



# Angel Hair Books Collection

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Fall 2020

## ABOUT ANGEL HAIR

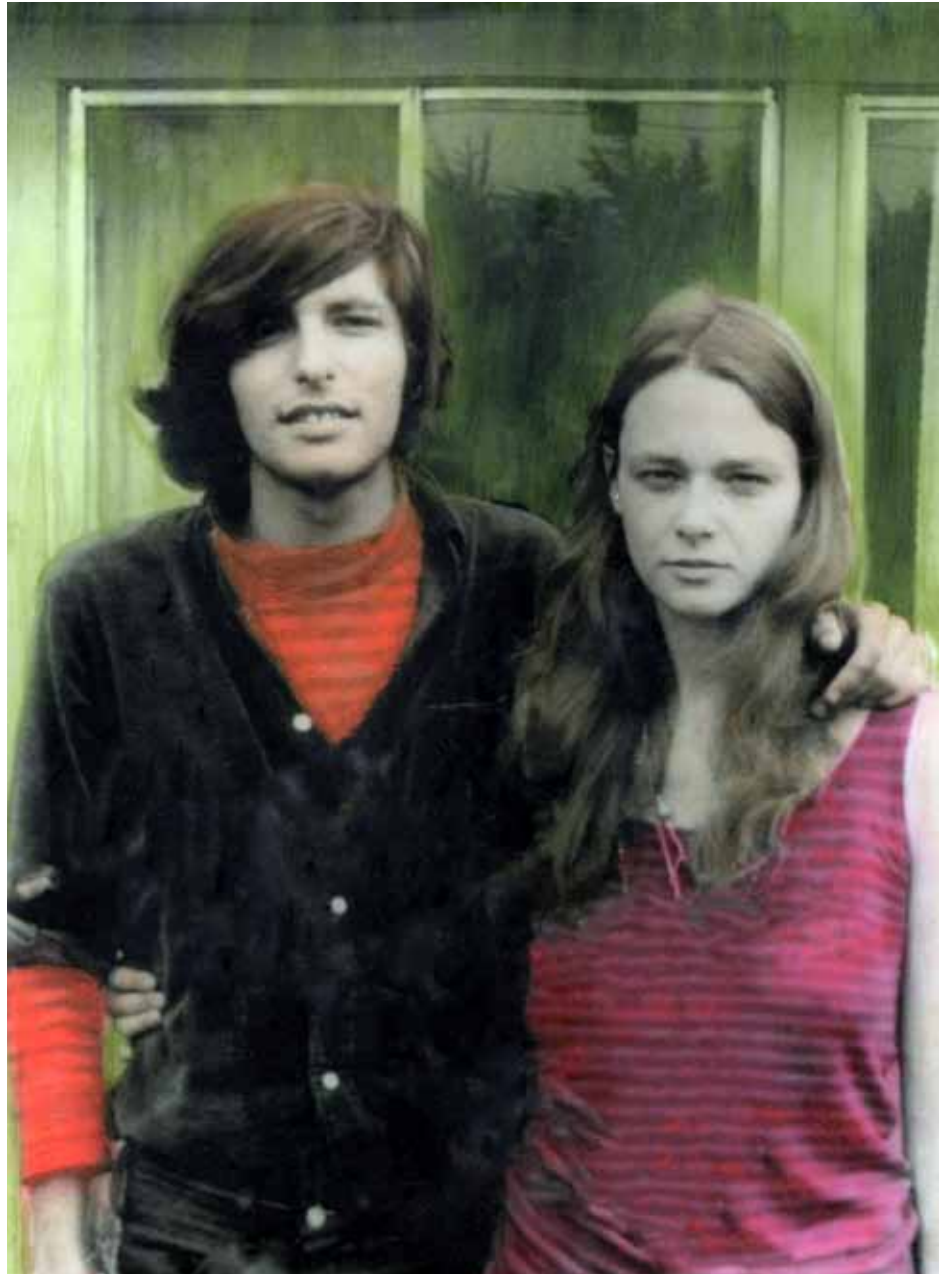
"I met Lewis Warsh at the Berkeley Poetry Conference and will always forever after think we founded Angel Hair within that auspicious moment." So writes Anne Waldman in *The Angel Hair Anthology*.

Lewis and Anne were greatly influenced by the poets and publishers attending the twelve-day conference in July 1965, including those variously identified as Beat, Black Mountain, New York School, and San Francisco Renaissance.

Poets such as Gary Snyder, Robert Duncan, Joanne Kyger, LeRoi Jones, Charles Olson, John Wieners, Jack Spicer, Robert Creeley, Allen Ginsberg, Lew Welch, Lenore Kandel, Ted Berrigan, and Ed Sanders, and small presses and magazines such as *C*, *Fuck You: A Magazine of the Arts*, *Floating Bear*, *White Rabbit*, *Auerhahn Press*, and *Locus Solus* provided useful models. In an introduction to *The Anthology*, Lewis Warsh writes: "In a sense doing a magazine at this early moment was our way of giving birth—as much to the actual magazine and books as to ourselves as poets."

By spring 1966, the poets, each age 20, published the first issue of Angel Hair from 33 St. Mark's Place in New York City. The initial Angel Hair book was released the same year and by 1978 they had published six issues of the magazine, 63 pamphlets, books, and broadsides, and 10 catalogues. In the process, they helped identify and nurture a generation of innovative, ground-breaking poets, writers, and artists.

The story of Angel Hair is beautifully told by Lewis and Anne in side by side introductions to *The Anthology*. In celebration of this collection, we have made this [text available online](#).



## THE COLLECTION

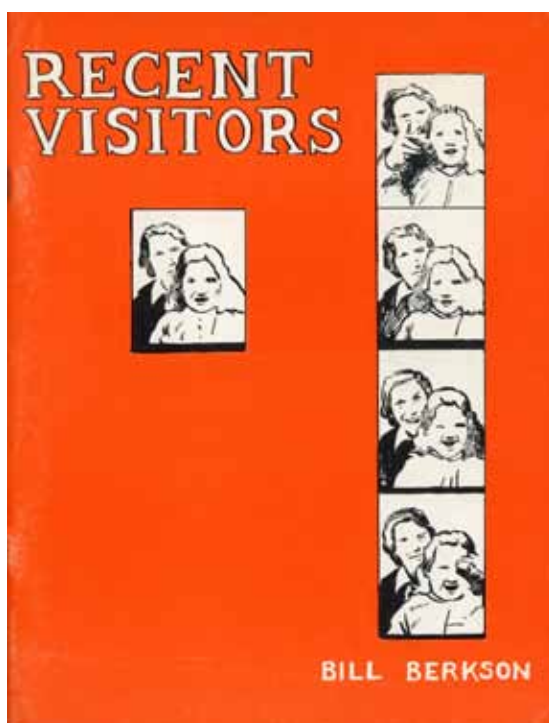
We are pleased to offer for sale a comprehensive collection of Angel Hair publications, including a complete run of the magazine, all 63 pamphlets, books, and broadsides, two of the catalogues, and a small batch of related archival material. What follows is an illustrated and annotated list of the collection, arranged (approximately) by author last name.

The price is \$15,000. Available only as a collection at this time.

**to inquire:**

**contact us at [info@granarybooks.com](mailto:info@granarybooks.com)**

**[view catalogue online at www.granarybooks.com](http://www.granarybooks.com)**



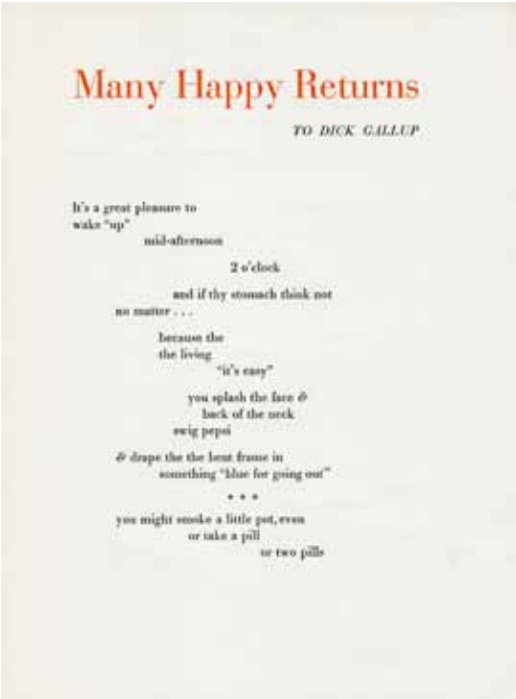
**Berkson, Bill. *Recent Visitors*. Angel Hair Books, 1973.** Saddle-stitched wrappers. Cover and drawings by George Schneeman. Bill Berkson, by way of inscription, has cut flaps on the cover that reveal copies of the photo booth originals (photos of Bill and his daughter Chou-Chou) used as source material for Schneeman's cover drawing. "The time was a pleasurable one of open doors more or less 'round the clock, George and Katie Schneeman's apartment on St. Mark's Place being the place for late-night collaborations or sitting for George to paint your portrait on a fresco'd cinder block." (*The Angel Hair Anthology*, p. 575) Inscribed by Berkson to Schneeman. This is from an edition of 1000 copies. Minor shelf wear, else fine.



**Berkson, Bill. *Shining Leaves*. Angel Hair Books, 1969.** Side-stapled wrappers. Cover by Alex Katz. There are 500 copies in the edition; 10 copies lettered A-J, signed by the author and artist, with an additional work by the author; 26 copies numbered 1-26 and signed by the author and artist; 464 copies in a trade edition. This is no. 5 of 26 and is signed by author and artist. Berkson reflects: "The poems in *Shining Leaves* I wrote entirely at Yaddo, the wondrous, disastrous summer of 1968. Two months or so in a room 'haunted' for writing: I could do nothing else; every time I began to read or just look out the window, poem fiends would start up." (*The Angel Hair Anthology*, p. 575) A clean near fine copy with a 1/4 in. chip to rear cover at spine. The interior is fine, the staples are strong and the corners sharp.



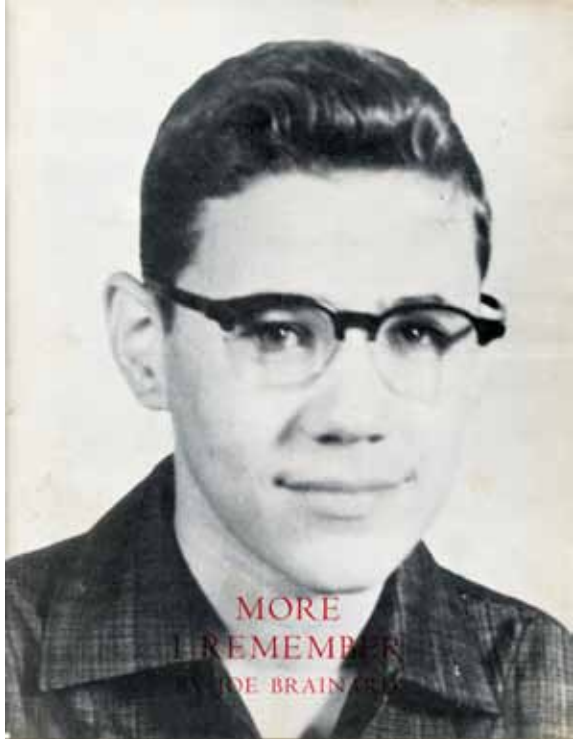
**Berrigan, Ted. *Nothing For You*. Angel Hair Books, 1977.** Perfect bound wrappers. Covers and frontispiece portrait of the poet by George Schneeman. This is from an edition of 1000 copies, of which 26 are lettered and signed by author and artist. This copy is inscribed by Berrigan to poet/publisher, Annabel Lee of Vehicle Editions, publisher of Berrigan's book *Train Ride*, 1978. A very good copy with some shelf wear.



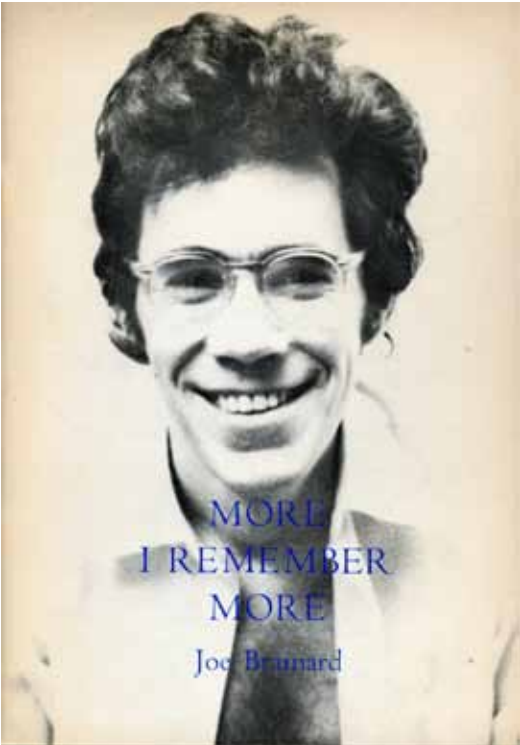
**Berrigan, Ted. *Many Happy Returns (To Dick Gallup)*. Angel Hair Books, 1967.** Folded sheet making a four-page pamphlet, 7 x 9 1/2 in. This is from an edition of 200 plus four lettered and signed hors commerce copies, printed letterpress at Grabhorn-Hoyem and signed by Ted Berrigan. Fine.



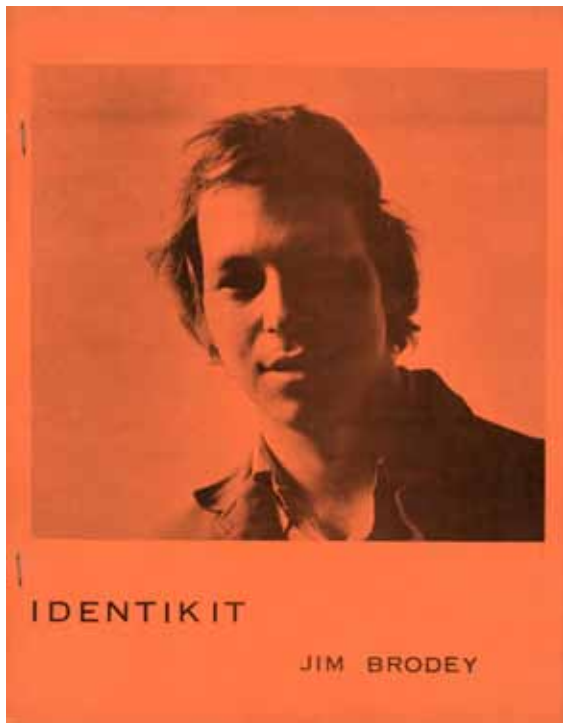
**Brainard, Joe. *I Remember*. Angel Hair Books, 1970.** Saddle-stitched wrappers. This is from an edition of 700 copies, of which 26 are lettered A-Z and signed. In May 1969 Joe Brainard wrote to Anne Waldman, "I am way up these days over a piece I am still writing called 'I Remember.' I feel I am very much like God writing the bible ... I also feel that it is about everybody else as much as it is about me. I mean, I feel like I am everybody." (*The Angel Hair Anthology*, p. 576) Small bump to lower right corner, slight shelf wear and soil to wrappers, interior fine. Very good plus.



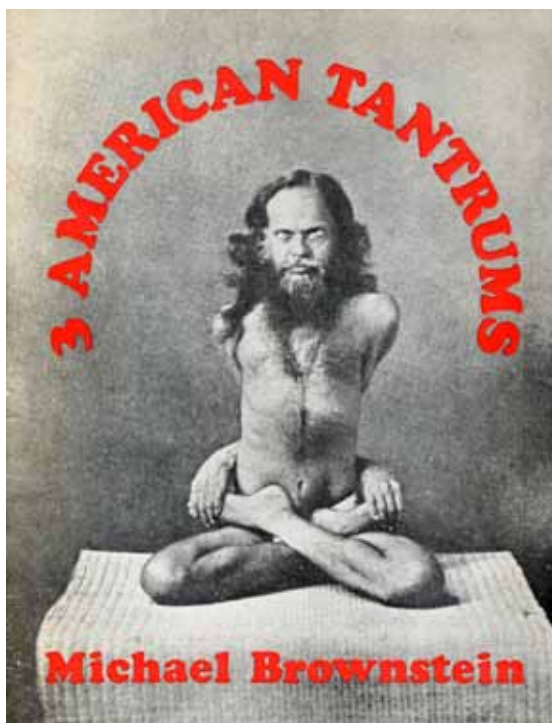
**Brainard, Joe. *More I Remember*. Angel Hair Books, 1972.** Saddle-stitched wrappers. This is from an edition of 826 copies, of which 26 are lettered A-Z and signed. Near fine, clean, bright, sharp, with a tiny chip to the lower left front cover.



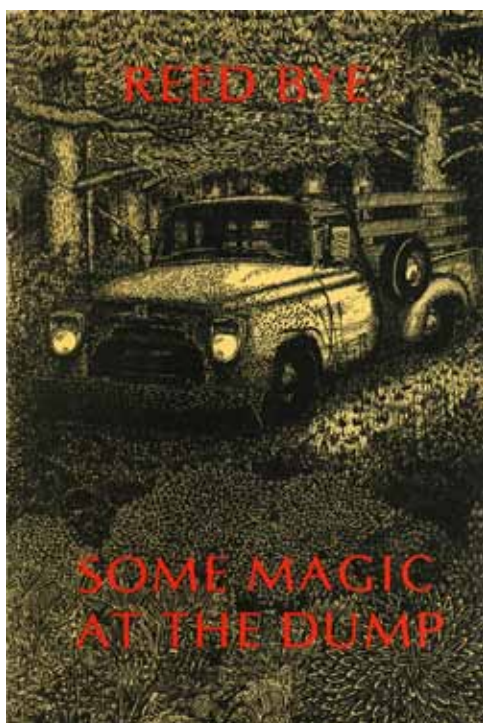
**Brainard, Joe. *More I Remember More*. Angel Hair Books, 1973.** Saddle-stitched wrappers. Cover photo by Bill Katz. This is from an edition of 726 copies, of which 26 are lettered A-Z and signed. Near fine, light age darkening to extremities, clean with sharp corners.



**Brodey, Jim. *Identikit*. Angel Hair Books, 1967.** Side-stapled wrappers. This is from an edition of 500 copies. Cover photograph by Bob Cato. A fine copy of the poet's second book.

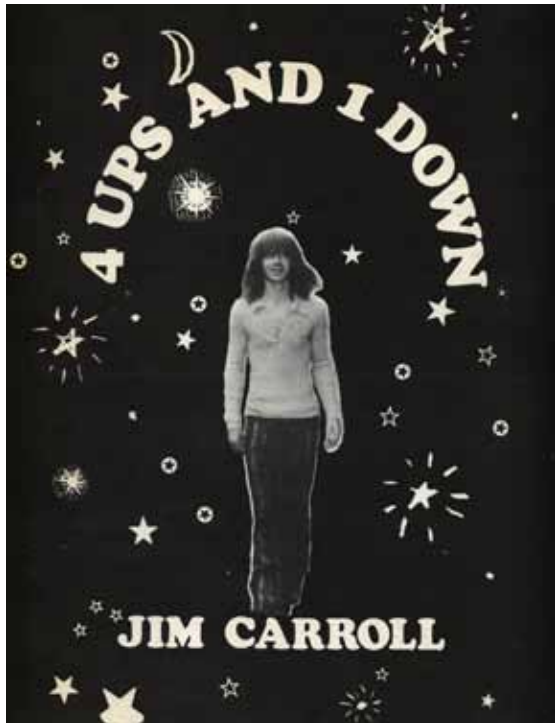


**Brownstein, Michael. *3 American Tantrums*. Angel Hair Books, 1970.** Saddle-stitched wrappers. Cover by Donna Dennis. This is from an edition of 750 copies and a special edition of 13 numbered and signed. Michael Brownstein writes, "The prose poems in *3 American Tantrums* were written in a blast of antique inspiration. Antique meaning fueled by the delicious, meaningful, heady wind of purity and intelligence already in the sixties long gone but still deeply felt." (*The Angel Hair Anthology*, p. 576) Near fine.



**Bye, Reed. *Some Magic at the Dump*. Angel Hair Books / Songbird Editions, 1978.**

Perfect bound wrappers. Cover by Jerome Hiler. This is from an edition of 500 copies. Bye recalls, "*Some Magic at the Dump*, my first collection of poems, was published by Angel Hair in 1978, with a beautiful and intricate cover drawing of my pickup truck by Jerome Hiler. These poems were published perhaps more on their promise than for any finished merit, but mostly because of my friendship/love affair with Anne Waldman, who I had met in Boulder in 1975, the second year of the Naropa Institute, and would marry and have a child with in 1980." (*The Angel Hair Anthology*, p. 577) Inscribed by the poet to Jack Collom to whom the book is dedicated. Near fine.



**Carroll, Jim. *4 Ups and 1 Down*. Angel Hair Books, 1970.** Side-stapled wrappers. Cover by Donna Dennis. This is from an edition of 300 copies and 13 numbered and signed by poet and artist. The poet's second book. Two tiny chips at spine on front cover. A sharp, clean, fine copy.



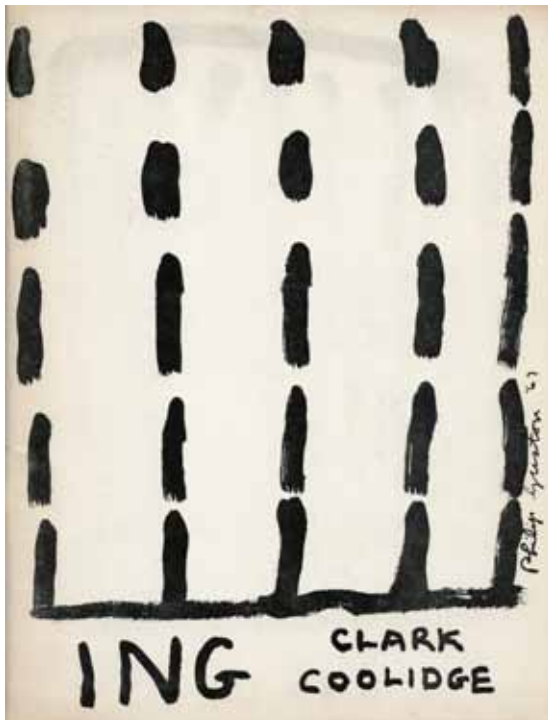
**Carter, Charlotte. *Sheltered Life*. Angel Hair Books, 1975.** Side-stapled wrappers. Cover by Raphael Soyer, a photograph of a painting of the author. This is from an edition of 350 copies of which 10 are numbered and signed. The first book by this African-American fiction writer who attended Bernadette Mayer's workshop and would become well known for her detective novels, often featuring a saxophone-playing heroine. Near fine.



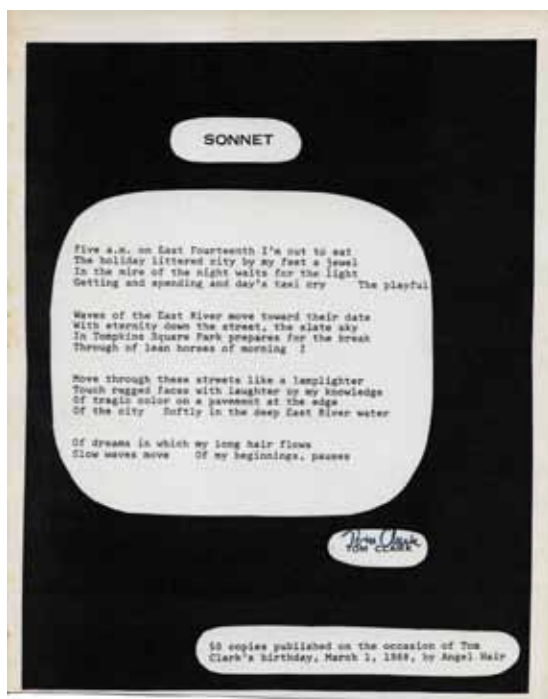
**Clark, Tom and Ron Padgett. *Bun*. Angel Hair Books, 1968.** Saddle-stitched wrappers. Cover by Jim Dine. This is from an edition of 500 copies. Signed by Padgett on the title page. Clark remembers: "Ron Padgett and I cooked up *Bun* in August 1967 in an empty outbuilding on Kenward Elmslie's property in the woods near Calais, Vermont ... listening to our complete record collection (Canned Heat and The Rascals) while delightedly exploding our way out of the interesting monastic austerity of the backwoods scene by composing *Bun*, a sequence of big spacey typewriter poems that graphed themselves out like great aerated star-charts in front of us, constellated word-bursts generated by intense cabin-fever elation." (*The Angel Hair Anthology*, p. 579) Fine.



**Clark, Tom. *Neil Young*. Angel Hair Books, 1970.** Side-stapled wrappers, mimeographed. This is from an edition of 200 copies, signed by the author who notes *Neil Young* was "an assemblage-poem that was in fact more like a critical exercise. I'd extracted and thematically re-arranged seventy-five snippets of primal statement from the songs of the Canadian-born folk singer after whom the work was named—my favorite artist for a period of some months of that Bolinasian Phase of the Great Cultural Deglaciation we were all convinced was then going on." (*The Angel Hair Anthology*, p. 580) The same year (1970), Tom Clark and Lewis Warsh edited the one-shot magazine, *Sugar Mountain*, titled after the Neil Young song. Very good to near fine, random age darkening to back cover, shallow bump to lower right corner. Clean and sharp.



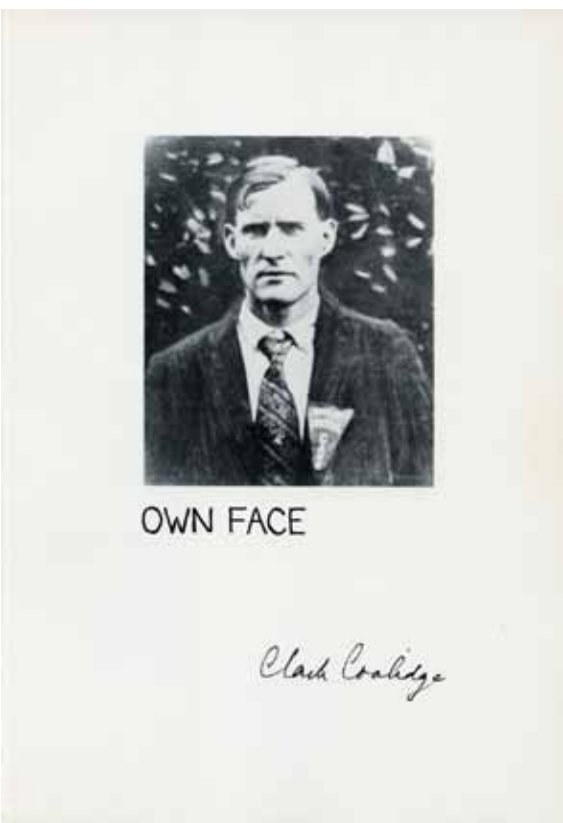
**Coolidge, Clark. *ING*. Angel Hair Books, 1968.** Stapled wrappers. Cover by Philip Guston. This is from an edition of 500 copies of which 25 are numbered and signed by poet and artist with an additional holograph poem by the poet, who recalls, "Of course, the biggest memory from the *ING* time was my meeting with Philip Guston, a blessing and life-changer for certain. CC down to the syllable, PG down to the one line, somehow generatively in parallel." (*The Angel Hair Anthology*, p. 581) Fine, with very minor shelf wear to cover.



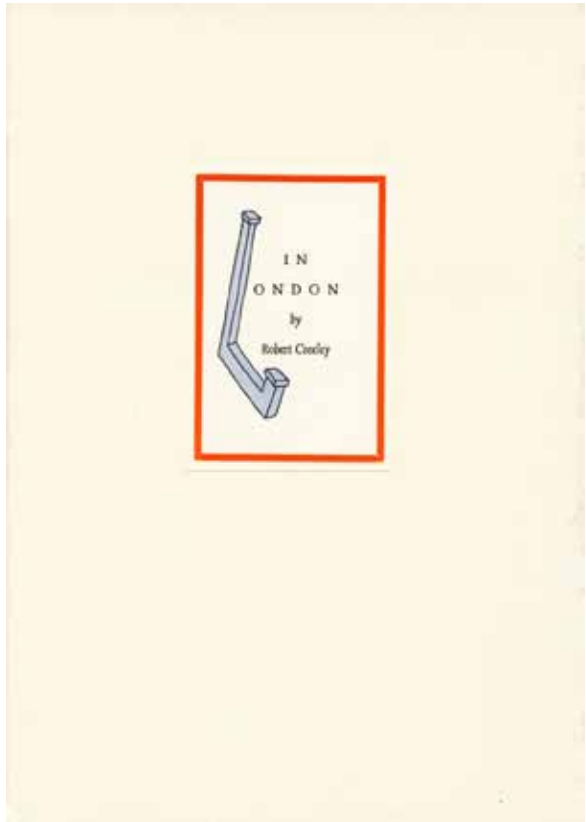
**Clark, Tom. *Sonnet*. Angel Hair Books, 1968.** Broadside, 8 1/2 x 10 1/2 in. This is from an edition of 50 copies, published on the occasion of Tom Clark's birthday, Mar. 1, 1968. Signed by the poet. A few spots of toning on left side, else fine.



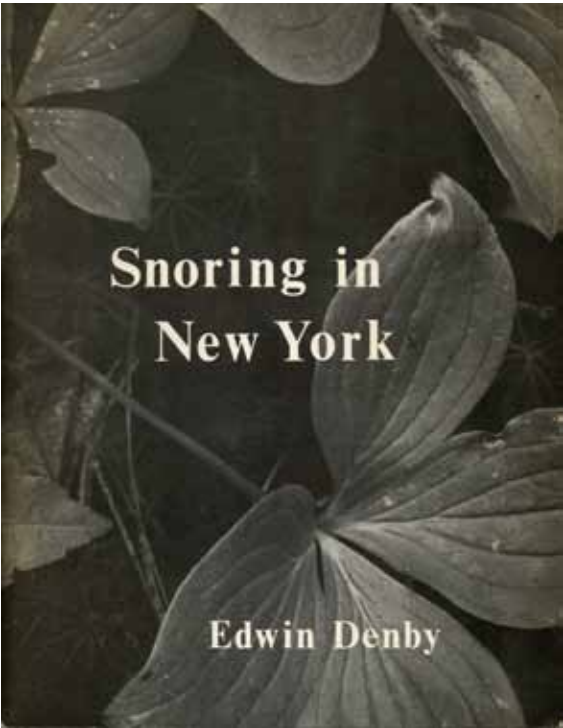
**Cott, Jonathan. *Elective Affinities*. Angel Hair Books, 1970.** Side-stapled wrappers. This is from an edition of 350 copies and 12 hors commerce numbered and signed. Age toning to back cover and three preceding pages, interior clean and bright. Near fine.



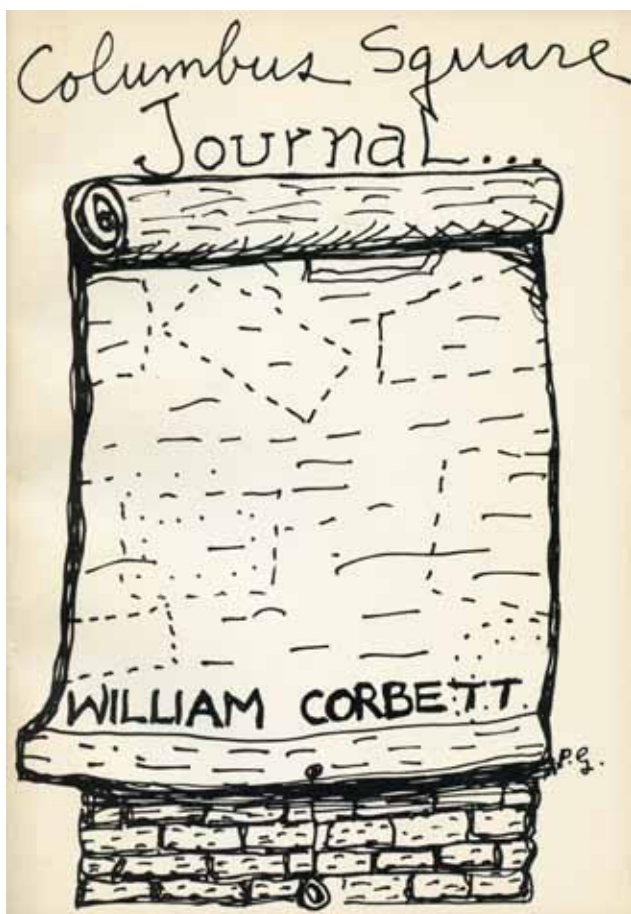
**Coolidge, Clark. *Own Face*. Angel Hair Books, 1978.** Wrappers. This is from an edition of 750 copies. Cover by Susan Coolidge with a photo of Floyd Collins in 1925 before he died in Sand Cave, Kentucky. Very fine.



**Creeley, Robert. *In London*. Angel Hair Books, 1970.** Sewn in wrappers. This is from an edition of 200 copies printed letterpress by Grabhorn-Hoyem. Very fine condition.

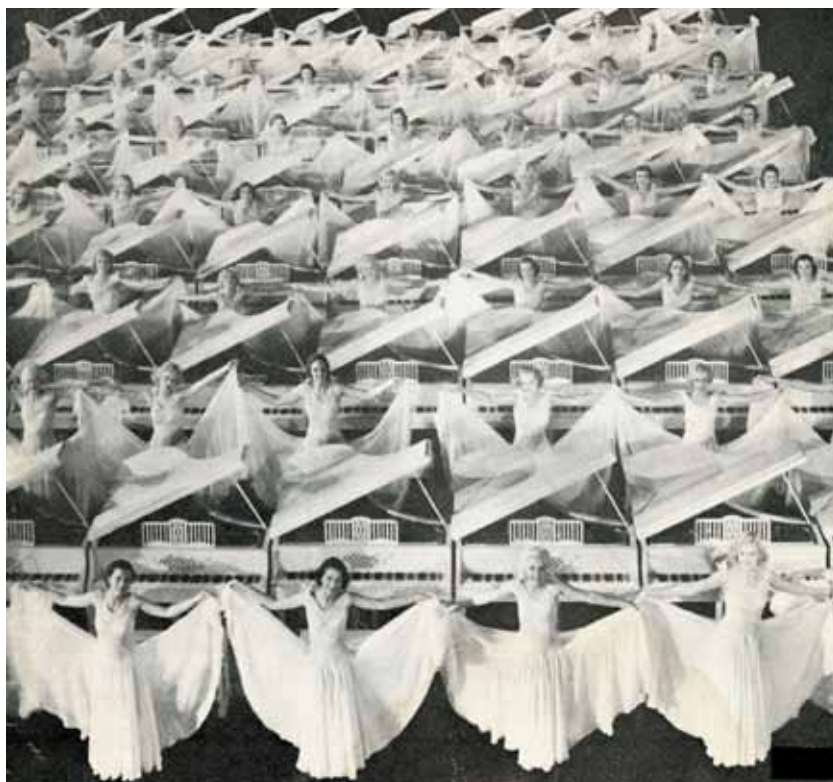


**Denby, Edwin. *Snoring in New York*. Angel Hair Books / Adventures in Poetry, 1974.** Saddle-stitched wrappers. Cover by Rudy Burckhardt. This is from an edition 750 copies, of which 26 are lettered A-Z, this is letter C, signed by the poet. Very good plus to near fine with overall minor shelf wear.

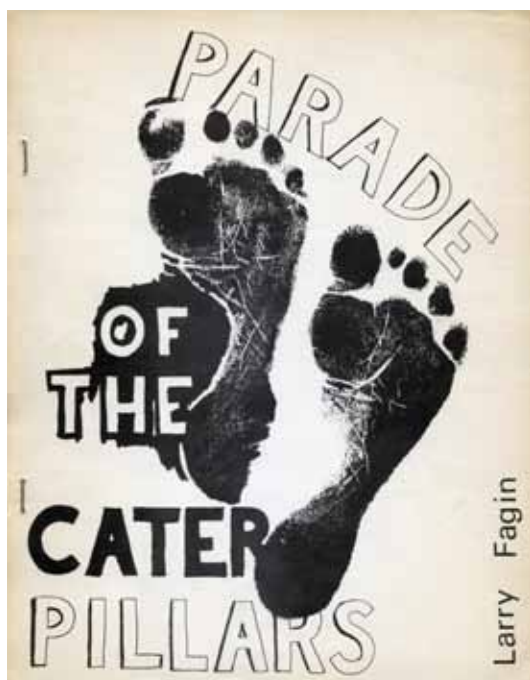


**Corbett, William. *Columbus Square Journal*. Angel Hair Books, 1976.**

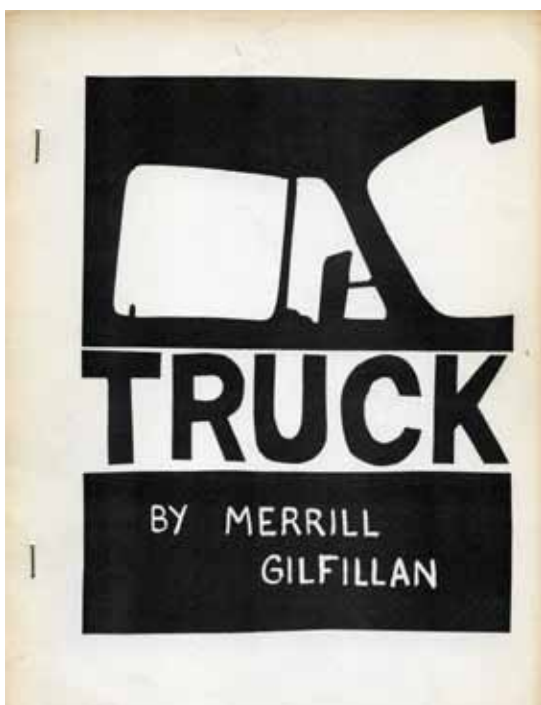
Perfect bound wrappers. Cover by Philip Guston, with author photograph by Elsa Dorfman on back cover. Bill Corbett writes that on a visit from Lewis Warsh and Bernadette Mayer in 1975, "They asked to see what I had been writing. I showed them the journal, then thuddingly titled *Columbus Day A Year*. They read the manuscript at once, announced they would publish it when complete, and that is exactly what they did. Philip Guston drew the book's cover and in doing so titled it after our home address Columbus Square Journal. Perfect." (*The Angel Hair Anthology*, p. 582) This is from an edition of 1000 copies. Inscribed by Corbett to Steve Clay.



**Elmslie, Kenward. *Girl Machine*. Angel Hair Books, 1971.** Saddle-stitched wrappers. This is from an edition of 500 copies of which 26 are lettered and signed and 10 hors commerce are numbered and signed. Elmslie recalls: "When Gerard Malanga asked me to write a think-piece about Busby Berkeley's films for Andy Warhol's *Interview* ... I decided to take the easy way out and write a poem. I measured the width of the column the poem would need to fit into, and departed from my usual practice of seemingly scattershot line breaks. I worked up a visual design for my poem: a series of exactly proportioned chunks, mostly square in shape, which would form an orderly, varied columnar sequence. The poem was accepted and ... I began to include it in poetry readings—the first time at MoMA. *Girl Machine* jumped out at listeners, provoking an immediate, energy-charged response my other poems failed to elicit. So mysterious! Grrrr! I had no idea why. It was a poem written to order ... I had nothing to do with it ... Understudy becomes Star. How savvy of Angel Hair to publish it solo. A star turn, ta-da, on the page, and, subsequently, as sung." (*The Angel Hair Anthology*, p. 584) Ordinary issue, near fine.



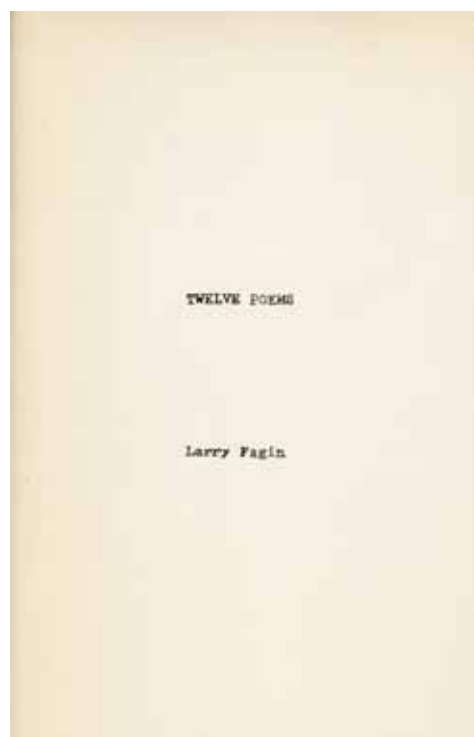
**Fagin, Larry. *The Parade of the Caterpillars*. Angel Hair Books, 1968.** Side-stapled wrappers. Cover by George Schneeman. The poet's first book, the poems date from 1959 to 1967. The footprints on the cover are from the artist's youngest son, Emilo. This is from an edition of 300 copies of which nine are hors commerce lettered A-I, signed by author and artist and with a photograph of the author; 15 copies are numbered and signed by author and artist. There are 276 copies in the trade edition. This copy is unnumbered, but signed by the poet and artist on the title page. Near fine, with light age toning, 1 1/4 in. stain on rear cover, and minor shelf wear.



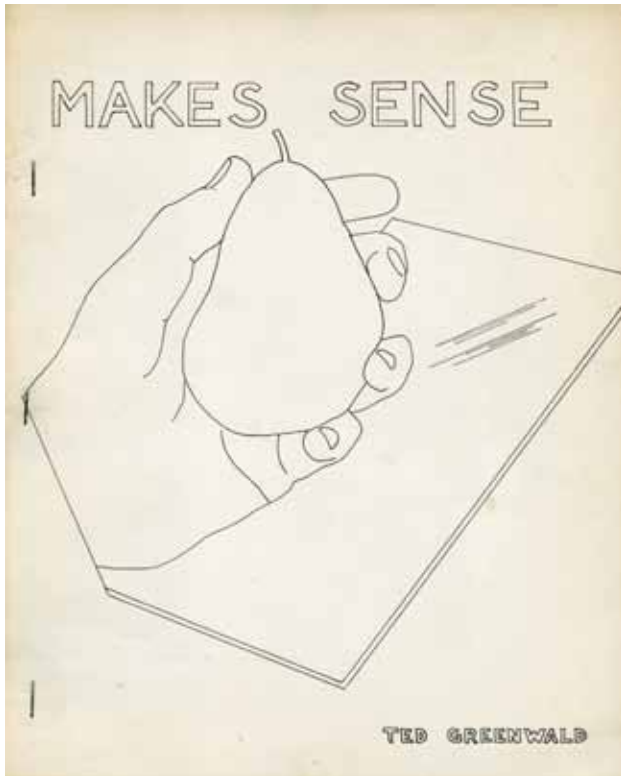
**Gilfillan, Merrill. *Truck*. Angel Hair Books, 1970.** Side-stapled wrappers. Cover by Joe Brainard. Inscribed to Ray DiPalma, Apr. 22, 1970. With slight age toning and bumps to covers. Very good plus.



**Fagin, Larry and George Schneeman. *Landscape*. Angel Hair Books, 1972.** Saddle-stitched wrappers. This is from an edition of 500 copies. Drawn by George Schneeman. Fagin remembers: "*Landscape* just fell into place. I had written the poem as a gift for Allen Ginsberg—notebook jottings from a trip to Venice in 1966. I thought George Schneeman could illustrate it, using one line per page. He began with a basic landscape and added an image as the poem proceeded." (*The Angel Hair Anthology*, p. 587) Very good plus, lightly toned at extremities.

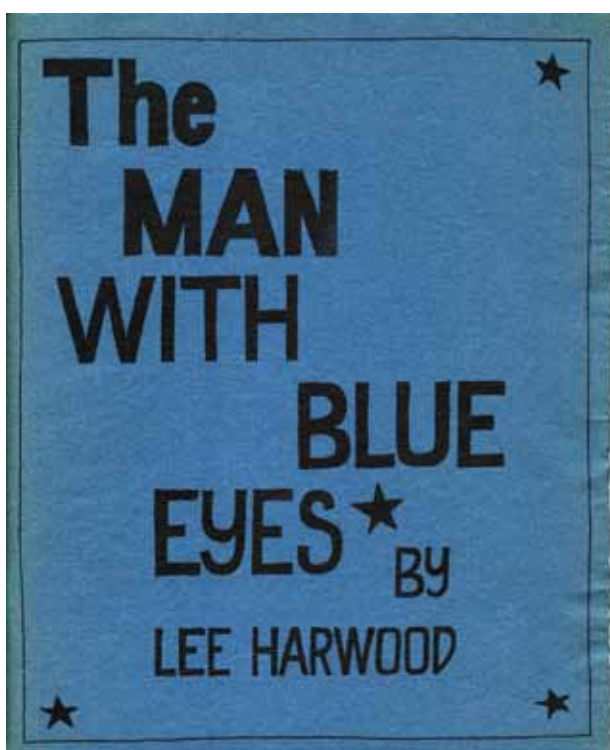
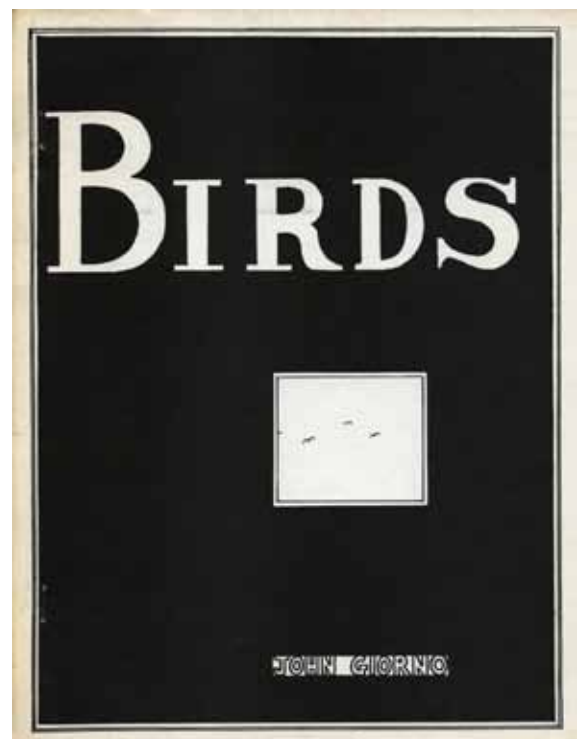


**Fagin, Larry. *Twelve Poems*. Angel Hair Books, 1972.** Saddle-stitched wrappers. Cover by George Schneeman. This is from an edition of 300 plus a special edition of 12 copies, hors commerce. Fagin notes: "*Twelve Poems* is a kind of serial poem, written à la Creeley, but also influenced by Aram Saroyan's minimalist and 'electric' poems. I tried to include my own brand of deadpan humor." (*The Angel Hair Anthology*, p. 585) Very minor wear to covers, else a fine, sharp, clean copy.



**Greenwald, Ted. *Makes Sense*. Angel Hair Books, 1975.** Side-stapled wrappers. Cover by George Schneeman. This is from an edition of 400 copies, of which 26 are numbered 1–26 and signed by the poet and artist, this is no. 24. Near fine, excepting age toning at extremities, light shelf wear, and faint dampstaining on back cover.

**Giorno, John. *Birds*. Angel Hair Books, 1971.** Side-stapled wrappers. Cover by George Schneeman. This is from an edition of 250 copies. This work was written in 1965 and comprises found poems derived from a field guide for bird watchers. Slight age toning at spine with minor shelf wear to covers, near fine, sharp.

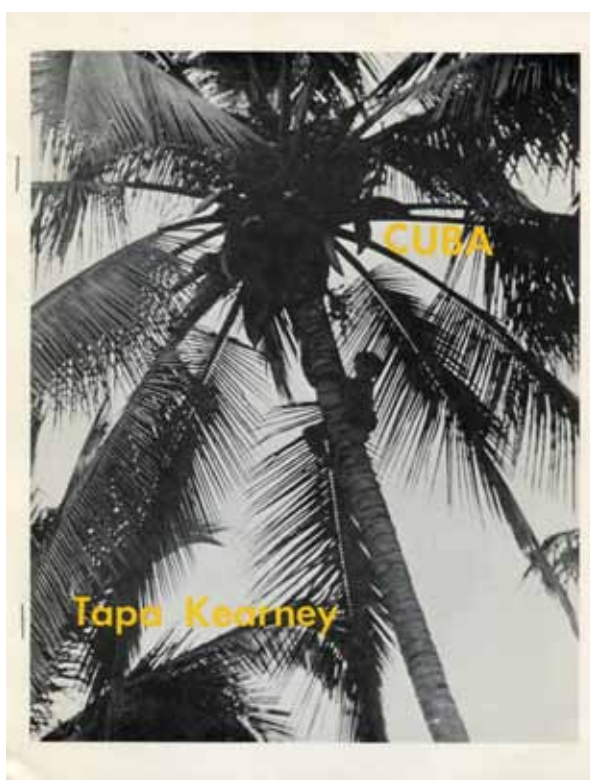


**Harwood, Lee. *The Man With Blue Eyes*. Angel Hair Books, 1966.** Saddle-stitched in blue Fabriano wrappers. Cover by Joe Brainard who previously worked with Lee Harwood on comic strips for the *East Village Other*. Preface by Peter Schjeldahl who thought to bring this book out from Mother Books, an imprint of *Mother* magazine, which he edited with Lewis MacAdams. This was not to be, so Anne and Lewis took on the project as the first Angel Hair book publication. This is from an edition of 500 copies. Slightly rumpled with age toning at spine, a very good plus copy.

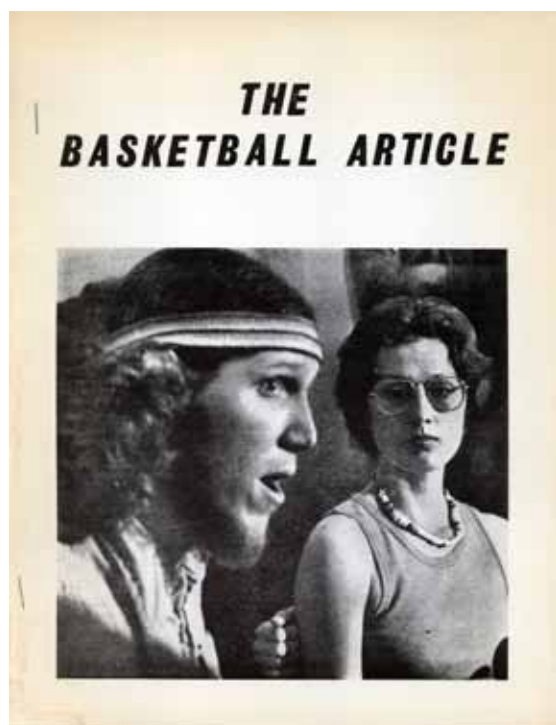


**[Kyger, Joanne]. *Joanne. Angel Hair Books, [1970]*.** Side-stapled wrappers. Colophon reads: "*Joanne* is a novel from the inside out." This is from an edition of 300 copies. Joanne Kyger recalls, "*Joanne* was written while I spent some time with Lewis Warsh and Tom Clark in Bolinas within a flow of 1970s psychotropic and cannabis highs. Living the life of the 'novel approach' there was only time for writing a small daily entry—the part of the writer that stays alive while 'personality' seems to be more and more a dried-up appendage of 'identity' ... The cover is brighter with a fall Polaroid fashion shoot by Bill Berkson, both of us barefoot in the street." (*The Angel Hair Anthology*, p. 590) Minor toning and shelf wear at extremities, with 1/8 in. chip at head of spine back cover, near fine.

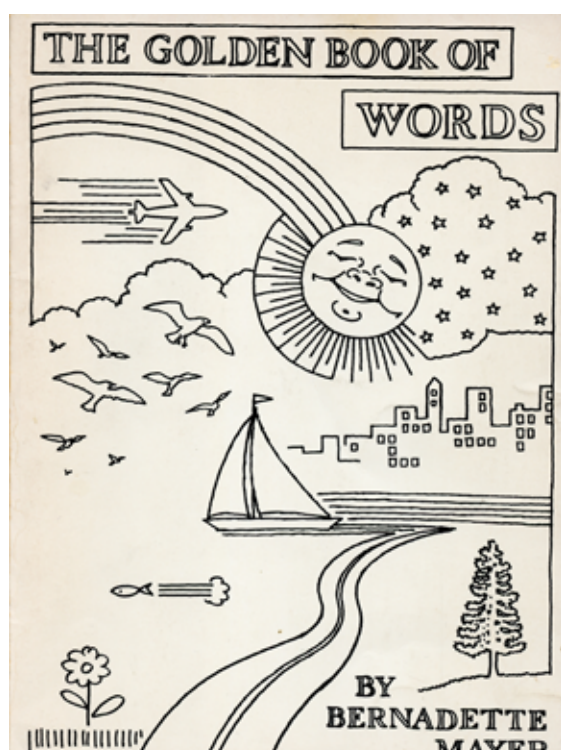
**Kearney, Tapa. *Cuba. Angel Hair Books / Songbird Editions, 1978*.** Side-stapled wrappers. This is from an edition of 300 copies of which 26 are lettered and signed by the poet. Bumps to bottom corners, near fine.



**Malanga, Gerard. *3 Poems for Benedetta Barzini. Angel Hair Books, 1967*.** Saddle-stitched in Fabriano wrappers. Photograph of Benedetta Barzini by Stephen Shore. Lewis Warsh and Gerard Malanga met in Kenneth Koch's poetry workshop at the New School in the fall of 1963. This is Malanga's first book and the second book published by Angel Hair. A large portion of the front cover is faded, considerably less fading to back cover, very good plus. The interior is somewhat age darkened and the center folio has pulled away from the staples, otherwise sharp and clean. The two-panel photograph by Stephen Shore is fine.



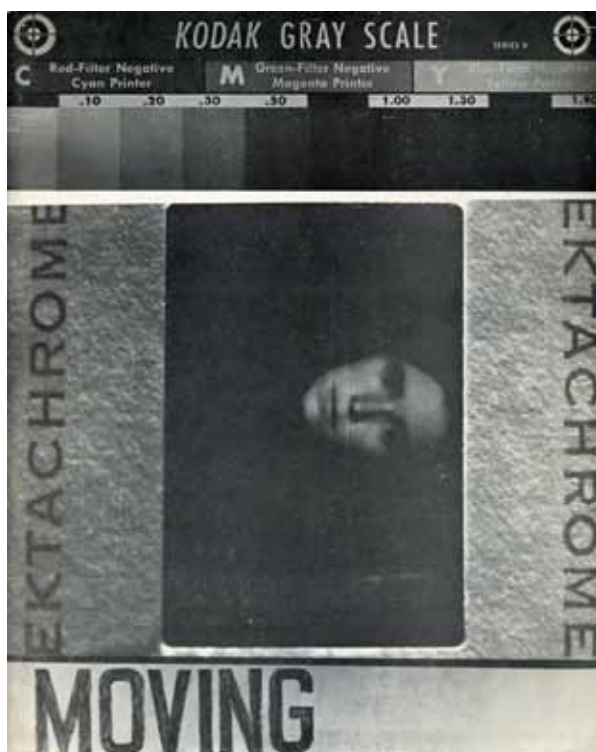
**Mayer, Bernadette and Anne Waldman. *The Basketball Article*. Angel Hair Books, [1975].** Side-stapled wrappers. This is from the first edition of 100 copies (a second edition was published in 1978). With an explanatory note by Waldman: "Bernadette Mayer and I actually got a 'kill fee' from *OUI* magazine for *The Basketball Article*, our first foray (and last?) into the interstices of power-journalism. I remember we wore scarves and berets and long boots for the games, looking decidedly bohemian as we sat taking notes at the edge of the ballcourt. Bernadette always carried along a copy of Shakespeare's *Sonnets*." (*The Angel Hair Anthology*, p. 605) Dampstained front and back along lower portion of spine extending to bottom edge, minor toning at extremities; a clean presentable copy with sharp corners, interior fine.



**Mayer, Bernadette. *The Golden Book of Words*. Angel Hair Books, 1978.** Perfect bound wrappers. Cover by Joe Brainard. Inscribed by Mayer to her sister, the artist Rosemary Mayer, in Lenox, MA in 1979. Rosemary Mayer was married to Vito Acconci for a time when he and Bernadette were editing *0 to 9*. She made drawings for Bernadette's book *Moving* (Angel Hair, 1971) and the cover for *Poetry* (Kulchur, 1976). This is from an edition of 750 copies. Shelf wear to wrappers, including small chip at tail of spine and abrasion on back cover below photograph; else very good with crisp interior.

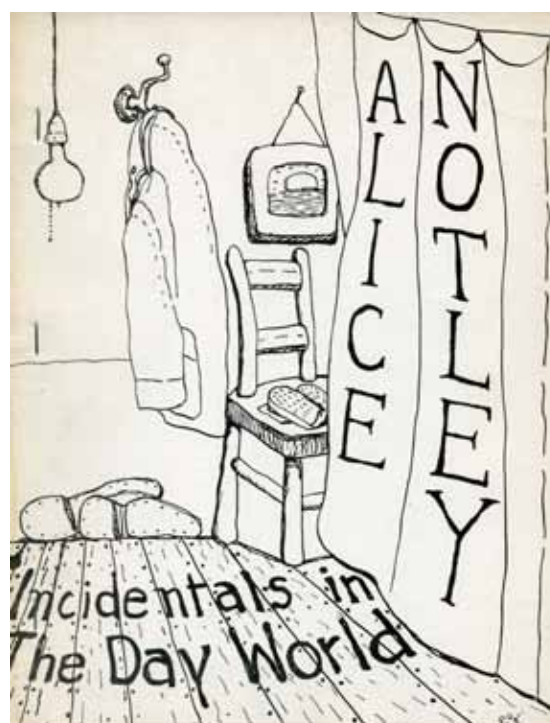


**Mayer, Bernadette. *Eruditio ex Memoria*. Angel Hair Books, 1977.** Side-stapled wrappers. Cover by Bernadette Mayer. This is from an edition of 400 copies, of which 26 are lettered A-Z and signed by the poet. Mayer writes: "*Eruditio* was done from random pages ripped from my school notebooks ... it was fun to write and I think I did it to use the Latin word for memory. ... I don't think anybody read it except the publishers and Ted Berrigan. Certainly nobody asked me what it was except of course Ted. It ends with a wonderful conceit about a woman turning away from a bowl and then, ghazal-like, I say my name." (*The Angel Hair Anthology*, p. 591) Near fine with light toning at spine.



**Mayer, Bernadette. *Moving*. Angel Hair Books, 1971.** Saddle-stitched wrappers. Cover by Ed Bowes, drawings by Rosemary Mayer. This is from an edition of 700 copies with a special edition of 26 lettered and signed by the poet. Bernadette Mayer writes, "*Moving* was written as an attempt to write only when absolutely necessary. I was certain I didn't want to write out of a desire for a job, something to do, or, worse, love of being an artist. So whenever I felt compelled, I would type a page or so and put them on top of my desk ... One day Anne Waldman came to visit and saw all the papers and decided to publish them." (*The Angel Hair Anthology*, p. 590) Near fine.

**Notley, Alice. *Incidentals in the Day World*. Angel Hair Books, 1973.** Side-stapled wrappers. Cover by Philip Guston. This is from an edition of 500 copies. Alice Notley writes, "Something red. Wearing a red scarf, meeting Philip Guston, then telling him in the letter I remembered wearing it meeting him, the letter asking for a cover for *Incidentals*. I wasn't married or pregnant when I wore it; then I was, and gave birth to Anselm, and became able to write from the dark, magic place. So the poems in *Incidentals* are thick and alienly accomplished, composed in Chicago and London." (*The Angel Hair Anthology*, p. 591) Minor shelf wear with small discoloration at lower left spine on front cover. Very near fine.



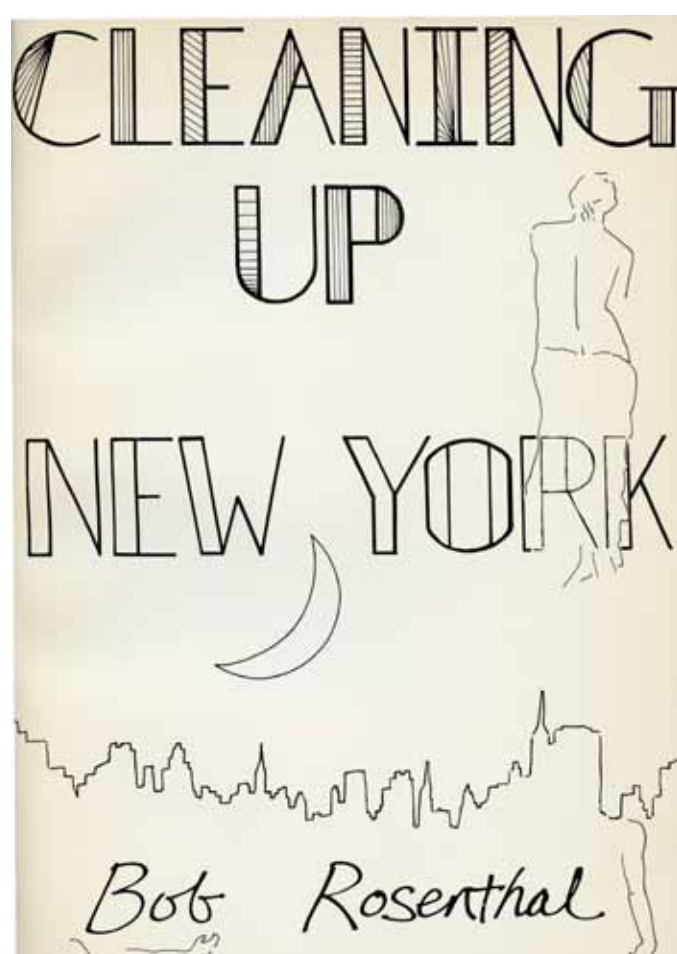
**Rosenberg, David. *Blues of the Sky: Interpreted from the Ancient Book of Psalms*. Angel Hair Books, 1974.** Side-stapled wrappers. Cover by George Schneeman. This is from an edition of 400 copies, of which 26 are numbered and signed by author and artist. Rosenberg remembers: "*Blues of the Sky* marked the end of my faith in poetry. I was thirty and swamped with new questions. Was this poetry? Just what genre was it? The questions became primary, begging the OED definitions of translation: to transform, to enrapture, to transport? ... Lewis Warsh asks me what inspired the Psalms translations and I realize the truest answer is disguise. Since the art we strove for was a disembodied one, the best contrast was the mundane detail of daily life." (*The Angel Hair Anthology*, pp. 594-595) Very near fine, staples show a bit of rust, short bump to lower right corner. Bright and clean with sharp corners.



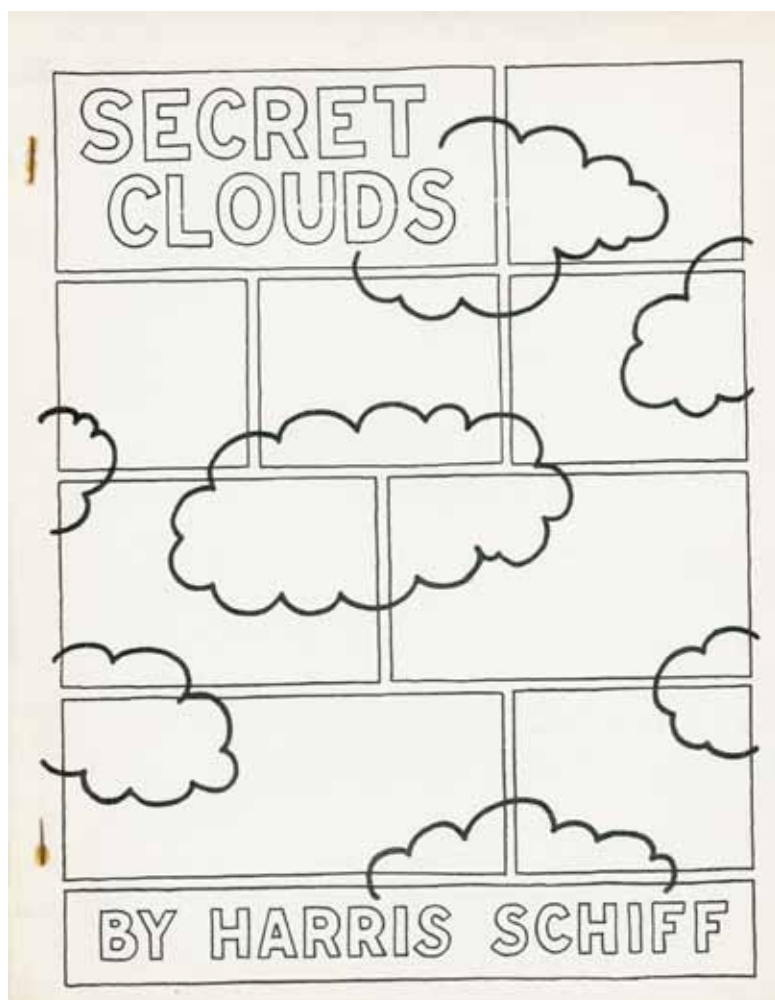
**O'Hara, Frank. *Oranges*. Angel Hair Books, 1970.** Side-stapled wrappers with orange back cover. Cover drawing by George Schneeman. This is from an edition of 200 copies. Somewhat age toned at top and spine of front cover. Also age toned inside two back pages.



**Rosenberg, David. *Some Psalms*. Angel Hair Books, 1973.** Side-stapled wrappers. Cover by Hannah Wilke. This is from an edition of 200 copies, of which 10 are numbered and signed by the poet and artist. Rosenberg writes: "Nobody likes to admit they're an orphan, but we still are orphans to this day. My first psalms were a kind of mourning for this loss. I thought of the term 'lord' as the dead poet-father internalized as a poetic muse. I came to realize that the erased biblical poets were orphans too." (*The Angel Hair Anthology*, p. 596) Near fine, clean, sharp copy.

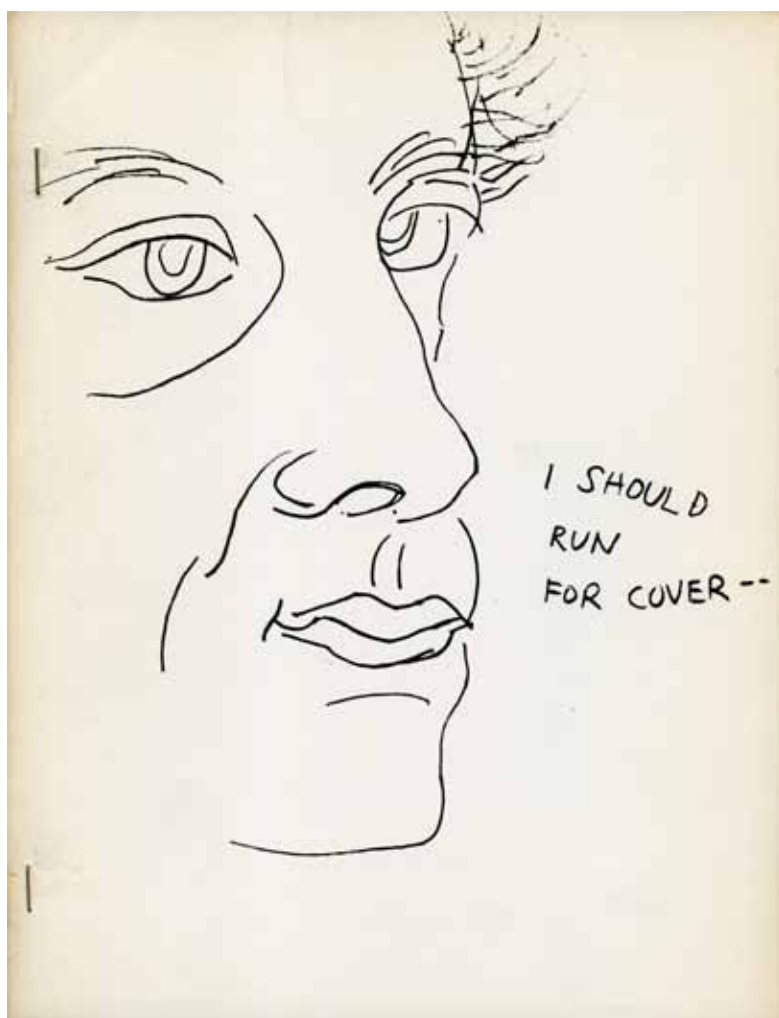


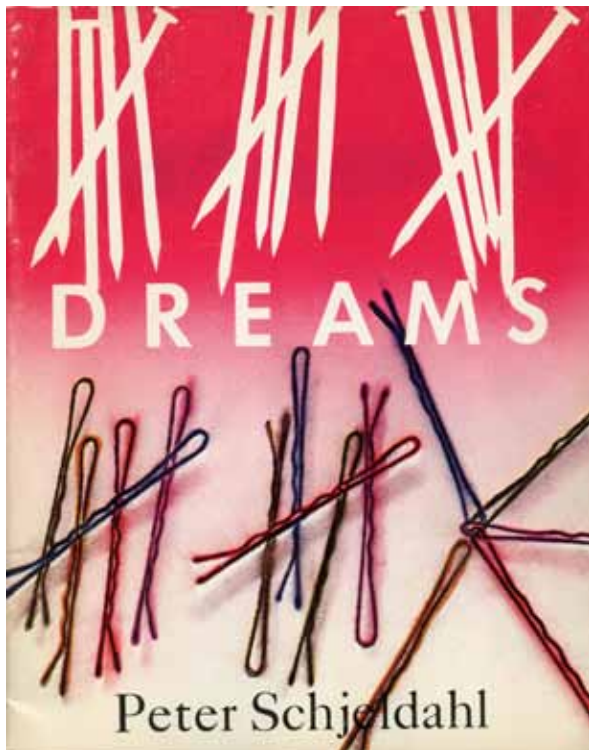
**Rosenthal, Bob. *Cleaning Up New York*. Angel Hair Books, 1976.** Perfect bound wrappers. Covers by Rochelle Kraut, author photograph by Maryann Gerarduzzi. Rosenthal writes: "I wrote *Cleaning Up New York* twenty-five years ago for a nonfiction writing class at CCNY taught by Francine du Plessix Gray. Francine was an excited proponent of the 'New Journalism' and we were encouraged to write about what we knew. When I mentioned to her that I was cleaning apartments, her eyes lit up and she commanded me to write about it ... I jokingly call *Cleaning Up New York* my cult classic yet my only evidence for it is that Richard Hell has told me twice over the years that he needed to get a new copy because it was time to clean!" (*The Angel Hair Anthology*, p. 597) In fact, this title was reprinted by NYRB in 2016 described as the "'70s Cult Classic" with blurbs by Richard Hell and Luc Sante. This is from an edition of 750 copies of which 26 are lettered and signed by poet and artist. A clean, sharp, near fine copy.



**Schiff, Harris. *Secret Clouds*. Angel Hair Books, 1970.** Side-stapled wrappers. Cover by Joe Brainard. This is from an edition of 300 copies, 10 of which are lettered A-J, signed by the poet and artist. Schiff writes: "All the poems in *Secret Clouds* were written during the 1967 to 1969 period. I had come to live at 519 E. 5th Street, between Avenues A & B. The title poem was written on acid on the rooftop of that building where I often went to trip, meditate and experience visions, especially while gazing into the clouds—always abundant on those occasions." (*The Angel Hair Anthology*, p. 598) Staples show evidence of rust, back cover of blue paper shows light fading to extremities. Near fine, clean, sharp.

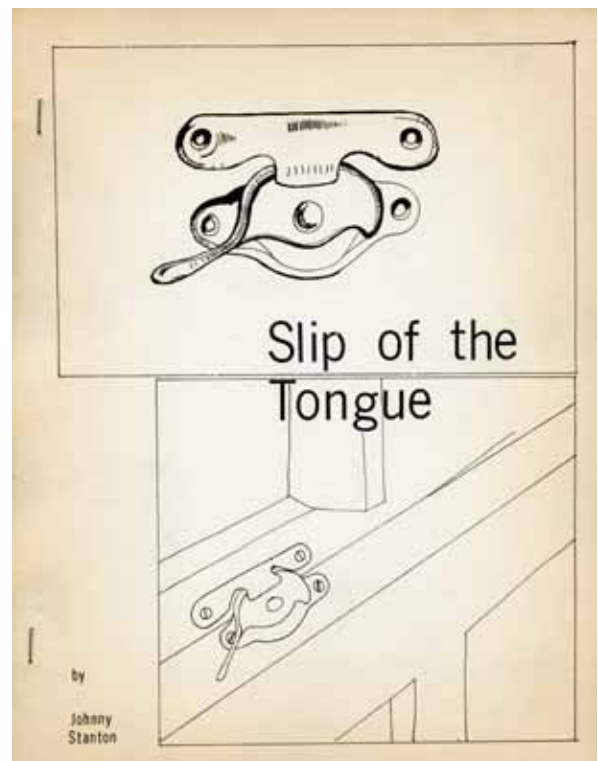
**Schiff, Harris. *I Should Run for Cover but I'm Right Here*. Angel Hair Books, 1978.** Side-stapled wrappers. Cover by Rudy Burckhardt. This is from an edition of 400 copies. Schiff remembers: "*I Should Run for Cover but I'm Right Here* was written one late night, all night sitting the in the downstairs living room of Fairfield Porter's house in Southampton in the fall of 1971 I believe, while Ted Berrigan and Alice Notley slept upstairs. ... Since 1960, when I had simultaneously discovered beatniks, writing poetry and the companionship of other ecstasy-seeking artists, I had hoped to write the novel that would express everything I had ever felt or longed for. *I Should Run for Cover but I'm Right Here* was my best start ever on that novel." (*The Angel Hair Anthology*, p. 601) Very near fine with a little darkening at the spine of rear cover and evidence of a shallow bend at the crown of spine. A clean sharp copy.





**Schjeldahl, Peter. *Dreams*. Angel Hair Books, 1973.** Stapled wrappers. Cover by James Rosenquist. This is from an edition of 950 copies and a special edition of 50 copies numbered and signed by poet and artist. Schjeldahl recalls, "Looking back, I see *Dreams* as an experiment in labor-intensive automatic writing. I slept a lot back then, logging the surplus hours of shallow slumber when waking consciousness nuzzles dreaming like an impatient cat. I had trained myself to record my dreams in notes before I was fully awake. Later, I edited the notes." (*The Angel Hair Anthology*, p. 601) Minor shelf wear to wrappers, including small bump at top of back cover and text block and 1 in. discoloration. Very good, bright and fine within. The poet's first book.

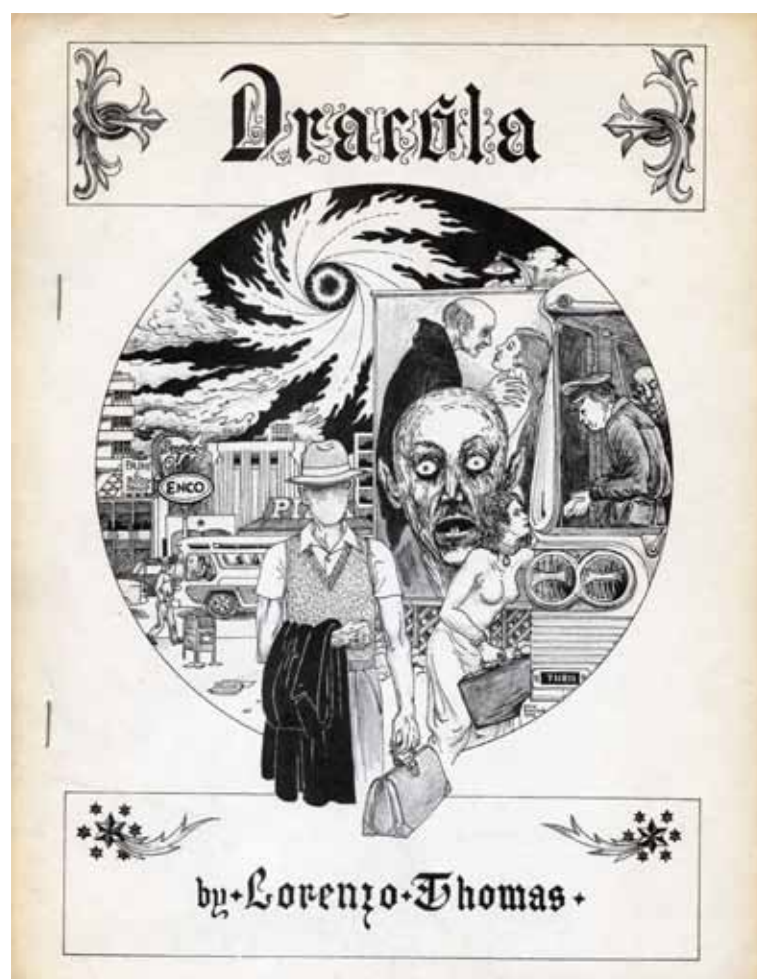
**Stanton, Johnny. *Slip of the Tongue*. Angel Hair Books, 1969.** Side-stapled wrappers. Cover and drawings by George Schneeman. This is from an edition of 500 copies of which 26 are lettered and signed by author and artist. Age toning on front and back cover, with two small chips near spine on back cover. Very good plus.



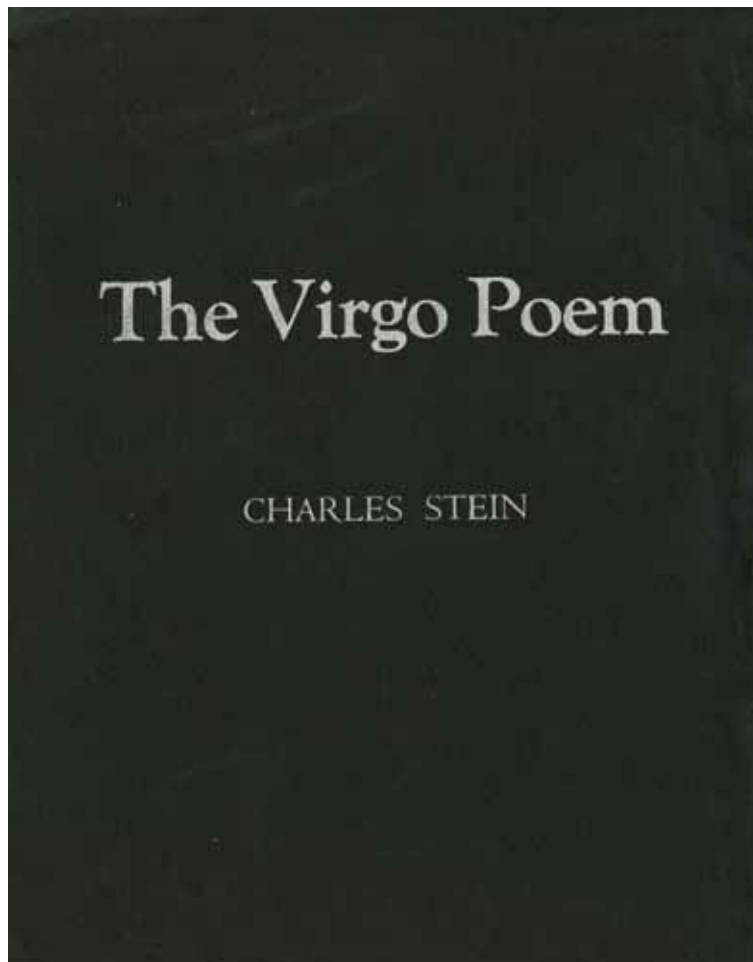
**Schuyler, James. *Verge*. Angel Hair Books, 1971.** Broadside, 20 x 14 in. This is from an edition of 300 copies printed by Grabhorn-Hoyem. Near fine.



**Thomas, Lorenzo. *Fit Music: California Songs*, 1970. Angel Hair Books, 1972.** Side-stapled wrappers. Cover and inside drawings by Cecilio Thomas, the poet's brother. This is from an edition of 300 copies with 20 numbered and signed by poet and artist. This is from the library of Ron Padgett with his neat pencil signature on title page. In the early/mid 1960s Lorenzo Thomas was an active participant in the Umbra workshop on the Lower East Side of New York. He writes: "And while I was in Vietnam, Anne Waldman and Ellease Southerland ... were holding on to my lifeline—keeping me connected to my mother and to poetry as well. *Fit Music* reflects the intensive study of Ezra Pound that Ted Greenwald and I had engaged in, but was written as a kind of poetic record of my Vietnam experience." (*The Angel Hair Anthology*, p. 604) Isolated light toning front and back otherwise a very clean sharp fine copy. Scarce.



**Thomas, Lorenzo. *Dracula*. Angel Hair Books, 1973.** Side-stapled wrappers. Cover and drawing by Britton Wilke. This is from an edition of 300 copies. From the library of Ron Padgett, with his neat pencil signature on title page. A clean bright copy with some light toning, more on rear cover than front. Near fine with sharp corners.



**Stein, Charles. *The Virgo Poem: Ouspensky Addresses a Congress of Virgoes*. Angel Hair Books, 1967.** Saddle-stitched in Fabriano wrappers. Drawing by Josie Rosenfeld. This is from an edition of 500 copies. The poet's first book and one of the earliest book publications from Angel Hair. Stein recalls: "The first time I was presented with my horoscope I was informed that I am a Virgo and that Virgos don't believe in astrology. I add, but they do it anyway. *The Virgo Poem* borrows material about the constellation Virgo from another Gurdjieff-Ouspensky writer, Rodney Collin. Lewis Warsh and I went to different high schools but we were part of the same circle of teenage writers and poets in New York City circa 1960. Lewis was therefore one of the first two or three poets I ever knew ... The Angel Hair book had a frontispiece—a drawing by Josie Rosenfeld, of the Tarot Hermit card, which, in the occult system I had worked with, was assigned to Virgo. Josie was my closest friend at the time and there was nothing in my exploration of the occult during those years that I did not share with her." (*The Angel Hair Anthology* p. 603) Quite scarce. Slight chipping to extremities and scuffs on back wrapper, 1/4 in. tear at crown of spine. Printed black cover remarkably unfaded. Interior fine. Very good plus to near fine.



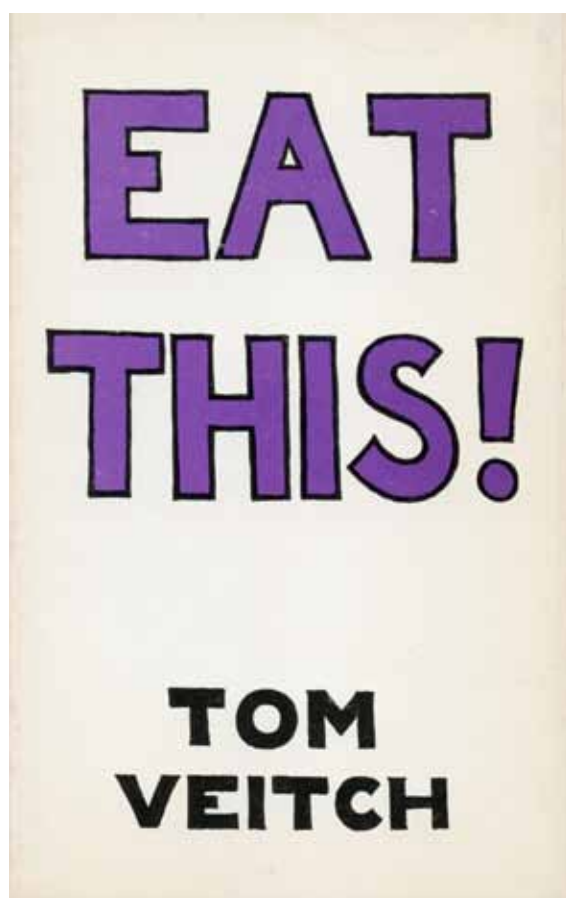
**Torregian, Sotere. *The Golden Palomino Bites the Clock*. Angel Hair Books, 1967.** Side-stapled wrappers. Cover by George Schneeman. This is from an edition of 300 copies. The artist recalls, "*The Golden Palomino Bites the Clock* was my first New York cover after coming from the Tuscan Middle Ages of Italy. I had never even been to New York, had never seen a deKooning painting and only knew the paintings of Ambrogio Lorenzetti! I was nervous as hell and I'm embarrassed that I actually put a horse on the cover." (*The Angel Hair Anthology*, p. 602) Tiny bump to upper right cover else fine. A very clean sharp copy.



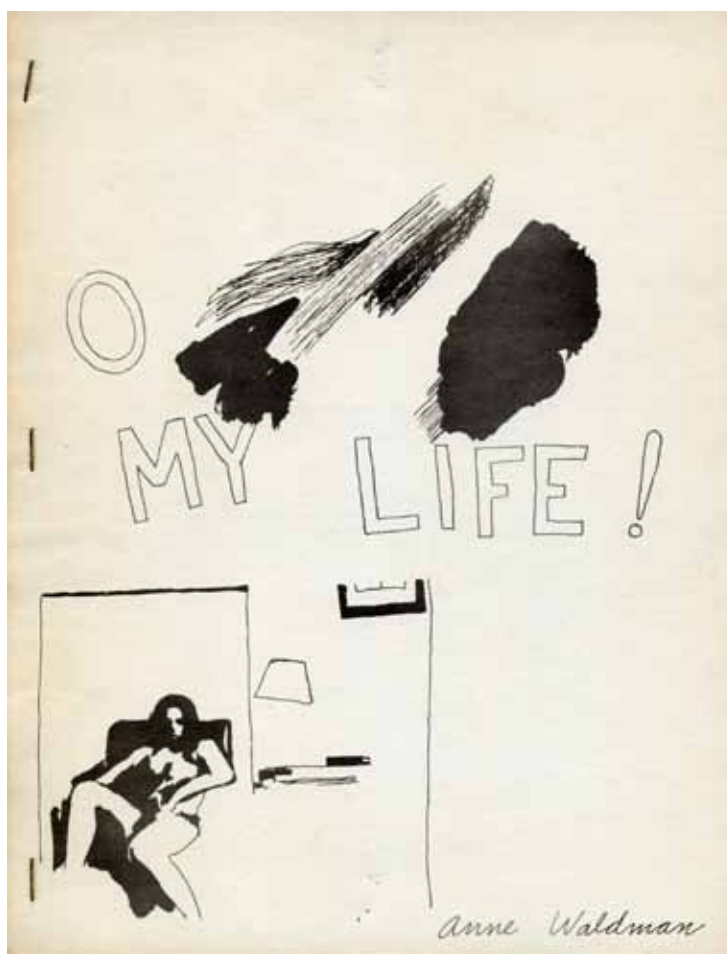
**Vermont, Charlie. *Two Women*. Angel Hair Books, 1971.** Side-stapled wrappers. Cover photograph by Harry Gross. This is from an edition of 300 with a special edition of 10 numbered and signed by the poet. This copy signed on title page with brief poem. Very good plus.

this copy of  
EAT THIS!  
is for old C.C.  
in memory of  
the conception  
1969 in his  
livingroom, in  
the company of  
the ghost of Truman  
Capote —  
love,  
Tom

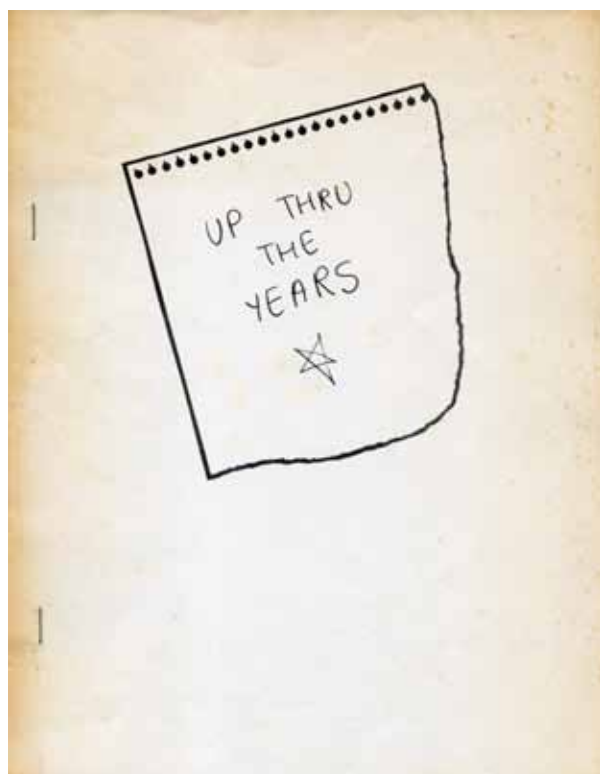
**Veitch, Tom. *Eat This!* Angel Hair Books, 1974.** Perfect bound wrappers. This is from an edition of 1000 copies. The regular trade edition has a cover designed by Greg Irons. This copy is from an unknown number bound in unprinted white wrappers and used for presentation by the author. The front cover has an extensive inscription to Clark Coolidge from Tom Veitch. Very good plus, with toning to spine and extremities, faint abrasions to back cover, sharp corners, interior fine.



**Veitch, Tom. *Eat This!* Angel Hair Books, 1974.** Perfect bound wrappers. Cover by Greg Irons. Veitch recalls: "I was living Spring 1971 in San Francisco in a large apartment in the Haight, very close to Golden Gate Park. Ted & Alice came to live with me and I started curating the series at Intersection Church in North Beach. I still missed being up north, and at one of the readings Evann Irons approached me and asked if I wanted to live in the upstairs apartment in a house where she and her husband Greg lived. 2 separate apartments, 2 separate entrances etc. It was on a street called la Calle de Ribera, literally a 3 minute walk to the ocean. Also on the same street Tom & Martha Veitch, and Greg and Tom were working on comic book collaborations. Greg was part of the post R. Crumb comic book world and had done record covers for the Jefferson Airplane, among others. It was a turning point for Tom, who stopped identifying as a poet/fiction writer and became a comic book writer. Greg was very quiet, and worked all day on his drawings." (Lewis Warsh email)



**Waldman, Anne. *O My Life!* Angel Hair Books, 1969.** Side-stapled wrappers with blue endpapers. Cover by George Schneeman. 1 5/8 x 2 1/8 in. photograph of the cover of *The World*, no. 10 "Valentine Issue" (Feb. 1968) with image of a loving couple collaged to title page. This is copy "A" from an edition of six copies hors commerce, lettered A- F, signed by author and artist with "a special surprise from the author." There were also 20 copies numbered 1-20 and signed by author and artist, and 474 copies in the trade edition. Inscribed on f.f.e. to Larry and Joan [Fagin] on the occasion of their marriage, May 1969. Larry Fagin, poet, editor, and publisher of *Adventures in Poetry* magazine and books was a longtime friend of Waldman. "*O My Life!* with cover (based on a risqué Polaroid of the author) by George Schneeman is a fast little book with journalesque pieces composed at 33 St. Mark's Place. The poems seem influenced in part by Philip Whalen, Joe Brainard, and Sei Shonagon's *Pillow Book*." (*The Angel Hair Anthology*, p. 605) The vulnerable red rear cover is remarkably unfaded with small chips to upper and lower right corners. Trace of rust to staples. Sharp corners, very clean covers and interior. Near fine to fine.



**Waldman, Anne. *Up Thru the Years.* Angel Hair Books, 1970.** Side-stapled wrappers. Cover by Joe Brainard. This is from an edition of 100 copies "for my friends" written in December 1969. Cover toned and spotted, interior fine. Very good.



**Waldman, Anne. *Icy Rose (To the Delicately (Winter) Coming On)*. Angel Hair Books, 1971.** Broadside, 9 7/8 x 20 in. Printed letterpress in two colors by Clifford Burke at Cranium Press. Near fine.

**Waldman, Anne. *Giant Night*. Angel Hair Books, 1968.** Side-stapled wrappers. 8 1/2 x 14 in. Cover by George Schneeman. Waldman remembers: "*Giant Night* was my first silkscreen cover. I had been doing silkscreen collaborations with Ron and Ted and my yearly calendars, and I had enthusiasm about doing a silkscreen cover. This 2-color print was done entirely by hand." (*The Angel Hair Anthology*, p. 602) All copies are signed by the author. This copy is also beautifully inscribed and signed. Minor wear and age toning at edges, near fine.





**Warsh, Lewis, *Moving Through Air*. Angel Hair Books, 1968.** Saddle-stitched wrappers, 8 1/2 x 11 in. Cover by Donna Dennis, with white (rather than black) lettering. This is from an edition of 500 copies suppressed by the publishers because of a botched printing job by a local printer in SoHo. They took the job back to their regular printer, Chapel Press in Williamstown, MA, and left misprinted copies with the SoHo printer. A very good copy with light shelf wear. Very scarce.



**Warsh, Lewis. *Moving Through Air*. Angel Hair Books, 1968.** Saddle-stitched wrappers, 9 x 12 in. Cover by Donna Dennis. This is from an edition of 500 copies with 25 numbered and signed by artist and poet who also contributes a holograph poem. Inscribed and signed by Warsh. Two small spots on front cover, slight age toning at extremities. Near fine.



**Warsh, Lewis. *The Maharajah's Son*. Angel Hair Books, 1977.** Perfect bound in wrappers. Cover by Rosemary Mayer. This is from an edition of 1000 copies. Warsh writes: "I put together *The Maharajah's Son* in 1972 when I was living in Stinson Beach, California. I had wanted to write something about my life in the early 60s and realized that I'd saved all these letters ... I edited almost nothing and just held my breath as I typed it all up. I began to think of it less a book that related to me but more like an epistolary novel, *Clarissa* or *Les Liasons Dangeureues*." (*The Angel Hair Anthology*, p. 606) This copy is inscribed to Rosemary Mayer cover artist for this and other Angel Hair titles and the sister of Bernadette Mayer. Bump to foot of spine, near fine.



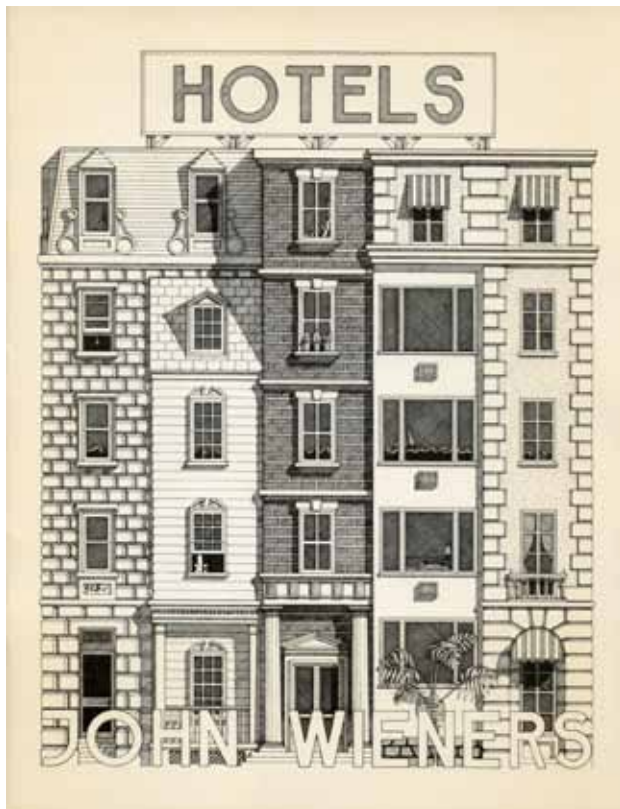
**Warsh, Lewis and Tom Clark. *Chicago for Edwin Denby*. Angel Hair Books, 1969.** Sewn in stiff card wrappers with attached blue dust jacket; published in Bolinas. Inscribed to Larry [Fagin] by Lewis Warsh, July 1971. This is copy "D" from four special copies issued hors commerce in larger format printed on special paper and with hand colored initial capitals; there is also an edition of 200 copies in yellow wrappers. Warsh recalls: "Tom Clark and I wrote *Chicago* in a sweet burst of reciprocal energy. He was the stable family man while I was on the go—somehow the two states of being meshed and created a third place we couldn't get to except on the page. For a moment it seemed possible to be free and stable at the same time." (*The Angel Hair Anthology*, p. 606) Slight toning due to glue on cover label, with minor shelf wear to jacket; interior bright and clean.



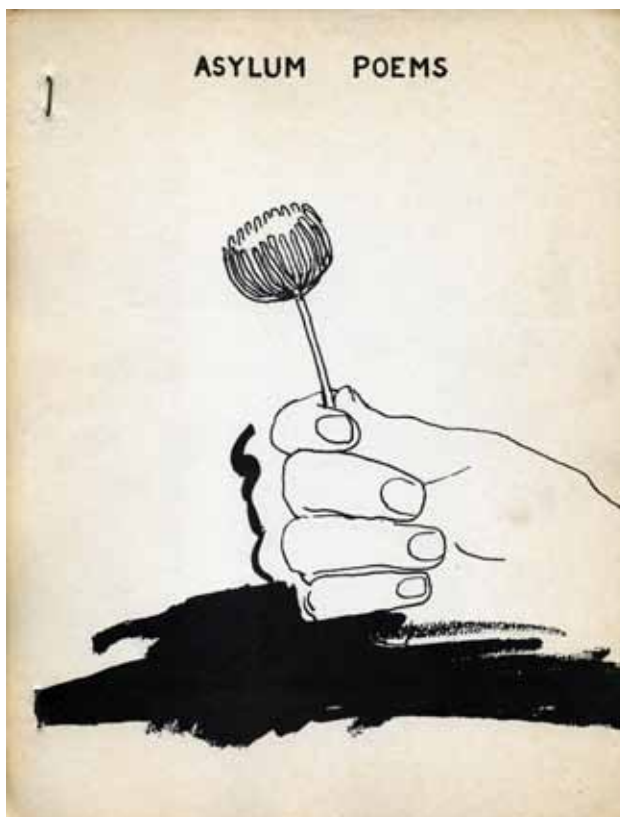
**Warsh, Lewis and Tom Clark. *Chicago for Edwin Denby*. Angel Hair Books, 1969.** Sewn in yellow wrappers and printed at Grabhorn-Hoyem, this is from an edition of 200 copies, signed by both authors. Very fine; a beautiful copy.



**Weiner, Hannah. *Clairvoyant Journal: 1974 March–June Retreat*. Angel Hair Books, 1978.** Wrappers. Cover photograph by Tom Ahern. This is from an edition of 750 copies including 26 lettered and signed by the poet. Hannah Weiner is "the only person on record—or so she believes as a result of her extensive investigations into both medical & parapsychic literature—to have experienced the particular phenomenon this journal represents, that of being 'spoken to' by several persons, most of them seemingly external to herself, by means of printed words in various colors & sizes that appear both on other persons & objects & on her own forehead (in such a way that she can perceive them from within)." (Jackson Mac Low from cover blurb). Faint tide marks on upper rear cover. A near fine, sharp, clean copy.



**Wieners, John. *Hotels*. Angel Hair Books, 1974.** Saddle-stitched wrappers. Cover by Gordon Baldwin. This is from an edition of 500 copies and in a special edition of 10 numbered and signed. This work was transcribed from a tape of the poet's reading at The Poetry Project, St. Mark's Church-in-the-Bowery Feb. 13, 1974, and from his manuscripts. Near fine.



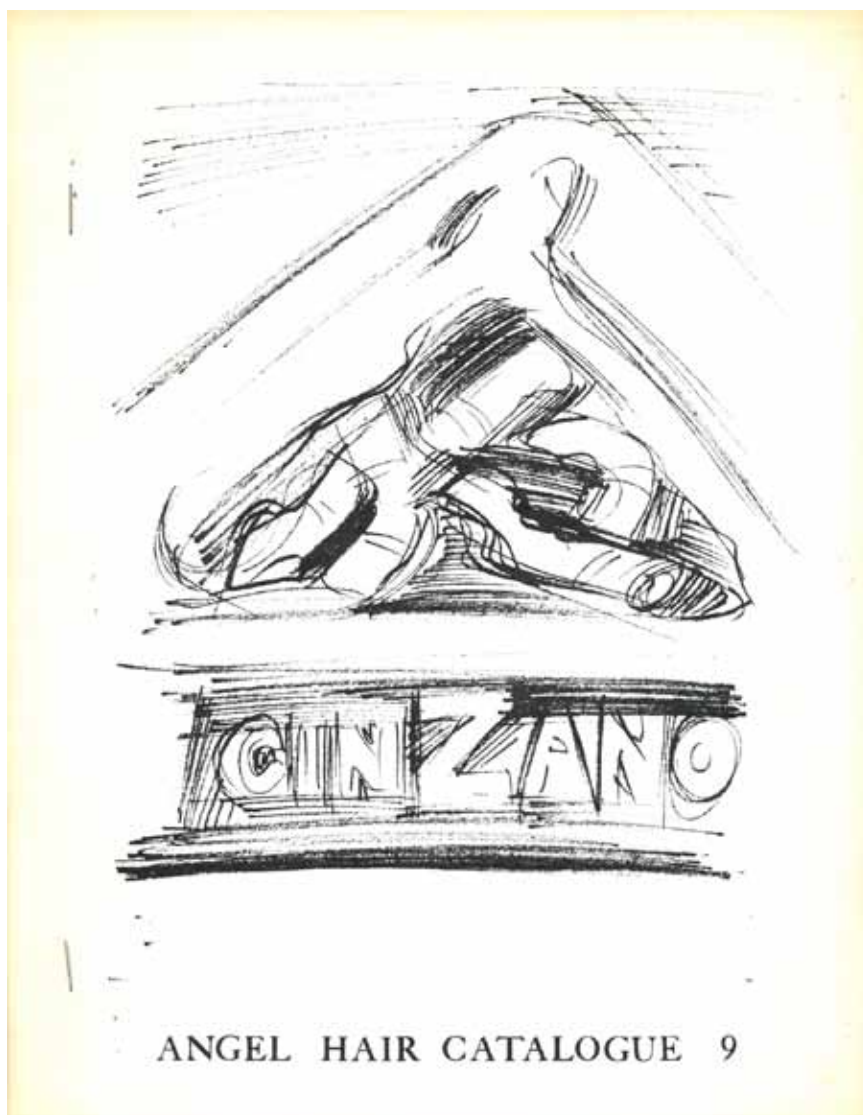
**Wieners, John. *Asylum Poems (For My Father)*. Angel Hair Books, 1969.** Side-stapled wrappers. Second edition. Cover by George Schneeman who writes, "*The Asylum Poems* was the first of many places I opted to use a hand in some way (in this case holding a poppy). It's the easy way out." (*The Angel Hair Anthology*, 602) Blue tissue front endpaper. This is from an edition of 300 copies. Minor bend to upper right corner, near fine.



**Wilkie, Britton. *Limits of Space and Time*. Angel Hair Books, 1971.** Saddle-stitched wrappers. This is from an edition of 500 copies. Light shelf wear, pages toned, very good plus.

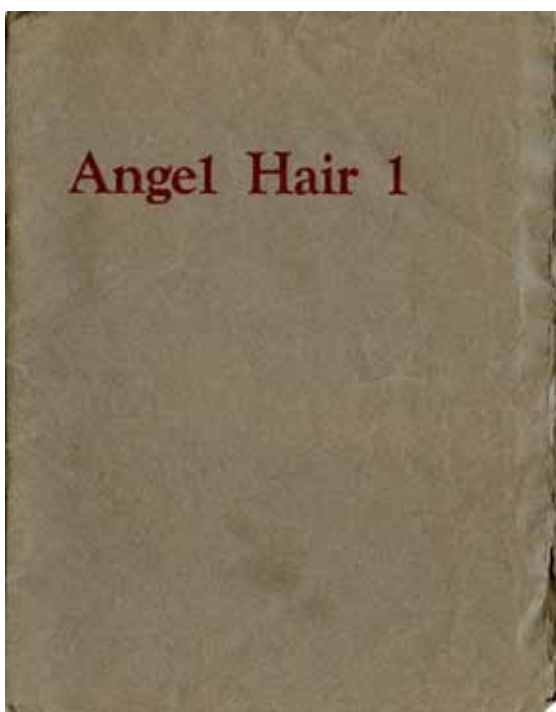


**Waldman, Anne and Lewis Warsh, eds. *Angel Hair Catalogue 8*. Angel Hair Books, 1973.** Corner-stapled wrappers. Cover by Emilio Schneeman. Announces new releases including *Dreams* by Peter Schjeldahl, *Recent Visitors* by Bill Berkson, *Eat This!* by Tom Veitch, and *Dracula* by Lorenzo Thomas. The catalogue includes poems by Harris Schiff, Michael Brownstein, Bernadette Mayer, and Ted Berrigan along with a checklist of Angel Hair Books from 1966–1972. Very good, a bit handled.



**Waldman, Anne and Lewis Warsh, eds. *Angel Hair Catalogue 9*. Angel Hair Books, 1975.** Side-stapled wrappers. Cover by Joe Brainard. This catalogue announces new titles for spring 1975 and includes poems by Edwin Denby, Alice Notley, Lorenzo Thomas, Bernadette Mayer, Anne Waldman, and Lewis Warsh. Light toning to extremities, otherwise a clean near fine copy.

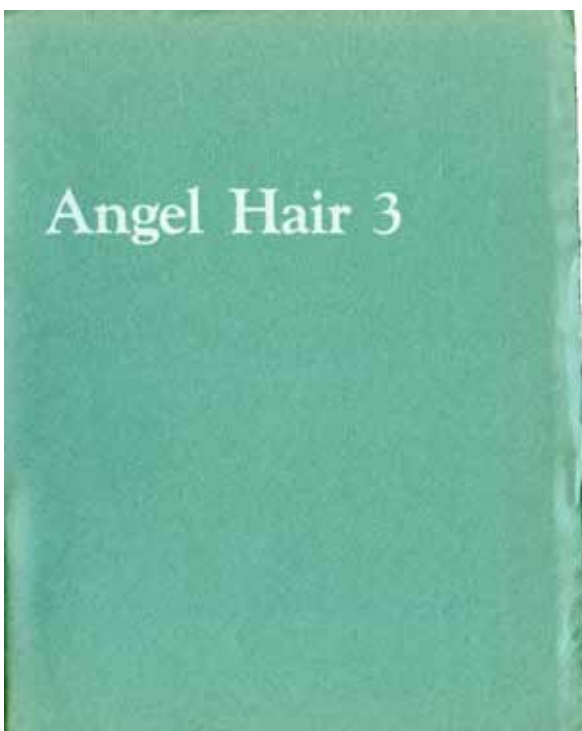
Waldman, Anne and Lewis Warsh, eds. *Angel Hair*, nos. 1-6. Spring 1966-1969.



**No. 1. Spring 1966.** Saddle-stitched in French-fold printed Fabiano wrappers with yapp edges, 10 x 13 1/2 in., 24 pp. Contributors include Pierre Reverdy (trans. by Georges Guy and Kenneth Koch), Jonathan Cott, Lewis Ellingham, Lee Harwood, Denise Levertov, Lewis Warsh, Janet Thormann, Jack Anderson, Anne Waldman, Charles Stein, and Gerard Malanga. Very good, lightly rumpled, interior fine. Signed on first page "Love Anne" by Anne Waldman.



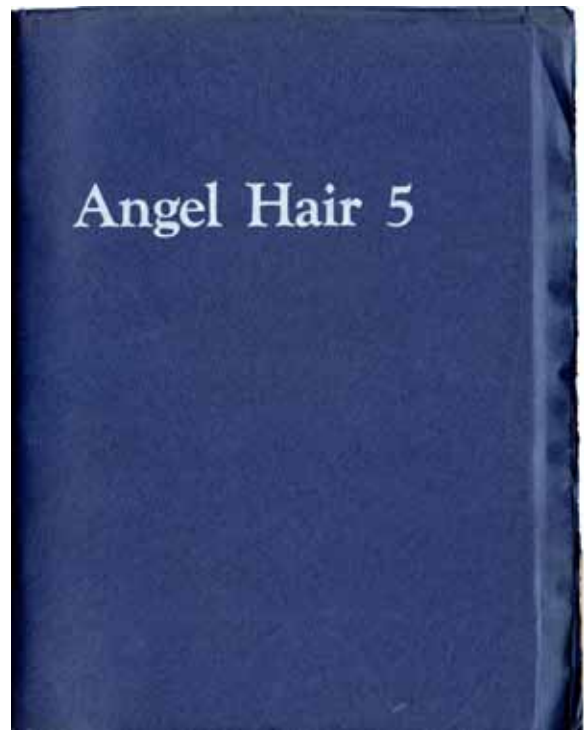
**No. 2. Fall 1966.** Saddle-stitched in French-fold printed Fabiano wrappers with yapp edges, 10 x 13 1/2 in., 44 pp. Contributors include: Anne Waldman, Michael Benedikt, Lewis Warsh, Charles Stein, Peter Schjeldahl, John Perreault, Bernadette Mayer, Leandro Katz, Jack Anderson, Cesar Moro (translated by Frances LeFevre), Lee Harwood, Robert Davis Cohen, Jonathan Cott, Bruce Marcus, Ted Berrigan, and Michael Brownstein. Fine.



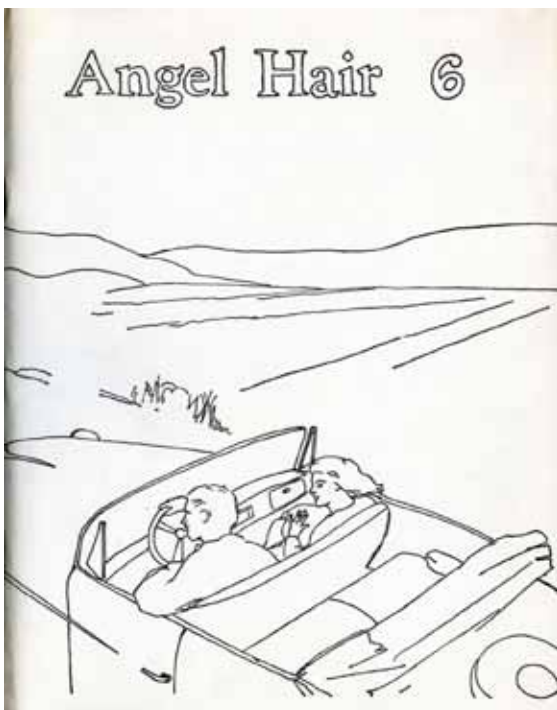
**No. 3. Summer 1967.** Saddle-stitched in French-fold printed Fabiano wrappers with yapp edges, 10 x 13 1/2 in., 48 pp. Contributors include Lewis Warsh, Ebbe Borregaard, John Wieners, Ted Berrigan, Anne Waldman, Michael Brownstein, Aram Saroyan, Gerard Malanga, Jim Brodey, John Ashbery, Gay Garriman, Lewis MacAdams, Clark Coolidge, Jonathan Cott, Dick Gallup, Robert Duncan, Vito Hannibal Acconci, Charles Stein, Tom Clark, Ron Padgett, and René Ricard. Very light toning to extremities else fine.



**No. 4. Winter 1967-1968.** Saddle-stitched in French-fold printed Fabriano wrappers with yapp edges, 10 x 13 1/2 in., 64 pp. Contributors include Kenward Elmslie, Anne Waldman, Tom Clark, Sotere Torregian, Dick Gallup, Jonathan Cott, Clark Coolidge, Lewis Warsh, Joanne Kyger, Ron Padgett, John Stanton, Philip Whalen, Peter Schjeldahl, Larry Fagin, Kenneth Koch, Kathleen Torregian, Ted Greenwald, Allan Kaplan, Ted Berrigan, Lee Harwood, John Perreault, and Tom Veitch. Fine.

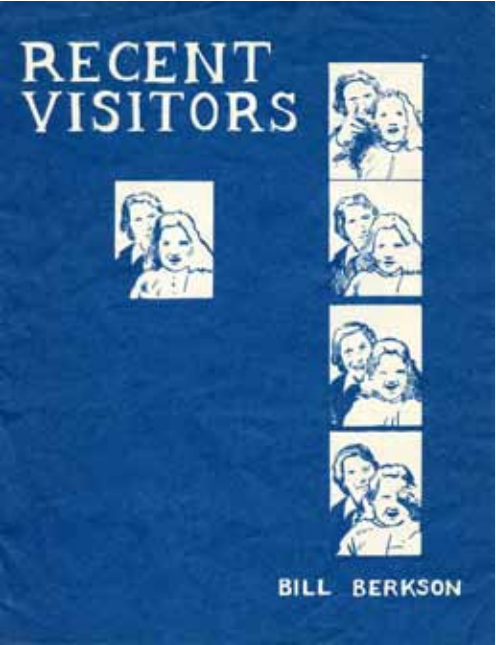


**No. 5. Spring 1968.** Saddle-stitched in French-fold printed Fabriano wrappers with yapp edges, 10 x 13 1/2 in., 64 pp. Contributors include Edwin Denby, Ron Padgett, Barbara Guest, Lorenzo Thomas, Frank Lima, Michael Brownstein, Catherine Murray, Ted Berrigan, James Schuyler, Joe Ceravolo, Bill Berkson, Lewis Warsh, Clark Coolidge, Anne Waldman, Tom Clark, Aram Saroyan, Joe Brainard, John Ashbery, Mary Ferrari, John Giorno, Tony Towle, and Jim Brodey. Pressure indent to yapp edge, else fine.



**No. 6. Spring 1969.** Saddle-stitched in printed wrappers with cover drawing by George Schneeman. 9 1/4 x 12 1/4 in., 64 pp. Contributors include Clark Coolidge, Frank O'Hara, Michael Brownstein, Bill Bathurst, Tom Veitch, John Giorno, Tom Clark, Kenward Elmslie, Lewis Warsh, Steve Carey, Ted Berrigan, Bill Berkson, Gerard Malanga, Ebbe Borregaard, Anne Waldman, John Thorpe, Kenneth Koch, David Franks, Joanne Kyger, Jim Carroll, Ron Padgett, James Schuyler, James Koller, and Larry Fagin. Fine.

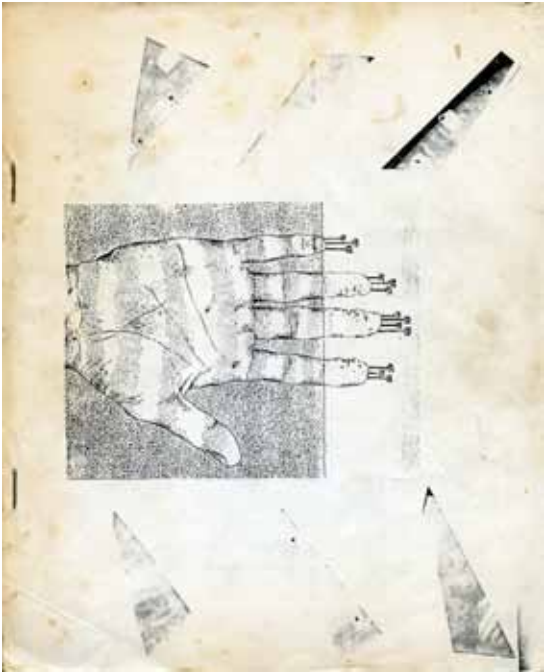
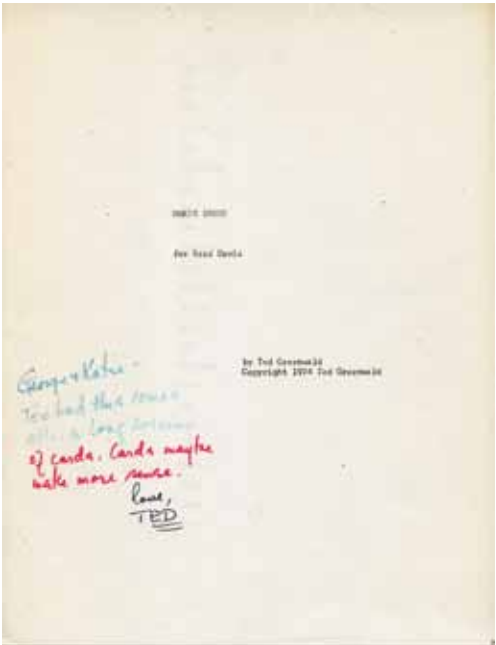
[Berkson, Bill, Jonathan Cott, Ted Greenwald, and Tapa Kearney]. [Angel Hair Books Publisher's Production Ephemera].



**Recent Visitors** by Bill Berkson. Blueline cover proof, front and back, by George Schneeman, inscribed by the poet, "blueprint for Schneeman / Love / June 73." Near fine.



**Elective Affinities** by Jonathan Cott. Fair copy manuscript, 28 pp., holograph emendations throughout. Cover layout sketch in Anne Waldman's hand plus dedication page. Very good.



**Cuba** by Tapa Kearney [aka Margaret Tapa Kearney]. Side-stapled wrappers. This appears to be a proto-type/typescript and is illustrated throughout (there are no illustrations in the final book) with holograph emendations. There is a receipt bearing author's name at p. 9 and a typescript poem following p. 21. Detached back cover with dampstaining, foxing and a few small tears on front cover. Very good minus.

Also from Tapa Kearney, which may or may not be related to **Cuba**. Typescript ("for gordon and joann") with holograph emendations, signed "Love, Margarita," with folded page containing two author images. Fine.

**Makes Sense** by Ted Greenwald. Typescript, 53 pp., inscribed and signed (in 3 colors) to George and Katie Schneeman. George made the cover for the finished book. Fine.



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*"Angel Hair sleeps with a boy in my head.*

*When I read books, they take part in all of it,  
and when I want to be alone, they go out for a walk.  
They can never leave me, and I hope I will never go  
away."*

*–Jonathan Cott, City of Earthly Love*

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