laid in. Inscribed to Burt Britton by Brainard: "To Burt with love, Joe." Fine copy. \$350.00
91. BRAINARD, Joe. **Selected Writings 1962–1971**. Small 4to, original printed boards, acetate dust jacket. (N.Y.): Kulchur Foundation, (1971). First edition, hardcover issue. Boards slightly bowed, with a touch of wear at the corners, otherwise a very fine copy. The hardbound issue is very scarce, especially in this condition. \$750.00
92. BRAINARD, Joe. **Some Drawings of Some Notes to Myself**. 4to, original printed wrappers, stapled as issued. (N.Y.: Siamese Banana Press, 1971). First edition. Although not called for, signed by Brainard. Covers lightly dust-soiled, otherwise a fine copy. \$225.00
93. BRAINARD, Joe. **Some Drawings of Some Notes to Myself**. 4to, original wrappers. (N.Y.: Siamese Banana Press, 1971). First edition. One of 26 lettered copies signed by Brainard. Fine copy. \$750.00
94. BRAINARD, Joe. **The Banana Book**. 4to, illustrations by the author, original wrappers. (N.Y.: Siamese Banana Press, 1972). First edition. Inscribed by Brainard: "For Burt [Britton] with Banana, Joe." Covers a little darkened, otherwise a fine copy. \$500.00
95. BRAINARD, Joe. **The Banana Book**. 4to, illustrations by the author, original wrappers. (N.Y.: Siamese Banana Press, 1972). First edition. Inscribed by Brainard: "For Bill with Blove, Joe." Covers a little tanned, otherwise a fine copy. \$500.00

96. BRAINARD, Joe. **The Cigarette Book**. 4to, illustrations by the author, original illustrated wrappers by Brainard, stapled as issued. (N.Y.: Siamese Banana Press, 1972). First edition. Inscribed to Burt Britton: "For Burt with love Joe." Fine copy. \$450.00
97. BRAINARD, Joe. **The Cigarette Book**. 4to, illustrations by the author, original illustrated wrappers by Brainard, stapled as issued. (N.Y.: Siamese Banana Press, 1972). First edition, special issue. One of 26 numbered copies signed by Brainard (out of an unspecified total edition). Fine copy. \$750.00
98. BRAINARD, Joe. **I Remember More**. Small 4to, original wrappers. (N.Y.): Angel Hair Books, (1972). First edition. One of 800 copies. Inscribed by Brainard to Burt Britton. Covers a little age-darkened, otherwise a fine copy. \$450.00
99. BRAINARD, Joe. **I Remember More**. Small 4to, original wrappers. (N.Y.): Angel Hair Books, (1972). First edition. One of 26 lettered copies signed by Brainard. Covers a little age-darkened, otherwise a fine copy. \$750.00
100. BRAINARD, Joe. **The Friendly Way**. 4to, original illustrated wrappers with cover design by Brainard, stapled as issued. (N.Y.): Siamese Banana Press, (1972). First edition, regular issue. Light soiling, but a very good copy. Scarce. \$250.00
101. BRAINARD, Joe. **The Friendly Way**. 4to, original illustrated wrappers with cover design by Brainard, stapled as issued. (N.Y.): Siamese Banana Press, (1972). First edition, regular issue. Signed by Brainard on the title-page. Light soiling and foxing to the covers, but a very good copy. \$500.00
102. BRAINARD, Joe. **The Friendly Way**. 4to, original illustrated wrappers with cover design by Brainard, stapled as issued. (N.Y.): Siamese Banana Press, (1972). First edition, special issue. One of 26 lettered copies signed by Brainard (out of an unspecified total edition). Fine copy. \$750.00
103. BRAINARD, Joe. **I Remember Christmas**. 8vo, illustrations & original pictorial wrappers by Brainard. N.Y.: Museum of Modern Art, (1973). First edition. Fine copy. \$150.00
104. BRAINARD, Joe. **I Remember Christmas**. 8vo, illustrations & original pictorial wrappers by Brainard. N.Y.: Museum of Modern Art, (1973). First edition. Inscribed by Brainard to Burt Britton: "To Burt with love, Joe." Fine copy. \$650.00
105. BRAINARD, Joe. **More I Remember More**. Small 4to, original wrappers. (N.Y.): Angel Hair Books, (1973). First edition. One of 700 copies. Inscribed by Brainard to Burt Britton: "To Burt with Love, Joe." Spine a little tanned, otherwise a fine copy. \$450.00

106. BRAINARD, Joe. **New Work**. 8vo, original wrappers. Los Angeles: Black Sparrow Press, 1973. First edition. Review copy with publisher's slip laid in. Inscribed: "To Burt [Britton] with love, Joe." Fine copy. \$250.00
107. BRAINARD, Joe. **New Work**. 8vo, original wrappers. Los Angeles: Black Sparrow Press, 1973. First edition, paperback issue. Review copy with publisher's slip laid in. One of 1000 copies in wrappers. Covers lightly foxed, otherwise a fine copy. \$75.00
108. BRAINARD, Joe. **New Work**. 8vo, original cloth-backed boards. Los Angeles: Black Sparrow Press, 1973. First edition. One of 26 lettered copies signed by Brainard with an original drawing by the author in an envelope tipped-in on the front paste-down. Fine copy. \$1500.00
109. BRAINARD, Joe. **New Work**. 8vo, original cloth-backed boards. Los Angeles: Black Sparrow Press, 1973. First edition. One of 200 hardcover numbered copies signed by Brainard. Covers slightly foxed, otherwise a fine copy. \$150.00
110. BRAINARD, Joe. **I Remember**. 8vo, original cloth, dust jacket. (N.Y.): Full Court Press, (1975). First edition. Inscribed: "For Burt [Britton], with best luck & love, Joe." Fine copy. \$250.00
111. BRAINARD, Joe. **I Remember**. 8vo, original wrappers. (N.Y.): Full Court Press, (1975). First edition, simultaneous paperback issue. Signed by Brainard. Fine copy. \$150.00
112. BRAINARD, Joe. **I Remember**. 8vo, original cloth, dust jacket. (N.Y.): Full Court Press, (1975). First edition of the expanded version, published by Ron Padgett, Anne Waldman and Joan Simon's Full Court Press. One of only 100 copies signed by Brainard. Fine copy in dust jacket. \$350.00
113. BRAINARD, Joe. **Twelve Postcards**. 16mo, 12 illustrated postcards, in original mailing envelope. Calais, VT: Z Press, (1975). First edition. Fine set in original envelope. \$75.00
114. BRAINARD, Joe. **Twelve Postcards**. 16mo, 12 illustrated postcards, in original mailing envelope. Calais, VT: Z Press, (1975). First edition. One of 26 lettered copies signed by Brainard. Fine set in original envelope. \$450.00
115. BRAINARD, Joe. **29 Mini-Essays**. Oblong 16mo, original wrappers. Calais, VT: Z Press, 1978. First edition. One of 500 numbered copies. Inscribed by Brainard: "Burt's [Britton] copy with love from Joe." Covers slightly sunned, otherwise a fine copy. \$250.00
116. BRAINARD, Joe. **29 Mini-Essays**. Oblong 16mo, original wrappers. Calais, VT: Z Press, 1978. First edition. One of 50 copies signed by Brainard, out of a total edition of 500 copies. Fine copy. \$250.00

117. BRAINARD, Joe. **Nothing to Write Home About.** 8vo, original pictorial wrappers with cover design by the author and a photograph by Chris Cox. (Los Angeles, CA): Little Caesar Press, (1981). First edition. Fine copy. Scarce. \$750.00
118. BRAINARD, Joe. **Ten Imaginary Still Lives.** 12mo, frontispiece by the author, wrappers. N.Y.: Boke Press, (1997). First edition. One of 1000 copies “produced on the occasion of the Joe Brainard retrospective at the Tibor de Nagy Gallery”. Fine copy. \$250.00
119. BRAINARD, Joe. **Reading at the Poetry Project: Flyers by Joe Brainard.** 4to, 19 loose sheets in printed paper envelope. N.Y.: Poetry Project, (1997). First edition. One of 250 numbered sets, reproducing 15 flyers. Fine copy. \$150.00
120. BRAINARD, Joe. **The Nancy Book. Introduction by Ann Lauterbach.** 4to, illustrated, original pictorial boards. Los Angeles, CA.: Siglio Press, 2008. First edition. From 1963 to 1978 Joe Brainard created more than one hundred works of art that appropriated the classic comic strip character Nancy and sent her into an astonishing variety of spaces, all electrified and complicated by the incongruity of her presence. *The Nancy Book* is the first collection of Brainard’s Nancy texts, drawings, collages and paintings, with full-page reproductions of over fifty works, several of which have never been exhibited or published before. *The Nancy Book* also includes original essays by Ann Lauterbach and Ron Padgett as well as collaborations with Bill Berkson, Ted Berrigan, Robert Creeley, Frank Lima, Frank O’Hara, Ron Padgett and James Schuyler. As new. \$50.00
121. BRAINARD, Joe. **The Nancy Book. Introduction by Ann Lauterbach.** 4to, illustrated, original pictorial boards. Los Angeles, CA.: Siglio Press, 2008. First edition. Limited to 100 numbered copies including a hand-pulled photo-lithograph [6 ½” x 9 ¼”] of an original mixed-media collage by Brainard, *Untitled (Nancy with Gun)*, c. 1964, stamped by the Estate of Joe Brainard, initialed by the publisher and accompanied by a certificate of authenticity. The print is housed in a foil-stamped portfolio and slipcased with the trade edition of *The Nancy Book*. \$500.00
122. [BRAINARD, Joe]. **Selections from the Butts Collection at UCSD. February 19-March 22, 1987.** Square 8vo, illustrated, original wrappers. La Jolla, CA: Mandeville Gallery, University of California, San Diego, 1987. Exhibition catalogue. Fine copy. \$75.00
123. [BRAINARD, Joe]. **Joe Brainard. Retrospective. March 20 Through April 19, 1997. Preface by John Ashbery. Essay by Robert Rosenblum.** 4to, illustrated, original pictorial wrappers. N.Y.: Tibor de Nagy Gallery, 1997. First edition. Fine copy. \$50.00
124. [BRAINARD, Joe]. LEWALLEN, Constance M. **Joe Brainard. A Retrospective. With essays by John Ashbery and Carter Ratcliff.** 4to, illustrated, original pictorial wrap-

pers. Berkeley, CA.: University of California, Berkeley Art Museum, 2001. First edition.
As new. \$50.00

125. [BRAINARD, Joe]. PADGETT, Ron. **Joe. A Memoir of Joe Brainard**. 8vo, illustrated,
original pictorial wrappers. Minneapolis, MN.: Coffee House Press, (2004). First edition,
paperback issue. Fine copy. \$25.00

126. [BRAINARD, Joe]. PADGETT, Ron. **Joe. A Memoir of Joe Brainard**. 8vo, illustrated,
original cloth, dust jacket. Minneapolis, MN.: Coffee House Press, (2004). First edition,
clothbound issue. Fine copy. \$75.00



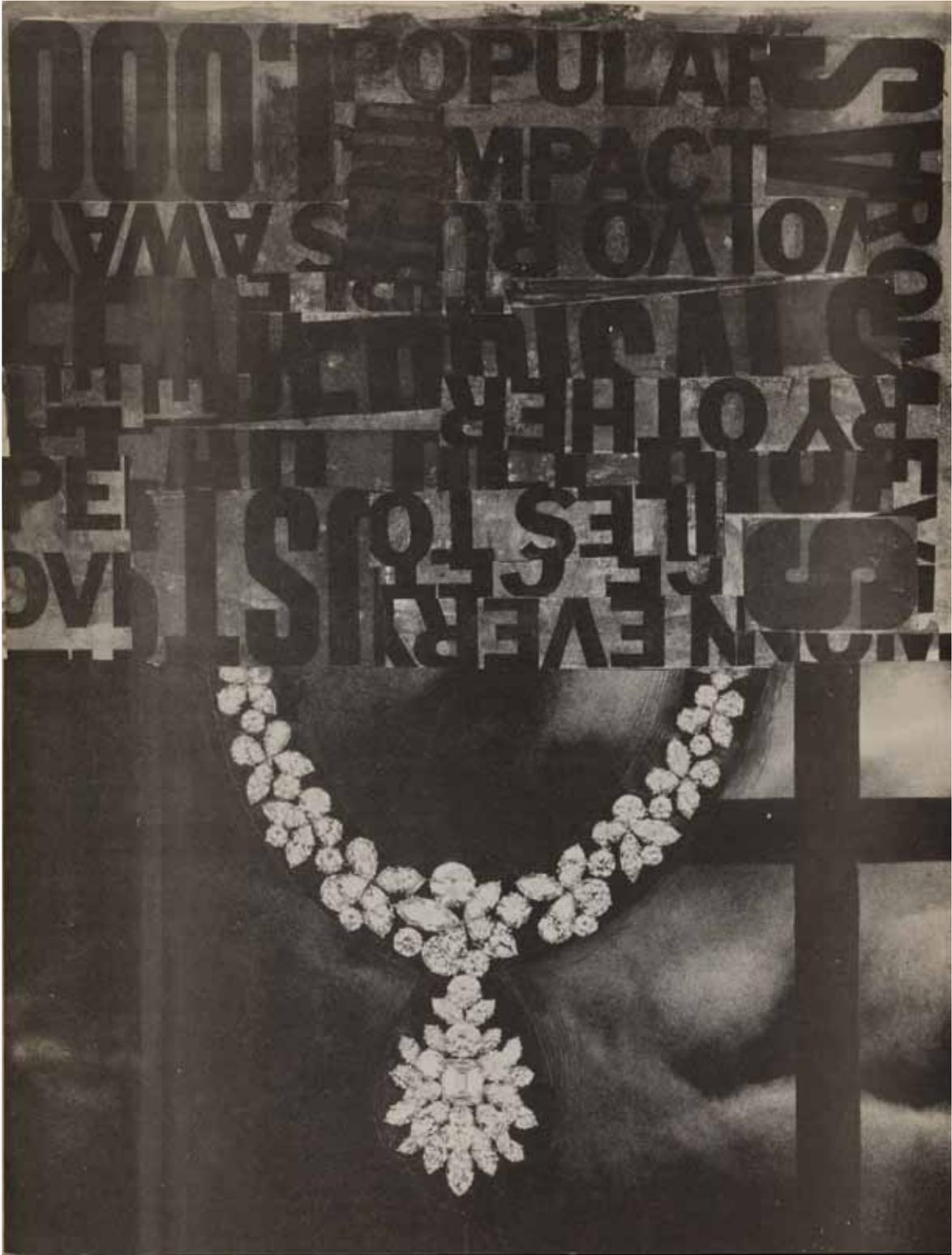
DICK GALLUP

"At last this hefty retrospective from legendary hermetic Dick Gallup – secret hero of the second generation New York school. Gallup's lines, like his mind, full of sweet surprise, lift us higher, toward his kind, tremulous edge of beautiful 'things.' What a pleasure his jaunty wit, his sure ear, his radical American virtue."

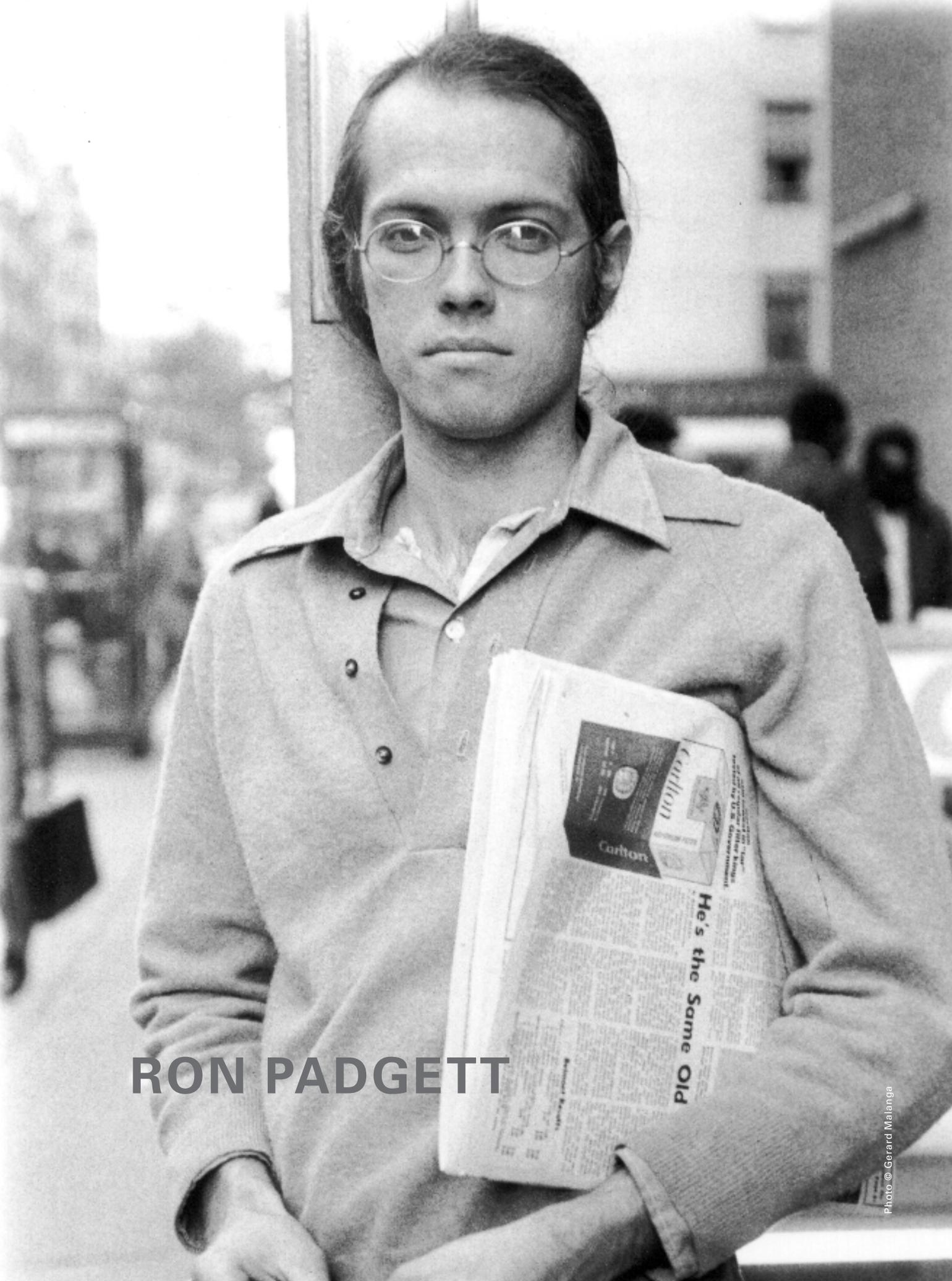
– Anne Waldman on *Shiny Pencils at the Edge of Things*.

127. GALLUP, Dick. **Hinges. Poems. Editor: Ted Berrigan. Cover by Joe Brainard.** 4to, original illustrated wrappers. (N.Y.): C Press, 1965. First edition. Some light foxing, covers slightly tanned, otherwise a fine copy. \$250.00
128. GALLUP, Dick. **Hinges. Poems. Editor: Ted Berrigan. Cover by Joe Brainard.** 4to, loose sheets stapled together. (N.Y.): C Press, 1965. First edition, but without the illustrated covers by Joe Brainard, perhaps an advance form of the book. Fine copy. \$250.00
129. GALLUP, Dick. **The Bingo.** 12mo, original wrappers by Joe Brainard. N.Y.: Mother Press, 1966. First edition. Limited to 500 copies. Covers a little browned, otherwise a fine copy. \$125.00
130. GALLUP, Dick. **Where I Hang My Hat.** 8vo, original cloth-backed boards, dust jacket. N.Y.: Harper & Row, (1970). First edition. Fine copy in a slightly sunned, trifle rubbed, price-clipped jacket. \$25.00
131. GALLUP, Dick. **Where I Hang My Hat.** Large 8vo, original cloth and paper over boards, dust jacket design by George Schneeman. N.Y.: Harper & Row, (1970). First edition of Gallup's first large poetry collection. Presentation copy, inscribed by Gallup to fellow "C" Press author Tom Veitch on the title-page: "For Tom Vietch [sic] / 'we rejoin our hero at the / edge of a vast impenetrable / morass.'" – p. 55 / Again, / Dick Gallup" with Gallup's accompanying ink drawing also on the title-page. Two small dents, one in each cover (that in the front cover affecting the first few pages of text and the adjacent portion of the dust jacket), otherwise a fine copy. \$650.00
132. GALLUP, Dick. **The Wacking of the Fruit Trees. A Poem in 13 Parts.** Small square 12mo, original printed yellow wrappers. West Branch, Iowa: The Toothpaste Press, 1975. First edition. Limited to 350 copies. Wrappers very slightly soiled, otherwise a very good copy. \$50.00
133. GALLUP, Dick. **Above the Tree Line.** Large 8vo, original illustrated wrappers after a design by Yvonne Jacquette. (Bollinas, CA): Big Sky, (1976). First edition. One of 26 lettered copies signed by Gallup (out of a total edition of 750). Very fine copy. \$750.00

134. GALLUP, Dick. **Plumbing the Depths of Folly: Poems, Conundrums and Statements.**
4to, original stapled wrappers. (Bollinas, CA): Smithereens Press, (1983). First edition, dedi-
cated to Ted Berrigan. One of 100 copies. Inscribed by Gallup. Fine copy. \$100.00
135. GALLUP, Dick. **Plumbing the Depths of Folly: Poems, Conundrums and Statements.**
4to, original stapled wrappers. (Bollinas, CA): Smithereens Press, (1983). First edition.
One of 10 numbered copies signed by Gallup out of an edition of 100 copies, this copy
being number 10. Fine copy. \$250.00
136. GALLUP, Dick. **Shiny Pencils at the Edge of Things. New and Selected Poems.** Tall
8vo, original wrappers reproducing a drawing by Joe Brainard. (Minneapolis, MN):
Coffee House Press, (2000). First edition, a paperback original. One corner bumped,
otherwise a fine copy. \$25.00



Item 140. *Quelques Poemes / Some Bombs* by Padgett.



RON PADGETT

"Wonderful, generous, funny poetry."

—John Ashbery

"Always discovering new pleasures and reviving old ones, full of what, in Frank O'Hara's phrase, 'still makes a poem a surprise,' Ron Padgett's poems, among those of our times, are in the small company of authentic works of art."

—Kenneth Koch

"Ron Padgett's poems are remarkably clear, almost invisibly so, like a refreshing glass of water."

—James Schuyler

137. PADGETT, Ron. "Epilogue". Small broadside poem, 7

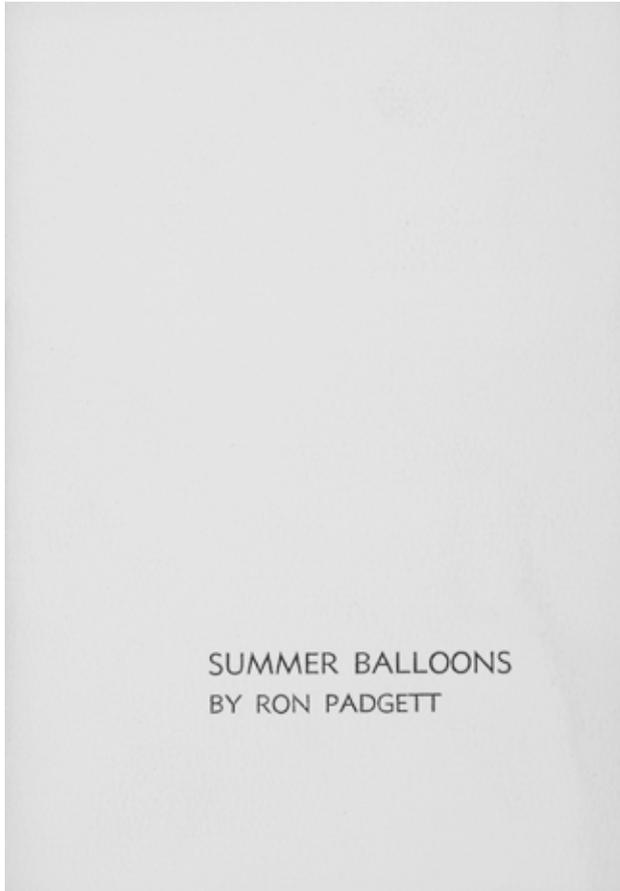
x 10 inches. New Haven, CT.: Penny Poems, 1959. First edition of Padgett's first separate publication, issued as No. 88 in an extensive series of Penny Poems published by the poet Marvin Bell. Although not called for, this copy is signed by Padgett. Fine copy. Rare. \$1500.00

138. PADGETT, Ron. Summer Balloons. 12mo, original printed wrappers. (Tulsa, OK.: Privately printed, 1960). First edition of Padgett's first book, privately printed by the author. Presentation copy, inscribed on verso front cover to the poet Tony Towle: "Tony – I hope you like this book. Ron." As Padgett remembers "*Summer Balloons* was intended as a gift for a girl I had a big crush on, in the spring of 1960, our final semester of high school. I took the text to a local job printer, a man named Casebeer, who had an offset press in his garage. I gave him the specs and asked him to print a small number, perhaps 5 or 10 copies. He told me that it would cost virtually the same to print, say, 100. So I did. I gave the girl some copies, plus a few to friends (Ted, Joe, and Dick) and to a few penpal poets. I don't know what happened to the rest. Ted went around destroying his first pamphlet [*A Lily for My Love*] because he was deeply embarrassed by its mawkish sentimentality. I never destroyed *Summer Balloons*, but whenever I glance at it I have to forgive myself for having printed it. I was just a kid." A fine copy, in original envelope addressed by Padgett to Towle and postmarked "Tulsa 1967." Rare. \$3500.00

139. PADGETT, Ron. Penny Poems: from Two Poems to Do Meditation On (by) David Meltzer (&) For Patricia (by) Ron Padgett. Small broadside, with original envelope. New Haven, CT: Penny Poems, 1961. First edition. Penny Poems #143. Fine copy in slightly dust-soiled envelope. \$150.00

140. PADGETT, Ron. Quelques Poèmes / Some Translations / Some Bombs. Small folio, with three full-page illustrations and cover design by Joe Brainard, loose sheets measuring 8½ x 11 inches, in pictorial portfolio. (No place: Ron Padgett, 1963). First edition, a

Item 138.
*Summer
Balloons*
by Padgett.



mimeograph, of Padgett's poems and translations of poems composed by Pierre Reverdy in 1916. Limited to 100 numbered copies, of which this is copy number 43. Although not issued signed, this copy is signed by Padgett on the colophon page. According to the author's note: "The portfolio design was chosen so the reader may arrange the poems and pictures as he wishes." The book is dedicated "To Dick, Joe, Ted and Patsy." The loose sheets are arranged in three sections, the first being Reverdy's poems in French, the second Padgett's translations of the poems into English, and the third "Some Bombs", a six-part series of poems by Padgett. As Padgett described the publication in *Joe*, his biography of Joe Brainard: "It was some-

time in June that I set out self-publishing a collection of poems, translations, and mistranslations called *Quelques Poèmes /Some Poems/Some Bombs*. From Boston, Joe responded to my invitation to add his work to the booklet by sending me nine black-and-white 'collage drawings,' as he called them, and told me to choose what I wanted (though he did list his favorites). I chose one for the portfolio cover and three as *hors-texte* images – one for each of the booklet's sections – and had them printed on white cardstock. . . . The poems and images were presented in portfolio format so that they could be arranged by the reader. The poems were mimeographed, the images were printed offset. Joe, who paid for part of the printing expense, liked the result: 'I was enormously pleased with the capturing of the paint quality,' he wrote in August." – *Joe*, pp. 55–57 (reproducing the Dick Tracy illustration, which Padgett also describes). Spine of folder sunned and slightly rubbed, otherwise a fine copy. Rare. \$5000.00

141. PADGETT, Ron. In Advance of the Broken Arm. Editor: Ted Berrigan. Cover & drawings by Joe Brainard. 4to, original wrappers. (N.Y.): Lorenz Gude, 1964. First edition. Limited to 200 numbered copies signed by Padgett. Fine copy. \$125.00

142. PADGETT, Ron. In Advance of the Broken Arm. Editor: Ted Berrigan. Cover & Drawings: Joe Brainard. 4to, original wrappers. (N.Y.): C Press, 1965. Second edition, with

a new cover design by Brainard. Limited to 200 numbered copies. Covers slightly darkened & dust-soiled, otherwise a fine copy. \$50.00

143. PADGETT, Ron. **In Advance of the Broken Arm. Editor: Ted Berrigan. Cover & Drawings: Joe Brainard.** 4to, original wrappers. (N.Y.): C Press, 1965. Second edition, with a new cover design by Brainard. Limited to 200 numbered copies. Inscribed by Padgett in 1974: "for Bert, 9 unbelievable years later! love, Ron." Covers slightly dust-soiled, otherwise a fine copy. \$100.00
144. [PADGETT, Ron]. **Robert's Ball.** Oblong 12mo, illustrated, accordion fold chapbook. (No place: Ron Padgett, 1966). Unique self-published production, hand-lettered and colored by Padgett, with the holograph colophon reading: "Limited Edition/This Copy Is For Dick [Gallup]". Fine copy. \$2500.00
145. PADGETT, Ron. **Sky.** Narrow 8vo, folded card. (London: Goliard Press, 1966). First edition. One of 25 numbered copies signed by Padgett & noted that this copy is for Bert. Fine copy. \$350.00
146. PADGETT, Ron. **Sky.** Narrow 8vo, folded card. (London: Goliard Press, 1966). First edition. Limited to 325 copies printed. With holograph note below colophon: "plus this one. Ron Padgett – 1/1, Apl. 1973 (for Bert) [with a small drawing of a burning cigarillo, Britton's preferred smoke]". Fine copy. \$150.00
147. PADGETT, Ron. **Tone Arm.** Small 4to, original pictorial wrappers. (No place): A Once Book, 1967. First edition. One of only 10 copies signed and dated by Padgett: "8 Ron Padgett Dec. 12, 1966 Tulsa 4, Oklahoma." Fine copy. \$350.00
148. PADGETT, Ron. **Tone Arm.** Small 4to, original pictorial wrappers. (No place): Tone Arm, 1967. First edition. Inscribed by Padgett: "for Bert!!! Incredible!! Again!!! Ron." Fine copy. \$175.00
149. PADGETT, Ron. **Great Balls of Fire.** 8vo, decorated endpapers, original cloth, dust jacket by Joe Brainard. Chicago: Holt Rinehart & Winston, (1969). First edition. Signed by Padgett & Brainard. Publisher's materials laid in. Spine a little cocked, covers lightly rubbed, otherwise a fine copy in slightly rubbed jacket. \$250.00
150. PADGETT, Ron. **Strange Faeces 3: Ron Padgett Issue.** 4to, original wrappers. London: Strange Faeces Press, 1971. First edition. Limited to 250 copies. Signed by Padgett. A fine copy. \$275.00

151. PADGETT, Ron. **Strange Faeces 3: Ron Padgett Issue**. 4to, original wrappers. London: Strange Faeces Press, 1971. First edition. Limited to 250 copies. Inscribed by Padgett: "for Burt [Britton] from Strange Ronnie NYC 1973." White covers somewhat dingy, otherwise a fine copy. \$150.00
152. PADGETT, Ron. **Sweet Pea. Cover & illustrations (by) George Schneeman**. Oblong 16mo, original wrappers. London: Aloes Books, 1971. First edition. One of 25 numbered copies signed by Padgett & Schneeman, out of a total edition of 200 copies printed. Fine copy. \$600.00
153. PADGETT, Ron. **Sweet Pea. Cover & illustrations (by) George Schneeman**. Oblong 16mo, original wrappers. London: Aloes Books, 1971. First edition. Limited to 200 copies. Humourously inscribed by Padgett: "for Burt [Britton] in London from Ron in Neufchatel, July 1918." Fine copy. \$2500.00
154. PADGETT, Ron. **Grosse Feuerbälle Gedichte, Prosa, Bilder. Zweisprachige Ausgabe Aus dem Amerikanischen von Rolf Eckart John, Ralf-Rainer Rygulla, Anselm Hollo und Josephine Clare**. 12mo, illustrated, original wrappers. (Hamburg): Rowohlt, (1973). First German edition. Inscribed from Padgett to Burt Britton: "f-f-for B-B-Burt, 'Da-das k-k-kaunste g-g-glauben!' – p.89 Love, Ron, Das New-York City, 15 April 74". Fine copy. \$150.00
155. PADGETT, Ron. **Crazy Compositions**. 8vo, original glossy wrappers illustrated by George Schneeman (Bolinás, CA): Big Sky, (1974). First edition. One of 26 lettered copies signed by Padgett & Schneeman, out of a total edition of 750 copies; this copy lettered G. Covers faintly foxed, otherwise a fine copy. \$125.00
156. PADGETT, Ron. **Crazy Compositions**. 8vo, original glossy wrappers illustrated by George Schneeman. (Bolinás, CA): Big Sky, (1974). First edition. Limited to 750 copies. Inscribed with a self-portrait sketch by Padgett: "For Crazy Burt [Britton], these Compositions, Watt?? Ron." With the note "cheap" pointing to a penciled price of \$2.00. Fine copy. \$125.00
157. PADGETT, Ron. **Crazy Compositions**. 8vo, original glossy wrappers illustrated by George Schneeman. (Bolinás, CA): Big Sky, (1974). First edition. Inscribed by Padgett. Covers lightly dust-soiled, otherwise a fine copy. \$50.00
158. PADGETT, Ron. **Toujours l'amour. Poems**. 8vo, original cloth, dust jacket. N.Y.: Sun, 1976. First edition. One of 35 copies numbered & signed by Padgett. Fine copy in jacket with one short closed tear. \$450.00

159. PADGETT, Ron. **Toujours l'amour. Poems.** 8vo, original cloth, dust jacket. N.Y.: Sun, 1976. First edition. Fine copy. \$50.00
160. PADGETT, Ron. **Toujours l'amour. Poems.** 8vo, original wrappers. N.Y.: Sun, 1976. First edition, simultaneous paperback issue. Inscribed by Padgett: "For Burt [Britton], what? Another book?? Love, Ron". Fine copy. \$125.00
161. PADGETT, Ron. **Toujours l'amour. Poems.** 8vo, original wrappers. N.Y.: Sun, 1976. First edition, simultaneous paperback issue. Review copy with publisher's slip laid in. Fine copy. \$35.00
162. PADGETT, Ron. **Poem. ("The baby Jesus. . . .")**. Broadside, 17 x 11, illustrated by George Schneeman. (Bollinas, CA: Yanagi, no date, but 1973). First edition. Fine copy. \$150.00
163. PADGETT, Ron. **Poem. ("The baby Jesus. . . .")**. Broadside, 17 x 11, illustrated by Schneeman. (No place: no publisher, no date, but 1973). First edition. Signed by Padgett and the illustrator on the back. Fine copy. \$850.00
164. PADGETT, Ron. **Triangles in the Afternoon. Poems.** 8vo, original wrappers. N.Y.: Sun, 1979. First edition, a paperback original. Fine copy. \$25.00
165. PADGETT, Ron. **Tulsa Kid.** 8vo, original cloth, dust jacket. Calais, VT: Z Press, 1979. First edition. One of 500 numbered hardcover copies, out of a total edition of 1500 copies. Fine copy. \$100.00
166. PADGETT, Ron. **Tulsa Kid.** 8vo, original cloth, dust jacket. Calais, VT: Z Press, 1979. First edition. One of 100 numbered hardcover copies signed by Padgett, out of a total edition of 1500 copies. Fine copy. \$350.00
167. PADGETT, Ron. **Tulsa Kid.** 8vo, original cloth, dust jacket. Calais, VT: Z Press, 1979. First edition. One of 26 lettered hardcover copies signed & with an original drawing by Padgett tipped-in, out of a total edition of 1500 copies. Fine copy. \$750.00
168. PADGETT, Ron. **Light As Air. Illustrated with original aquatints by Alex Katz.** Folio, portfolio box by Bernard Duval. N.Y.: Pace Editions, 1989. First edition. One of 30 numbered copies signed by the poet and artist. The aquatints were printed at the Atelier Aldo Crommelynck, Paris, on Hahnemuhle paper. The sheet size is 17¾ x 30 inches, the image size is 8 ½ x 8 ½ inches each. The text was printed in 24 point Bodoni by François de Ros. The copper plates were cancelled upon completion of the printing. As new. \$10,000.00

169. PADGETT, Ron. **The Big Something**. 12mo, original wrappers. (Great Barrington, MA): The Figures, (1990). First edition. As new. \$25.00
170. PADGETT, Ron. **The Big Something**. 12mo, original wrappers. (Great Barrington, MA): The Figures, (1990). First edition. One of only 4 roman-numeraled copies signed with a self-portrait by Padgett; this copy designated by the author as roman numeral I “(Id est, the Roman numeral)”. As new. \$350.00
171. PADGETT, Ron. **The Big Something**. 12mo, original wrappers. (Great Barrington, MA): The Figures, (1990). First edition. One of 26 lettered copies signed with a self-portrait by Padgett. As new. \$50.00
172. PADGETT, Ron. **Ted: A Personal Memoir of Ted Berrigan**. 12mo, illustrated, original glossy wrappers. Great Barrington, MA: The Figures, (1993). First edition, a paperback original. As new. \$25.00
173. PADGETT, Ron. **New & Selected Poems**. 8vo, original cloth-backed boards, dust jacket. Boston: David R. Godine, Publisher, (1995). First edition. Signed by Padgett on the title-page. As new. \$75.00
174. PADGETT, Ron. **Albanian Diary**. 8vo, original pictorial wrappers. Great Barrington, MA.: The Figures, (1999). First edition. Limited to 750 copies printed. As new. \$35.00
175. PADGETT, Ron. **Albanian Diary**. 8vo, original pictorial wrappers. Great Barrington, MA.: The Figures, (1999). First edition. One of 10 roman-numeraled copies signed by Padgett. As new. \$350.00
176. PADGETT, Ron. **You Never Know**. 8vo, original pictorial wrappers. Minneapolis, MN.: Coffee House Press, (2001). First edition, a paperback original. As new. \$25.00
177. PADGETT, Ron. **“Medieval Salad Dive”. Ron Padgett @ MIT October 18, 2001**. Broadside poem, issued as a four-page folding leaflet. (Boston: Pressed Wafer, 2001). First edition of this poem commemorating Padgett’s reading at MIT. One of 26 lettered copies signed by Padgett. Very fine copy. \$350.00
178. PADGETT, Ron. **Embraceable You**. Broadside poem, measuring 15 x 11 inches. Chicago, IL: The Poetry Center, 2002. First edition. Limited to 50 copies printed by hand on Somerset paper and signed by Padgett. Mint condition. \$250.00

179. PADGETT, Ron. **Oklahoma Tough. My Father, King of the Tulsa Bootleggers.** 8vo, photographic title-page, original cloth, dust jacket. Norman, OK: University of Oklahoma Press, (2003). First edition of this memoir. As new. \$25.00
180. PADGETT, Ron. **"Holiday Inn Satori"**. Broadside poem, 11 x 8 ½ inches. Muncie, PA.: Viking Dog Press, 2006. First edition, the first publication of this poem. One of only 50 copies printed, signed by the poet. As new. \$150.00
181. PADGETT, Ron. **"Pumpkin"**. Broadside poem, 11 x 8 ½ inches. Muncie, PA.: Viking Dog Press, 2006. First edition, the first publication of this poem. One of only 50 copies printed, signed by the poet. As new. \$150.00
182. PADGETT, Ron. **"Ah, New York"**. Broadside poem, 11 x 8 ½ inches. Muncie, PA.: Viking Dog Press, 2006. First edition, the first publication of this poem. One of only 50 copies printed, signed by the poet. As new. \$150.00
183. PADGETT, Ron. **How to Be Perfect. Poems.** 8vo, original pictorial wrappers. Minneapolis, MN.: Coffee House Press, (2007). First edition, a paperback original. As new. \$25.00
184. PADGETT, Ron. **Bluebird.** Broadside, 11 x 8 ½. (No place: no publisher, no date). First edition. Signed by Padgett. Mint copy. \$125.00
185. PADGETT, Ron. **From Dante.** 8vo, illustrated, original gray wrappers, sewn as issued. (Colorado Springs, CO): The Press at Colorado College, 2009. First edition of these poems dedicated to George Schneeman. Limited to 60 copies printed by hand in Bulmer and Bodoni types on Rives Lightweight paper, numbered & signed by Padgett. As new. \$125.00
186. PADGETT, Ron. **Anniversary Waltz.** Broadside poem, measuring 19½ x 12½ inches. Chicago, IL: Columbia College, 2009. First edition. Limited to 30 copies, and 8 artist's proofs, of which this is one, signed by Padgett. Mint. \$350.00
187. PADGETT, Ron. **Scotch Tape Body.** Broadside poem, illustrated with an image of a tape dispenser, measuring 7½ x 11 inches. Minneapolis, MN: Coffee House Press, 2011. First edition. Limited to 500 copies printed on Arches. Although not called for, this copy is signed by Padgett. Mint. \$150.00
188. PADGETT, Ron. **Menu.** Single sheet. Minneapolis, MN: Coffee House Press, 2011. The menu for a ten-course private dinner in honor of Padgett, with each course based on the title of one of his books, given on April 29, 2011, in Minneapolis. No more than 20 copies printed, this is one of only two signed by Padgett; the other is in his possession. As new. \$350.00

189. [PADGETT, Ron]. GINSBERG, Allen & Kenneth KOCH. **Making It Up: Poetry Composed at St. Mark's Church on May 9, 1979. Ron Padgett, Moderator.** 8vo, original cloth, dust jacket with front panel illustration by Larry Rivers. N.Y.: Catchword Papers, (1994). First edition. One of only 60 roman-numeraled copies signed by Ginsberg, Padgett & Koch. Fine copy. \$250.00
190. PADGETT, Ron, translator. APOLLINAIRE, Guillaume. **The Poet Assassinated. Translated by Ron Padgett. Illustrations by Jim Dine.** Small 4to, original pictorial boards, dust jacket. London: Rupert Hart-Davis, 1968. First English edition. Fine copy in slightly tanned, price-clipped jacket. \$50.00
191. PADGETT, Ron, translator. APOLLINAIRE, Guillaume. **The Poet Assassinated. Translated by Ron Padgett. Illustrations by Jim Dine.** Small 4to, original pictorial boards, dust jacket. N.Y.: Holt Rinehart & Winston, (1968). First American edition. Inscribed by Dine on the title-page: "for Burt [Britton], Jim Dine 1978." Also inscribed with a drawing on the half-title page by Padgett: "For Bert, from Ron." Fine copy in slightly sunned & dust-soiled jacket. \$350.00
192. PADGETT, Ron, translator. APOLLINAIRE, Guillaume. **The Poet Assassinated. Translated by Ron Padgett. Illustrations by Jim Dine.** Small 4to, original pictorial boards, dust jacket. N.Y.: Holt Rinehart & Winston, (1968). First American edition, with the publication date (Sep. 11, 1968) stamped on the title-page. Fine copy in slightly sunned jacket. \$50.00
193. PADGETT, Ron, translator. APOLLINAIRE, Guillaume. **The Poet Assassinated and other stories by Guillaume Apollinaire. Translated from the French by Ron Padgett.** 8vo, original boards, dust jacket. (Manchester): Carcanet, (1985). First edition. Fine copy. \$25.00
194. PADGETT, Ron, translator. CENDRARS, Blaise. **Kodak. Translated by Ron Padgett.** 4to, original black wrappers. (N.Y.): Adventures in Poetry, (1976). First edition. One of 26 lettered copies signed by Padgett. Fine copy. \$350.00
195. PADGETT, Ron, translator. CENDRARS, Blaise. **Kodak. Translated by Ron Padgett.** 4to, original black wrappers. (N.Y.): Adventures in Poetry, (1976). First edition. Inscribed by Padgett: "Another one for Burt the Implacable Collector from Ron April 1976." Mint copy. \$150.00
196. PADGETT, Ron, translator. LARBAUD, Valery. **Rldasedlrad les dlcmhybdf.** 4to, corrected carbon typescript, stapled. (N.Y.): Adventures in Poetry, (1973). Corrected carbon typescript, with corrections throughout by Padgett, representing essentially a

proof copy of the Adventures in Poetry publication, marked “manuscript copy # 3 of 3 for Alice [Notley?], her name built entirely in popcorn, from ‘Dad Peanuts’, Ron, NYC welcome January 1973.” The cover is a plain sheet on which is printed the word “cover” over which Padgett has drawn a box and written the words “Lindsay’s drawing.” Fine copy. \$1500.00

197. PADGETT, Ron, translator. LARBAUD, Valery. **Rldasedlrad les dlcmhybdf**. 4to, original wrappers with cover illustration by Lindsay Stamm Shapiro. (N.Y.): Adventures in Poetry, (1973). First edition. One of 250 copies. Inscribed by Padgett: “pour M. Britton, Meilleurs souhaits de M. Valery Larbaud & et son ami, Ron Padgett.” Fine copy. \$250.00

198. PADGETT, Ron, editor. **Painter Among Poets. The Collaborative Art of George Schneeman**. 4to, illustrated in color, original pictorial wrappers. N.Y.: Granary Books, 2004. First edition, with contributions by Padgett, Carter Ratcliff, Peter Scheldahl, Lewis MacAdams, Dick Gallup, Anne Waldman, Michael Brownstein, Alice Notley, Bill Berkson, Tom Clark, Larry Fagin, Steve Katz, Ted Greenwald and Lewis Warsh. As new, with separate sheet bearing additions to the bibliography laid in at p. 121 as issued. At publisher’s price. \$29.95

199. [PADGETT, Ron]. **Book of Methods For Getting Children Interested in Writing: A Handbook for Teachers. Compiled and edited by Ron Padgett, Larry Fagin, Dick Gallup, Philip Lopate, Bill Zavatsky and David Shapiro, working at MUSE and with Teachers and Writers Collaborative**. 4to, original wrappers. (No place): Adventures in Poetry, 1971. First edition. Inscribed by Ron Padgett and Larry Fagin. A fine copy. \$350.00

COLLABORATIONS, COVERS & ILLUSTRATIONS

“Collaboration is play between two people, just as in writing poems, I think, one must play about it, in order to get the intensity, the intense seriousness, of the feeling that one is trying to have come forth and be present in whatever one is writing. Now, in collaborations, I think, the feeling of joyful play is generally equally the dominant feeling to any other feelings . . . The dominant theme in collaboration, I think, is play. Play as a synonym for competition. Competition as a synonym for play. And the dominant feeling that comes out of that is joy. Joy and pleasure . . . And so it can be a beautiful thing. You can make a wonderful thing.”

– Berrigan to Tom Savage in 1980, from
Talking in Tranquility: Interviews with Ted Berrigan.
Edited by Stephen Ratcliffe & Leslie Scalapino.
(Bolinas & Oakland, CA: Avenue B / O Books, 1991), pp. 163–164.

- 200.** BERRIGAN, Ted, & Joe BRAINARD, Tom CLARK, Kenward ELMSLIE, Ron PADGETT & James SCHUYLER. **Wild Oats**. Large prose and poetry broadsides, 19 multicolored sheets plus a title sheet and back cover sheet measuring 14 x 22 inches, stapled as issued. (Calais, VT.: Privately Printed, 1966). First edition. The set includes the following: “Marge” by Joe Brainard, 3 sheets; “The Lake” by Tom Clark, 2 sheets; “Hornets” by Kenward Elmslie, 5 sheets; “A Careless Ape” by Ron Padgett, 6 sheets; “Anti-War Poem” by Ron Padgett and Tom Clark, 2 sheets; and “3-23-66” by James Schuyler, 1 sheet. Back cover sheet detached, otherwise a very good copy. \$1250.00
- 201.** BERRIGAN, Ted, & Joe BRAINARD, Tom CLARK, Kenward ELMSLIE, Ron PADGETT & James SCHUYLER. **Wild Oats**. Large prose and poetry broadsides, 19 sheets plus a title sheet measuring 14 x 22 inches, loose as issued. (N.Y.: Privately Printed, 1966). First edition. One of 10 sets, each contribution signed at the end by its author, in one case, by both of its authors, Clark and Padgett. The set includes the following: “Marge” by Joe Brainard, 3 sheets; “The Lake” by Tom Clark, 2 sheets; “Hornets” by Kenward Elmslie, 5 sheets; “A Careless Ape” by Ron Padgett, 6 sheets; “Anti-War Poem” by Ron Padgett and Tom Clark, 2 sheets; and “3-23-66” by James Schuyler, 1 sheet. Some discoloration at the margins of the sheets, with lower corner of title sheet bent, otherwise a very good set. Rare. \$4500.00

202. BERRIGAN, Ted & Tom CLARK & Ron PADGETT. **Back in Boston Again. (With a Foreword by Aram Saroyan)**. Small 8vo, original pictorial wrappers with cover by Rudy Burckhardt. (Philadelphia, PA): Telegraph Books, (1972). First edition. Inscribed on the title-page "For Marion, Ted Berrigan". A 44-page book, including "Ten Things about the Boston Trip" by Clark, "Back in Cambridge Again" by Padgett, and "Ten Things about the Boston Trip: An Aside to Ron and Tom" by Berrigan. A very good copy. \$350.00
203. BERRIGAN, Ted & Robert CREELEY. **"Think of Anything", a poem card collaboration**. (No place): Hard Press, 1977. Fischer, p. 50, cites a note Creeley wrote about this collaboration, "the only time I collaborated with Ted, or quite possibly with anyone else either": "I cannot remember very clearly the date specific, but it must have been during the time that Ted and Alice were in Bolinas, and also Phil Whalen – and the three of us went (flew) together to the National Poetry Festival that Robert vas Dias had got together in that place he was then teaching just above Gerald Ford's birthplace – Grand Rapids, etc. Very religious country, and the pukka students disliked our gang intensely. But a few approve – as the implicit 'Sharon' of our collaboration, a pleasant young woman, like they say, who, together with her boyfriend, found Ted especially intriguing. Did we write it in a bar? No doubt we were sitting down somewhere in relaxed company, demonstrating our prowess as poets." Trace of adhesive along two margins on the reverse, otherwise in very good condition. \$250.00
204. BERRIGAN, Ted and Jim DINE. **Fragment**. Broadside poem, 11³/₈ x 15½, with illustration in colors by Jim Dine. London: Cape Goliard Press, 1969. First edition. One of 267 numbered copies (out of a total edition of 327). Presentation copy, inscribed by Berrigan: "For Alice w/love, Ted" and initialed by Dine. Fischer, p. 31. Lightly dust-soiled, otherwise fine. \$1500.00
205. BERRIGAN, Ted & Jim DINE. **Fragment**. Broadside, 15 x 11 ½, with illustration by Jim Dine, in printed 18½ x 12½ folder. London: Cape Goliard Press, 1969. First edition. One of 60 numbered copies signed by Berrigan & Dine, out of a total edition of 327 copies printed. Fischer, p.31. A fine copy, with a few small, soft creases in the folder. \$1000.00
206. BERRIGAN, Ted & Jim DINE. **Fragment**. Broadside, 15 x 11½, with illustration by Jim Dine, in printed 18 ½ x 12 ½ folder. London: Cape Goliard Press, 1969. First edition. One of 60 numbered copies signed by Berrigan & Dine, out of a total edition of 327 copies printed. Mint copy. \$1250.00

207. BERRIGAN, Ted & Anselm HOLLO. **Doubletalk**. (Poems by Ted Berrigan & Anselm Hollo). Tall, narrow 8vo, illustrated with portraits of the poets, wrappers. (Iowa City: TG. Miller, 1969). First edition. Limited to 240 copies signed by Berrigan and Hollo. Fisher p. 31. Includes Berrigan's "Poem" and Hollo's "He She Becomes How", written while Hollo was visiting professor at the Iowa Writers Workshop and Berrigan was teaching there for a year. Very fine copy. \$250.00
208. BERRIGAN, Ted & Ron PADGETT. **Some Things. Drawings by Joe Brainard**. 4to, loose mimeograph sheets laid into plain paper folder. (N.Y.: No publisher, late 1963 or 1964). First edition. One of "probably fewer than 100 copies printed". Fischer p. 25. Signed by all three authors as (presumably) usual. On this copy Brainard signed two times. Fine copy. \$1250.00
209. BERRIGAN, Ted & Ron PADGETT. **Some Things. Drawings by Joe Brainard**. 4to, separate mimeograph sheets laid into plain paper folder. (N.Y.: No publisher, late 1963 or 1964). First edition One of "probably fewer than 100 copies printed". Fischer p. 25. Signed by all three authors as (presumably) usual. Fine copy. \$1250.00
210. BERRIGAN, Ted & Ron PADGETT. **Seventeen**. 4to, original stapled wrappers. (No place): Ted Berrigan & Ron Padgett, 1964. First edition. With "Villon", "Teresa (A Play)", "Pere Ubu's Nickel", "Jimmy", "Seventeen", "Looking For Chris", "Rain", "The Search for Tomorrow", and "The League For Sexual Freedom". Inscribed by Berrigan and signed by Padgett. Pages a little age-darkened, else fine copy. \$1250.00
211. BERRIGAN, Ted & Ron PADGETT. **Bean Spasms. Collaborations. Illustrated & Drawings by Joe Brainard**. Small 4to, original pictorial boards. (N.Y.: Kulchur Press, 1967). First edition. Presentation copy, inscribed by Berrigan to one of his publishers: "for Ted & Joan Wilentz, May 1968, with affection & admiration, Ted Berrigan." Ted Wilentz ran the Eighth Street Bookshop in Greenwich Village, in some ways the East Coast equivalent of San Francisco's City Lights Books. Ted and Joan published Berrigan's *Many Happy Returns* in 1969 under their Corinth Books imprint, the book designed by Joan. *Bean Spasms* is perhaps Berrigan and Padgett's most famous collaboration. In 1972, Berrigan told Barry Alpert about how "Big Travel Dialogue" came to be written: "We got the title off Frank's 'Little Travel Dialogue.' We were into a lot of collaborations in those days . . . and we decided to write these letters to each other. . . . the rule was that we would write them as if we were both traveling around the country and we were each writing from different places. . . . We actually wrote them as letters, and we did mail them to each other because I was living downtown in New York and Ron was living uptown. We always put them in envelopes and addressed them though sometimes I just took them up there since I was going up there anyway or Ron would bring them down. Often I'd draw the stamp instead of putting a new stamp on it and draw cancellation marks through it. But we were serious about the form. Ron wrote all of

his in his house uptown and I wrote all of mine downtown in my house. . . . They gave us a chance to say a lot of things to each other that we really wanted to say too, the way you can in letters.” – Berrigan to Barry Alpert in 1972, from *Talking in Tranquility: Interviews with Ted Berrigan*. Edited by Stephen Ratcliffe & Leslie Scalopino. (Bollinas & Oakland, CA: Avenue B / O Books, 1991), p. 40. Covers slightly rubbed, otherwise a fine copy. \$1500.00

212. BERRIGAN, Ted & Ron PADGETT. **Bean Spasms. Collaborations. Illustrated & Drawings by Joe Brainard.** Small 4to, original pictorial wrappers. (N.Y.: Kulchur Press, 1967). First edition, paperback issue. Signed by all three collaborators on the title-page with a note by Berrigan: “Owned and Assigned (with pleasure) to Burt Britton.” Fine copy. \$1250.00

213. BERRIGAN, Ted & Ron PADGETT. **Bean Spasms.** Campaign button advertising *Bean Spasms*, bearing the book’s title surrounding an American flag, 1 ¼ inches in diameter. (N.Y.: Privately printed, 1967-1968). Only edition, designed by Berrigan and Padgett. \$350.00

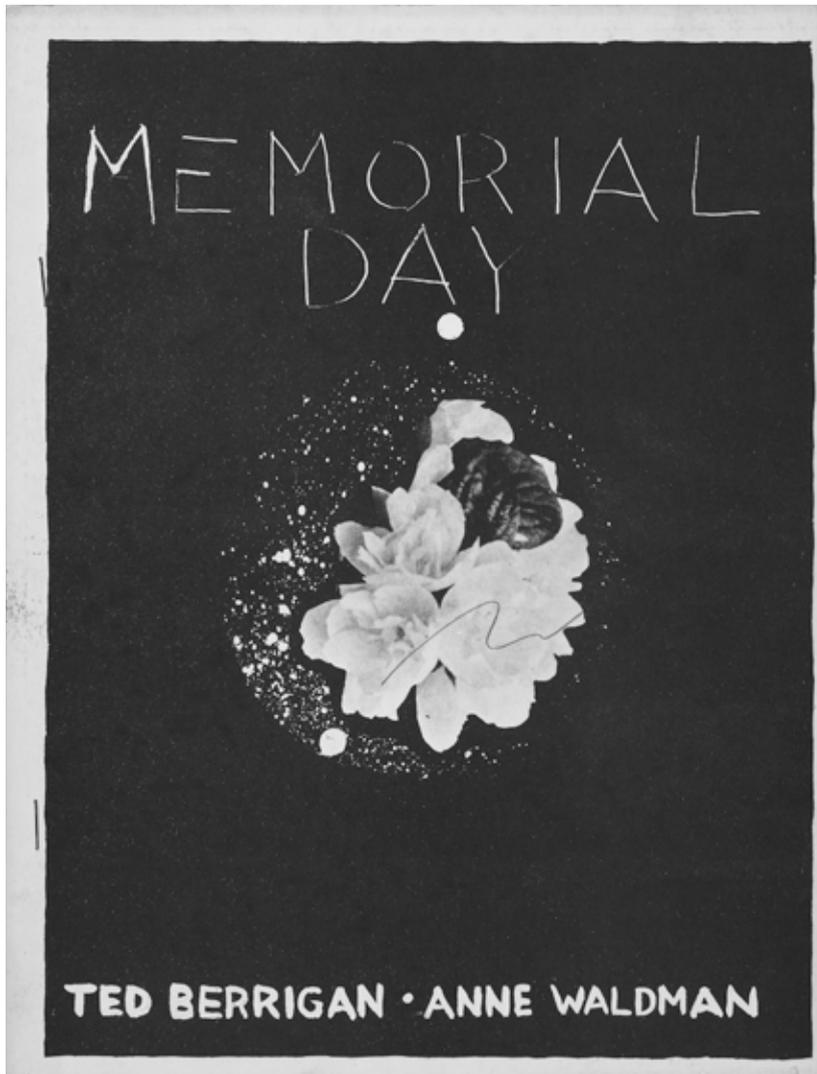
214. BERRIGAN, Ted, and Ron PADGETT. **Noh.** Broadside poem, 8 x 13 inches, printed in red. (New York: Lines Press, 1965). First edition. One of 50 copies numbered and signed by the authors (the entire edition). Presentation copy, inscribed by Berrigan: “An old-timer, for Alice”. Issued as *Linesheet 1*. Fischer, p.26. Couple small soft creases in bottom margin not affecting text, lightly spotted on the verso, otherwise near fine. \$1250.00

215. (BERRIGAN, Ted & Ron PADGETT). **Ted Berrigan, Ron Padgett, Wed. Oct. 13 8:00 PM, Poetry Project - St. Mark’s Church, 2nd Ave & 10th St.** Postcard announcement, illustrated with portraits of the two poets by Alice Notley. (Grindstone City, MI: Alternative Press, 1982). First edition. Fine copy. \$75.00

216. BERRIGAN, Ted & Harris SCHIFF. **Yo-Yo’s With Money. By Ted Berrigan & Harris Schiff.** 4to, original pictorial wrappers with cover drawing by Rosina Kuhn & photographs by Rochelle Kraut. (Hennicker, N.H.): United Artists (Bernadette Mayer & Lewis Warsh), (1979). First edition, mimeographed. Limited to 500 copies. Fine copy. \$750.00

217. BERRIGAN, Ted & Harris SCHIFF. **Yo-Yo’s With Money. By Ted Berrigan & Harris Schiff.** 4to, original pictorial wrappers with cover drawing by Rosina Kuhn & photographs by Rochelle Kraut. (Hennicker, N.H.): United Artists (Bernadette Mayer & Lewis Warsh), (1979). First edition, mimeographed. Limited to 500 copies. Presentation copy, inscribed by Berrigan: “For Steve, a Yo-Yo without Money, Love, yr student, Ted” and by Schiff: “For Steve who is hopelessly in love with the enemy, Love, Harris Yo-Yo.” Fine copy. \$1250.00

218. BERRIGAN, Ted, and George SCHNEEMAN. **"No Help Wanted"** Original silkscreen print, 35 x 23 inches, printed in black. [New York]: No publisher, [1967]. First edition. One of 20 numbered copies signed by Berrigan and Schneeman. Fischer, p. 26. "In 1967 Berrigan and George Schneeman collaborated on a series of three silkscreens. *No Help Wanted* was the first, followed by "10 things I do every day" and "House in the Country". In a conversation with [Fischer], George Schneeman said: 'Ted didn't feel disadvantaged in working visually. As for originality, his handwriting itself is amazing. In collaborating, we both did words and images. For example, I wrote 'Help Wanted,' Ted wrote 'No.' Ted didn't look for elegance or propriety, and I admire the way he bullied his way into art. He had a big influence on my attitude, something I realized long after he was gone." – Fischer p. 29. The silkscreen is in fine condition. \$2000.00
219. BERRIGAN, Ted, and George SCHNEEMAN. **"10 things I do every day"** Original silk-screen print, 35 x 23 inches, printed in black. [New York]: No publisher, [1967]. First edition. One of 20 numbered copies signed by Berrigan and Schneeman. Fischer, p. 29. The silkscreen is in fine condition. \$2000.00
220. BERRIGAN, Ted, and George SCHNEEMAN. **"House in the Country"** Original silkscreen print, 35 x 23 inches, printed in black. [New York]: No publisher, [1967]. First edition. One of 20 numbered copies signed by Berrigan and Schneeman. Fischer, p.29. The silk-screen is in very fine condition. \$2000.00
221. BERRIGAN, Ted & Anne WALDMAN. **Memorial Day. A collaboration by Anne Waldman & Ted Berrigan. Cover by Donna Dennis.** 4to, original stapled pictorial wrappers by Donna Dennis. (N.Y.: The Poetry Project, 1971). First edition, mimeographed. Published for the occasion of a poetry reading by Berrigan & Waldman. Fine copy. \$250.00
222. BERRIGAN, Ted & Anne WALDMAN. **Memorial Day. A Collaboration By Ted Berrigan & Anne Waldman.** 4to, original stapled pictorial wrappers by Donna Dennis. (N.Y.: The Poetry Project, 1971). First edition, mimeographed. Signed on the first leaf of blue India paper by Berrigan, with the address and date "242 W 14th Fri 8.30". Presentation copy, inscribed on the title-page by Berrigan to Bernadette Mayer: "For Bernadette, my only real love, Ted . . . Bernadette: If I were as real as I've been with you (sometimes), I'd stay w/you, if you'd have me, but I do stay by you always. Ted." \$1250.00
223. BERRIGAN, Ted & Anne WALDMAN. **Memorial Day. A collaboration by Anne Waldman & Ted Berrigan. Cover by Donna Dennis.** 4to, original stapled pictorial wrappers by Donna Dennis. (N.Y.: The Poetry Project, 1971). First edition, mimeographed. Published for the occasion of a poetry reading by Berrigan & Waldman. Inscribed by Berrigan: "for Burt [Britton], the assiduous collector, with awe, Ted Berrigan". Fine copy. \$450.00



Item 224.
Memorial Day
by Berrigan &
Waldman.

224. BERRIGAN, Ted & Anne WALDMAN. **Memorial Day. A collaboration by Anne Waldman & Ted Berrigan. Cover by Donna Dennis.** 4to, original stapled pictorial wrappers by Donna Dennis. (N.Y.: The Poetry Project, 1971). First edition, mimeographed. Published for the occasion of a poetry reading by Berrigan & Waldman. Signed by both poets. Fine copy. \$750.00

225. BERRIGAN, Ted & Anne WALDMAN. **Memorial Day. A collaboration by Anne Waldman & Ted Berrigan. Cover by Donna Dennis.** 4to, original stapled pictorial wrappers by Donna Dennis. (N.Y.: The Poetry Project, 1971). First edition, mimeographed. Published for the occasion of a poetry reading by Berrigan and Waldman. Signed by both poets, with a few holograph notes by Berrigan. Wrappers slightly dust-soiled, otherwise a fine copy. \$750.00

226. BERRIGAN, Ted & Anne WALDMAN. **Memorial Day. A Collaboration By Ted Berri-
gan & Anne Waldman 1971.** 8vo, original pictorial wrappers. (London): Aloes Books,
(1974). First English edition. Limited to 500 copies, although Fischer specifies 479 cop-
ies, the projected signed limited edition never having been done. Fischer p. 46. Signed
by Waldman on the title-page. Acidic paper discolored as usual, otherwise a fine copy.
\$350.00
227. BRAINARD, Joe & Bill BERKSON. **Recent Visitors.** 4to, illustrated by Joe Brainard, loose
sheets with original pictorial cover, stapled as issued. (No place: Best & Co. / Boke
Press, 1971). First edition of these comic strips featuring Brainard's favorite Nancy. Cov-
ers lightly soiled at margins, otherwise a fine copy. Surprisingly scarce, as compared to
the later edition illustrated by George Schneeman in 1973. \$250.00
228. BRAINARD, Joe & Bill BERKSON. **Flesh Game.** 4to, illustrations by Brainard, original
wrappers. (No place: no publisher, no date). First edition of this booklet for a poetry
reading by Brainard & Berkson at St. Mark's Church, May 21st. Fine copy. \$150.00
229. BRAINARD, Joe & Tom CLARK. **The Sand Burg. Poems by Thomas Clark.** 4to, original
wrappers with cover by Joe Brainard. (London: Ferry Press, 1966). First edition of
Clark's first book. Limited to 500 copies. Presentation copy, inscribed on the title-page
"For Tom Veitch, Tom Clark 1.3.67." Fine copy. \$150.00
230. BRAINARD, Joe & Tom CLARK. **The Sand Burg. Poems by Thomas Clark.** 4to, original
wrappers with cover by Joe Brainard. (London: Ferry Press, 1966). First edition of
Clark's first book. Limited to 500 copies. Fine copy. \$50.00
231. BRAINARD, Joe & Tom CLARK. **Stones by Tom Clark.** 8vo, original cloth-backed boards,
dust jacket designed by Joe Brainard. N.Y.: Harper & Row, (1969). First edition. Fine
copy. \$50.00
232. BRAINARD, Joe & Tom CLARK. **Air by Tom Clark.** 8vo, original cloth-backed boards, dust
jacket designed by Joe Brainard. N.Y.: Harper & Row, (1970). First edition. Inscribed on
the title-page "They tread the air / And fall not where they rose (Girls)" and signed by
Clark. Very fine copy. \$125.00
233. BRAINARD, Joe & Robert CREELEY. **The Class of '47.** 4to, illustrations by Brainard, origi-
nal wrappers. (N.Y.: Bouwerie Editions, 1973). First edition. One of 350 copies printed,
of which 200 were for sale. Inscribed by Creeley to Burt [Britton]: "For Burt, These are
all quotes from the Harvard 25th etc Class Report – ah well . . . With best, Bob Creeley."
Brainard has designated this copy for "BURT" on the colophon page, which he has also
signed. Fine copy. \$350.00

234. BRAINARD, Joe & Robert CREELEY. **The Class of '47**. 4to, illustrations by Brainard, original wrappers. (N.Y.: Bouwerie Editions, 1973). First edition. One of 100 copies numbered and signed by Brainard and Creeley. Very fine copy. \$350.00
235. BRAINARD, Joe & Kenward ELMSLIE. **The Baby Book**. 4to, illustrated, original wrappers. (N.Y.: Boke, 1965). First edition. One of 40 numbered copies signed by the author & artist, out of a total edition of 500 copies. Fine copy. \$250.00
236. BRAINARD, Joe & Kenward ELMSLIE. **The Baby Book**. 4to, illustrated by Brainard, original wrappers. (No place: no publisher, 1965). First edition. One of 40 numbered copies signed by Brainard & Elmslie, out of a total edition of and 500 copies. Additionally inscribed by Elmslie & Brainard to Burt Britton. Fine copy. \$375.00
237. BRAINARD, Joe & Kenward ELMSLIE. **The Sweet Bye and Bye: An Opera. Libretto by Kenward Elmslie. Music by Jack Beeson. Cover design by Joe Brainard**. 8vo, original wrappers. (N.Y.): Boosey & Hawkes, (1966). First edition. Signed by Elmslie & Brainard. Fine copy. \$750.00
238. BRAINARD, Joe & Kenward ELMSLIE. **The 1967 Game Calendar. Drawings by Joe Brainard. Words by Kenward Elmslie**. 4to, original wrappers. (No place: no publisher, 1967). First edition. Fine copy. \$150.00
239. BRAINARD, Joe & Kenward ELMSLIE. **The 1967 Game Calendar. Drawings by Joe Brainard. Words by Kenward Elmslie**. 4to, original wrappers. (No place: no publisher, 1967). First edition. Signed by Elmslie & Brainard. Fine copy. \$500.00
240. BRAINARD, Joe & Kenward ELMSLIE. **The Champ. Illustrated by Joe Brainard**. Small 4to, original wrappers. Los Angeles: Black Sparrow Press, 1968. First edition. Limited to 750 copies in wrappers. Signed by Elmslie & Brainard. Wrappers a trifle rubbed, otherwise a fine copy. \$150.00
241. BRAINARD, Joe & Kenward ELMSLIE. **The Champ. Illustrated by Joe Brainard**. 4to, original patterned cloth. Los Angeles: Black Sparrow Press, 1968. First edition. One of 100 numbered hardbound copies signed by Elmslie & Brainard. Very fine copy. \$150.00
242. BRAINARD, Joe & Kenward ELMSLIE. **The Champ. Illustrated by Joe Brainard**. 4to, original patterned cloth. Los Angeles: Black Sparrow Press, 1968. First edition. One of 26 lettered copies, handbound in boards by Earle Gray, with an original ink drawing by Brainard & signed by Elmslie & Brainard. Fine copy. \$1250.00

243. BRAINARD, Joe & Kenward ELMSLIE. **The Champ. Drawings by Joe Brainard.** Small 4to, original wrappers. (Great Barrington, MA): The Figures, 1994. Reprint of the 1968 Black Sparrow edition, though in a slightly smaller format. One of 650 copies. As new. \$25.00
244. BRAINARD, Joe & Kenward ELMSLIE. **Album. Cover and Drawings by Joe Brainard.** 4to, original decorated wrappers. (N.Y.): Kulchur Press, (1969). First edition. Spine faded, otherwise a fine copy. \$50.00
245. BRAINARD, Joe & Kenward ELMSLIE. **Album. Cover and Drawings by Joe Brainard.** 4to, original coated patterned paper over boards, photographic endpapers. (N.Y.): Kulchur Press, (1969). First edition, the scarce hardcover issue. A fine copy. \$150.00
246. BRAINARD, Joe & Kenward ELMSLIE. **Album. Cover and Drawings by Joe Brainard.** 4to, original decorated wrappers. (N.Y.): Kulchur Press, (1969). First edition, wrappers issue, dedicated to James Schuyler. Although not called for, this copy is signed by Brainard and Elmslie on the half-title page. Covers a little sunned, otherwise a fine copy. \$350.00
247. BRAINARD, Joe & Kenward ELMSLIE. **Album. Cover and Drawings by Joe Brainard.** Small 4to, original coated patterned paper over boards, photographic endpapers. (N.Y.): Kulchur Press, (1969). First edition, the scarce hardcover issue, dedicated to James Schuyler. Presentation copy, inscribed by Elmslie to poet Tony Towle on the title-page: "For Tony / ' . . . skies . . . ' / Love, Kenward". Fine copy. \$450.00
248. BRAINARD, Joe & Kenward ELMSLIE. **Circus Nerves.** 8vo, original wrappers with cover illustration by Joe Brainard. Los Angeles: Black Sparrow Press, 1971. First edition. Review copy with publisher's materials laid in. One of 750 copies in wrappers. Signed by Elmslie & Brainard. Back cover lightly sunned and dust-soiled, otherwise a fine copy. \$350.00
249. BRAINARD, Joe & Kenward ELMSLIE. **Circus Nerves.** 8vo, original cloth-backed boards with front cover illustration by Joe Brainard, acetate dust jacket. Los Angeles: Black Sparrow Press, 1971. First edition. One of 200 numbered copies handbound in boards by Earle Gray and signed by Elmslie. Fine copy. \$100.00
250. BRAINARD, Joe & Kenward ELMSLIE. **Circus Nerves.** 8vo, original cloth-backed boards with front cover illustration by Joe Brainard. Los Angeles: Black Sparrow Press, 1971. First edition. One of 26 lettered copies handbound in boards by Earle Gray, with an original drawing by Brainard and signed by Elmslie and Brainard. Fine copy. \$1250.00

251. BRAINARD, Joe & Kenward ELMSLIE. **Shiny Ride**. 4to, illustrations by Brainard, original wrappers. (No place: Boke Press, 1972). First edition. Signed by Elmslie and Brainard. Fine copy. \$250.00
252. BRAINARD, Joe & Kenward ELMSLIE. **Shiny Ride**. 4to, illustrations by Brainard, original wrappers. (No place: Boke Press, 1972). First edition. One of 26 lettered copies signed by Elmslie and Brainard, this being copy "A". Fine copy. \$750.00
253. BRAINARD, Joe & Kenward ELMSLIE. **The Orchid Stories**. 8vo, original cloth, dust jacket by Joe Brainard. Garden City, NY: Doubleday & Co., 1973. First edition. Review copy with publisher's materials laid in. Signed by Elmslie and Brainard. Fine copy in lightly dust-soiled jacket. \$250.00
254. BRAINARD, Joe & Kenward ELMSLIE. **Pay Dirt**. 4to, illustrations by Brainard, original glossy wrappers. Flint, MI: Bamberger Books, 1992. First edition. One of 26 lettered copies signed by Elmslie & Brainard. Price label on back cover, otherwise a very fine copy. \$650.00
255. BRAINARD, Joe & Herm FREEMAN. **Brainard-Freeman Notebooks. With introductions by John Ashbery & Phil Demeyes**. 4to, original illustrated wrappers. (N.Y.: Gegendeschein Quarterly, 1975). First edition of this book of Brainard's & Freeman's art. Published as Gegendeschein Quarterly 1112, edited by Phil Smith. Covers lightly sunned, otherwise a fine copy. \$125.00
256. BRAINARD, Joe, Ron PADGETT & Michael BROWNSTEIN. **Sufferin' Succotash by Ron Padgett and Joe Brainard / Kiss My Ass by Michael Brownstein and Joe Brainard**. 4to, illustrations by Brainard, original wrappers. (N.Y.: Adventures in Poetry, 1971). First edition of this dos-a-dos book. Limited to 300 copies. Fine copy. \$125.00
257. BRAINARD, Joe, Ron PADGETT & Michael BROWNSTEIN. **Sufferin' Succotash by Ron Padgett and Joe Brainard / Kiss My Ass by Michael Brownstein and Joe Brainard**. 4to, illustrations by Brainard, original wrappers. (N.Y.: Adventures in Poetry, 1971). First edition of this dos-a-dos book. Limited to 300 copies. Signed by Brainard and Brownstein and inscribed by Padgett: "Gall durn it! Signin' this un fer ol' Bert at Strand." Fine copy. \$450.00
258. BRAINARD, Joe & Ezra POUND. **Cantos 110-116. Ezra Pound. Cover by Joe Brainard**. 4to, loose sheets, stapled as issued. (N.Y.): Printed & published by the Fuck You / Press at a secret location in the lower east side New York City, 1967. First edition of these cantos. Limited to 300 copies printed. Fine copy. \$150.00

259. BRAINARD, Joe & Anne WALDMAN. **Giant Night. Poems.** 8vo, original pictorial wrappers by Joe Brainard. N.Y.: Corinth Books, 1970. First edition. Review copy with publisher's slip laid in. Signed by Waldman and Brainard in 1973. Spine slightly darkened, otherwise a fine copy. \$250.00
260. BRAINARD, Joe & Anne WALDMAN. **No Hassles: An Unhinged Book in Parts. Cover by Brigid Polk. Art Work by Joe Brainard, Donna Dennis & George Schneeman. Poems, stories, heartaches, collaborations, comics & photographs.** 4to, original wrappers. (N.Y.): Kulchur Foundation, (1971). First edition. Review copy, with publisher's slip laid in. Signed by Brainard on the title-page. Also inscribed by Waldman on the half-title page: "for Burt [Britton], 'someone inside me is turning on my favorite kind of dance music', Anne Waldman." Spine cocked, otherwise a fine copy. \$350.00
261. BRAINARD, Joe & Anne WALDMAN. **Self Portrait.** 4to, with self-portraits of the poets, original wrappers. (N.Y.: Siamese Banana Press, 1972). First edition. Fine copy. \$150.00
262. BRAINARD, Joe & Anne WALDMAN. **Self Portrait.** 4to, with self-portraits of the poets, original wrappers. (N.Y.: Siamese Banana Press, 1972). First edition. Signed by Waldman & inscribed to Burt Britton by Brainard: "For Burt with love, Joe." Fine copy. \$350.00
263. BRAINARD, Joe & Anne WALDMAN. **West Indies Poems.** 4to, illustrations & original wrappers by Joe Brainard. (N.Y.): Adventures in Poetry, (1972). First edition. Limited to 300 copies. Signed by Waldman & Brainard. Fine copy. \$350.00
264. BRAINARD, Joe & Anne WALDMAN. **West Indies Poems.** 4to, illustrations & original wrappers by Joe Brainard. (N.Y.): Adventures in Poetry, (1972). First edition. One of 26 lettered copies signed by Waldman & Brainard. Fine copy. \$750.00
265. BRAINARD, Joe & Anne WALDMAN. **Life Notes.** 8vo, with illustrations by Joe Brainard, George Schneeman & the author, original cloth, pictorial dust jacket by Brainard. Indianapolis: Bobbs-Merrill, (1973). First edition. Review copy with publisher's slip laid in. Inscribed by Waldman: "for Burton [Britton] (p. 29) 'Poetry It's this: hot & cold' Best, Anne Waldman." Also signed by Brainard. Fine copy. \$200.00
266. BRAINARD, Joe & Anne WALDMAN. **Life Notes.** 8vo, with illustrations by Joe Brainard, George Schneeman & the author, wrappers by Brainard. Indianapolis: Bobbs-Merrill, (1973). First edition. Review copy, with publisher's slip laid in. Signed by Waldman and Brainard. Fine copy. \$450.00
267. BRAINARD, Joe, Kenward ELMSLIE & Anne WALDMAN. **Stage Duo.** 4to, folding four-page leaflet with cover design by Joe Brainard. (Cherry Valley, NY.: Rocky Ledge Cot-

tage Editions, 1983). First edition. One of 200 copies signed by Brainard, Elmslie and Waldman. Two poems written on the occasion of a reading by Waldman and Elmslie at the Savoy Theatre in Montpelier, VT, on August 28, 1983. Fine copy. \$450.00

268. BRAINARD, Joe & Bernadette MAYER. *The Golden Book of Words*. 4to, original pictorial wrappers with cover design by Joe Brainard, and photograph of the author by Lewis Warsh on the back cover. (Lenox, MA.): Angel Hair Books, (1978). First edition. Limited to 750 copies printed. Inscribed by the author on the title-page: "On the occasion of a talk on personae in July 1987 in the alternative west, Best, Bernadette." Front cover a trifle soiled, otherwise a fine copy. \$150.00

269. BRAINARD, Joe & Jonathan WILLIAMS. *GAY BCs with drawings by Joe Brainard (In the Action Comix Manner) by Jonathan Williams (In the Absolutely Innocent, Dead-Pan Manner of Kate Greenaway)*. Oblong 8vo, original wrappers. Champaign, IL: Finial Press, 1976. First edition. One of 1000 copies on Strathmore Grandee paper & designed by Alvin Doyle Moore; this copy out of series. Signed by Williams. Fine copy. \$150.00

270. PADGETT, Ron & Joe BRAINARD. *100,000 Fleeing Hilda*. 8vo, illustrations by Brainard, original wrappers. (Tulsa, OK: Boke Press, 1967). First edition. Limited to 300 numbered copies signed by Padgett & Brainard. Additionally inscribed by Padgett to Burt Britton. White covers slightly darkened & dust-soiled, otherwise a fine copy. \$250.00

271. PADGETT, Ron & Joe BRAINARD. *100,000 Fleeing Hilda*. 8vo, illustrations by Brainard, wrappers. (Tulsa, OK: Boke Press, 1967). First edition. Limited to 300 numbered copies signed by Padgett & Brainard. Fine copy. \$150.00

272. PADGETT, Ron & Tom CLARK. *Bun. Cover by Jim Dine*. 4to, original glossy wrappers. (N.Y.): Angel Hair Books, (1968). First edition. One of 500 copies. Head of spine & top corner bumped, covers slightly rubbed, otherwise a fine copy bound in two sets of wrappers. \$40.00

273. PADGETT, Ron & Tom CLARK. *Bun. Cover by Jim Dine*. 4to, original glossy wrappers. (N.Y.): Angel Hair Books, (1968). First edition. One of 19 numbered copies printed on Hosho paper with a page of the original manuscript signed by Padgett and Clark tipped in at the back. Bleed-through from glue used to affix the manuscript page to the inside back cover, otherwise a fine copy. \$1250.00

274. PADGETT, Ron & Tom CLARK. *Small broadside printing two poems* on a single sheet measuring 8½ x 11 inches, folded. (San Francisco, CA.: Auguste Press, 2010). First edition. The broadside prints Padgett's poem "This for That" on the verso, and Clark's

poem "All Thought" on the recto. Part of the Auguste Press's anniversary broadside series, this publication is labeled Suite 1. Signed by Padgett. Fine copy. \$100.00

- 275.** PADGETT, Ron & Clark COOLIDGE. **Supernatural Overtones.** Square 8vo, original white wrappers. (Great Barrington, MA: The Figures, 1990). First edition. One of 26 lettered copies signed by Padgett & Coolidge, out of a total edition of 500 copies. As new. \$250.00
- 276.** PADGETT, Ron & Clark COOLIDGE. **Supernatural Overtones.** Square 8vo, white wrappers. (Great Barrington, MA: The Figures, 1990). First edition. One of 500 copies. Though not called for, signed by Padgett & Coolidge. As new. \$100.00
- 277.** PADGETT, Ron & Clark COOLIDGE. **Supernatural Overtones.** Square 8vo, white wrappers. (Great Barrington, MA: The Figures, 1990). First edition. One of 500 copies. Presentation copy, humorously inscribed on the title-page by both authors to the publisher, Geoffrey Young: "For Geoff Ted Berrigan These forged signatures: Ron P. & Clark C. 33 July 1950 / 86 July 1492." Fine copy. \$350.00
- 278.** PADGETT, Ron & Jim DINE. **The Adventures of Mr and Mrs Jim and Ron.** 4to, with illustrations by Dine, original boards, dust jacket. N.Y.: Cape Goliard Press in Association with Grossman Publishers, 1970. First edition. Review copy, with publisher's slip laid in. Signed by Padgett in 1973 with a note: "Eeek!! Yet another copy!!!" Also signed by Dine in 1978 with a drawing. Fine copy in lightly dust-soiled & sunned jacket. \$450.00
- 279.** PADGETT, Ron & Jim DINE. **The Adventures of Mr and Mrs Jim and Ron.** 4to, illustrations by Dine, original boards, dust jacket. N.Y.: Cape Goliard in Association with Grossman Publishers, 1970. First edition. Fine copy in slightly rubbed jacket. \$150.00
- 280.** PADGETT, Ron & Jim DINE. **The Adventures of Mr and Mrs Jim and Ron.** 4to, illustrations by Dine, original wrappers. N.Y.: Grossman Publishers, 1970. First edition, simultaneous paperback issue. Review copy, with publisher's slip laid in. Inscribed by Padgett: "Hi Bert! Mr & Mrs Ron." Also signed by Dine. Fine copy. \$250.00
- 281.** PADGETT, Ron & Jim DINE. **The Adventures of Mr and Mrs Jim and Ron.** 4to, illustrations by Dine, original wrappers. N.Y.: Grossman Publishers, 1970. First edition, simultaneous paperback issue. Fine copy. \$50.00
- 282.** PADGETT, Ron & Jim DINE. **Oo La La. Fifteen original collaborative lithographs by Jim Dine & Ron Padgett measuring 28 ¾ x 18 ½ inches, loose in publisher's portfolio.** (London & N.Y.: Petersburg Press, 1973). First edition. Limited to 75 copies, the lithographs printed on handmade paper and signed by Padgett and Dine. Fine copy. Rare. \$17,500.00

- 283.** PADGETT, Ron, and Bertrand DORNY. **Wish souhait.** 8vo, 5 original double-page collages, original collage wrappers. Paris and New York: Bertrand Dorny, 1989. First edition. One of only 7 numbered copies signed by the author and the artist (the entire edition), with the title in Padgett's holograph. Text in English and French. \$1250.00
- 284.** PADGETT, Ron, and Bertrand DORNY. **Petite ode à Jean François Champollion.** Triangular 8vo, 9 original collages, original velo-bound printed wrappers. Paris and New York: Bertrand Dorny, 1990. First edition. One of 24 numbered copies signed by the author and the artist (the entire edition). The book can be unfolded in such a way as to form a free-standing pyramid whose pages may then be turned. The book's format was inspired by I. M. Pei's glass pyramid entrance to the Louvre. \$650.00
- 285.** PADGETT, Ron, and Bertrand DORNY. **Ooo and Ahh.** Oblong 8vo, 5 original double-page collages, original printed wrappers. Paris and New York: Bertrand Dorny, 1991. First edition. One of only 5 numbered copies signed by the author and the artist with the text in Padgett's holograph. \$1250.00
- 286.** PADGETT, Ron, and Bertrand DORNY. **Medieval Yawn.** Large 8vo, 4 original double-page collages, original printed wrappers, one audio cassette, one microcassette player, one small bottle of perfume, publisher's box. Paris and New York: Bertrand Dorny, 1992. First edition of this synesthetic book. One of only 7 numbered copies signed by the author and the artist (the entire edition) with Padgett's Foreword in his holograph on a tipped-in leaf. \$2500.00
- 287.** PADGETT, Ron, and Bertrand DORNY. **Self-service story. Conte self-service.** Miniature book, 1 original collage, original printed wrappers. Paris and New York: Bertrand Dorny, 1992. First edition. One of only 7 numbered copies signed by the author and the artist (the entire edition) with the text in Padgett's holograph. Copies 1-3 print the English text; copies 5-7 print the text in French translation. \$500.00
- 288.** PADGETT, Ron, and Bertrand DORNY. **In the Future. Vol. 1.** 8vo, 5 original collages (4 double-page), original printed wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 1994. First edition. One of 9 numbered copies signed by the author and the artist (the entire edition). \$1750.00
- 289.** PADGETT, Ron, and Bertrand DORNY. **In the Future. Tome 2.** 8vo, 5 original collages (4 double-page), original printed wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 1995. First edition. One of 9 numbered copies signed by the author and the artist (the entire edition). \$1500.00

290. PADGETT, Ron, and Bertrand DORNY. **Ape Man**. Large 8vo, 3 original double-page collages, original collage wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 1996. First edition. One of only 9 copies signed by Padgett and Dorny (the entire edition). \$800.00
291. PADGETT, Ron, and Bertrand DORNY. **Bang Goes the Literature**. Oblong 8vo, 3 original double-page collages, original printed wrappers. New York and Paris: Bertrand Dorny, 1997. First edition. One of 10 numbered copies signed by the author and the artist (the entire edition); seven of the ten copies were issued in the publisher's plastic slipcase. \$800.00
292. PADGETT, Ron, and Bertrand DORNY. **In the Future. Livre 3**. 8vo, 5 original collages (4 double-page), original printed wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 1997. First edition. One of 9 numbered copies signed by the author and the artist (the entire edition). \$1500.00
293. PADGETT, Ron, and Bertrand DORNY. **In the Future. Album 4**. 8vo, 5 original collages (4 double-page), original printed wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 1997. First edition. One of 9 numbered copies signed by the author and the artist (the entire edition). \$1500.00
294. PADGETT, Ron, and Bertrand DORNY. **Feathers**. Oblong 8vo, 5 original double-page collages, original printed wrappers, publisher's plastic slipcase. New York and Paris: Bertrand Dorny, 1998. First edition. One of 13 numbered copies signed by the author and the artist (the entire edition). Text in English and in French. \$800.00
295. PADGETT, Ron, and Bertrand DORNY. **Song in G**. Small, oblong 8vo, 4 original double-page collages, original decorated plastic covers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 1999. First edition. One of 10 numbered copies signed by the author and the artist (the entire edition) with the text in Padgett's holograph. \$800.00
296. PADGETT, Ron, and Bertrand DORNY. **In the Future. Manual 5**. 8vo, 5 original double-page collages, original collage wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 2001. First edition. One of only 9 numbered copies signed by the author and by the artist (the entire edition). \$1500.00
297. PADGETT, Ron, and Bertrand DORNY. **Animals in Art**. Square 8vo, 4 original collages (3 double-page), original printed wrappers, publisher's slipcase. New York and Paris: Bertrand Dorny, 2004. First edition. One of only 9 copies signed by Padgett and Dorny (the entire edition). Text in English and in French translation by Bernard Noël. \$1000.00

- 298.** PADGETT, Ron, and Bertrand DORNY. **Esperluettes imaginaires.** Oblong 8vo, 3 original double-page collages, original printed wrappers, publisher's plastic slipcase. Paris: Bertrand Dorny, 2004. First edition. One of only 4 numbered copies signed by the author and the artist (the entire edition) with the text in Padgett's holograph. \$800.00
- 299.** PADGETT, Ron, and Bertrand DORNY. **In the Future. Folio 6.** 8vo, 5 original collages (4 double-page), original collage wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 2006. First edition. One of only 7 numbered copies signed by the author and the artist (the entire edition). \$1500.00
- 300.** PADGETT, Ron, and Bertrand DORNY. **In the Future. Opuscul 7.** 8vo, 5 original collages (4 double-page), original printed wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 2007. First edition. One of only 9 numbered copies signed by the author and the artist (the entire edition). \$1500.00
- 301.** PADGETT, Ron, and Bertrand DORNY. **In the Past. Vol. 1.** 8vo, 3 original double-page collages, original printed wrappers, publisher's plastic slipcase. Paris and New York: Bertrand Dorny, 2007. First edition. One of only 9 numbered copies signed by the author and the artist (the entire edition). \$1500.00
- 302.** PADGETT, Ron, and Bertrand DORNY. **Phylactery.** Large, oblong 8vo, 7 original collages (2 double-page, original printed wrappers, publisher's plastic slipcase. Paris: Bertrand Dorny, 2007. First edition. One of only 5 numbered copies signed by Padgett and Dorny (the entire edition) with text in Padgett's holograph. \$750.00
- 303.** PADGETT, Ron, and Bertrand DORNY. **In the Past. Livre 3.** 8vo, 7 original double-page collages, original printed wrappers, publisher's slipcase. Paris and New York: Bertrand Dorny, 2007. First edition. One of only 9 numbered copies signed by the author and the artist (the entire edition) accompanied by a CD of the author reading the work. \$1750.00
- 304.** PADGETT, Ron, and Bertrand DORNY. **In the Past. Album 4.** 8vo, 9 original double-page collages, original printed wrappers, publisher's slipcase. Paris and New York: Bertrand Dorny, 2010. First edition. One of only 6 numbered copies signed by the author and the artist (the entire edition) accompanied by a CD of the author reading and commenting upon the work. \$2000.00
- 305.** PADGETT, Ron & George SCHNEEMAN. **Chiliasm.** Original silkscreen print, printed in black and white, 24 x 18 inches. N.Y.: Privately Printed, 1968. First edition. One of only 20 copies printed, numbered and signed by Padgett and Schneeman. In 1968 and 1969, Padgett and Schneeman made eight collaborative silkscreen prints: *Airplane Dope*,

Chiliasm, Lovers Are Leaping, We Touch and Go, Piano of the Apes, So What?, Sundown in Hawaii, and Sympathetic Phalluses. Fine copy. \$800.00

306. PADGETT, Ron & George SCHNEEMAN. **The Lovers Are Leaping.** Original silkscreen print, printed in black and red, 24 x 18 inches. N.Y.: Privately Printed, 1968. First edition. One of only 40 copies printed, numbered and signed by Padgett and Schneeman. Fine copy. \$800.00

307. PADGETT, Ron & George SCHNEEMAN. **We Touch & Go.** Original silkscreen, printed in black and green, 24 x 18 inches. N.Y.: Privately Printed, 1968. One of only 40 copies printed, numbered and signed by Padgett and Schneeman. Fine copy. \$800.00

308. PADGETT, Ron & George SCHNEEMAN. **Piano of the Apes.** Original silkscreen print, printed in black and blue, 24 x 18 inches. N.Y.: Privately Printed, 1968. One of only 40 copies printed, numbered and signed by Padgett and Schneeman. Fine copy. \$800.00

309. PADGETT, Ron & George SCHNEEMAN. **So What.** Original silkscreen print, printed in black and white, 24 x 18 inches. N.Y.: Privately Printed, 1968. One of only 40 copies printed, numbered and signed by Padgett and Schneeman. Fine copy. \$600.00

310. PADGETT, Ron & George SCHNEEMAN. **Sundown in Hawaii.** Original silkscreen print, printed in black and white, 24 x 18 inches. N.Y.: Privately Printed, 1968. One of only 40 copies printed, numbered and signed by Padgett and Schneeman. Fine copy. \$600.00

311. PADGETT, Ron & George SCHNEEMAN. **Sympathetic Phalluses.** Original silkscreen print, printed in black and blue, 24 x 18 inches. N.Y.: Privately Printed, 1968. One of only 40 copies printed, numbered and signed by Padgett and Schneeman. Fine copy. \$800.00

312. PADGETT, Ron & George SCHNEEMAN. **Airplane Dope.** Original silkscreen print, printed in black, yellow & baby blue ink, 23 x 35 inches. N.Y.: Privately printed, 1969. First edition of this collaboration. One of only 24 copies, numbered and signed by the poet and artist. Fine copy. \$1600.00

313. PADGETT, Ron & Tom VEITCH. **Antlers in the Treetops.** 8vo, glossy pictorial wrappers by George Schneeman. Toronto: Coach House Press, (1973). First edition. One of 1000 copies. Signed by Padgett. Covers lightly sunned, otherwise a fine copy. \$50.00

314. PADGETT, Ron & Tom VEITCH. **Antlers in the Treetops.** 8vo, glossy pictorial wrappers by George Schneeman. Toronto: Coach House Press, (1973). First edition. One of 1000

copies. Signed by Padgett, and also by Veitch, who continues the inscription: “and, in absentia, Tom Veitch. NEW YAWK!” Veitch also adds the reference to “‘Olim fungus ego’ – p. 794” [there are only 131 pages in the book]. Covers lightly sunned, otherwise a fine copy. \$125.00

315. PADGETT, Ron & Trevor WINKFIELD. **How to Be Modern Art.** Oblong 16mo, original wrappers. West Branch, IA: Morning Coffee Chapbook Seven, 1984. First edition. One of 575 numbered copies signed by Padgett & Winkfield. Fine copy. \$50.00

LETTERS, MANUSCRIPTS & ORIGINAL ART

316. BERRIGAN, Ted. **Jim Carroll: Change Is Now.** 4to, 5 pp., stapled photocopied sheets. Photocopied typescript, inscribed by Berrigan: "for Jim [Carroll], w/ enigmatic total love, Ted, April 27th, 1970". Fine copy. \$1250.00
317. BERRIGAN, Ted. **"Clam Diggers."** Corrected typescript poem by Berrigan, six lines including title and author's name, 1 page, 4to, with the word "Reverse" in Berrigan's hand in the margin in green ink, and with six corrections/revisions in Berrigan's hand as well. The poem, as corrected, reads: "Grace & Bernadette have been / on Highway 61 to Reading, Pennsylvania / & / Bernadette & Grace have been / on Highway 61 from Reading, Pennsylvania." Right margin sunned and slightly torn, with a horizontal crease in the middle of the sheet. \$1250.00
318. BERRIGAN, Ted. **Autograph Postcard Signed, Iowa City, September 5, 1968, to Jim Carroll.** Berrigan writes: "No cops in Iowa, no girls, no kids, just crickets & Chevrolets. My address is 407 S. Capitol, Iowa City. I'm digging the streets. Love, Ted". The postcard is in fine condition. \$750.00
319. BERRIGAN, Ted. **Autograph Postcard Signed, nd, to Victor & Bobbie Bockris announcing the birth of Berrigan's son, with an original collage by Berrigan.** Berrigan writes: "We have a son, name of Edmund Joseph, after my father, (& it is also my own name) 8lb 10oz born Sat, Aug 3rd, 25 past noon. Alice is blossoming [?] & well. We return on 23 Aug, but alas, do not stop in NY. Too Poor. See you in Chi[cago], or in NY in Dec. Love, Ted". The pictorial collage is of ink with photographic and paper onlays. The postcard is in fine condition. \$2500.00
320. BERRIGAN, Ted. **Manuscript poem on an Alternative Press postcard, a translation from Catullus, "Caesar, / whether your Grandma / was black / or white... / You're just a nigger to me. / - Catullus / (translated by Ted / Berrigan 1961)", and inscribed by Berrigan: "For Rosemary's Birthday – Love, Ted Feb. 1982".** The postcard is in very fine condition. \$850.00
321. BERRIGAN, Ted. **Autograph Postcard Signed to Simon Pettet, New York City, February 9, 1983: "Dear Simon, follow directions unless you got one of the 100 uncensored copies mailed out before the snake-in-grass non-employee of The Poetry Project censored the rest, & was then backed up by his loyal but misguided Mate, The Love-Starved Directress. Best – Ted".** The printed side of this

Alternative Press postcard reads: "You'll do good if you play it like you're not getting paid: But you'll do better if the motherfckers pay you! (Motto of The Whores & Poets Guild, trans. from The Palatine Anthology by Ted Berrigan and Alice Notley – 12 Feb. 82. NYC). The postcard is in very good condition. \$850.00

322. BERRIGAN, Ted. Manuscript poem, signed, on Alternative Press postcard. Titled "The Worst Girl of All Time", and dedicated to Tom Carey, the poem reads: "I met her in the Stone Age in September / I can still recall that purple hat she wore / She was crawlin' [?] thru the Prairie with a wetback / And I knew she'd bought her dentures in a store / The painters knew I'd warp her mind forever / She said to me, Man wasn't meant to fly / But who'd have thought she'd black-out my Edsel? / I pushed her off the bridge & said, Goodbye! / – Ted Berrigan 19 Aug '82". The postcard is in very fine condition. \$850.00

323. [BERRIGAN, Ted]. A Collection of approximately 69 Autograph & Typed Letters Signed to Ted Berrigan from various correspondents as follows: BAKER, Richard (Director, Berkeley Poetry Conference): 2 typed letters signed, 2 pages, Berkeley, July 2 and 9, 1965, about the Conference and inviting Berrigan to read; BERGÉ, Carol: typed letter signed, 1 page, April 3, 1966, "To discuss possibilities for a way to talk about happenings / artforms / persons / discoveries / activities throughout [sic] world..."; BOYCE, Joanne E.: 1 autograph letter signed & 1 typed letter, 3 total pages, February 6 & February 10, 1967, fan letters; BRAINARD, Joe: Telegram invitation, April 26, 1967, to a birthday party for Kenward Elmslie; BROWNSTEIN, Michael: typed letter signed, 1 page, San Francisco, August 8, 1967, about publishing a book; BURCKHARDT, Rudy: autograph letter signed, 1 page, May 4, 1965, thanking TB for a book; DASH, Robert: typed letter signed, 2 pages, NYC, March 23, 1965, "Dahlia's", a prose work; DENBY, Edwin: autograph letter signed, 1 page, NYC, December 19, 1965, "Sorry I can't come to your reading. Could you send me another copy of the last 'C'?" ; DORIA, Charles (Audit Magazine): typed letter signed, 1 page, Buffalo, November 7, 1964, about *Audit Magazine*; ENNIS, Edward J. (The Poets Foundation): March 2, 1965, Tax Form 1099 for \$1500.00 received by TB; FRASER, Kathleen: 3 typed letters signed (plus 3 poems), 4 total pages, New York, 1964-66, about poetry and writing; FREILICHER, Jane: autograph letter signed, 2 pages, Water Mill, NY, July 14, 1965, about coming to see her paintings and to discuss the "Jane Freilicher Story"; HAZELTON, D. R. (Editor of *Synapse A Quarterly of American Poetry*): autograph letter signed, 1 page, Berkeley, 19 June 1965, about exchanging magazines; HESS, Thomas B. (Executive Editor of *ArtNews*): typed letter signed, 1 page, NYC, January 6, 1965, stating that TB is a member of the reviewing staff of the magazine and that TB has been assigned to write on "Painters as Film Makers"; HORNICK, Lita (Publisher & Editor of *Kulchur* magazine): 4 typed letters signed, 12 total pages, NYC, April - November 1965, a substantive group of letters about prospective writing and publishing projects mentioning O'Hara, Padgett, Brainard, Dick Gallup, LeRoi Jones, Ed Sanders, Berrigan's *Sonnets*, and more; JOHNSON, Ray: typed letter, 1

page, NYC, 3 April 1967, an invitation to RJ's gallery show; KAPLAN, Myron: autograph letter signed, 1 page, NYC, 6 November 1964, a social invitation; KOLMAR, Richard: autograph postcard signed, NYC, March 22, 1965, thanking TB for a "good review" in *Kulchur* magazine; KYGER, Joanne: autograph letter signed, 1 page, about reading "your collection of *C Magazine* . . ."; MacADAMS, Lewis, Jr.: 7 typed letters signed and 1 autograph letter signed, 8 total pages, NYC & Princeton, NJ, May 1964–October 1966, about writing and publishing projects, readings, and related matters; MOBERG, David (*Mother* magazine): typed letter signed, 2 pages, Northfield, MN, November 19, 1964, seeking contact information and discussing matters relating to their various publishing projects; RAGO, Henry (*Poetry* magazine): typed letter signed, 1 page, Chicago, 11 December 1967, accepting TB's "Words for Love" for publication; SAROYAN, Aram: typed letter signed, 1 page, London, August 24, 1966, his impressions of England mentioning Ian Hamilton Finlay, Lee Harwood and Ron Padgett; SCHJELDAHL, Peter: 11 letters, 20 ½ pages (enclosing a signed original single-page typescript poem, "A Secret Valentine" dedicated to Berrigan), Paris, Zurich, Reykjavik, NYC & Northfield, MN, 1964–1965, a substantive and evocative group of letters on, among other things, Schjeldahl's reading, writing and prospective projects, and travels; SHAPIRO, David: 3 letters, 5 total pages, NYC, 1964, concerning personal matters and offering work for TB's consideration; SOLANAS, Valerie: autograph letter signed, ½ page, NYC, December 14, 1965, concerning her play "Up Your Ass"; STARBUCK, George (Iowa Writers Workshop), 2 typed letters signed, 2 pages, Iowa City, Iowa, January 1968, offering TB a teaching position in the Iowa Writers Workshop; STEVENS, Roger L. (National Endowment for the Arts): typed letter signed, 1 page, June 22, 1967, advising Berrigan that he was a recipient of a National Endowment for the Arts award for his "An Interview with John Cage"; TOWLE, Tony, 1 autograph letter signed (a letter of transmittal) and 1 carbon typescript poem ("Work in Progress"), 2 total pages, NYC, December 28, 1965 and April 5, 1967; VEITCH, Tom: 6 autograph letters signed, 12 total pages, Weston, VT, 1966–1967, about personal matters and his religious vocation, his reading, writing, and dreamlife; WANG, David R.: 2 typed letters signed (one enclosing 2 single-page typescript poems, "Dynamo" and "A Hemoskin for Rico"), 4 total pages, Santa Ana, CA, 1965, about *C Magazine* and Wang's collaboration with William Carlos Williams; WEINER, Hannah, typed letter signed, 1 page, NYC, November 29, 1965, concerning a social matter. Occasional light to moderate use, otherwise the letters and original mailing envelopes are in very good condition. A significant collection of letters to Berrigan in which the affection and esteem of his many friends are displayed. \$12,500.00

- 324. BERRIGAN, Ted & Donna DENNIS. "Lavishly Serene. For Bill."** Original handmade colored broadside poem with typed text annotated and corrected by the poet, on a single sheet measuring 12¼ x 9½ inches, signed by Berrigan: "Ted & Donna (Dennis) 9.9.70." An apparently unpublished 30-line poem, written in celebration of Bill Berkson's birthday [August 30], which begins "It's not really cheating on the day to wake up / 2 A.M.;

the house asleep; turn two lights on / (overhead & next to); & go, & just sit. Noisy / Buffalo too partly awake: the ladylike murmurings / rise & fall away, like cars that pass in the night . . ." The typed poem, single-spaced, bears Berrigan's holograph revisions: some word changes, additions and substitutions, and underlining, and is dated at the end on a typed cut-out piece of paper "Ted. 31 August 70." Berrigan and the artist Donna Dennis had an affair during 1970–1971, a period that was especially important for Dennis, who was trying to find her way as an artist. As she wrote in her journal in 1983, remembering her relationship with Berrigan: "I would not be the artist I am without Ted. As simple as that. He believed in me before anyone else did and said so." In 1971, no doubt at Berrigan's suggestion, Dennis designed the cover for *Memorial Day*, Berrigan's collaboration with Anne Waldman. [See "Excerpts from Journals" by Dennis in *Nice to See You*, pp. 47–59.] The collage is in fine condition. \$3500.00

325. BERRIGAN, Ted. *White Birthday*. (No place), 1971. Original hand-made book consisting of cut-out pieces of original typescript affixed to 4to sheets of colored construction paper (an onlay on the final sheet has "ted / Michael / Alice / Anne" in holograph), 7 loose pages, together with a hand-made birthday card consisting of 6 loose small 8vo sheets of heavy stock, each with an onlaid cut-out illustration and holograph text (one card bears the holograph presentation: "for Tom Clark / March 1971 / with love / Anne"), laid into a paper folder denoted "for Tom" in holograph on the front panel, all of the above inserted in a hand-made folio paper folder with "White Birthday / (1971) / for Tom / by: Ted, Anne, Alice & Michael" on the front panel all in Berrigan's hand save for the other three authors' names. The hand-made book and birthday card are in fine condition, the folder shows some light to moderate use. \$3500.00

326. [BERRIGAN, Ted]. SCHNEEMAN, George. *Original silkscreen print portrait of Ted Berrigan by George Schneeman*, a head & shoulders portrait of Berrigan seated in a chair, 9¾ x 11 inch image on a 16 x 18 inch sheet, printed in red, black, and blue inks. (N.Y.: Privately printed), 1967. First edition. One of 20 numbered copies signed "Schneeman 67". Fine copy. \$1250.00

327. BRAINARD, Joe. *Bingo*. Untitled mixed media collage, 10 x 8 inches, unsigned, ca. 1964. This collage was hanging on the wall that faced Padgett's writing table in the winter of 1964 and inspired Padgett's brilliant, deliberately convoluted poem "Joe Brainard's Painting *Bingo*": "I suffer when I sit next to Joe Brainard's painting *Bingo* / I could have made that line into a whole stanza / I suffer / When I sit / Next to Joe / Brainard's painting / Bingo / Or I could change the line arrangement / I suffer when I sit / That sounds like hemorrhoids / I don't know anything about hemorrhoids / Such as if it hurts to sit when you have them / If so I must not have them / Because it doesn't hurt me to sit / I probably sit about 8/15 of my life / Also I don't suffer / When I sit next to Joe Brainard / Actually I don't even suffer / When I sit next to his painting *Bingo*

/ Or for that matter any of his paintings / In fact I didn't originally say / I suffer when I sit next to Joe Brainard's painting *Bingo* / My wife said it / In response to something I had said / about another painting of his / She had misunderstood what I had said." As Padgett remembered, "The theme of suffering may have come from the collage's central image of a newborn or perhaps prenatal baby in what appears to be a state of distress, but the remark the poem attributes to Pat (Padgett) is erroneous. She had said something else, which I had misheard." – Padgett, *Joe*, pp. 72–75. The collage is in fine condition, framed and glazed. Provenance: Estate of Joe LeSueur. Collection of Robert Harms. [See illustration] \$12,000.00

328. BRAINARD, Joe. *Madonna*. Original untitled "Madonna" collage of paper cut-outs and gouache on a 6 x 8 inch card, mounted on matte board, unsigned and undated. Well before Madonna became a gay popular culture icon, the original Madonna also had a devoted following and a firm foothold in Western art history. Brainard made numerous collages and assemblages which feature the mother of Jesus in intricate and often altar-like settings. There is something in Mary's stoicism and elegance which obviously appealed both aesthetically and spiritually to Brainard. Provenance: Private Collection. [See illustration] \$12,000.00

329. BRAINARD, Joe. *Original collage used as the cover design for Berrigan's Many Happy Returns*. 8 x 6 inches, signed and dated by Brainard in the lower right corner. (N.Y.: Corinth Press, 1969). An original collage by Brainard, from the collection of Ted Wilentz, owner of the Eighth Street Bookshop and publisher of the Corinth Press, with a note of provenance. Small piece of paper torn, otherwise the collage is in very good condition. \$12,500.00

330. BRAINARD, Joe. [Untitled]. Original mixed media, approximately 4 ½ x 4 ½ inches, on a thick sheet of paper, 15 ½ x 11 ¾ inch, signed and dated by the artist, 1965. The composition is made up of a square cut-out illustration of a blue sky with clouds, into the lower right-hand corner of which Brainard has made a short incision, from which he has dripped three blood-like droplets of scarlet wax. In the summer of 1965, Brainard flew from Tulsa to New York, his first flight. In a postcard to Ron Padgett he reported: "Flying is the greatest thing I ever did! The clouds are quite unbelievable. I am afraid I do not understand them at all. And I am not sure I want to." Later that summer, Brainard and Kenward Elmslie went to Europe, where Brainard visited the Prado in Madrid, and told Padgett: "Goya was never Goya before. He is now my favorite new painter." – Ron Padgett, *Joe* pp. 87, 89. Light dust-soiling, signature and date somewhat faint, otherwise in very good condition. \$5000.00

331. BRAINARD, Joe. *Original pencil drawing of a tattooed nude male torso*, approximately 5 x 7 inches (image size) on a sheet measuring approximately 10 ½ x 13 ¾

inches, signed and dated in pencil “Brainard – 71”. A graphically stunning and sensual Brainard drawing, the figure lavishly illustrated with familiar names and characters. The names include: Jimmy (Schuyler), Ken (Elmslie), “R.P.” (Ron Padgett), Pat (Padgett), Jane (Freilicher), “Nancy” (Brainard’s favorite comic strip character), and “MOM”; and the familiar tattoo motifs and pop art icons include: snakes, a ship’s anchor, a dagger, butterflies, birds, a spider web, stars, a pair of dice, roses, hearts, a cross, American flags, the number “13”, a horse-shoe with the legend “Good Luck”, a skull-and-bones initialed “J.B.,” the word “LOVE”, and the date “1970”. Ron Padgett has commented on Brainard’s “tattooed torso drawings from the early 1970s”: “That Joe had a soft heart was obvious to his close friends, who got letters from him signed “Love, Joe” with Love written in large letters and underlined four or five times, or accompanied by the drawing of a red valentine heart, and he had from time to time created what amounted to private valentine artworks as gifts for his close friends and lovers. But he never allowed his private sentimentality into work destined for public viewing. Instead he found ways to modulate such feelings, as in the tattooed torso drawings from the early 1970s that included the names of friends next to standard tattoo designs for valentine hearts.” – Padgett, *Joe: A Memoir of Joe Brainard*, p. 243. The naked figure, standing in a model’s pose, is shown from the neck down to mid-thigh. The figure is drawn with a carbon pencil, and the tattoos with colored pencils. The drawing is similar, but considerably more complex and explicit, than the cover used for Kenward Elmslie’s *Circus Nerves* (Black Sparrow Press, 1971). The drawing is in bright, pristine condition. [See illustration] \$10,000.00

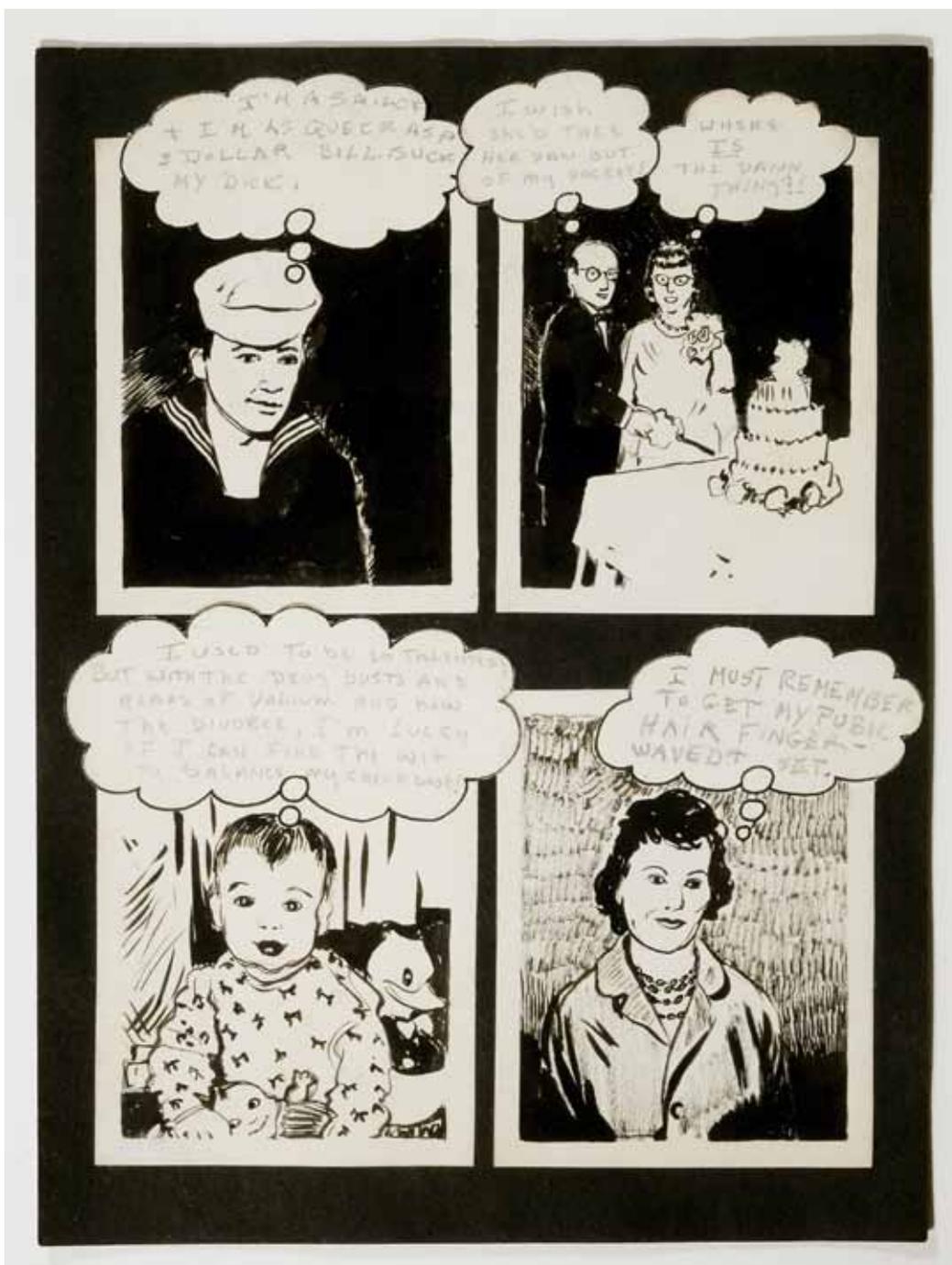
332. BRAINARD, Joe. Original pen-and-ink, graphite and gouache tattoo drawing on paper, 13¾ x 10¾ inches, signed and dated in pencil Brainard – ‘71. An exceptionally fine, large drawing, the tattoos drawn with blue pencil superimposed on a field of several male nudes drawn with black pencil. Among the tattooed names are Ken [Elmslie], Maxine [Groffsky], Marilyn [probably Marilyn Monroe, but plausibly Marilyn Mounts, a girl Brainard dated and kissed in some confusion in high school in Tulsa], Anne [Waldman], and Joe. A horse shoe dated 1972 suggests that the drawing was done towards the end of 1971, and conveys a wish for Good Luck for the New Year, as do several other images of good fortune, such as a wish-bone, a four leaf clover, the number 7, two dice showing cat’s eyes, and a run of aces. This drawing was included in the exhibition of *Paintings by Joe Brainard* at the Utah Museum of Fine Arts at the University of Utah, May 13 – June 17, 1973, and sold to a private NYC collector in 1974 by the Fischbach Gallery, which represented Brainard from 1971–1975. Reviewing the show *Joe Brainard: ‘The Erotic Work’* at Tibor de Nagy Gallery on March 30, 2007, in the *New York Times*, Benjamin Genocchio observed that “the best of Joe Brainard’s . . . works on paper – some of which are sexually explicit – combine a startling intimacy with a postmodern predilection for appropriation . . . gorgeous to look at are *Untitled (Tattoo)* and several of his other images of male torsos, covered in tattoos of roses, butterflies, hearts, skulls, birds, chains and the names of friends, lovers and admired poets. The tattoos give the torsos

a firm, sculptural quality, but they also have a lightness of touch and a playfulness . . . Highly personal, even romantic, this is simple art by a gentle soul.” The drawing is in fine condition. [See illustration] \$10,000.00

333. BRAINARD, Joe. Original pencil and watercolor portrait, 11 x 14 inches, of an unidentified man. Signed by the artist “Brainard – 72”. This painting was given by Brainard to an artist friend who remembered telling Joe that it reminded him of the sublime American painter Edwin Dickinson. The piece is a sensitive and tender portrait of a friend/lover and unusual as it is a conventional watercolor, a medium not often used by Brainard. Provenance: Private Collection. [See illustration] \$10,000.00

334. BRAINARD, Joe. Three unpublished original ribald pen-and-ink cartoons, consisting of two panels of 3 frames and one panel of 4 frames, each frame approximately 4 ½ x 3 ½ inches on cut-out off-white card stock mounted on three separate 7 7/8 x 10 ½ inch sheets of heavy black paper. (No place, no date). A bawdy, even obscene, collaboration between Brainard and Schuyler, the pen-and-ink drawings being drawn by Brainard, with James Schuyler providing the captions, which Schuyler has added in pencil to the dialogue bubbles. In the summer of 1964, Frank O’Hara told Larry Rivers that he “‘was making some cartoons with Joe Brainard, a 21-year-old assemblagist genius you will like a lot.’ Noting that Joe was doing cartoons with other poets, too, Frank added that ‘it is a cartoon revival because Joe Brainard is so astonishingly right in the drawing etc.’” – Padgett, *Joe*, p. 70. In a letter to Brainard dated July 28, 1969, Schuyler advises him that he has “Started a couple of comix, tentative titles, *Storm* and *Steel Penis Farming*. Will follow soon. *Storm* is mostly composed of cameo appearances by some greats, but stars N*A*C oh shit NANCY (by special arrangement with Ernie Bushmiller) . . .” On August 10, Schuyler replied to a letter from Brainard, saying “I’m glad you liked *Storm* – I do too. I don’t think I’ll really find anything more to add to it, so if you should want to start drawing it now, do. I guess I got into the habit of collecting rain-squares and don’t want to stop. . . . I’m also trying to save another better kind – two other kinds – no, maybe, three other kinds (but they all go together): 1) face frames without any dialogue; 2) sudden violence frames, such as fist & chin, or a car going off a cliff with the tires saying SCREE!; 3) way-back dolly shots, say of a city street with balloons coming out of an incinerator or something. Ideally, these would all be silents, but I don’t mind an occasional “No, Greasy, No!” or a “Do you plan to spend the winter in Sun City, doctor?” “Not if the patient lives, I don’t, nurse.” Yes, the word of comix is a rich, rewarding, wonderful one, especially . . .” – *Just The Thing. Selected Letters of James Schuyler, 1951–1991*. Edited by William Corbett. (N.Y.: Turtle Point Press, 2004), pp. 259, 263. One of the cartoon panels here depicts a sailor, a toddler, a middle-aged woman and newlyweds cutting their wedding cake. The happy couple stare at the viewer as the groom slices the cake, “I wish she’d take her paw out of my pocket!”, and the bride slips her hand into her new husband’s front trouser pocket, “Where IS the damn

Item 337.
Ribald
comic strip
drawing by
Brainard.



thing?!” One of the three panels of cartoons is signed “Schuyler/Carey/Brainard” in Schuyler’s hand. Tom Carey was Schuyler’s assistant and became one of the executors of Schuyler’s estate. These collaborations have never been reproduced and remain unknown: Brainard’s executor, Ron Padgett, was unaware of them. Uniformly framed and glazed and in fine condition. [See illustration] \$17,500.00

335. BRAINARD, Joe. **Trash**. Original collage of colored paper cut-outs, colored markers, and watercolor on a 4 x 6 inch card, mounted on matte board. Signed by the artist, "Brainard - 75", in the margin. In keeping with much of Brainard's visual and literary methodology was the notion of "making use" of all of the things around him (at times to the point of obsessive or amphetamine-fueled compulsion). It is not difficult to see that even trash or left over remnants of others' works could be utilized in other collages, even to the point of becoming their very subject matter. It should also be noted that Brainard was a big fan of Andy Warhol's film *Trash*, although the tone of that work is far less charming and lyrical than the Brainard collage described here. Provenance: Estate of Joe LeSueur. Collection of Robert Harms. [See illustration] \$8000.00
336. [BRAINARD, Joe]. AUDEN, W. H. **The Platonic Blow**. Small 4to, original white printed wrappers. New York: The Fuck You Press, 1965. Correct first edition of this long, sexually explicit gay poem, pirated from the poet's manuscript at SUNY Buffalo and published by Ed Sanders. Copy No. 4 of "a VERY SPECIAL edition of six with a drawing by Joe Brainard" out of a total edition of approximately 310 copies printed. The special colophon in the present copy was written out by Joe Brainard in black ink on the recto of the rear cover, with the number "4" filled in by him in green." Presentation copy, inscribed by Brainard with a red pencil to his close friend and collaborator, the poet James Schuyler: "JIMMY - MERRY CHRISTMAS! LOVE, JOE." Brainard gave this copy to Schuyler for Christmas 1965, one of a number of gifts from Brainard that Schuyler acknowledged in a letter to Ron Padgett dated January 16, 1966: "an illustrated copy of the Pl-t-n-c Blow". In his poem "A Few Days", Schuyler, who had been Auden's amanuensis in 1947, noted: "*The Platonic Blow* gives me hives. Funny porn / I guess is a gift, / like any other." The printed colophon calls for four separate issues: "A Trade edition of 300 copies / A Rough Trade Edition of 5 numbered copies, each with beautiful slurp drawings by the artist Joe Brainard / An edition of 3 numbered copies, each with a sealed packet sewn in, containing secret gobble relics from the body of W. H. Auden / The Turkey Edition, 2 copies, which reveals the names of the publishers, both evil poets, Toe Queens, cocksman, scandalously freaking in the Lower East Side." As of 1972, Auden's bibliographers Bloomfield and Mendelson evidently had not seen an example of this issue, only referencing "A copy of a 'very special edition' of six copies [that] was catalogued by the Houghton Library in 1967 but could not recently be found." Brainard's beautiful pen-and-ink drawing measures 8 1/2 x 7 inches and is signed and dated by the artist in 1965. The drawing depicts a male nude from the neck down, lying on his side with one thigh crossed over the other, emphasizing an erect penis. *The Platonic Blow* subsequently went through several editions in the U.S. and Britain, at least one under the name "A Day for a Lay" and at least one under the name "The Gobble Poem." Front cover lightly discolored near spine, otherwise a fine copy. [See illustration] \$10,000.00



THIS IS A VERY SPECIAL
EDITION OF SIX WITH A
DRAWING BY JOE BRAINARD.
THIS IS NO. 4

JIMMY—
MERRY
CHRISTMAS!
LOVE,
JOE

BRAINARD-65

Item 339. *The Platonic Blow* by Auden/Brainard.

337. BRAINARD, Joe & Lita HORNICK. **Production archive for Lita Hornick's *To Elizabeth & Eleanor: Great Queens Who Loved Poetry*** (N.Y.: Giorno Poetry Systems, 1993) including four original pen-and-ink drawings by Brainard, Hornick's original corrected typescript for the book, a complete set of loose galley proofs with Hornick's annotations and approval initials, and color transparencies of the art used in the book. Brainard's drawings are captioned and titled "S.O.S", "Academy", "Duane Park", and "Night", and are drawn on white laid paper measuring 8 ½ x 11 inches; the printer's press sheets are taped to the bottom of each page. *To Elizabeth & Eleanor: Great Queens Who Loved Poetry* was Lita Hornick's last book, her recollections of and collaborations with Allen Ginsberg, Alice Notley, Ron Padgett, Anne Waldman, Peter Orlovsky, John Giorno, among others. Hornick, the legendary patron of the arts and the editor of the literary journal, *Kulchur*, which evolved into The Kulchur Foundation, began collecting drawings and paintings by Brainard as early as 1965. She subsequently published *Bean Spasms*, one of Brainard's collaborations with Ted Berrigan and Ron Padgett, in 1967; *Album* by Kenward Elmslie in 1969 and *No Hassles* by Anne Waldman in 1971, both with covers and drawings by Brainard; and Brainard's own *Selected Writings* in 1971. Brainard contributed the cover design for *Kulchur 14*, Summer 1964. The collection is in fine condition. \$7500.00
338. [BRAINARD, Joe]. VEITCH, Tom. **Literary Days. Selected Writings. Edited by Ted Berrigan & Ron Padgett. Cover & Drawing by Joe Brainard.** 4to, original printed wrappers, stapled as issued. (N.Y.): Lorenz & Ellen Gude, 1964. First edition. One of 200 numbered copies signed by Veitch; this copy also signed on the colophon by Ted Berrigan. Included is Brainard's original pen-and-ink drawing for the illustration that appears before p. 8 of the book, the picture of "A chair that folds." The drawing is unsigned. Lightly dust-soiled, yellow sheet with colophon detached, otherwise a fine copy. \$1250.00
339. BRAINARD, Joe. **Autograph Note Signed, June 23, 1975, to Joan Wilentz.** Short personal note with Brainard alluding to a tough time in his life: "Please pardon my 'no-response' to your letter about Ted's birthday: you got me at a bad time, from which I am just now recovering. Hope it went well. And that you'll understand my inability (from time to time) to cope". Fine copy, with original mailing envelope. \$450.00
340. ELMSLIE, Kenward. **Autograph Postcard Signed, Calais, VT, July 25, 1967, to Ted Berrigan.** Elmslie writes: "La Bella Donna of the [illegible] readings said they're all booked this year, but maybe next year . . . I want to [illegible] the letter which is couched in impeccable [illegible]. Let's drive out to Southampton sometime, just so we can drive in to town. Raymond Anderson says hi! – Kenward". The postcard is in fine condition. \$250.00
341. ELMSLIE, Kenward. **Autograph Postcard Signed, June 9, 1975, to Larry Fagin.** On an Alternative Press postcard printing Berrigan's poem "Landscape With Figures (Southampton)" Elmslie writes: "Hello Larry / Just finished this p/c this morning & sent on

a batch to Ted [Berrigan]. Could you send us another copy of B & O's Hymns of St. Bridget. We'll send \$ for this one. (How Much?) It's a present for a friend. Super seeing you in Motor City. Got a postcard going? / Best – Ken". Very faintly sunned along lower edge, otherwise in fine condition. \$250.00

342. KRAUT, Rochelle. Original cover art for Berrigan's *Red Wagon* by Rochelle Kraut, an unsigned and undated preliminary drawing in red and blue crayon with blue watercolor and black ink on paper, 12 x 17⁷/₈ inches. (No date: circa 1976). The drawing is in fine condition. \$1500.00

343. NEEL, Alice. Autograph Letter Signed, 1 page, 4to, New York City, November 30, 1965, to Ted Berrigan. Neel writes: "Your card arrived after the reading – I was sorry to miss it. Would you & 'family' come for dinner next Wed.-Dec. 1st at 6–7 or whenever would be convenient. Let me know – I can't call you. But for that matter I never had a 'phone until 1959 – its [sic] a sort of privacy. *Art News* called & said your article was in. I'm dying to see it. Call me as soon as you get this as I may go away for the week end on Friday. Love Alice". Folded from mailing, otherwise in fine condition with the original mailing envelope. \$350.00

344. NOTLEY, Alice. Original mixed-media cutout and watercolor collage, initialed, on 4¹/₂ x 7 inch Alternative Press postcard. The postcard is in fine condition. \$1500.00

345. PADGETT, Ron & Tom VEITCH. StarGut, a novel by The Billy Shakespeare Conspiracy. 4to, typescript, 116 pp. in blue paper folder. Original typescript, with some holograph corrections & note on first page: "Ron Padgett & Tom Veitch (Veitch's typescript), Unpubl. Novel." Fore-edge stained, but still a very good copy. \$2500.00

346. PADGETT, Ron, translator. Ubu Bound by Alfred Jarry. 4to, rectos only, "'hand-sewn' by machine by RP for Ted Berrigan" in two 16-page parts. (Np, nd). A 32-page carbon typescript of Padgett's translation from the French of Jarry's *Ubu enchainé*. The holograph title-page is in Ted Berrigan's hand and bears Berrigan's comment, "Final Version – re-worked considerably." Some light use, title-page faintly tanned along three edges, otherwise the typescript is in very good condition. \$2500.00

347. PADGETT, Ron. "The London Report", the corrected and annotated carbon typescript of the journal Padgett kept while in London in 1966, signed "Ron" and dated "May 3rd 1966 / Paris", 4to, 13 leaves, rectos only. A fine authorial typescript of Padgett's London journal bearing a number of the author's holograph additions, revisions, occasional marginal comment, a nearly page-long holograph list of the poems Padgett read during his poetry reading at Better Books on Charing Cross Road, and 2 small annotated street maps drawn in pencil. The journal provides a daily and detailed record of Padgett's 12-day London visit (April 21, 1966–May 2, 1966) with his wife Patty.

Padgett writes that he was “bent on being a tourist” and the journal records the who, what, where, and when of the Padgetts’ trip in addition to the poet’s observations of the life going on around him. A day’s itinerary is highlighted, for example, by occasional cameo appearances by Tom Raworth, Lee Harwood, and Donald Davie among others. Monday, April 25th, finds Padgett at the University of Essex where he gives a reading and encounters Donald Davie who “approached me and apologized that he had to leave, asked me a few dumbassed questions, blushed, stammered and left. I gave him some no-answers, because he asked me embarrassing questions such as, ‘Do you envisage yourself being trapped on the academic treadmill like us?’ (gesturing to his comrades, two of which had trailed him up to the front).” While at Essex Padgett “taped a few poems by me and Ted [Berrigan] and Dick [Gallup]” for the local literary student society. On April 26th, Padgett “went alone to Creeley reading at Jeanetta Cochrane Theatre . . . In the audience were such notables as: Alex Trocchi, Ed Dorn, Jonathan Williams, Ronald Johnson, Harry Fainlight, Joe Berk (!), Miles, and, according to Tom, the whole scene (Anselm Hollo). I didn’t really know anyone so I paid some attention to the star, Creeley, who read about 6 really good poems and the rest sort of put me on the nod. He said he was tired. From a trip. He read in the voice of a short-winded old man. But it was interesting... Read Zukofsky and Taupin’s *LE STYLE APOLLINAIRE* . . . a curious book, not very interesting to me.” On the journal’s penultimate page, titled “SNAPSHOTS”, Padgett sums up some of his thoughts and observations: “I was completely disappointed with the smaller galleries I visited, though I’m told the Fraser has some fairly interesting shows. But compared to NY’s galleries, London is a total bore, and compared with the Louvre, the National Gallery is miniscule.” And, finally, on London’s literary scene Padgett writes: “The ‘literary underground’ there is very active publishing-wise, but not very daring, it seems to me. No Ed Sanders there. A rather sedate bunch... There are some attempts at ‘fine editions’ with Fulcrum Press and Tom Raworth (‘ray-worth’). Billions of little magazines, many devoted to ugh concrete poetry . . . Heard from Tom that Ian Findlay took up concrete poetry to soothe his nervous system. Findlay’s earlier, pre-concrete poems were more ‘traditional’ heh and rather nice, some of them. . . I was really impressed by Lee’s [Harwood?] personality more than by his poetry, though it is often nice. He’s worked very hard on Tzara, and feels that Tzara’s later poetry is better than his ‘Dada’ poems, or at least equal, and Tzara’s public literary image unfortunately never progressed past the twenties, while his poetry did. Perhaps he’s right. I’ll have to see. Met George Montgomery too. He was at the Better Books reading and said he liked the poems . . . By the way, F. T. Prince is almost no one’s idol there, though Lee likes his poems very much. After years and years of stuffy verse by Spender and his progeny, I can see how the cleanness of concrete poetry appeals to the young. Higher-up English publishing is dignified, generally, more oriented toward European writers than the houses in the U.S., much less daring than our cowardly American publishers . . . Creeley, Olson, etc. very influential, as is Burroughs in prose. No one mentioned Kerouac, though nearly everyone admires Ginsberg”. Folded in half, faint offset from two staples, otherwise the typescript is in fine condition. \$3500.00

Item 351. Collage by Padgett from lot of manuscript material.



348. PADGETT, Ron. An archive of materials by Padgett comprising letters to Ted Berigan and others, typed MSS, holograph worksheets, and an original collage.

The archive contains: 1 typed letter signed, 2 autograph letters signed (one accompanied by a 4-page carbon typescript titled "WHEREABOUTS Since 1960", a list "of every place I had ever been. My mother helped me do the early part (birth through hi [sic] school graduation) and I did part two (Columbia - now). Here's a copy of Part Two", bearing Padgett's 2-line holograph addition at the end: "Hospital in VT. Hospitals in N.Y.: Beth Israel and Flower Fifth Ave." Padgett notes that the list is "not a 'literary work'", and 3 auto-

graph postcards signed, all addressed to Ted Berrigan plus one original 17-line typescript poem by Padgett, "In Old Southampton", dated "10 March 1971" in type, bearing Berrigan's holograph comment: "perfectly lovely", 11 total pages, 1971-1972, mostly touching on personal matters; one carbon typed letter signed (in type), "Letter to Bill Berkson", 3 ½ pages, January 15, 1973, about Padgett's attendance at Joseph Cornell's memorial service at The Metropolitan Museum of Art with Padgett's commentary on those attending and speaking, with a few holograph corrections by Padgett; 2 autograph letters signed, on Full Court Press letterhead, to bookseller Dr. Nottman, 2 total pages, 1983, about books Nottman ordered and a manuscript Padgett made for Berrigan then in Nottman's possession; 3 closely-written pages of holograph worksheets titled "Varsity" dated "11 March 1971 / So. Hampton"; an original typescript prose work, "Shattered Sunday", 3 pages, bearing a few holograph corrections & additions by Padgett and his holograph note at the end: "forgery in the manner of M[ichael] B[rownstein] by Ron Padgett"; a carbon typescript of a poem by Apollinaire translated by Padgett as "The Pretty Girl with Red Hair", 1 page, bearing Padgett's holograph notation, "trans. Ron ca. 1964"; a single-page carbon of a theatrical sketch, "Rain"; an original 8-line typescript poem, "Tune: Trouble in Mind", 1 page, with one 4-line stanza struck through in colored pencil; Padgett's mechanically reproduced translation of Roussel's "Among the Blacks", incorporating a few corrections, 4 pages; and an original collage made from a 5 7/8 x 7 3/4 inch vintage photograph of a little boy in spectacles wearing a turn-of-the-century sailor outfit and holding what appears to be a cane [see illustration]. Padgett has overlaid a typed word-bubble to the photograph: "Christine sat in a small dark walk-out smiling pleasantly". Inscribed on the back by Padgett: "To Ted from Ron, Christmas 1964". Occasional light use, otherwise the collection is in fine condition. \$8500.00

- 349. PADGETT, Ron, translator. CENDRARS, Blaise. "The Trans-Siberian Express."** Folio, illustrated, pictorial cover stapled as issued. (N.Y.: 1971). Unique hand-made book, with faux pornographic comic cover and illustrations, and including text consisting of: title-page with tipped-in portraits of Ted Berrigan, Padgett and George Schneeman, with hand-written notes reading: "Two Revolutionary Poems. A birthday present for [Berrigan] translated by [Padgett] with illustrations by [Schneeman], N.Y.C., 1971, love, Ron"; carbon typescript "Preface", 4 pages, dated 28 October 1971, with one holograph correction by Padgett, chiefly relating to Cendrars's "Prose du Transsiberien et de la petite Jehanne de France"; a mimeograph of Padgett's translation of Mayakovsky's "Screaming My Head Off", 4 pages; and a mimeograph of Padgett's translation of Cendrars's "The Trans-Siberian Express", 14 pages including notes by the translator. The pictorial, comic-strip cover represents the contents as: *Confessions of a Bearded Armenian. A How-To Book. By Hilda Armbruster. With 8 Drawings by the Author.* The two illustrations in the text are of a similar tendency. The cover illustrations for this hand-made book were extra sheets from a print run made for *The World* magazine No. 23, Summer 1971, published by the Poetry Project. Front cover frayed and stained, otherwise a very good copy. \$3500.00

350. SCHIFF, Harris. **Autograph Postcard Signed, no date, to Bernadette Mayer & Lewis Warsh, on a 4 ½ x 7 inch Alternative Press postcard with an original illustration by Ted Berrigan of three airplanes rendered in black ink and a white cloudburst (?) within a border of alternating strokes of red & blue watercolor, captioned "Broke Dick" and signed by Berrigan.** Schiff titles his note "Art with the Touch of a Poet" and writes: "Dear 'Fun Couple;' lest you forget: You'll do it good if you play it like you're not getting paid. But you'll do it better if the Motherf-ckers pay you. (Motto of The Whores & Poets Guild. trans from the Palatine Anthology by Alice Notley & Ted Berrigan). Love, Harris". The postcard is in fine condition. \$2500.00
351. SCHUYLER, James. **Autograph Letter Signed, 1 page, 4to, Southampton, NY, May 17, 1966, to Ted Berrigan.** Schuyler writes: "I heard you were auctioning off post-cards so the editor of *C* could look summer in the teeth – so, having had two awards this year, I enclose a sample of same. Anything to keep *C* going, short of sending poems. Very seriously, please keep this a confidence, & that includes David. I hear he's a terrible chatter-box. Love, Jimmy / Love to Sandy". Folded from mailing, otherwise in fine condition with the original mailing envelope. \$750.00

NOVEMBER 30, 1962

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INDIA'S LOST ILLUSIONS

TIME

THE WEEKLY NEWSMAGAZINE

WILLIAM BURROUGHS

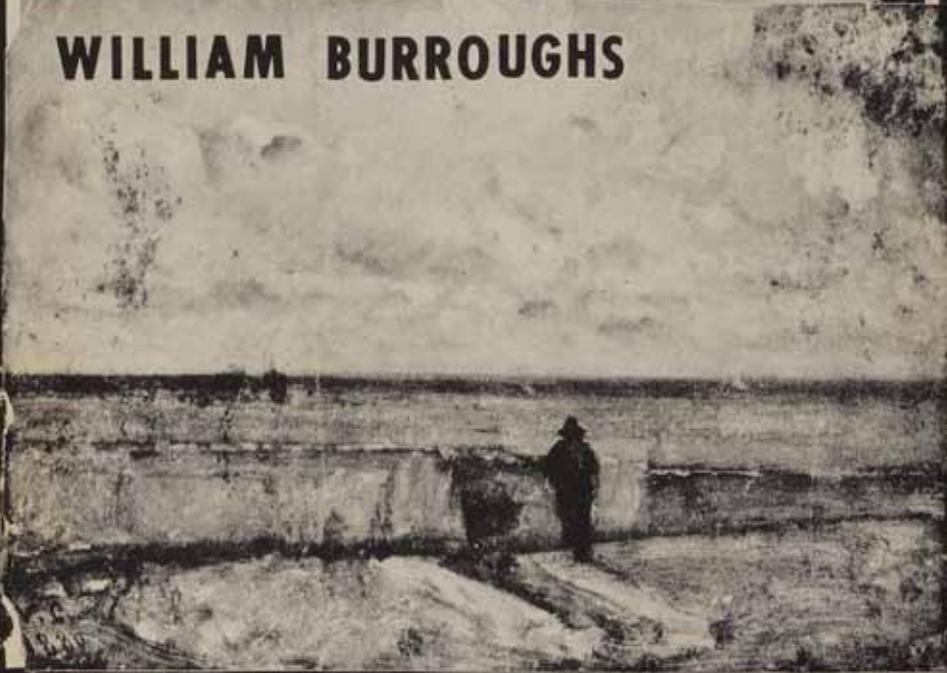


PHOTO BY WILLIAM BURROUGHS

PHOTO BY WILLIAM BURROUGHS

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|----------------------------|------------------------------------|----------------------|-------------------------|----------------------------------|--------------------------------|
| ALGERIA 62 | EAST AFRICA 273 | GREECE 58 | JORDAN 138 | NETHERLANDS 71 | SPAIN 114 |
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| SENEGAL 91 | | | | | U.S. ARMED FORCES 39 |

Item 358. Time by William Burroughs.

FRIENDS & ASSOCIATES

- 352.** ASHBERY, John. **Houseboat Days. Poems.** 8vo, original cloth-backed boards, dust jacket. N.Y.: Viking, (1977). First edition, with erratum slip laid in. Presentation copy, inscribed by Ashbery to Ted Berrigan and his wife Alice Notley on the title page: “for Alice and Ted, Love, John, 9/20/77”. With Berrigan’s ownership signature on the front free endpaper and the incorrect line on p. 83 crossed out. In a statement that is apposite here, David Shapiro noted that “Ted (Berrigan) felt, with Stevens, that poetry was vital and experimental. That is why there are more connections between the poetry of say Berrigan and Ashbery than between that of Berrigan and many of his so-called disciples or friends”. Fine copy. \$3500.00
- 353.** [BERRIGAN, Ted]. BERKSON, Bill. **Monkey Bites.** 4to, original photos, newspaper clippings & other illustrations tipped onto text sheets which are handwritten, stapled together between construction paper covers. (1971). Unique, hand-made book presented to Ted Berrigan by Bill Berkson as a Christmas gift. Back cover loose, otherwise in fine condition. \$1250.00
- 354.** [BERRIGAN, Ted]. CARROLL, Jim. **4 Ups And 1 Down. Cover by Donna Dennis.** 4to, pictorial wrappers. (N.Y.): Angel Hair Books, (1970). First edition. One of 13 numbered copies signed by Carroll & Dennis with strands of their hair tipped in, out of a total edition of 313 copies. Additionally inscribed by Carroll to Ted Berrigan: “For Ted, You’ve shown me more about the meanings of Poetry & Friendship than anyone. By far. I’m gonna be a poet until the day I drop dead on my face. And I’m giving you that credit, that’s saying you’ve built a life for me, and I’m going to show them all some incredible things before I’m finished, just like you. I love you brother, Jim.” An extraordinary association copy, in very fine condition. \$3500.00
- 355.** BURROUGHS, William. **Time. With 4 Drawings by Brion Gysin. Edited by Ron Pladgett.** 4to, illustrations, original pictorial wrappers (front cover after a design by Burroughs), stapled as issued. N.Y.: “C” Press, 1965. First edition. One of 100 numbered copies signed by Burroughs and Gysin (out of an entire edition of 1000). *Time* was the fourth book to be published by “C” Press. Lewis MacAdams remembered Berrigan “As perhaps one of the first students of Burroughs with the talent and guts to take him at his word. Ted was slashing through the narrow reality that rhetoric imposed.” – “Big Ted”, in *Nice to See You*, p. 212. Back cover lightly dust-soiled, otherwise a fine copy. [See illustration] \$1250.00

356. [BERRIGAN, Ted]. LEON. **The World of Leon. Introduction by Donald Hall. Cover by Leon.** Small 4to, wrappers. Bolinas, CA: Big Sky, 1974. First edition. Published as Big Sky Number Seven. Inscribed by Berrigan as Leon on the title-page: "New York 1974 for my friend Burt Love, Leon." Top corner a little bumped, otherwise a fine copy. \$250.00
357. [BERRIGAN, Ted, editor]. O'HARA, Frank. **The End of the Far West. 11 Poems by Frank O'Hara. Preface by Ted Berrigan.** 4to, 12 mimeograph sheets, original pictorial stapled wrappers by Alice Notley. (No place: No publisher), 1974. First edition. One of 220 copies of a mimeo publication of 11 poems of O'Hara, published after his death, with a short explanatory note by Berrigan about the composition of the poems which were written in 1964 but never published. Wrappers faintly sunned, otherwise a fine copy. \$250.00
358. [BERRIGAN, Ted]. OLSON, Charles. **The Maximus Poems.** 8vo, original decorated wrappers. N.Y.: Jargon/Corinth Books, 1960. Fifth printing. Ted Berrigan's copy, with his ownership signature on the front free endpaper. On the inside of the front wrapper is stamped: "Just Buffalo. Library Resource Center." Wrappers somewhat sunned, otherwise a very good copy. \$350.00
359. [BERRIGAN, Ted & Robert DUNCAN]. **The Opening of the Field.** 8vo, original pictorial wrappers. N.Y.: Grove Press, (1960). First edition. Ted Berrigan's copy, with his ownership signature in pencil on the first blank leaf "Ted Berrigan 1962", and two lines of poetry on the last page: "The Shadow / What thwarts this fear / Teeth braced against it." Scattered annotations in text by, we believe, another person. Title-page detached (but present), red stain on top edge, covers soiled and lightly rubbed. Offered with another copy of *The Opening of the Field*, the same edition, this one a presentation copy from Duncan to Berrigan, inscribed by Duncan on the first leaf: "Robert Duncan at Berkeley July 1965 for Ted and his great sonnets and ." A fine copy. Duncan's poem "At the Poetry Conference: Berkeley After the New York Style" is a testament to his fondness for Berrigan, and the fun the two poets had at the Berkeley Poetry Conference, where Duncan sat with Berrigan and wrote imitation sonnets in homage to Berrigan during the readings: "They are crowding in the doors to hear / Ginsberg. But Duncan / Is writing Sonnets from the Portuguese / For T. Berrigan with run-on / Effusions of love and lines in rime . . ." – *Nice to See You*, pp. 12-14. In an interview with Waldman, Berrigan remembered how Duncan "was great actually. He knew my poems and by way of showing me he wrote these poems, eight sonnets that he wrote while Allen [Ginsberg] was reading, out of these things Allen was saying and he just showed me this thing on the stage. It was a very magical event." – *Talking in Tranquility*, p. 129. \$1500.00
360. CERAVOLO, Joe. **Fits of Dawn.** 4to, original cloth over boards, gilt title on front cover, original illustrated wrappers (with a cover design by Rosemary Ceravolo) bound in. (N.Y.): "C" Press, 1965. First edition of the author's first book. The publisher Ted Ber-

rigan's copy, specially bound for Berrigan and annotated by him on the front free-endpaper: "Joe Ceravolo's first book, / published by me in 1965. / This copy I had bound for my personal use. Ceravolo / later was the winner of the / 1st Frank O'Hara Award / from Col[umbia]. U. for his second / book, *Spring in This World of Poor Mutts* / and was known to be / Frank's favorite younger / poet – / Ted Berrigan / This copy 1 of 1 Hors Commerce". Signed again by Berrigan on the title-page. In his memoir of Berrigan, David Shapiro remembered "his immense magnanimity toward Joe Ceravolo, an entirely different kind of poet whom he featured again and again in his magazine. I loved Joe's Reverdy-like purity and admired Ted's admiration for it." – David Shapiro, "On a Poet", in *Nice To See You*, p. 225. Laid in is an autograph letter signed, 1¼ pages, 4to, 209 Clifton Avenue, Newark, NJ, October 9, 1965, from Ceravolo to Berrigan about *Fits of Dawn*. Ceravolo asks Berrigan: "Are you publishing the poem? Please let me know. You made me think it was in the bag, but so far nothing. What's happening? Do you want to publish it? I really can't wait any longer. The anxiety caused is unnecessary and ridiculous. Maybe if you could get your thoughts together and understand the cause of the delay it might move you to action, one way or the other. Right now I feel I'm in the dark about it and if I don't bitch I'll just get pissed on more. Even while I write this I think "maybe Ted has it already done and I'm shooting off about nothing." But fuck it! Then why don't you let me know? And why don't you do it? I hope Sandy, David, and Kay are in good health. If you don't let me know in a couple of days then let me have it back. Sincerely, Joe Ceravolo." The letter is folded from mailing, otherwise it and the original mailing envelope are in fine condition. Gutters and margins of pastedowns in the book are variably darkened from binding adhesive, otherwise a fine copy. A unique and distinguished copy of a rare and important book. \$5000.00

- 361. GUEST, Barbara. *Poems: The Location of Things, Archaics, The Open Skies*.** 8vo, original boards, dust jacket. Garden City, NY: Doubleday, 1962. First edition of Guest's first regularly published book. Presentation copy, inscribed by the poet to Ted Berrigan: "For Ted and Sandra – in honor of C – Barbara", with Berrigan's ownership signature in pencil on the front free endpaper. "*C*" Magazine was the legal-sized mimeographed magazine that Berrigan edited after he arrived in New York City in the early sixties. David Shapiro points out that "it is easy to overlook the fact that Berrigan, with almost no resources except generosity and devotion, undertook to print what he considered to be the best poets of his time in a magazine named comically after the comedian as letter C, and that these poets may have seemed once a sort of squad, coterie, of friendly soldiers, but have become, after all, history". Fine copy in slightly dust-soiled jacket. \$1250.00

- 362. KOCH, Kenneth. *Ko or A Season on Earth*.** 8vo, original gray cloth, dust jacket. N.Y. London: Grove Press / Evergreen Books, (1959). First edition of Koch's first regularly published book. Presentation copy, inscribed on the title-page by Koch to Ted Berrigan: "To Ted Berrigan, The master of those that know – Kenneth." A remarkable association

copy. As Koch remembered in his memorial address for Berrigan in 1983, “from time to time a rumor would reach me of Ted’s being a founder and king of the new New York School. . . . Ted was, I heard, magnetic, a father, a leader, he held things together. His poems were getting more and more accomplished and beautiful. I knew, for the first time, how good he was when I read “Tambourine Life.” I loved (love) that poem. It seemed in a way ahead of everything – absolutely casual, ordinary, and momentary-seeming, without joking, mystery, or false dazzle, and full of buoyancy, sweetness and high spirits. Ted told me that my poetry had inspired him. He was a generous man. I don’t think I ever told him how he influenced me.” – “Written for the Memorial Service”, in *Nice to See You. Homage To Ted Berrigan*. Edited and with an Introduction by Anne Waldman. (Minneapolis, MN.: Coffee House Press, 1991), p. 125. A few ink spots on fore-edge and rear free endpaper, otherwise a very good copy. \$1500.00

- 363. O’HARA, Frank. *Love Poems (Tentative Title)*.** Square 8vo, original wrappers. N.Y.: Tibor De Nagy Editions, 1965. First edition. Limited to 500 copies. Lepper p. 345. Presentation copy, inscribed on the top of the title-page “for Ted (Berrigan), Courageous Captain - Frank”. A marvelous association copy, linking a founder of the New York School of poetry to his principal disciple, the center of what has been called the second generation of the New York School. In a memorial essay, Anne Waldman identified the qualities that O’Hara must have been thinking of when he called Berrigan the “Courageous Captain”: “He often seemed to know and care more about his friends and colleagues than they did about themselves. . . . He was a father-confessor, elder-poet-teacher, the one to whom younger writers wanted to show their new work. . . . If Ted’s disciples were serious about making poems and interested in artistic “community,” they invariably arrived on the Lower East Side where Ted held court, monitoring the cultural, aesthetic and social affairs of the day. . . . Ted’s opinions, his “takes,” rippled out into the community and carried a political influence within this extended family. His teaching was personal and absolute, tough and tender and full of zest for life and literature. He told his Naropa students to read a book a day, at least.” For his part, Berrigan found his greatest inspiration in O’Hara, telling Brainard in a letter that “odd as it is to say, I don’t think I’m being influenced by poetry so much anymore, as by where I’m living, climate, feeling of place, blue sky, my body, my feelings, memory and dreams. Only Frank’s poems still send me right to the typewriter or the notebook.” Inspired by O’Hara, but also challenged by the comparison, Berrigan continues: “But then my poems don’t come out like Frank, but like me in a new place, being quicker and mellower at the same time, more sweep, more grace (with no less awkwardness), longer lines, plenty of rhymes, tho not end line rhymes, more Irishness, a mellower joy. No less energy tho, I think”. Covers lightly soiled, but a very good copy, enclosed in a half-leather & marbled board clamshell box. \$5000.00

364. SCHUYLER, James. *The Morning of the Poem*. 8vo, original cloth-backed boards, dust jacket. N.Y.: Farrar Straus & Giroux, (1980). First edition of Schuyler's Pulitzer Prize-winning collection. Presentation copy, inscribed on the front free endpaper by Schuyler to a fellow New York School poet: "for Ted [Berrigan] - love & admiration - Jimmy, Aug 80". *The Morning of the Poem*, which won the Pulitzer Prize in 1981 in part owing to the advocacy of John Ashbery, one of the judges, earned Schuyler a wider and more appreciative audience. A "poet of warm benediction and praise", Schuyler was "prone to psychotic fits (and) spent much of his adult life in and out of psychiatric institutions". It is not therefore surprising that his poetry is devoted to the "celebration of ordinary pleasures." As Lehman further observes, "Like few other poets, he committed himself to the task of painting what's there and only what's there. In his poems accuracy of observation is raised to a high form of praise. The natural or manmade particulars of the world are celebrated not so much for their utility as for their virtue in merely being." - Lehman, *The Last Avant-Garde*, p. 273. As Ashbery put it, "He makes sense, dammit, and he manages to do so without falsifying or simplifying the daunting complexity of life as we are living it today". Berrigan's admiration for Schuyler is well-documented. In a letter dated January 30, 1964, Berrigan, who was editing "*C Magazine*" at the time, wrote to Schuyler, whom he had yet to meet: "I'm putting together "C" number 7 now, and hope to get it out in three weeks. I'm tremendously impressed with it so far, and 'The Home Book' is the prize piece among poems by Frank O'Hara and Kenneth Koch ... What a good writer you are! . . . I'm just dazzled by the graceful quality of your writing! ... whenever your name comes up everyone has lots of things of yours in mind that they think are great and should be published immediately! Your work makes up an 'underground movement' all by itself!" Five years later, in a letter to Joe Brainard, Berrigan said, "I always want to read Jimmy." Michael Skolnick remembered his last meeting with Berrigan, and how Berrigan "had just completed on tape a scholarly and no doubt ardent interview with James Schuyler and, unrestrained, he proclaimed this fact joyously." - Anne Waldman, ed., *Nice to See You* (Minneapolis: Coffee House Press, 1991), p. 7-8, p. 43, p. 162. Berrigan died on July 4, 1983. A wonderful association copy, in fine condition. \$3500.00

365. SCHUYLER, James and Helena HUGHES. *Collabs*. 4to, original wrappers with cover design by George Schneeman, stapled. (N.Y.): Misty Terrace Press, (1980). First edition. One of 200 copies printed. Presentation copy from all the contributors to Ted Berrigan, inscribed by Schuyler on the title-page: "To Ted, Love, Jimmy, 9/80"; by Hughes on the same page "When Napoleon loves Napoleon HX"; by the publisher, Michael Scholnick on the colophon page "Dear Ted, The breeze and sky, Hello, Michael Scholnick, 9-20-80"; and signed with a small pen-and-ink self-portrait by George Schneeman on the same page. Ted Berrigan died on July 4, 1983. In a letter to Tom Carey on July 28, Schuyler wrote: "Helena's back . . . She went to see Alice [Notley], and was very upset: as she said, "Ted was always there."] - *Just the Thing. Selected Letters*, p. 408. A fine copy. \$1750.00

- 366.** VEITCH, Tom. **Literary Days. Selected Writings. Edited by Ted Berrigan & Ron Padgett. Cover & Drawing by Joe Brainard.** 4to, original printed wrappers, stapled as issued. (N.Y.): Lorenz & Ellen Gude, 1964. First edition. One of 200 numbered copies signed by Veitch. Lightly dust-soiled, otherwise a fine copy. \$250.00
- 367.** VEITCH, Tom. **Literary Days. Selected Writings. Edited by Ted Berrigan & Ron Padgett. Cover & Drawing by Joe Brainard.** 4to, mimeographed and stapled in wrappers after a design by Joe Brainard. N.Y.: "C" Press, 1964. First edition of the author's first book and the first book published by "C" Press. Numbered and signed by the author on the terminal leaf. Presentation copy, inscribed by the author to "C" Press publisher Lorenz Gude on the front free-endpaper: "Your gracious kindness and inestimable goodwill towards me were some of the seeds which bore fruit in these pages. I was deeply flattered and honored when you chose to assist in the preparation of this little book. Another memory has been added to the pages of our years of comradeship. Here's to the future! Tom". Some very light dust soil, but a fine copy with a terrific association. \$850.00
- 368.** WALDMAN, Anne. **Baby Breakdown.** 8vo, original cloth, dust jacket with cover photographs by Joe Brainard. N.Y. & Indianapolis: Bobbs-Merrill Company, Inc., (1970). First edition. Signed by Waldman on the front free endpaper. The dust jacket copy, on both inside front and back flaps, are by Ted Berrigan: "Her poems sing like prayers, pray like songs of joy, never failing to catch the rush of hope, despair, intensity and desperation which pours in in golden smog-filled red-haze with each breath of life. This book is an ordinary miracle." Fine copy in slightly rubbed dust jacket. \$50.00
- 369.** WALDMAN, Anne. **First Baby Poems.** 8vo, drawing by Patricia Padgett, original decorated glossy white wrappers with a quotation on the back by Michael McClure. Rocky Ledge, (N.Y.): Cottage Editions, (1982). First edition of these poems surrounding the birth of her first child. Limited to 526 copies. Presentation copy, inscribed on the half-title: "For Ted Berrigan – 'My heart is elephantine' loyally & faithfully yours, Anne Waldman, June 30, 1982, St. Marks Place". Covers slightly soiled, but a very good copy. \$750.00
- 370.** WARSH, Lewis. **Moving Through Air.** Folio, original pictorial wrappers with cover design by Donna Dennis. (N.Y.): Angel Hair Books, (1968). First edition. One of 25 numbered copies, signed by Warsh, one of the publishers, and Dennis, and including a manuscript poem tipped-in at the back. Ted Berrigan's copy, with his ownership signature on the first leaf, with the note: "(One of the 25 special copies – given to me by Anne Waldman [copublisher of Angel Hair Books] for Xmas) 1968." *Moving Through Air* includes Warsh's prose poem "Halloween", which concludes: "Ted arrives He has a copy of "The Sonnets" which neither Anne nor Jim has seen. Jim leaves. I read the newspaper, Ted speed-reads "Freewheelin Frank," Anne reads "The Sonnets." Then Ted leaves." Glue residue (as usual) where manuscript sheet is pasted in, otherwise a fine copy. \$1500.00

LITERARY MAGAZINES & ANTHOLOGIES

- 371. ASHBERY, John, editor. *Art and Literature. An International Review. Whole numbers 1 through 12 (all published).*** Twelve issues, large 8vos, illustrations, original printed wrappers. Lausanne, Switzerland: Société Anonyme d'Éditions Littéraires, March 1964–Spring 1967. A complete run of this journal printing a variety of texts by many noted & noteworthy writers and artists, “the foremost international avant-garde magazine of the mid-1960s” (Lehman). Volumes 1-3 limited to 5500 copies printed; Volumes 4-6, 5000 copies; and Volumes 7-12, 4500 copies. Kermani D4. With contributions by Ashbery, David Jones, Kenward Elmslie, Donald Barthelme, Jean Genet, Cyril Connolly, Kenneth Koch, Jean Rhys, Alex Katz, William Burroughs, Jane Bowles, Anthony Burgess, Harry Mathews, Barbara Guest, James Schuyler, Fairfield Porter, John Cage, Roland Barthes, Paul Bowles, Frank O’Hara, Jasper Johns, Robert Bly, Ted Berrigan, Ron Padgett, Boris Pasternak, Larry Rivers, David Hockney, Laura Riding, William H. Gass, Stephen Spender, among others. Occasional light use, some dust-soil, otherwise a fine run. \$450.00
- 372. BERRIGAN, Ted, editor. “C”. *A Journal of Poetry.*** New York City. May 1963 through May 1966. I:1-10; II:11, and 13 (of 13 published). Edited by Ted Berrigan and occasional guest editors Joe Brainard and Ron Padgett. 12 issues, tall legal format, mimeographed and stapled in printed wrappers, and in pictorial wrappers with cover designs by Joe Brainard, and one issue [I:4] with a silk-screen cover design by Andy Warhol. ”C” Press and its magazine and books provided an important early outlet for the writings of younger poets and their immediate predecessors . . . “C” magazine published poems, plays, essays, translations, and comics by a growing number of writers and artists, but always bore the distinctive imprint of its charismatic editor [Ted Berrigan].” – *A Secret Location on the Lower East Side.* By Steven Clay & Rodney Philips. (N.Y.: NYPL & Granary Books, 1998), p.161. “I think it is easy to overlook the fact that Berrigan, with almost no resources exception generosity and devotion, undertook to print what he considered to be the best poets of his time in a magazine named comically after the comedian as letter C, and that these poets may have seemed once a sort of squad, coterie, of friendly soldiers, but have become, after all, history: Ashbery, Schuyler, Burroughs, Koch, Denby, Ceravolo. Berrigan’s role as an editor is very impressive.” – David Shapiro “On A Poet”, in *Nice To See You. Homage To Ted Berrigan.* Edited and with an Introduction by Anne Waldman. (Minneapolis, MN.: Coffee House Press, 1991), p. 225. Contributors include: Dick Gallup, Ron Padgett, Joe Brainard, Ted Berrigan, Edwin Denby, Frank O’Hara, John Ashbery, Barbara Guest, Kenneth Koch, and James Schuyler. Condition varies, but in general the run is in very good or better condition. The Warhol issue, which has become increasingly scarce and expensive in recent years, is discussed at length by Reva

Wolf in *Andy Warhol, Poetry, and Gossip in the 1960s* (Chicago: University of Chicago Press, 1997). Complete runs of "C" are rare. SOLD

373. [BERRIGAN, Ted] SANDERS, Ed, editor. **The Dick: An Occasional Newspaper of Observation, Literature & Commentary.** Vol 1, No 1. Folio, 2 sheets folded in quarters, printed self-wrappers. (N.Y.: no publisher, 1967). First edition of this self-proclaimed "newspaper of Truth, Rectitude, Honor & Knowledge, created, published & edited by an anonymous spurt-phantom at a secret location in the Lower East Side, New York City." The newspaper includes a "Statement of Purpose", the "Dick Bulletin Board", a comic strip called "The Adventures of Supersnatch", "The Dick Literary Quiz", "McClure! For Anger", and on the back page, a "Personals" section. As the name would suggest, the newspaper is devoted to Priapic interests. Some light stains, front pages dust-soiled, some wear along fold lines, otherwise a very good copy. \$750.00
374. [BERRIGAN, Ted]. **The. Whole number 5 (of 14 published).** Edited by Jack Collom. 4to, original illustrated wrappers, stapled as issued. (Boulder, CO, 1969). First edition. Inscribed by Berrigan on a preliminary leaf: "Ted Berrigan / I break through into The [underscored] – my now close friend Jack Collom – who had thought me maybe 'frivolous?'". In addition to Berrigan, contributors include Larry Eigner, Vito Acconci, Carol Berge, and Dave Scheidel. Lightly dust-soiled, otherwise a fine copy. \$500.00
375. [BERRIGAN, Ted]. **Vort, Volume 1, No. 2, Anselm Hollo – An Interview / Ted Berrigan – An Interview.** 4to, original printed wrappers, stapled as issued. (Silver Spring, MD), Winter 1972. First edition. Edited by Barry Alpert. A fine copy. \$100.00
376. [BERRIGAN, Ted]. Schuchat, Simon, editor. **Caveman.** Large, narrow 4to, original stapled printed self-wrappers. New York: January 1978. First edition of this unnumbered issue. Clay, Steven & Rodney Phillips, *A Secret Location on the Lower East Side*, N.Y.: NYPL and Granary Books, 1998, p.268. Annotated throughout with Ted Berrigan's holograph notes identifying the authors of many of the otherwise pseudonymous contributions. Berrigan has identified the following as contributors: Keith Abbott, Ron Padgett, Eileen Myles, Jim Carroll, Alice Notley, Tom Carey, and Berrigan himself. On the back wrapper Berrigan identifies the source of copy-text for Ashbery's prose piece "The Artist as Critic" as well as "one or two of Eileen Myles'", and notes that this issue is "Edited by Ted Berrigan & Eileen Myles – Layout / Ted Berrigan / Production Bob Rosenthal & Ted Berrigan". Very light overall use and dust-soiling (a bit heavier on the back wrapper), otherwise near fine. \$1500.00
377. [BERRIGAN, Ted]. **Friction. Four Stars.** No. 4, Summer 1983. 4to, original pictorial wrappers, stapled. (Boulder, CO: Friction, 1983). First edition. Limited to 250 copies. Ted Berrigan's copy, inscribed to him by the publisher, Randy Roark: "Ted – Hope you

don't mind what I did with Frances but it's very subtle & I really liked the poem & it's very subtle. If you do (mind), it was a printer's error. Thanks, Randy." Berrigan's poem "Frances" appears on p. 17; the setting of the poem is the same as that used in Berrigan's *Collected Poems* (2005). The other three "stars" in this issue of *Friction*, which contains nine poems by Berrigan, are Denyse King, Nina Zivancevic, and Sue Rynhart. Covers lightly soiled, but a very good copy. \$500.00

378. [BERRIGAN, Ted] **The Alternative Press #12 (For Ted Berrigan in memoriam).** Loose sheets, various sizes, in publisher's printed envelope. Grindstone City, MI.: The Alternative Press, 1984. First edition, the Ted Berrigan Memorial number in the Alternative Press' series of broadside mailings. A collection of hand-printed broadsides, postcards, bookmarks, and other ephemera, including original work by Berrigan, Alice Notley, Jim Gustafson, Joanne Kyger, Eileen Myles, Lyn Hejinian, Warren Hecht, Kenward Elmslie, Ken Tisa, Charles Henri Ford, Paul Schwarz, Frank Mannario, Ed Dorn, Chris Tysh, Tom Clark, and Maureen Owen. Of particular note, this number includes the first publication of Berrigan's "Remembered Poem" and the hand-decorated and signed issue of Alice Notley's "Millenium Dust." A fine copy, with minor wear to the envelope. \$600.00

379. [BRAINARD, Joe]. **C Comics No. 1-2. Editor: Joe Brainard.** Collaboration comic strips by Bill Berkson, Ted Berrigan, Robert Dash, Edwin Denby, Kenward Elmslie, Barbara Guest, Kenneth Koch, Gerard Malanga, Frank O'Hara, Ron Padgett, James Schuyler, Johnny Stanton, Tony Towle, Tom Veitch. Drawn by Joe Brainard. Cover by Joe Brainard. 2 volumes, tall 4to, original pictorial wrappers. N.Y.: Lorenz Gude, 1964-1965. First editions. Covers and edges lightly foxed, staples a bit rusted, otherwise fine copies. \$3000.00

380. [BRAINARD, Joe]. **Little Caesar Magazine #6.** 8vo, original pictorial wrappers. Los Angeles, CA.: Little Caesar Magazine, (1978). First edition. Includes "Out To Lunch. A Portfolio of Silly Visuals by Joe Brainard" on pp. 53-67. This issue also includes "Grace After A Meal, for John Wieners" by Berrigan, seven poems by John Wieners, as well as contributions by Dennis Cooper, the publisher, Robert Creeley, Gerard Malanga, René Ricard, Lita Hornick, among others. Covers a bit soiled and discolored, otherwise a very good copy. \$250.00

381. CARROLL, Paul, editor. **The Young American Poets: A Big Table Book. Edited by Paul Carroll. Introduction by James Dickey.** Thick 8vo, illustrated, original cloth, dust jacket. Chicago & N.Y.: Follett Publishing Co., (1968). First edition. With works by Berrigan, Kenward Elmslie, Louise Glück, Robert Hass, Robert Kelly, Ron Padgett, Charles Simic, Mark Strand, James Tate, Diane Wakoski, among others. Fine copy of the scarce hardcover issue in a lightly rubbed, spine-faded jacket. \$125.00

382. CLARK, Tom, editor. **The Once Series. 11 issues (all published): Once. Twice. Thrice. Thrice and a ½. Frice. Vice. Ice. Nice. Slice. Slice, Vol. I, no. 2. Spice.** Large 4tos, illustrations, original illustrated wrappers, stapled as issued. Brightlingsea, Essex, England, 1966–1968. First editions of Clark’s series of mimeographed magazines. With contributions by Berrigan, Brainard (the cover design of *Frice* and additional contributions), Robin Blaser, Clark Coolidge, Fielding Dawson (a review of O’Hara’s *Love Poems* in *Vice* and more), Ed Dorn, Larry Eigner, Dick Gallup, Ginsberg, Lee Harwood, Frank O’Hara (“Ode to Willem de Kooning” in *Nice*), Ron Padgett (an interview with Brainard in *Vice* in addition to other contributions), Tom Raworth, Jack Kerouac (an excerpt from *Visions of Cody* in *Ice*), Joanne Kyger, Bernadette Mayer, Larry Fagin, Ed Sanders, David Shapiro, Tony Towle, Gael Turnbull, Tom Veitch, Anne Waldman, Olson, and Tom Pickard, among others. The inner back wrapper of *Thrice* is a full-page ad for a book-signing by Kerouac of *The Town and the City* at the D & F Book Shop. Light to moderate overall use, an occasional small tide-mark, terminal leaf of a couple issues detached, otherwise a complete run in very good to fine condition. \$2500.00
383. CLARK, Tom, and Lewis WARSH, editors. **Sugar Mountain. Whole number 1 (all published).** Small folio, original photographic wrappers (front and back cover photograph of Alice Notley by Jayne Nodland), stapled as issued. Bolinas, CA, August 1970. First edition of this one-shot. Contributors include Berrigan, Bill Berkson, Clark Coolidge, Alice Notley, Ron Padgett, Harris Schiff, and Anne Waldman. Lightly rubbed, otherwise a fine copy. \$100.00
384. DENBY, Edwin, editor. **Aerial. A Collection of Poetry. Aerial Images by Yvonne Jacquette (Reproduced from Various Media).** 4to, illustrated, original pictorial wrappers. N.Y.: Eyelight Press, (1981). First edition. One of 26 lettered copies signed by most of the contributors on a tipped-in sheet; signing contributors include Denby, John Ashbery, Ann Lauterbach, Joe Brainard, Anne Waldman, Bernadette Meyer, Ron Padgett, John Yau, Rudy Burckhardt, Trevor Winkfield, Bill Berkson, Carter Ratcliff, Yvonne Jacquette. Fine copy. \$1250.00
385. ELMSLIE, Kenward, editor. **Z. Edited by Kenward Elmslie.** 6 volumes, 8vo, illustrated, original pictorial white wrappers. (N.Y.: Z Press, 1973–1977). First editions, all published. Literary contributors include Ted Berrigan, Joe Brainard, Ron Padgett, Frank O’Hara, John Ashbery, Kenneth Koch, James Schuyler, Barbara Guest, Kathleen Fraser, Ann Lauterbach, Ray Johnson, Alice Notley, Kenward Elmslie, John Wieners, John Yau, David Shapiro, Tony Towle. Covers by Trevor Winkfield, Alex Katz, Joe Brainard, Donna Dennis, Ron Padgett & Karl Torok. – *A Secret Location on the Lower East Side*, pp. 190-191. Spines of a few volumes sunned, otherwise a fine set. \$500.00

386. FAGIN, Larry, editor. **Adventures in Poetry. Whole numbers 1–8 (of 12 published), with Adventures in Poetry, Catalog 1. Cover designs by Brainard, Ed Ruscha, Rudy Burckhardt, Jim Dine, George Schneeman, et al.** Together, 9 volumes, 4tos, full-page illustrations (some on glossy stock), original illustrated wrappers, stapled as issued. New York, March 1968 - 1973. First editions. Edited by Fagin with contributions by Berrigan, Schuyler, Brainard, Ashbery, Dick Gallup, Coolidge, Tony Towle, O'Hara, Schjeldahl, Trevor Winkfield, and others. Occasional light use and dust-soil, back wrapper and adjacent few leaves of the fifth number show some moisture damage, otherwise a fine run of this important second generation New York School mimeo. \$750.00
387. FRIEDMAN, Richard, editor. **15 Chicago Poets. Edited by: Richard Friedman, Peter Kostakis, Darlene Pearlstein. Milk Quarterly 9 & 10.** 8vo, illustrated, original boards, dust jacket. Chicago: Yellow Press, 1976. First edition. Review copy with publisher's slip laid in. Signed by Berrigan on p. 3, and dated "London 1973". Fine copy in lightly rubbed jacket with one short closed tear. \$150.00
388. GALLUP, Carol, editor. **Poet's Home Companion.** Mimeographed sheets, stapled, as issued, with covers by George Schneeman. (No place: Carol Gallup, no date, but 1968). First edition. According to the editor's note: "*The Poet's Home Companion* is edited by Carol Gallup and will never appear again. There are 100 copies." Contributors include Ted Berrigan, Joe Brainard, Ron and Pat Padgett, James Schuyler, Barbara Guest, Anne Waldman, Kenward Elmslie, Peter and Linda Schjeldahl, George, Katie and Paul Schneeman, Dick Gallup, Tom Clark, with drawings by Jane Freilicher, Moses Soyler, Alex Katz and Yvonne Jacquette (Burckhardt). Date of June 11, 1968 written in ink at top of table of contents, covers soiled but contents in very good condition. An evidently much-loved copy of a scarce anthology. \$500.00
389. PADGETT, Ron & David SHAPIRO, editors. **An Anthology of New York Poets. Edited by Ron Padgett and David Shapiro. Drawings by Joe Brainard.** 8vo, original cloth, dust jacket. N.Y.: Random House, (1970). First edition. With works by James Schuyler, Ted Berrigan, John Ashbery, Frank O'Hara, Ron Padgett, Dick Gallup, among others. Fine copy in a lightly tanned jacket. \$50.00
390. SAROYAN, Aram, editor. **Lines. Whole numbers 1 through 6 (all published).** 4tos, illustrated, original illustrated wrappers, stapled as issued. New York City, September 1964 – November 1965. First editions, "among the most elegant of all the 1960s mimeograph magazines" – Clay & Phillips, *A Secret Location on the Lower East Side*, p. 211. Edited by Saroyan, with contributions by himself as well as Vito Acconci, Berrigan, Brainard, Burroughs, Joseph Ceravolo, Tom Clark, Clark Coolidge, Fielding Dawson, Kenward Elmslie, Ian Hamilton Finlay, Dick Gallup, Robert Grenier, Ken Irby, Gerard Malanga, Lorine Niedecker, Olson, Ron Padgett, Tony Towle, Tom Veitch, and Warhol

among others. With cover illustrations by Brainard, Fielding Dawson, Richard Kolmar, and Saroyan. In addition to publishing the six issues of *Lines* Saroyan published Clark Coolidge's first book, *Flag Flutter and U.S. Electric*, in 1966. Some occasional light dust-soiling, otherwise a complete run in fine condition. \$1500.00

391. SCHUYLER, James, editor. **49 South . . . editor James Schuyler.** 4to, with drawings by Trevor Winkfield, Red Grooms, Fairfield Porter & Jane Freilicher, mimeographed sheets in stiff paper wrappers with front cover illustration by Robert Dash, stapled. (Southampton, N.Y: Privately Printed, 1972). First edition. With contributions by Anne Waldman, Joe Brainard, Kenward Elmslie, Ron Padgett, Barbara Guest, Trevor Winkfield, Harry Mathews, Ted Berrigan, among others. The title of the magazine refers to Fairfield Porter's house at 49 South Main St., Southampton, Long Island, where Schuyler lived at the time. Covers slightly sunned, dust-soiled and foxed, otherwise a fine copy. \$850.00

392. SCHUYLER, James & Charles NORTH, editors. **Broadway: A Poets and Painters Anthology. Edited by James Schuyler and Charles North.** 4to, illustrated, original wrappers with front cover illustration by Paula North. (N.Y.): Swollen Magpie Press, (1979). First edition. Presentation copy, inscribed by Schuyler on the title-page: "For Tom (Carey) love, Jim, 7/7/80". Tom Carey was Schuyler's secretary and after Schuyler's death became one of his executors. Contributions by John Ashbery, Ted Berrigan, Joe Brainard, Kenward Elmslie, Barbara Guest, Kenneth Koch, Ron Padgett, Anne Waldman, Darragh Park, Trevor Winkfield, among others. Covers slightly dust-soiled with one tiny short closed tear on back cover, otherwise a fine copy. \$750.00

393. WALDMAN, Anne, editor. **The World Anthology. Poems from the St. Mark's Poetry Project edited with an introduction by Anne Waldman.** 8vo, illustrated, original cloth, dust jacket. Indianapolis & N.Y.: Bobbs-Merrill, (1969). First edition. With works by Ted Berrigan, Jim Carroll, Diane Di Prima, Paul Blackburn, Joe Brainard, Allen Ginsberg, Joel Oppenheimer, Dick Gallup, James Schuyler, John Ashbery, Ron Padgett, among others. Signed by Waldman, who adds "(simply editor)". Fine copy in lightly tanned and dust-soiled jacket. \$125.00

POSTERS

394. BERRIGAN, Ted *et al.* **Poster for a poetry reading at “The Great Building Crack-up”**, printed in red on white paper, 8 ½ x 11 inches. N.Y.: Greenwich Books, (no date). First edition of this poster for a poetry reading on Friday Dec.15th at “The Great Building Crack-up” on West 13th St. Readers include Berrigan, Delford-Brown, Herbert Huncke, Janine Pommy Vega and Carl Solomon. Two short tears, some wrinkling, but a very good copy. \$250.00
395. BERRIGAN, Ted *et al.* **Poster for Readings at The Poetry Project, St. Marks.** Poster printed in black on pink paper, 8 ½ x 11 inches. N.Y.: Poetry Project, (no date). First edition of this poster announcing a series of poetry readings including thirty readers over a period encompassing twelve different dates. Among the readers are Berrigan, Tony Towle, Alice Notley, Bernadette Mayer, Jim Brodey, Eileen Myles, John Godfrey and Bruce Andrews. Folded in thirds for mailing with mailing label addressed to The Phoenix Book Shop, and with the St. Marks Church stamp on verso. Circular seal broken, folds for mailing, otherwise a very good copy. \$250.00
396. BERRIGAN, Ted. **Poster for a reading at The Williams Center for the Arts, Rutherford, N.J.**, printed in black on yellow paper, 8 ½ x 11 inches. Rutherford, N.J.: The Williams Center, (no date). First edition of this poster for a reading by Berrigan with a photo of a shirtless poet smoking. A bit of toning and creasing, with a few closed tears at edges, otherwise a very good copy. \$250.00
397. BERRIGAN, Ted; Gerard MALANGA; David ANTIN & Rochelle OWENS. **Poster for Reading at The Whitney Museum**, 8 ½ x 11 inches. N.Y.: Whitney Museum of American Art, (no date). First edition of this poster for a reading by Berrigan, Antin and Malanga, each of whom to be introduced by Rochelle Owens. About 15 small pin holes on the top (not affecting print), folded in thirds for mailing, otherwise a very good copy. \$250.00
398. BERRIGAN, Ted & Anselm HOLLO. **Poster for Reading at St. Marks Church**, 8 ½ x 11 inches, with design by George Schneeman. N.Y.: St. Marks, (no date but 1974]. First edition of this poster for a reading by Berrigan and Hollo at St Marks Church on Jan. 15, [1974], with Schneeman’s picture of bicycle tires. Three pin holes, folded in thirds for mailing, otherwise a fine copy. \$250.00
399. BERRIGAN, Ted; Andy WARHOL, Paolo GIOLI *et al.* **Poster for U P Film Series by George Schneeman**, 8 ½ x 11 inches. N.Y.: Paris Film-makers Co-operative, (no date

but 1968). First edition of this poster advertizing four film showings at U. P. film on Broadway on Jan. 19-20, 1968. The films were Piero Heliczer's *Joan of Arc*, with Ted Berrigan, Andy Warhol and Tony Conrad; Paolo Gioli's *Secondo Il Mio Occhio di Vetro*, Paul Dopff's *Sourire*, and Pattilee Chenis's *Yoghurt Culture*. Fine copy. \$350.00

400. BERRIGAN, Ted; John ASHBERRY et al. **Ninety-Eight Greene Street Loft Benefit for Adventures in Poetry**. Poster printed in black and red, 14 x 19 inches, with an illustration of a hippo with mouth open wide. N.Y.: Adventures in Poetry, 1971. First edition for a "Monster Poetry Reading" on April 12, 1971. The readers included Berrigan, Ashbery, Brainard, Brodey, Brownstein, Carroll, Elmslie, Fagin, Gallup, Giorno, Notley, Owen, Padgett, Schjeldahl, Waldman, and Zavatsky. The occasion also represented the premier of Rudy Burckhardt's film *Inside Dope* combined with a benefit art sale, with Burckhardt, Rivers, Grooms, Katz, Bartlett, Christo, Jacqueline, Brainard, Schneeman and Padgett mentioned. One large leaf folded in fourths for mailing, addressed to music executive Danny Fields, broken mailing seal, some mild creasing, otherwise a very good copy. \$250.00
401. BERRIGAN, Ted, PADGETT, Ron, Peter SCHJELDAHL, et al. **Poster for a Piano Concert and a Poetry Reading at 98 Greene St. Loft**, Tuesday Dec. 19 and Thursday Dec. 21 (1972), 18 x 23 ½ inches, printed in black on glossy white stock. N.Y.: Ninety Eight Greene Street Loft, (1972). First edition of this poster announcing a piano concert by Taylor Mead & Mad-Regals with "Pat Ast and Wayne County" and a reading of "Nature Poems for George Schneeman Exhibition" by Berrigan, Michael Brownstein, Larry Fagin, Dick Gallup, Steve Katz, Maureen Owen, Padgett, Schjeldahl, Anne Waldman and Lewis Warsh. Folded to four panels for mailing, adhesive mailing label to Phoenix Books, ink return address stamp, otherwise very good. \$250.00
402. BERRIGAN, Ted & Bill KNOTT. **Poster for a poetry reading at Body Politic**. Chicago: Body Politic, 1973. First edition. (Broadside poster printed in black on white paper one side) One leaf approx. 8½ x 11 in., advertising a reading by Berrigan and Knott at Body Politic, 2257 N. Lincoln [Chicago], on Monday, February 5, 1973. *Body Politic* was a long-running theater. Toning and touch of wear to edges, otherwise a fine copy. \$250.00
403. BERRIGAN, Ted and Dick GALLUP. **Poster for a poetry reading at St. Marks Church**, 8 ½ x 11 inches, illustrated with a picture of sprawling nudes. N.Y.: St. Marks, (no date). First edition of this poster for a reading by Berrigan and Gallup at St. Marks Church on March 28. Two corners creased, otherwise a very good copy. \$250.00
404. BERRIGAN, Ted; Imamu Amiri BARAKA; Ed DORN; Fielding DAWSON, et al. **Poster for The Poetry Project Reading Series**, 16 x 10 inches, printed in black and orange, with turkey design by Paula North. N.Y.: Poetry Project, (no date). First edition of this

poster announcing four readings in November with Ed Marshall and Michael Rumaker, Amiri Baraka with The African Revolutionary Movers and The Anti-Imperialist Singers, Berrigan and Dorn, and Dawson and Seymour Krim. One large leaf folded in half for mailing, addressed on verso to the Phoenix Book Shop, with the Poetry Project return stamp, one hole punched for display, one pinhole, some light creasing, otherwise a very good copy. \$250.00

405. BERRIGAN, Ted; Peter ORLOVSKY; Joe BRAINARD; Ron PADGETT et al. **Poster for The Wagner Literary Magazine**, 8½ x 11 inches, on pink paper, illustrated with photographs of the poets. N.Y.: Wagner College, (no date). First edition of this poster advertising a reading by Berrigan, Orlovsky, Ron and Pat Padgett, Dick Gallup, Lorenzo Thomas, Brainard, and Gerard Malanga on Fri., Feb. 28. Folded in thirds, one corner torn, otherwise a very good copy. \$250.00

406. PADGETT, Ron; Bill ZAVATSKY; Rebecca WRIGHT; Bob ROSENTHAL et al. **Poster for The Poetry Project June Readings, Wednesdays, June 1975**, 10 x 16 inches, printed in green and black with a design of playing cards and chips by George Schneeman. N.Y.: St. Mark's Church, 1975. First edition. Folded once for mailing, addressed to the poet John Ashbery. Fine copy. \$250.00

407. PADGETT, Ron; Dick GALLUP; Larry FAGIN; Anne WALDMAN; Lewis WARSH. **Card announcing a poetry reading at the Paula Cooper Gallery, Fri. Jan. 18, 8 PM**, measuring 4 x 6 inches, on cream paper. (N.Y.: Paula Cooper, no date). First edition. Addressed to Bob Wilson at the Phoenix Book Shop on Cornelia St., with the added note: "Bob – Please Post." Fine copy. \$250.00

408. [TULSA SCHOOL] **Poster for a celebration of the White Dove Review at the University of Tulsa Library, Tulsa, Oklahoma, November 14, 2010**. The poster measures 26 inches high x 20 inches wide. Signed by Ron Padgett. Fine copy. \$150.00

ADDENDUM: LATE ARRIVALS

[BRAINARD, Joe]. **WALDMAN, Anne and Lewis WARSH. On The Wing / Highjacking.**

4to, original pictorial wrappers designed by Joe Brainard. (New York, NY): Boke Press, 1968. First edition, published in dos-a-dos format. One of 25 numbered copies signed by Waldman, Warsh and Brainard. Lightly soiled, otherwise a near fine copy. \$750.00

[BRAINARD, Joe]. **WALDMAN, Anne and Lewis WARSH. On The Wing / Highjacking.**

4to, original pictorial wrappers designed by Joe Brainard. (New York, NY): Boke Press, 1968. First edition, published in dos-a-dos format. Limited to 500 copies. Lightly soiled, otherwise a very good copy. \$100.00

[BRAINARD, Joe]. **WALDMAN, Anne. Up Thru The Years.** 4to, original xerographic

wrappers designed by Joe Brainard. New York, NY: Angel Hair, 1970. First edition, “published in an edition of 100 copies for my friends by Angel Hair.” Trace of dusting to white cover wraps, otherwise a fine copy. \$150.00

[BRAINARD, Joe]. **WALDMAN, Anne. Up Thru The Years.** 4to, original xerographic

wrappers designed by Joe Brainard. New York, NY: Angel Hair, 1970. First edition, “published in an edition of 100 copies for my friends by Angel Hair.” Signed by Waldman in blue ink on the final leaf. White wraps very slightly toned and a little dusty, otherwise a fine copy. \$250.00

PENNY POEMS

EPILOGUE:

there, wavering neath the misty grasses,
like tulips in the fog at dawn,
her petaled body,
pure and waiting
for the bee.

the day of blue flowers
and misty moons
has come.
swelling in moonlight
her thighs climaxing
the upward sweep
of my eyes,
eyes, with the lee-ching po
of chinese love
and juice spilled
on the bamboo mats
in the tea house,
yellow moon and blue
green love, aplod of water
trickling, lee-ching po
in love.

creamy moon and sparkled
bloomy water droppy
drippy, running to the
moon of your essential
holy prayer for coolquilt
nights and fervent mumblings
of love, hopes--nevers and nows--
hopes of the future filled
with a stream of golden
blazing spangling
changing shang wo-lung
te tung cha mo chow
chang ling tang--
hear the universal
langue of love--
speaks without such words,
speaks in doorways of feeble
light and blazoned lovehearts--
absorb this lesson-light
of cool emotional water
eyes
& moonblue
thighs.

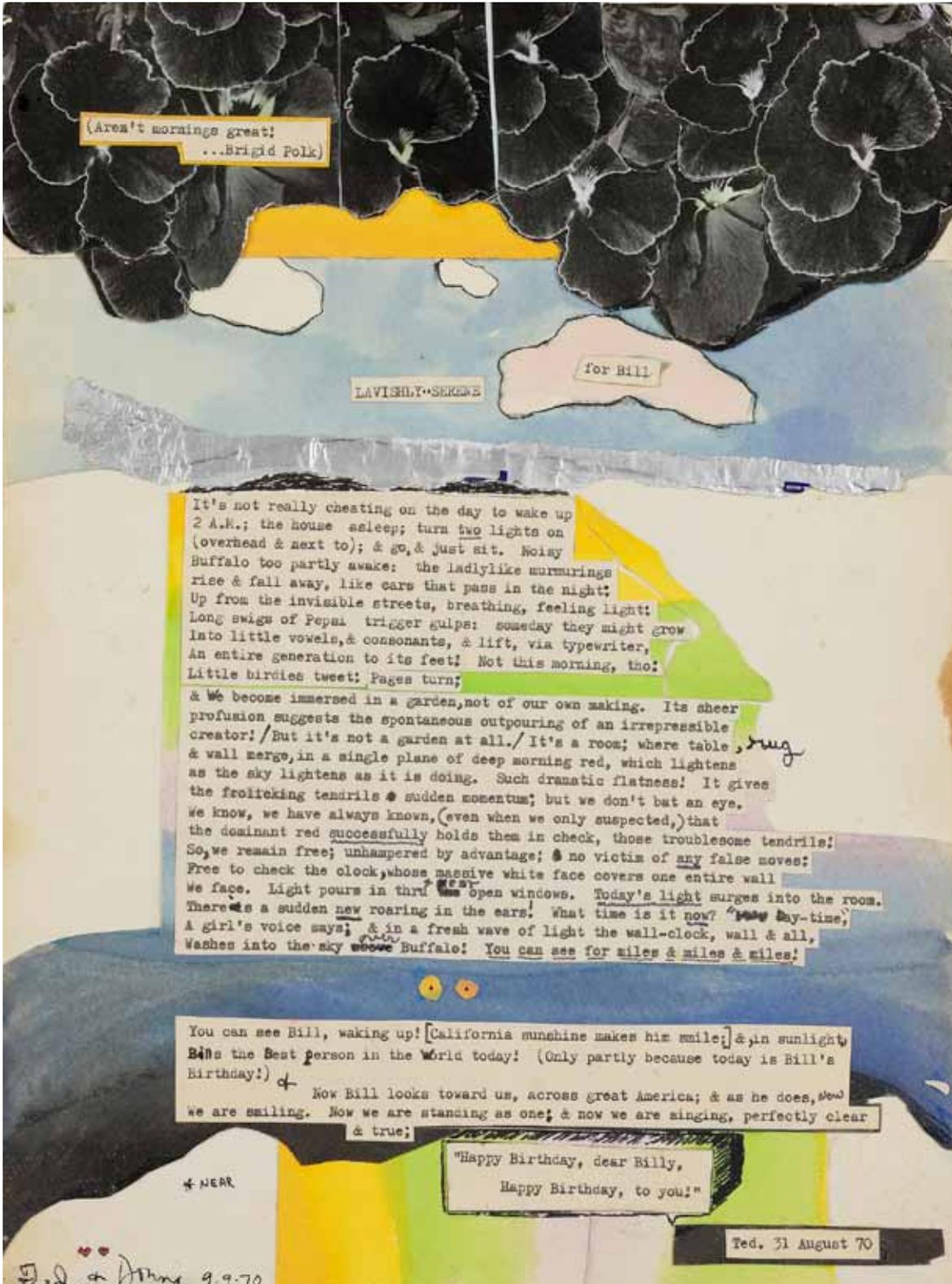
RON PADGETT
Tulsa

Ron Padgett

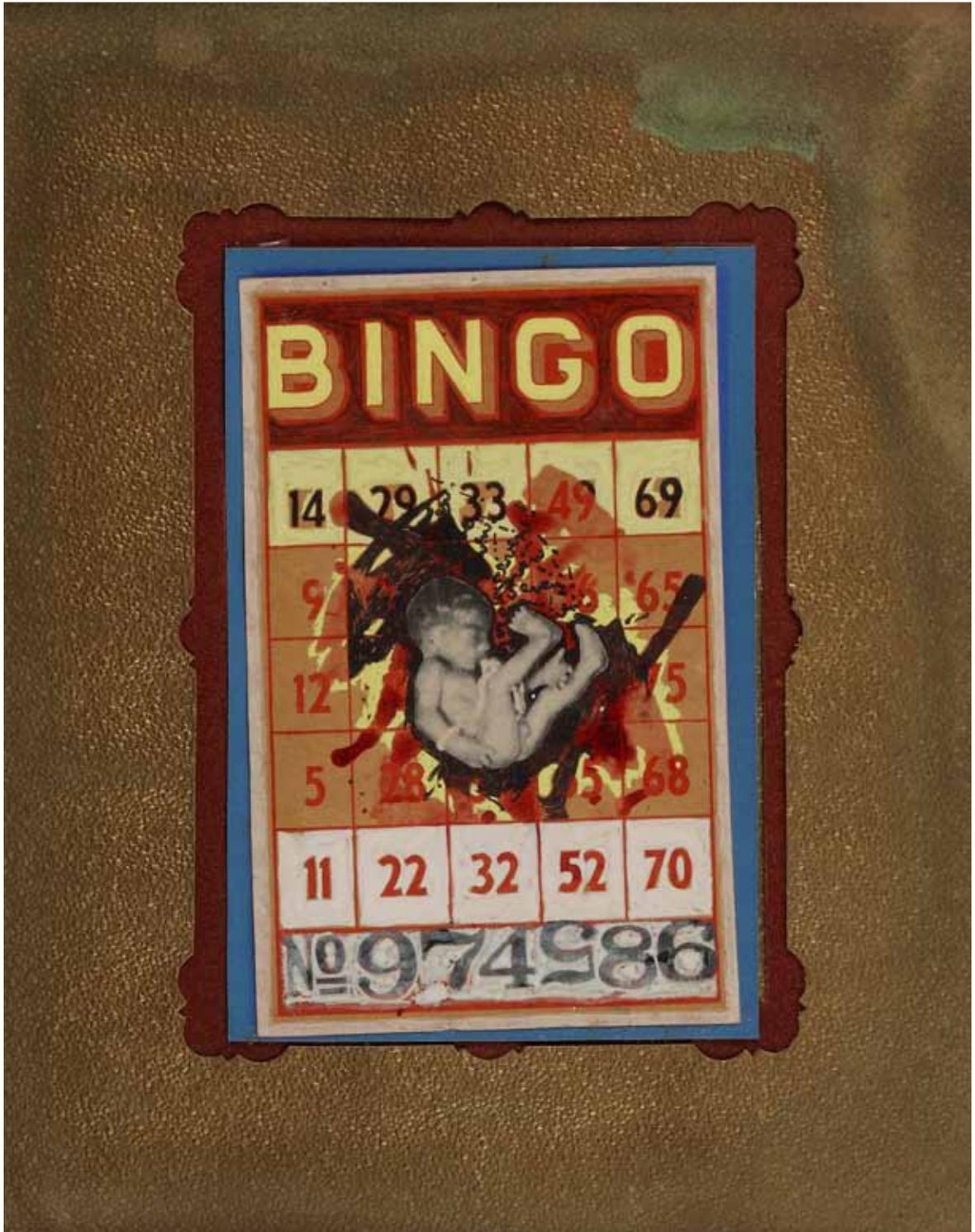
No. 88
Copyright 1959, by Ron Padgett
Send manuscripts and subscriptions to:
PENNY POEMS, 2826 Yale Station, New Haven, Connecticut



Item 211. Berrigan & Padgett. *Bean Spasms*.



Item 324. "Lavishly Serene" collage by Berrigan and Donna Dennis.



Item 327. *Bingo*. Collage by Brainard.



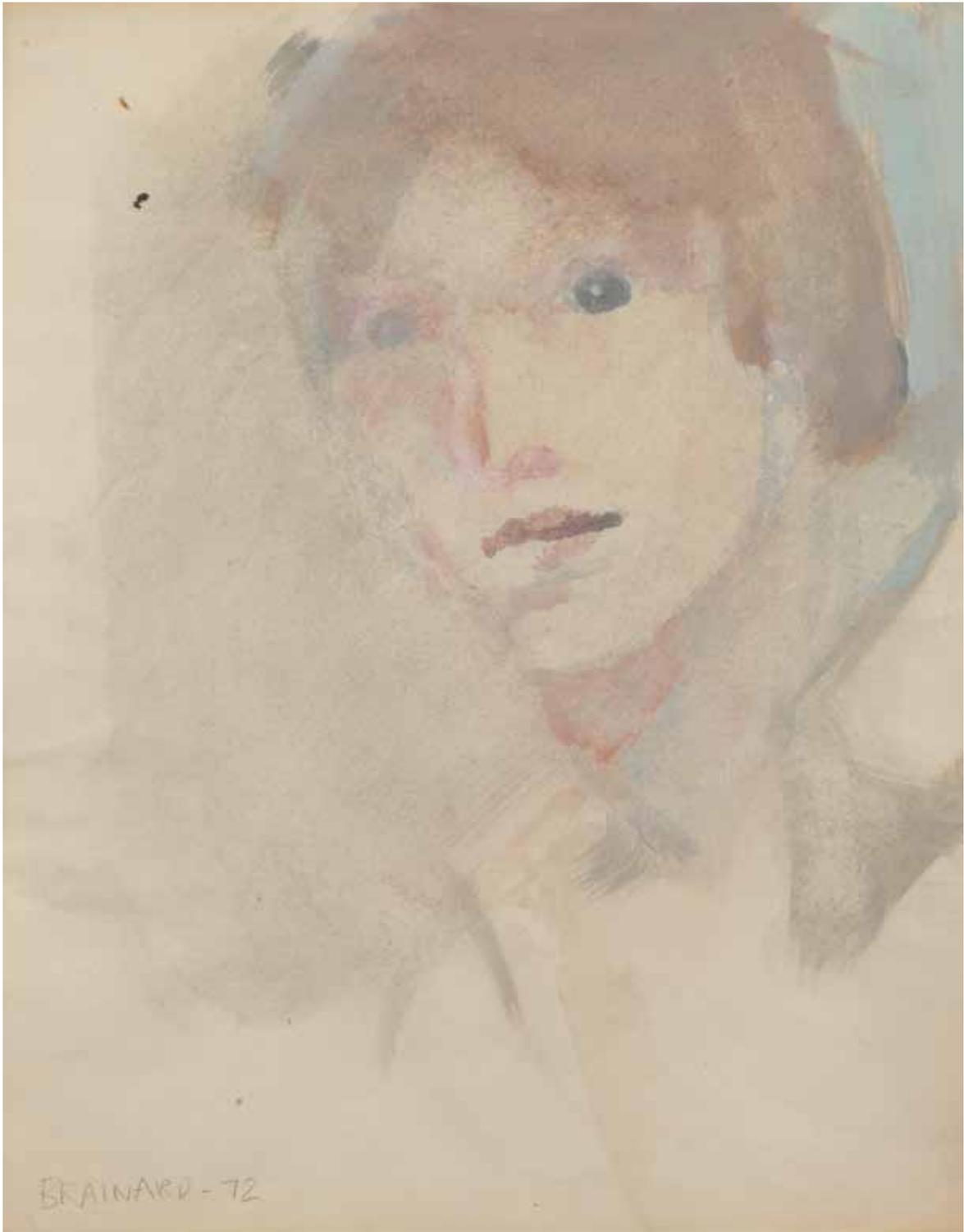
Item 328. *Madonna*. Collage by Brainard.



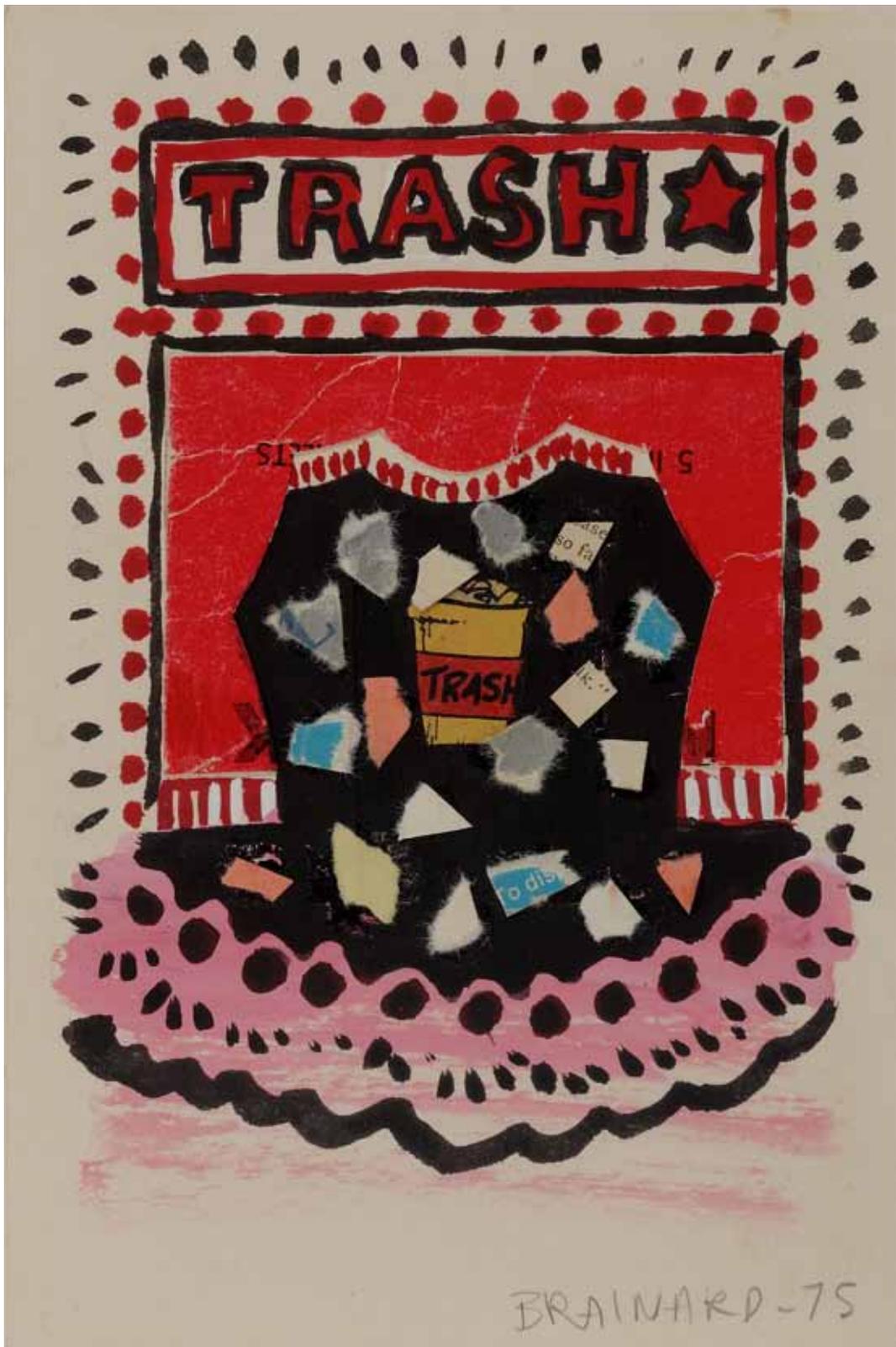
Item 330. Untitled mixed media by Brainard.



Item 332. Tattoo drawing by Brainard.



Item 333. Watercolor by Brainard.



Item 335. *Trash*. Collage by Brainard.

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