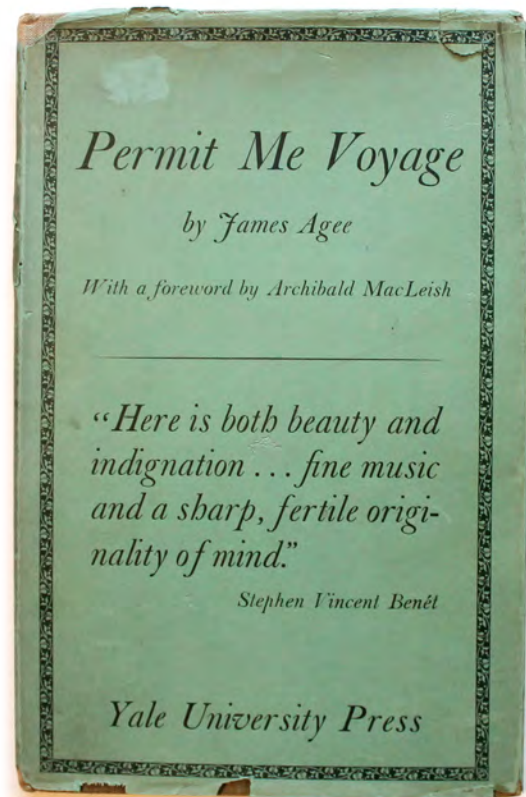


# 20<sup>TH</sup> CENTURY POETRY

Sanctuary Books  
sanctuaryrarebooks@gmail.com  
(212) 861-1055

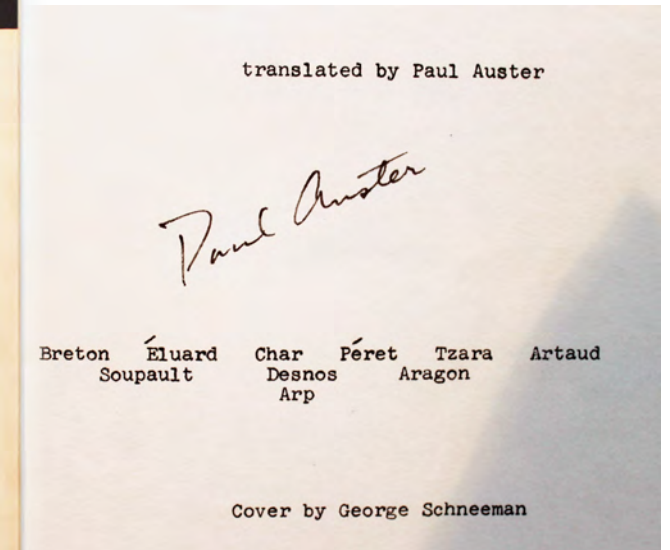
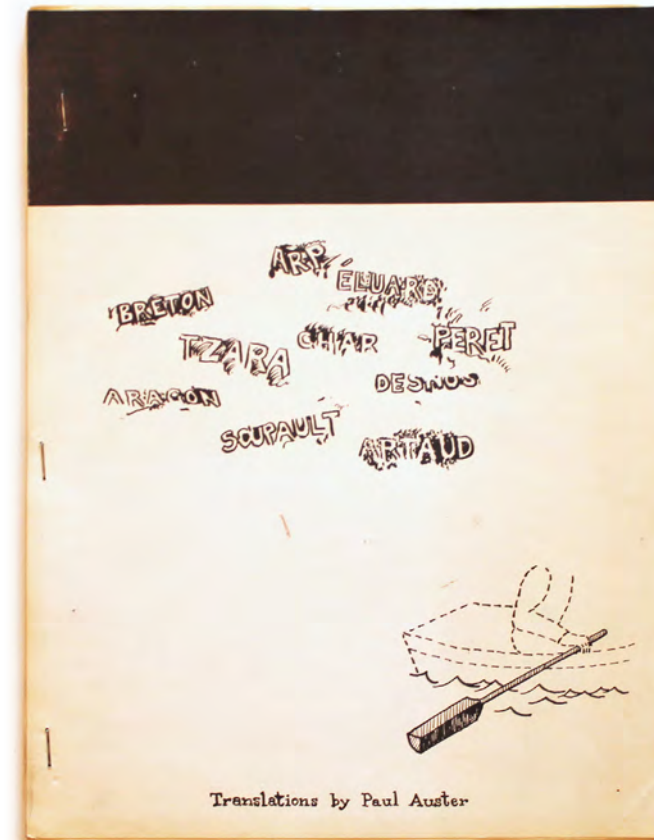




1

Agee, James. **Permit Me Voyage**. New Haven: Yale University Press, 1934. First edition of Agee's first book issued as part of the Yale Series of Younger Poets. With a foreword by Archibald MacLeish. Previous owner's bookplate sloppily fixed and partially removed from inside front board, otherwise a decent copy in uncommon and fragile dust jacket. DJ is worn and chipped along the spine and lightly worn and chipped along the edges.

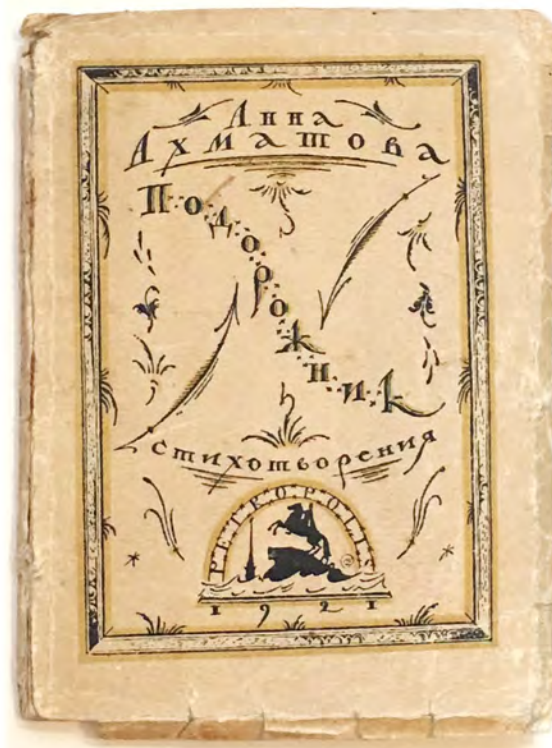
\$250



3

Auster, Paul (trans.) **A little anthology of Surrealist Poems**. New York: Siamese Banana Press, 1972. First Edition. Signed on title page. Auster's first book, a mimeographed, stapled collection of his translations of poems by French Surrealist authors André Breton, Paul Éluard, René Char, Benjamin Péret, Tristan Tzara, Antonin Artaud, Philippe Soupault, Robert Desnos, Louis Aragon, and Hans Arp. Cover by George Schneeman. 11x8.5". A very good copy with a few stray marks on the front cover and yellowing on the back cover.

\$300

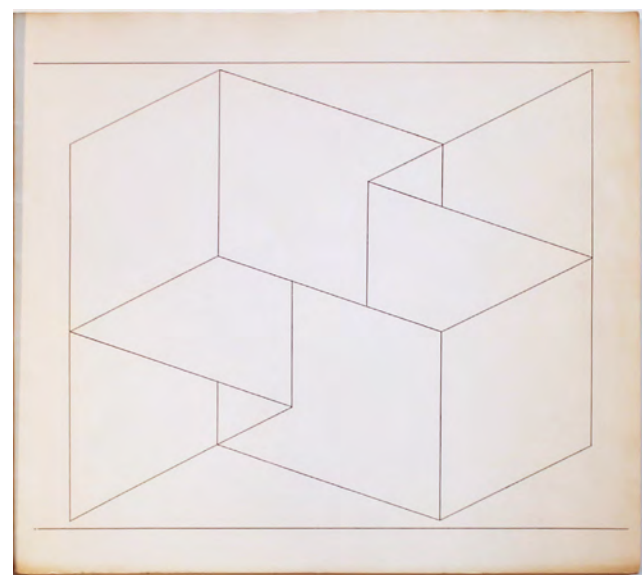
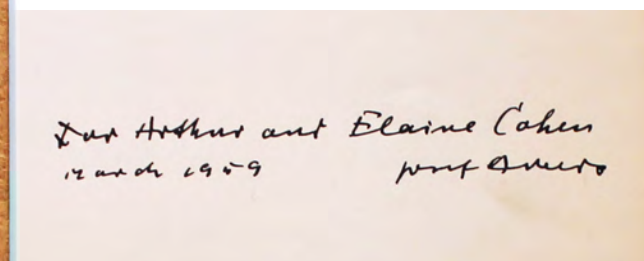


2

Akhmatova, Anna. **Stikhotvorenia. Podorozhnik. Petropolis**. 1921. Petrograd, 1921. First Edition. Publisher's illustrated wrappers. 16mo. Covers wrinkled and lightly chipped along yapp edges; spine worn; rear cover with some sticker remnant and soiling. Akhmatova's first book of poetry to appear after the Revolution, and her fourth book of poetry overall.

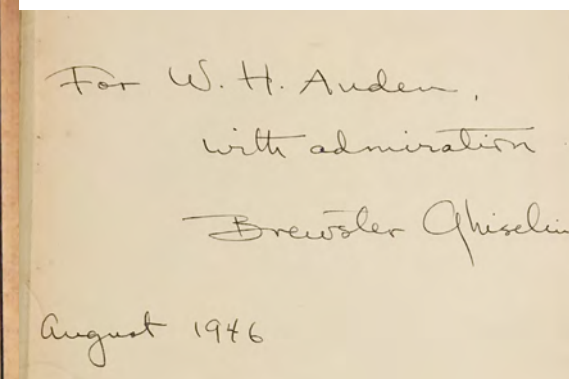
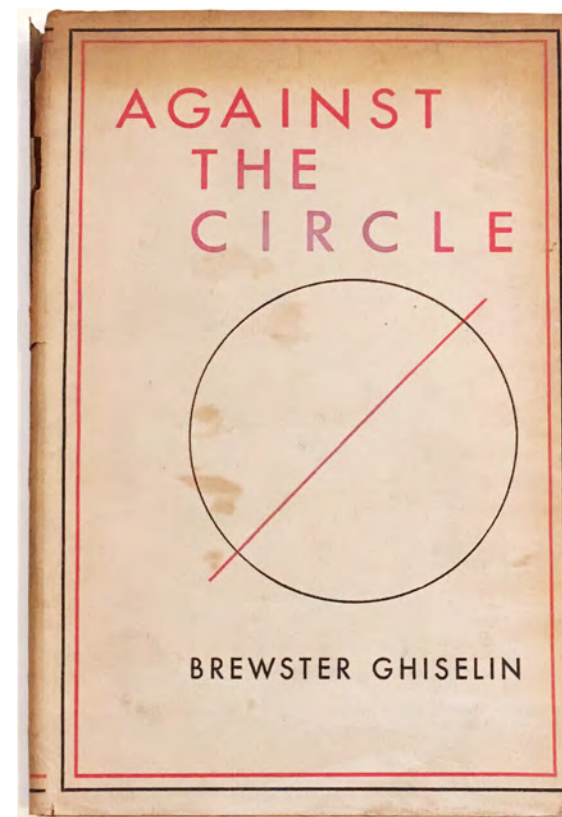
\$850





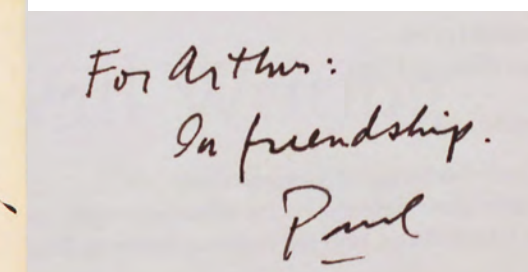
4  
Albers, Josef. **Poems and Drawings**. New Haven: The Readymade Press, 1958. First Edition. March 1958, 72pp., oblong 9.5 x 8.5". Dedicated on the front free endpaper in black marker "for Arthur and Elaine Cohen [unreadable] ... 1959 Josef Albers". Featuring twenty-two of Albers's refined line drawings alongside the same number of his original poems "relating art to life" with text in English and German. Printed in a limited edition of 500 copies by the Printing Office of the Yale University Press with the design and sequence of the book by Norman Ives. A fine softcover book with thick illustrated, white covers. The scarce printed acetate wrapper is lightly toned with only the slightest wear, mostly to the edges. Interior tight and bright with a hint of foxing — a very handsome production.

\$950



5  
[W.H. Auden's copy] Ghiselin, Brewster. **Against the Circle**. New York: Dutton, 1946. The author's first book, inscribed, "For W.H. Auden, with admiration, Brewster Ghiselin, August 1946." A very good copy in a worn dust jacket.

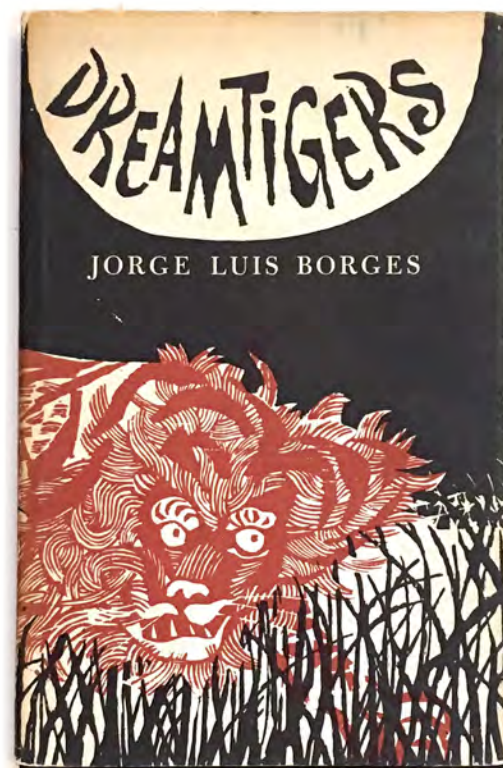
\$100



6  
Auster, Paul. **Wall Writing**. Berkeley: The Figures, 1976. First Edition. Limited to 500 copies, 26 of which were lettered A-Z and signed by the poet. This copy is one of the 474. A fine association copy, warmly inscribed to Arthur Cohen: "For Arthur: In friendship. Paul". 64pp. Near fine with slight toning to the cover.

\$275

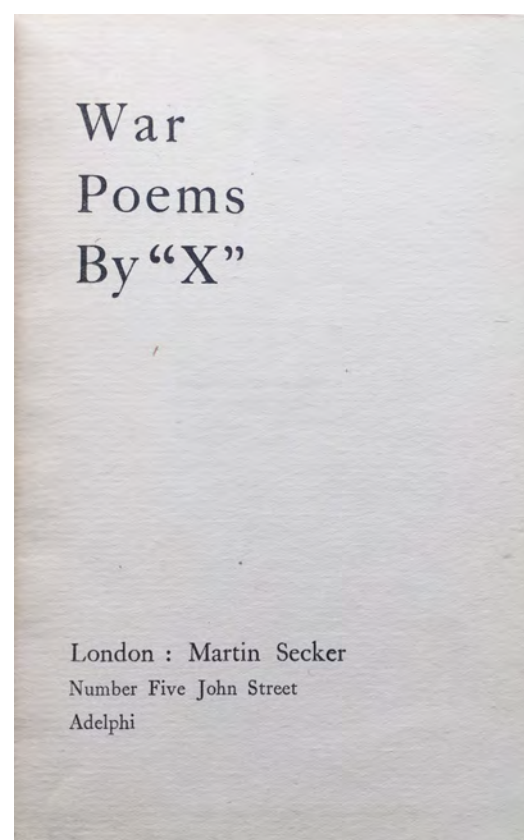




7

Borges, Jorge Luis. **Dreamtigers**. Austin: University of Texas Press, 1968. Black cloth over boards with copper lettering on spine, illustrated endpapers and title-p.; illustrated dust jacket; pp. 95, [1]. A fine copy in original cloth. Dust jacket lightly worn. Translated from “El Hacedor” by Mildred Boyer and Harold Morland. Woodcuts by Antonio Frasconi. Introduction by Miguel Enguidanos. An attractive edition of this collection of poems and poetical stories.

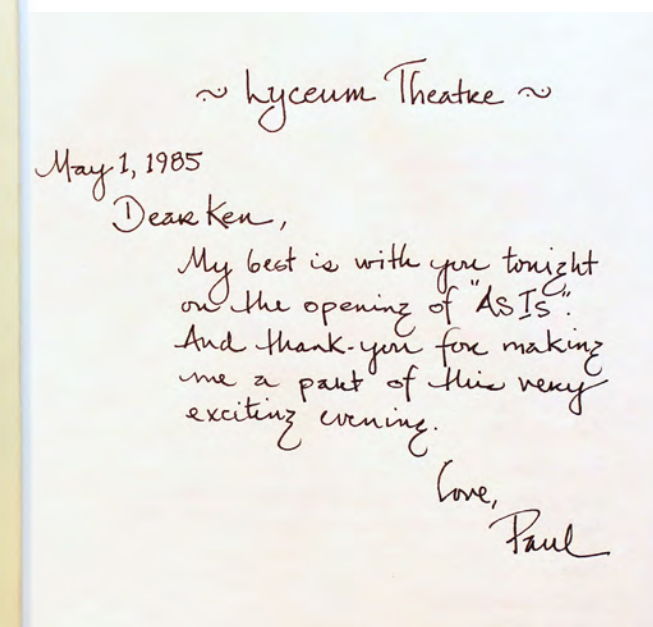
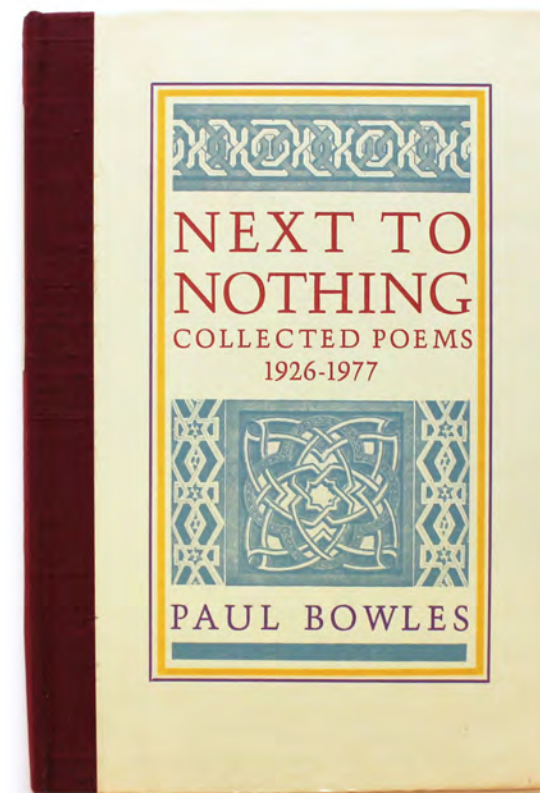
\$30



8

Crosland, T. W. H.] **War Poems by “X”**. London: Martin Secker, 1916. First Edition. Original red cloth, rear panel bubbled from a dampstain that extends to endpapers and final leaf. Contents of the books are otherwise quite fresh. Laid in is an ALS from Crosland to publisher, Martin Secker, referencing a book, likely this title. Crosland’s War Poems is a relatively uncommon book of WWI poetry, though his legacy owes more to his detest of Oscar Wilde and his efforts along with Lord Alfred Douglas to conspire against him. Autograph material from Crosland is scarce.

\$375



9

Bowles, Paul. **Next to Nothing, Collected Poems 1926-1977**. Santa Barbara: Black Sparrow Press, 1981. Cloth-backed paper over boards, paper spine label; 8vo; pp. 73, [4]. Inscribed by Bowles to Kenward Elmslie facing the title-p., “Lyceum Theatre / May 1, 1985 / Dear Ken, My best is with you tonight on the opening of ‘As Is.’ And thank you for making me a part of this very exciting evening. Love, Paul.” Corners gently bumped, otherwise book is fine. Kenward Elmslie was a writer, publisher, and performer associated with the New York School of poetry.

\$300



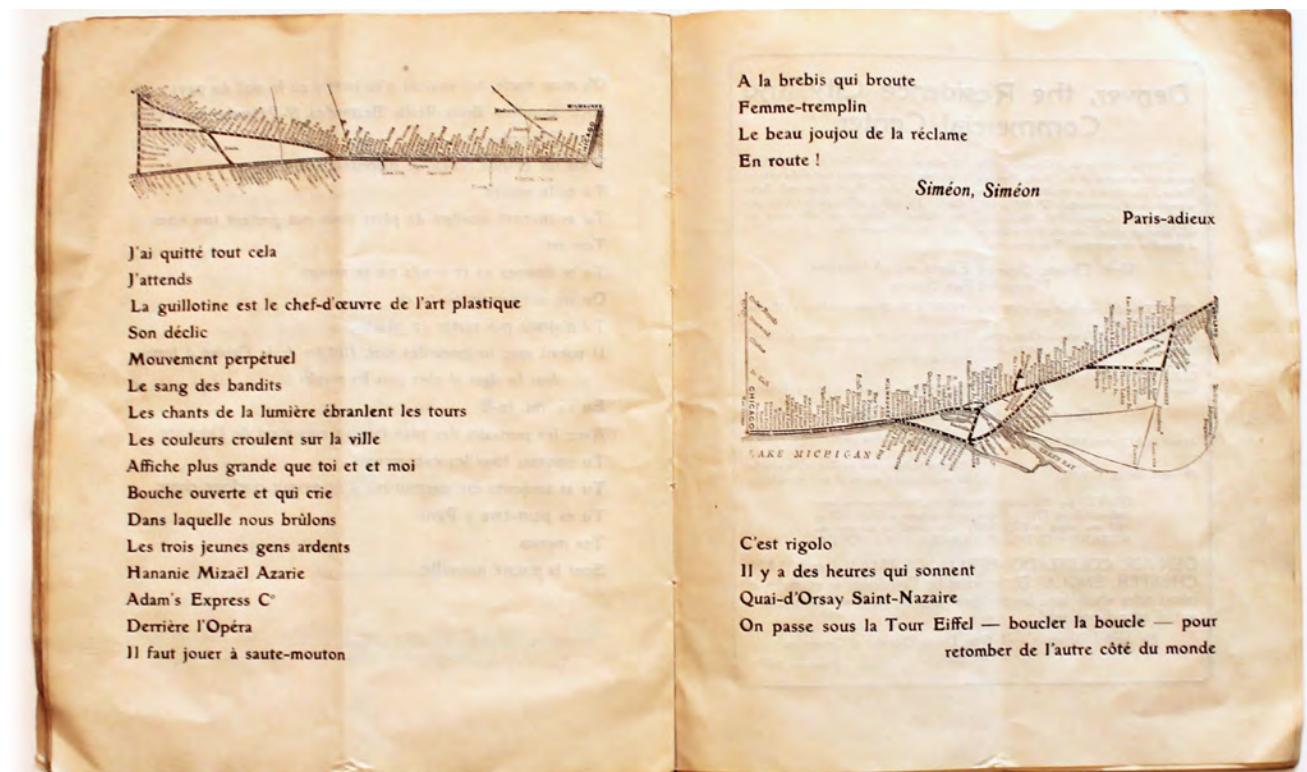


10

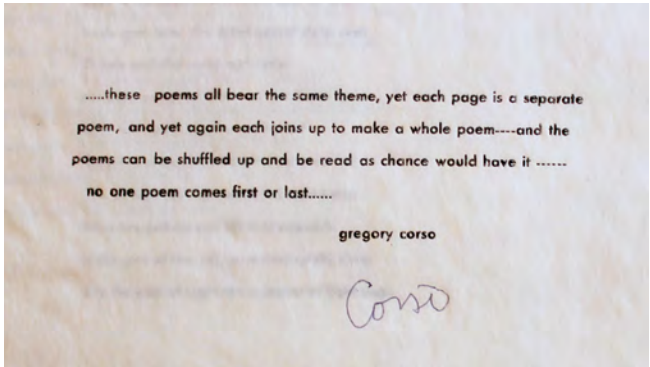
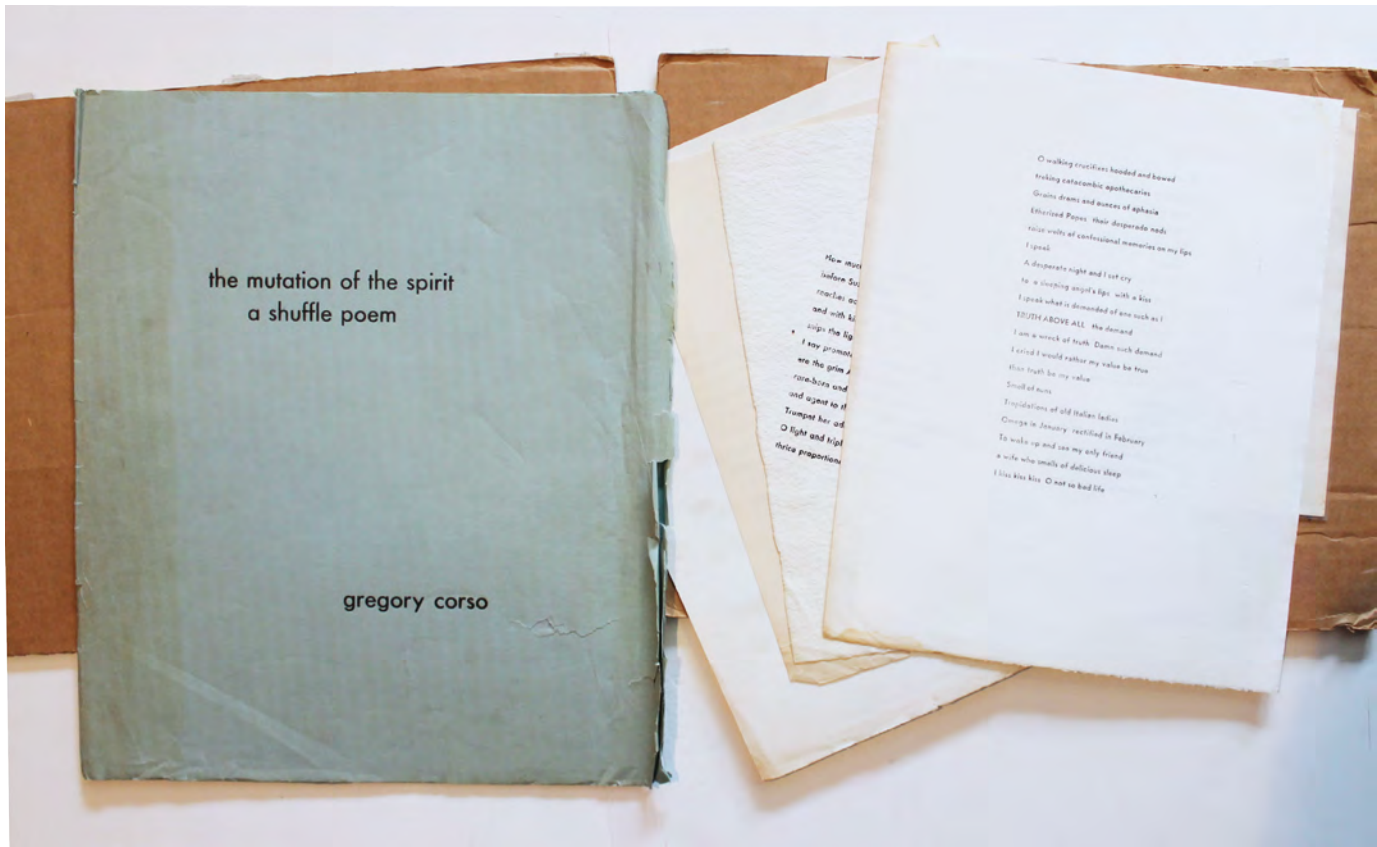
Cendrars, Blaise. **Le Panama ou les Aventures de mes Sept Oncles, poème (Panama or the Adventures of My Seven Uncles)**. Paris: Éditions de la Sirène, 1918. Original, limited edition of 580 copies. Notably, this one is not numbered on the colophon. Instead, “-” has been written in pencil in place of a number with a signature that appears to be Cendrars’. Modernist poet Cendrars begins this piece with the Panama scandal of 1892; the narrator’s mother is telling stories about her seven brothers. Booklet is folded in half to resemble a travel guide, cover printed in red and blue. The pages are designed with long lines of verse interrupted by railroad diagrams/maps, reminiscent of the Siberian map found on the significant avant-garde piece by Cendrars and Sonia Delaunay-Terk, *La Prose*

du Transsibérien et de la petite Jehanne de France (*The Prose of the Trans-Siberian and of Little Jean of France*). 9.5x7.75”, text in French. Overall good softcover considering it was folded in half; cover has been repaired with tape and is not attached to the booklet; small folds and one instance of paper loss on the corners; moderate soiling on the edges. Housed in a custom-made, cloth, clamshell box. This copy includes the “Ex Libris” bookplate on the back inside cover of the box; Arthur A. Cohen and Elaine Lustig Cohen’s legendary bookstore and gallery specializing in early 20th century European avant-garde books, magazines, and periodicals.

\$3250



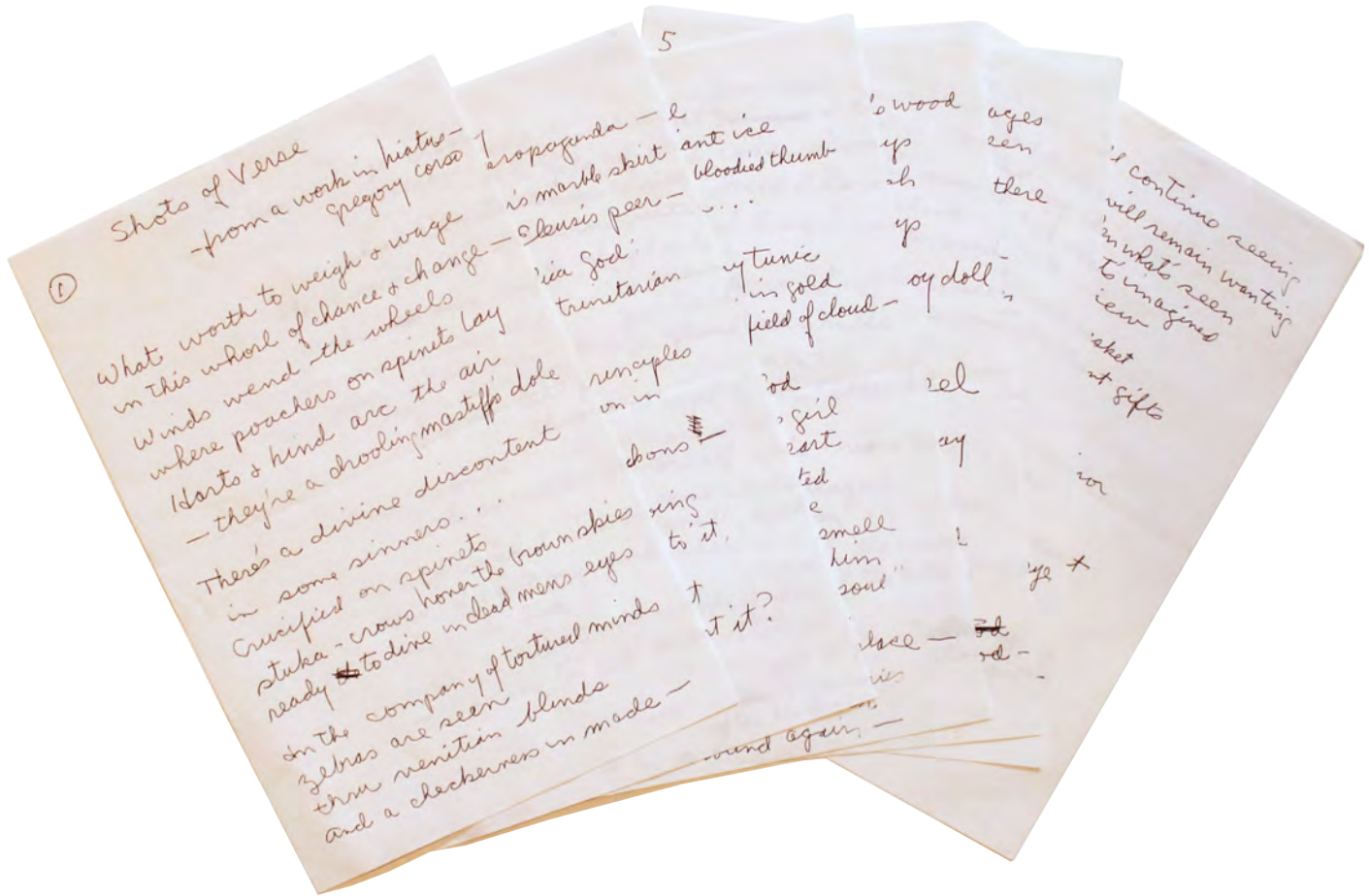




11

Corso, Gregory. **The Mutation of the Spirit. A Shuffle Poem.** Cambridge: Death Press, 1964. Final Proof Pages. Folio. Loose sheets in a folder from Pomegranate Press in Cambridge, MA marked to Phoenix Bookshop, NYC. Rare.

\$950

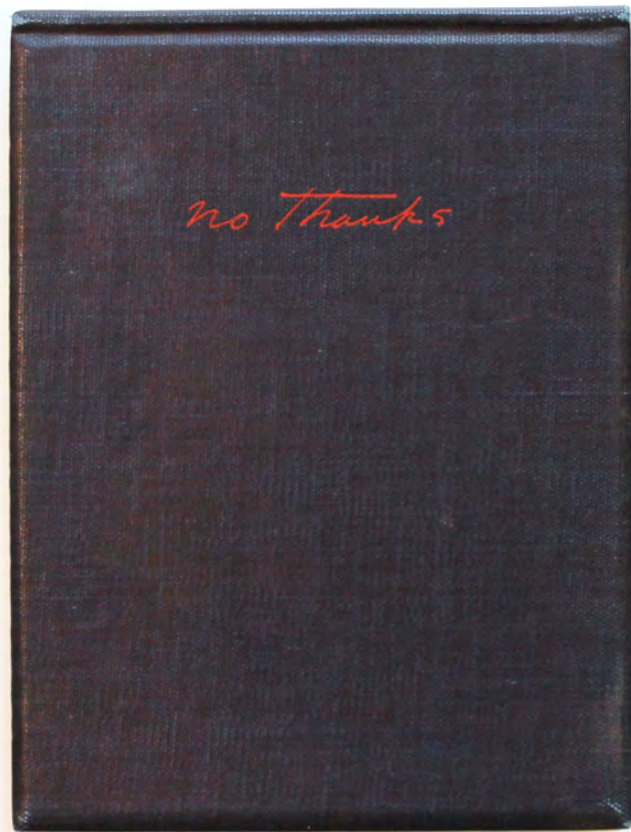


12

Corso, Gregory. **Original Manuscript: "Shots of Verse"** Shots of Verse (–from a work in hiatus). Original manuscript signed. Six handwritten pages by Corso. Housed in a manila envelope inscribed "Property of David Greenberg" with the date, March 19, 1994. The verses show some corrections. The six page "work in hiatus" ends with the lines: "Beneath a sick tree sits Jesus - on his lap an Uzi inciting a hard-on." Corso manuscript material is uncommon on the market.

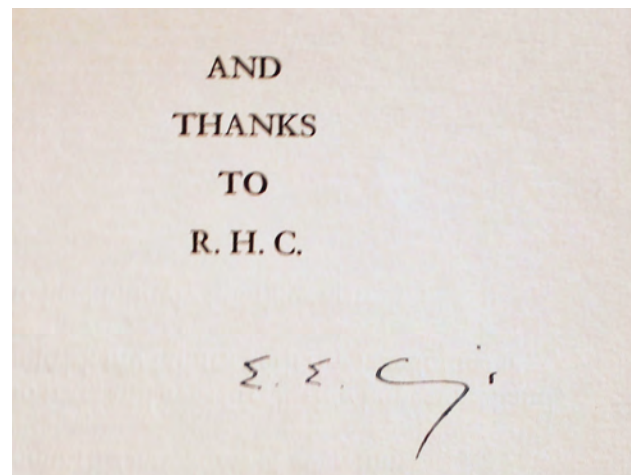
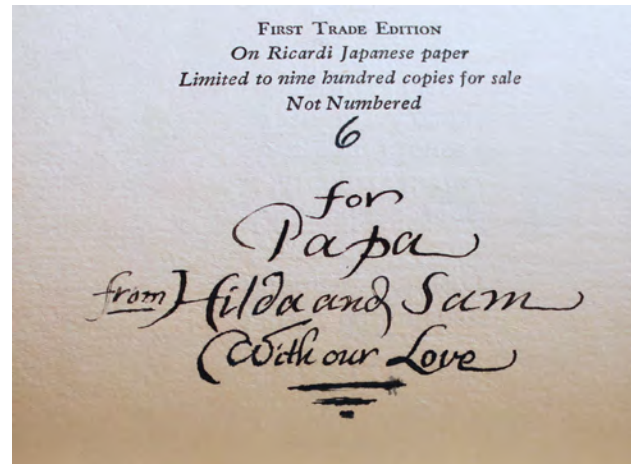
\$2000





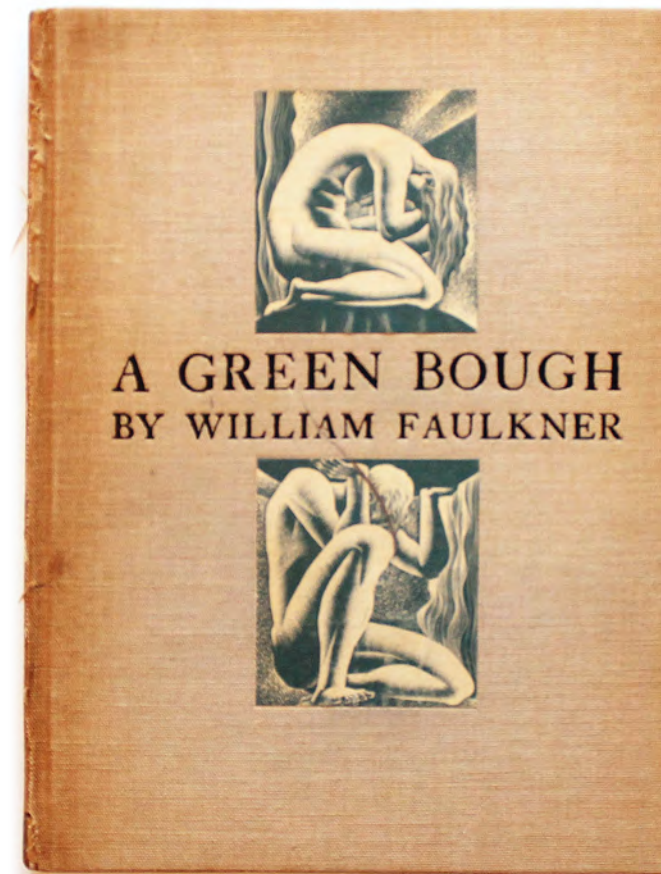
13

Cummings, E. E. **No Thanks**. Mount Vernon, NY: Golden Eagle Press [typeset and published by S. A. Jacobs], 1935. First Edition. This deluxe, first edition is signed in ink by E. E. Cummings [on the terminal dedication leaf to his mother R. H. C., Rebecca Haswell Cummings who financed the printing]. Printed on Whiteburch English handmade paper and limited to 90 copies for sale. This is copy number 6 and includes an inscription on the front leaf from the publishers, Hilda and Samuel Jacobs, which reads "For Papa / from Hilda and Sam/ With our Love".



A collection of poetry by E. E. Cummings, the book is unconventionally bound from the top [oblong] with a dedication (or anti-dedication) to the 14 publishers who turned the book down; their names typeset to mimic a classical funeral urn. 7.5x5.75", 71pp. A very good dark blue hardcover with beveled edges and a red text on cover and spine and light rubbing. Interior fine with red stained page edges on all sides.

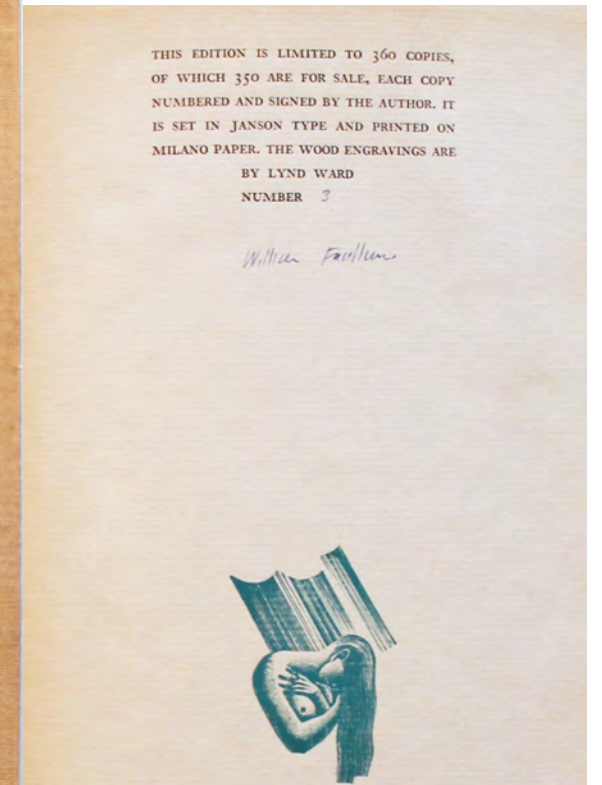
\$2250



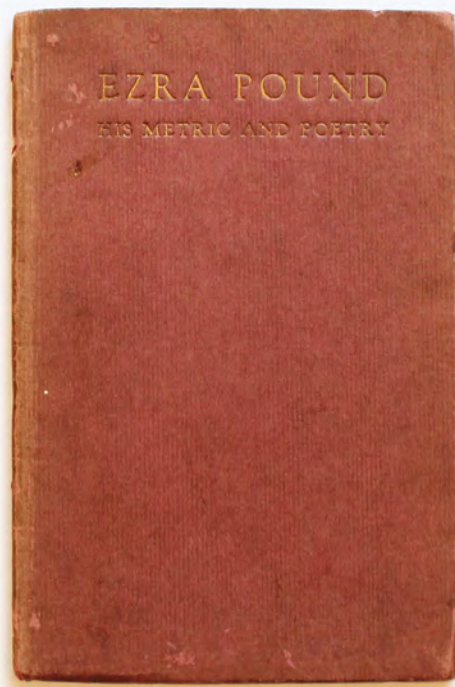
14

Faulkner, William. **The Green Bough**. New York: Harrison Smith and Robert Haas, 1933. Limited Edition. Illustrated by Lynd Ward. Limited Edition, signed by Faulkner, this being one of the earliest copies, #3 of 360 copies total. Original cloth binding with designs by Ward fixed to front board. Tanned spine is worn and frayed, the letters rubbed with the "R" in Faulkner largely perished. Bookplate of an early owner. Internally, in very good condition.

\$1000



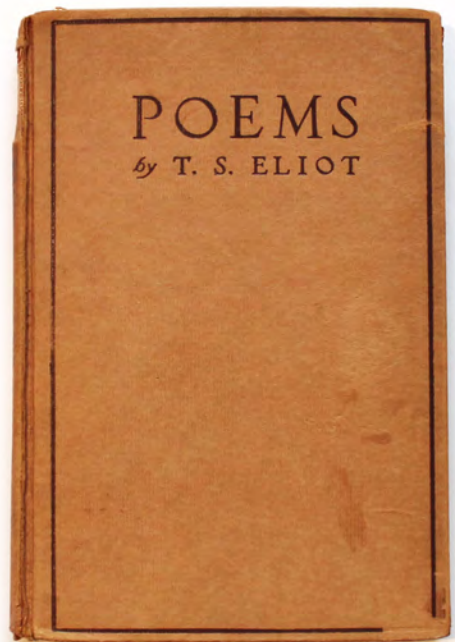




15

Eliot, T. S. **Ezra Pound: His Metric and Poetry**. New York: Alfred A. Knopf, 1917. First Edition. First edition of T. S. Eliot's second book, written anonymously by Eliot at Pound's request, and then corrected by Pound before publication. One of 1000 copies printed. Frontispiece reproduces a Henri Gaudier-Brzeska sketch of Ezra Pound. Original pink boards, a bit grubby and flecked as usual; slightly shaken. Large and elaborately decorative bookplate of collector Walter A. Donnelly fixed to inside front board. A notoriously fragile item.

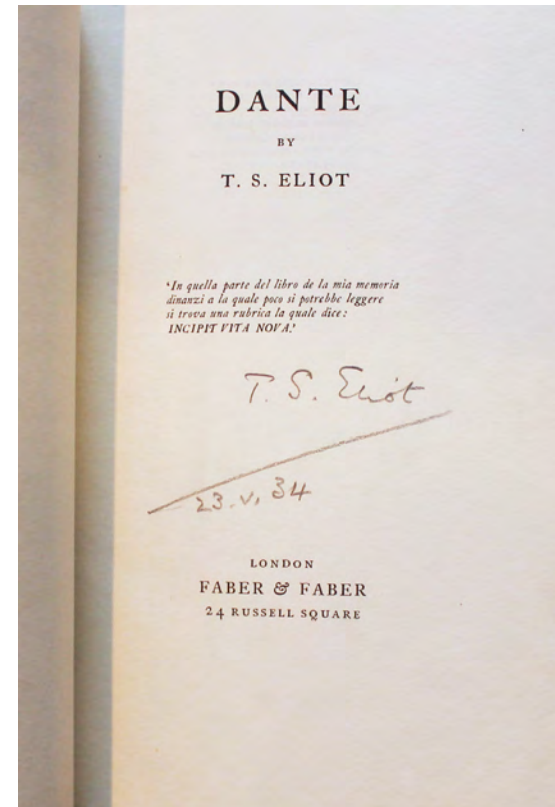
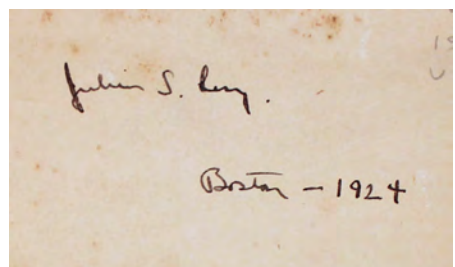
\$125



16

Eliot, T. S. **Poems**. New York: Alfred A. Knopf, 1920. First American Edition. First printing of Eliot's first book printed in America. 8vo; tan vertical-ribbed paper-covered boards, stamped in dark brown to spine and front panel; brown topstain; 63pp. 1.5" piece missing from top of spine, eliminating the title "Poems". Else a VG copy. Signature of Julian S. Levy Boston 1924 to front endpaper.

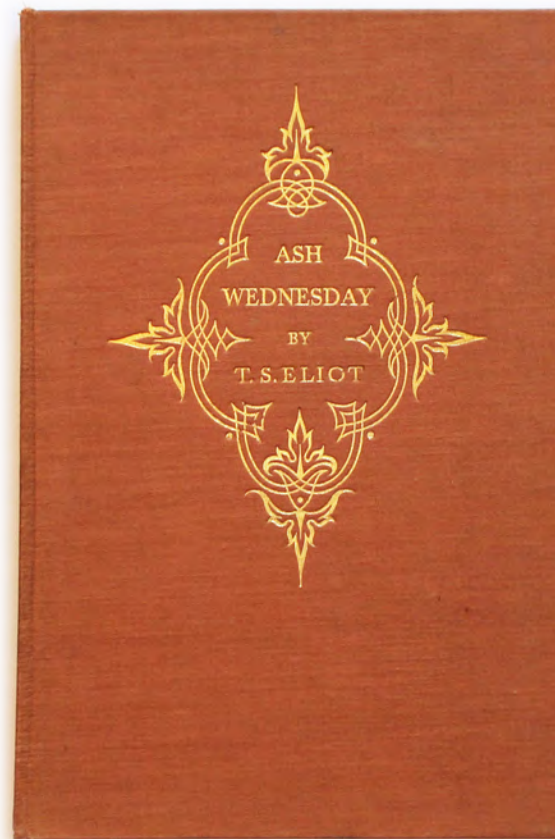
\$250



17

Eliot, T. S. **Dante**. London: Faber & Faber, 1929. Limited Edition. Copy #28 of only 125 copies printed signed by T. S. Eliot. Additionally signed and dated by Eliot in pencil (on 23. v. 34) on the title page. An ink note at top of limitation page notes "The Alceste Library 1934". This must have been when Eliot inscribed the copy a second time; there are traces of other writers who in 1934 signed books for the library. An extremely nice copy in original pale blue cloth, spine toned; two small attractive bookplates fixed to inside of front board; contents very fresh.

\$1000

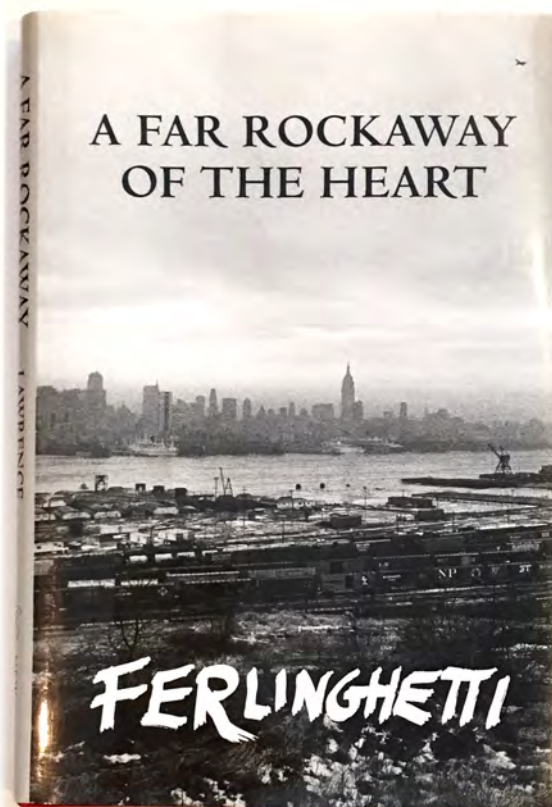


18

Eliot, T. S. **Ash Wednesday**. London: Faber & Faber, 1930. First Edition. Original brown gilt stamped cloth. Pages a bit browned, as is often the case. Very Good.

\$75





In Charles Henri - 9/27/87  
Ferlinghetti

19

Ferlinghetti, Lawrence . **A Far Rockaway of the Heart**. New York: New Directions, 1997. First Edition. Inscribed by the author to Charles Henri Ford. Nice copy in DJ.

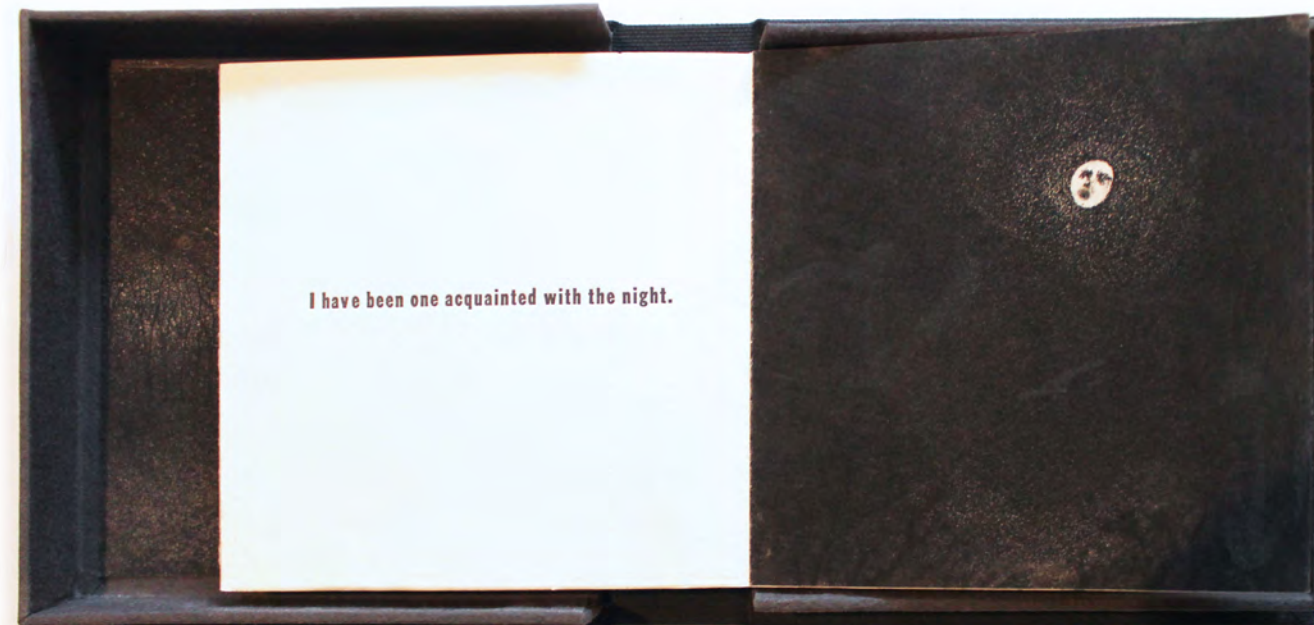
\$75



20

Giovanni, Nikki. **Re:Creation [Recreation, Re: Creation]**. Detroit: Broadside Press, 1970. First Edition. Original pictorial wrappers; some light rubbing and fading to covers. Inscribed by the author to the renowned singer and civil rights activist, Lena Horne, "with love, Nikki & Tony."

\$250



21

Frost, Robert; Carrera, John. **Acquainted With The Night**. Madison, Wisconsin: Quercus Press, 1993. Limited Edition. COLOPHON: "Acquainted With the Night is the first publication of Quercus Press. The type was set in 14 point Gothic Condensed, handprinted at The Silver Buckle Press on dyed johannot paper; the cover paper was handmade; and the prints are etchings with aquatint, drypoint: by John Carrera. Anna Hepler was the catalyst, good advice, and printer of half the prints after I was chased from the U. W.-Madison etching studio. Barb "O Master-Printer" Tetenbaum provided Guidance and use of the Silver Buckle Press. Phuong Nguyen assisted in much of the process. Caryl Herfort showed me how to make paper. My real thanks are to Them. No thanks are to Leerick Ozburn. Of an edition of only 25 this is #16." Signed by John Carrera. Accordion fold pages with etchings placed between certain lines of Frost's poem. End pages attached with linen tape to paper-covered boards. Front cover has title printed on it. Issued in drop-spine box with etchings on inside of top and bottom trays. A lovely press book. Fine.

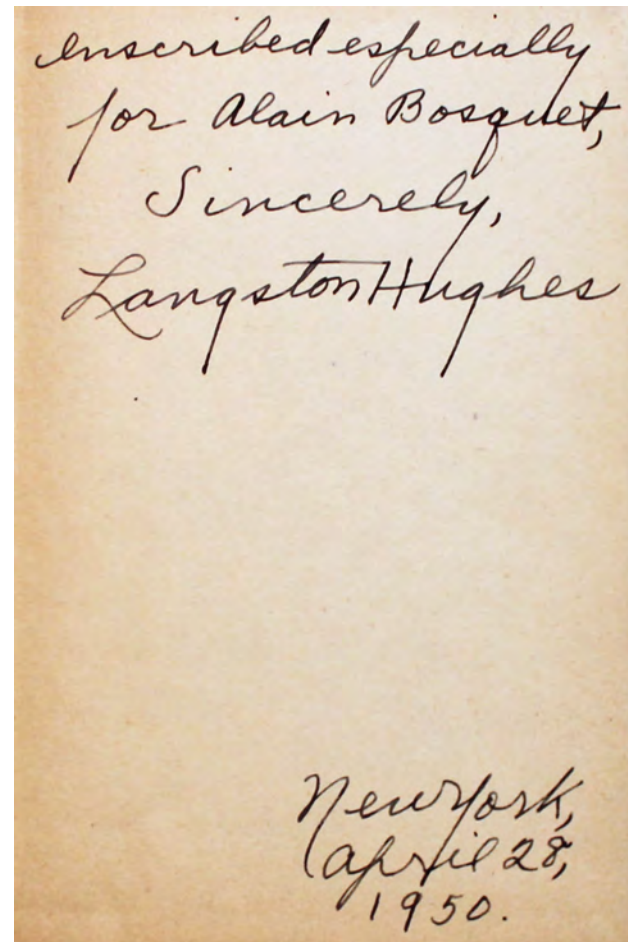
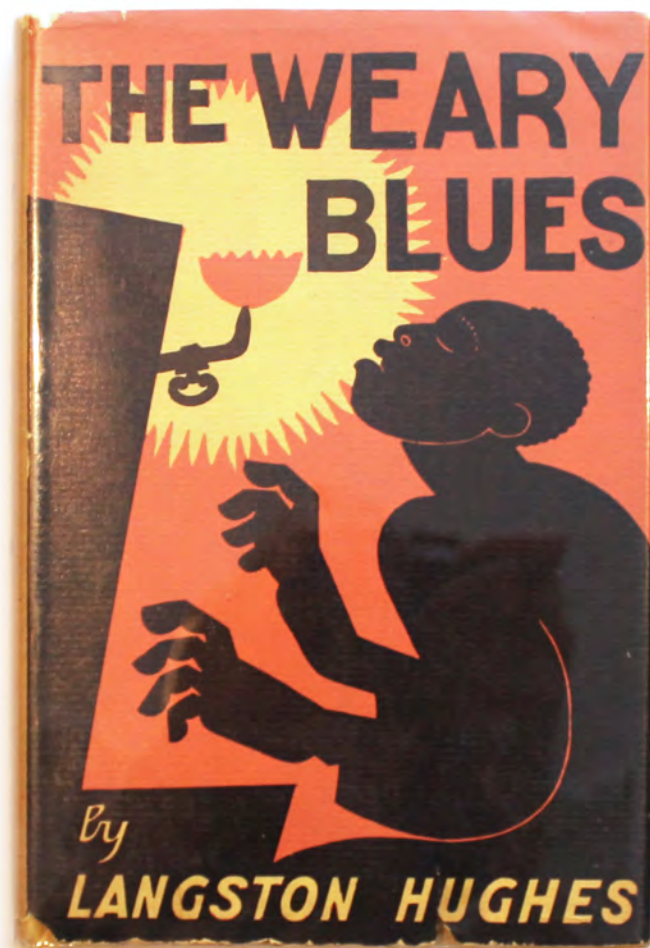
\$800



**Acquainted With The Night** is the first publication of QUERCUS PRESS. The type was set in 14 point Gothic Condensed, handprinted at THE SILVER BUCKLE PRESS on dyed johannot paper; the cover paper was handmade; and the prints are etchings with aquatint, drypoint: by John Carrera. ANNA Hepler was the catalyst, good advice, and printer of half the prints after I was chased from the U.W.-Madison etching studio. Barb "O-Master-Printer" Tetenbaum provided Guidance and use of the SILVER BUCKLE PRESS. Phuong Nguyen assisted in much of the process. Caryl Herfort showed me how to make paper. My real thanks are to THEM. No thanks are to Leerick Ozburn. Of an edition of Twentyfive This is 16

1993 Quercus Press Madison, WI

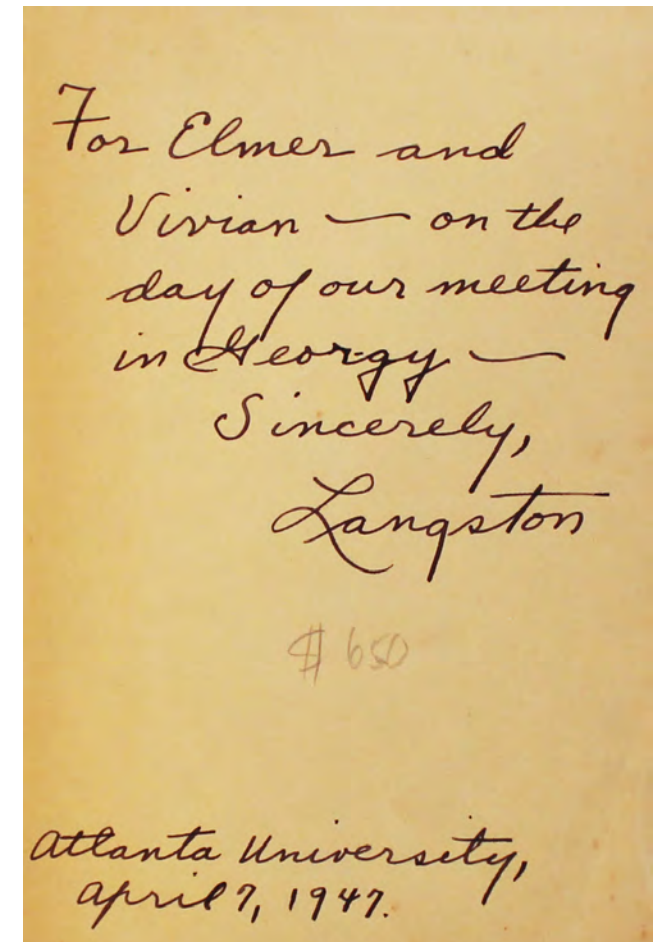
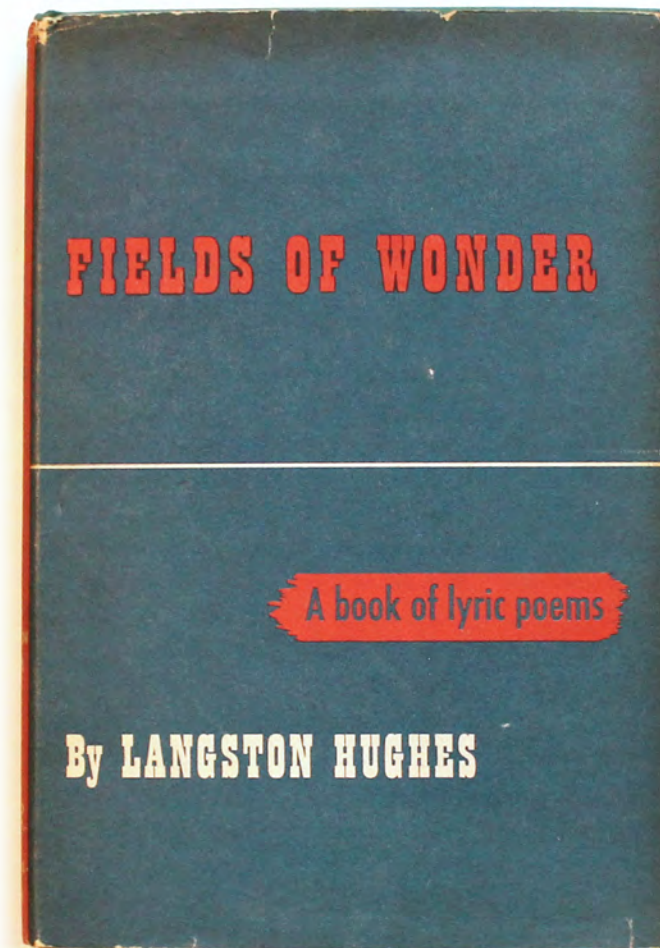




22

Hughes, Langston. **The Weary Blues**. New York: Knopf, 1945. With an introduction by Carl Van Vechten. Hughes's most famous book, with the beautiful original jacket design by Miguel Covarrubias. A later printing (10th - 1945), but nicely inscribed by Hughes to Alain Bosquet, dated New York April 28, 1950. A fine copy in lightly chipped dustwrapper.

\$1000

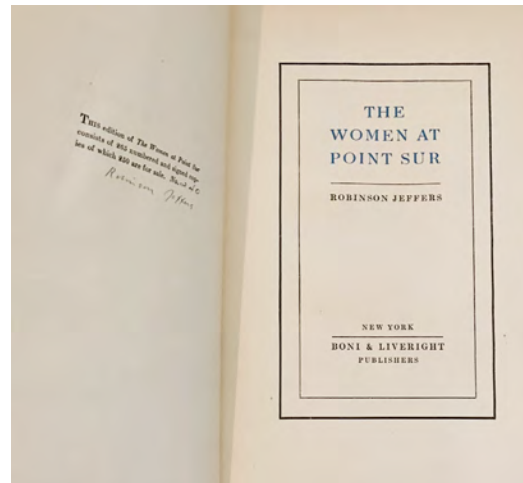


23

Hughes, Langston. **Fields of Wonder**. New York: Alfred A. Knopf, 1947. First Edition. Inscribed: "For Elmer and Vivian - on the day of our meeting in Georgy - Sincerely, Langston. Atlanta University April 7, 1947." Lightly worn in DJ.

\$650

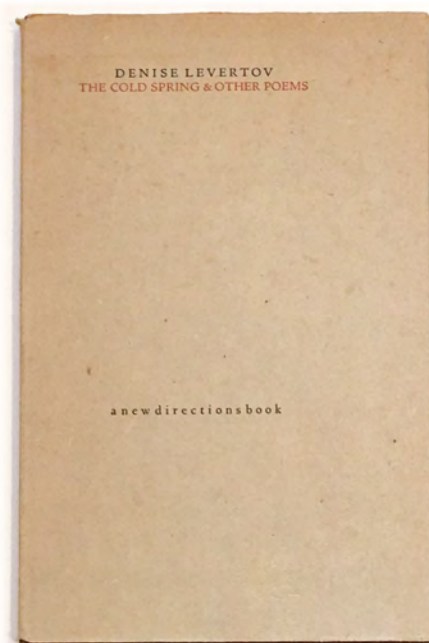




24

Jeffers, Robinson. **The Women at Point Sur**. New York: Boni & Liveright, 1927. First Edition. Limited to 265 numbered copies signed by Jeffers, this being no. 240. Bound in black and silver marbled paper with ivory paper faux vellum spine. Rubbed along the edges, spine toned, internally very good. Lacks slipcase.

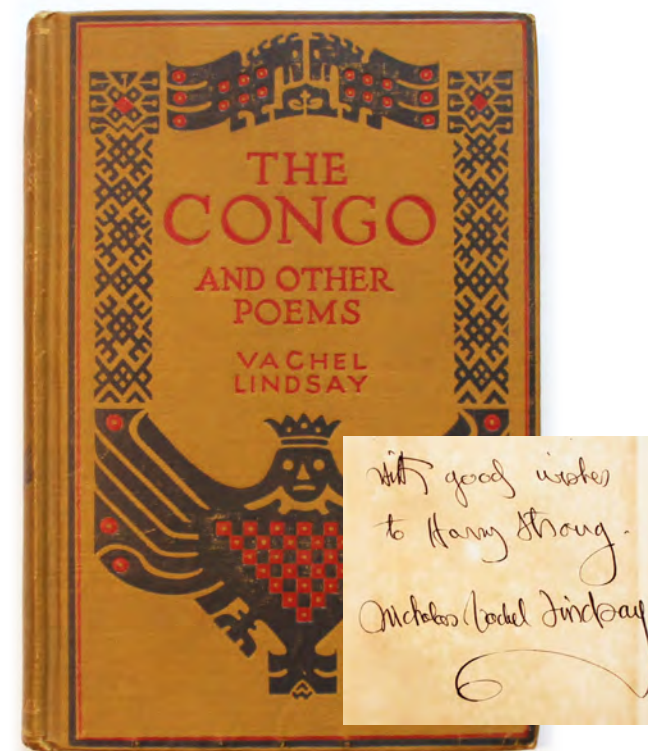
\$150



25

Levertov, Denise. **The Cold Spring & Other Poems**. New Directions, 1968. Limited Edition. Paper-covered boards, paper spine label; printed dust jacket; 8vo. Number 60 from a limited edition of 100 copies, printed in red and black, in Emerson types, on Shogun paper. Signed by Levertov on the limitation page. Two tiny specks of soiling on blank page at rear, otherwise book is fine. Two small closed tears on rear panel of dust jacket, barely visible under mylar. An excellent copy of this handsome publication.

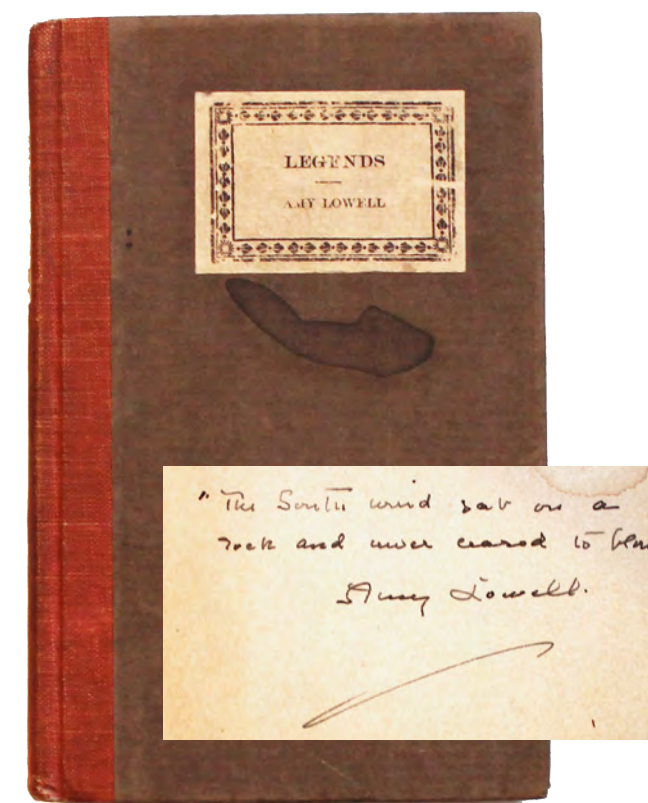
\$250



26

Lindsay, Vachel. **The Congo, and Other Poems**. New York: Macmillan, 1922. Pictorial cloth, gilt-stamped lettering on spine; small 8vo; pp. xv, 159. Inscribed by the author on the FFEP. Boards and spine very faintly rubbed; spine tips and corners bumped. Endpapers a bit toned from the adhesive, otherwise internally bright and clean.

\$50

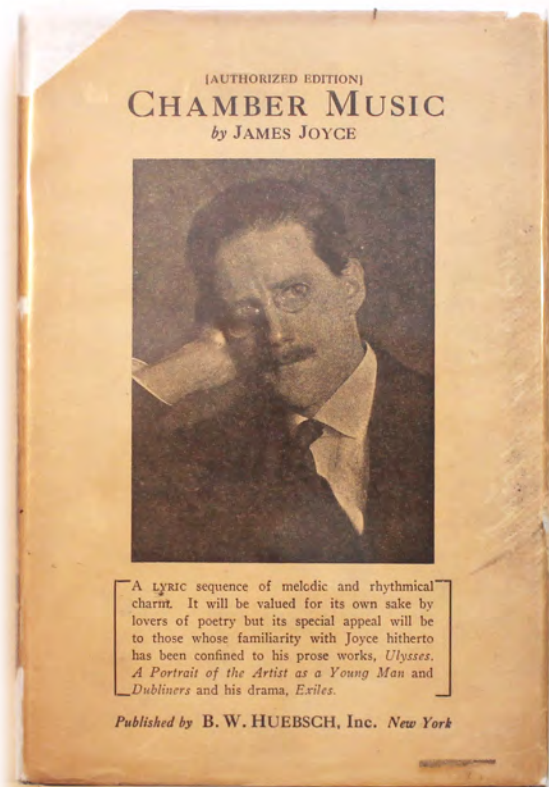


27

Lowell, Amy. **Legends**. Boston and New York / Cambridge: Houghton Mifflin / Riverside Press, 1921. First Edition. Cloth-backed paper over boards, paper labels on upper board and spine; 12mo; pp. xiv, [2], 259, [10] (blanks, ads). Inscribed by the author on the FFEP, "The south wind sat on a rock and never ceased to blow / Amy Lowell" (quoting a legend of the North American Indians). Boards rubbed, labels heavily so, eliminating a portion of the text; spine tips a little frayed; stain on upper board. Ownership signature on front paste-down; waterstain at top corner of FFEP, near (but not infringing upon) the author's inscription. A bit shabby, but internally clean -- and uncommon signed. A collection of 11 long poems retelling legends from Peru, China, North America, Yucatan, Europe, England, and New England.

\$150

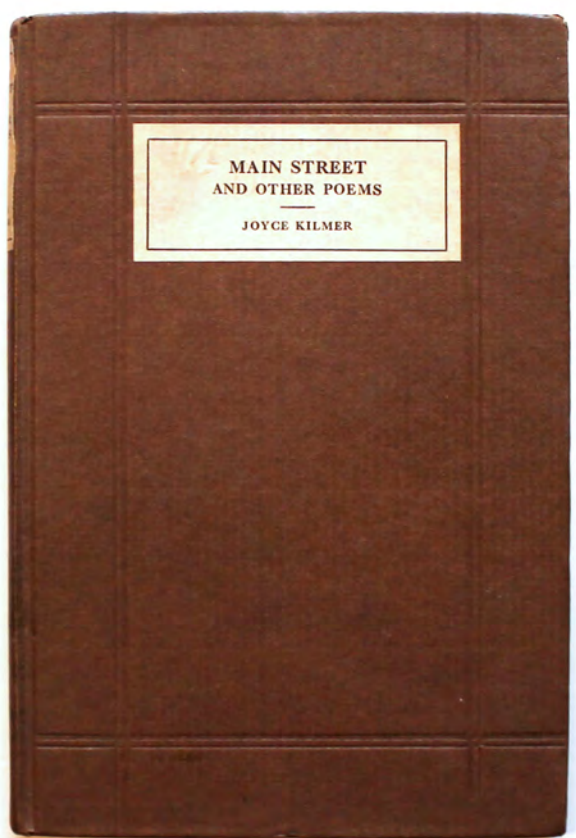
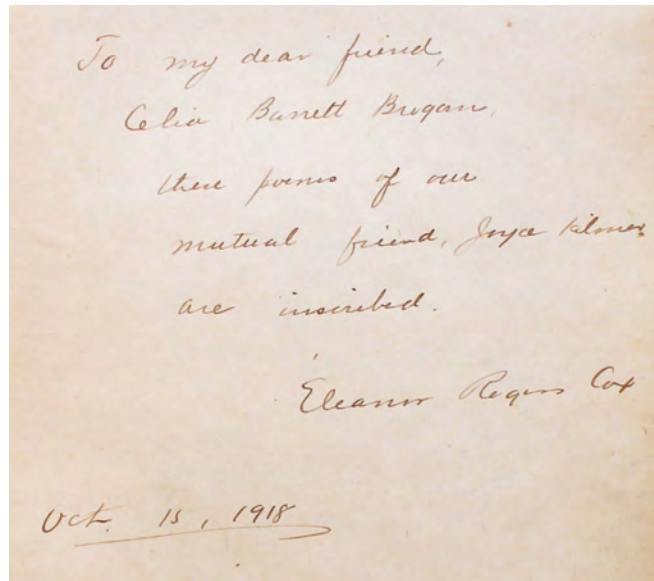




28

Joyce, James. **Chamber Music**. New York: B. W. Huebsch, 1923. Black paper over boards, lettering stamped in gilt on upper board, in blind on spine; photo-illustrated dust jacket. Second printing of the first authorized American edition. Head of spine perished; fore-edge of rear board bumped and cracked; thin split in paper down front joint, though binding remains tight; internally bright and clean. Dust jacket a bit soiled; chipped at tips (eliminating the first two letters of the title) and less so at corners; presents nicely in mylar, image and lettering remain sharp.

\$650



30

Kilmer, Joyce. **Main Street, and Other Poems**. New York: George H. Doran Company, 1917. First Edition. Brown paper over boards, paper labels on upper board and spine; 8vo; pp. 78. Inscribed on the FFEP, "To my dear friend, Celia Burnett Brogan, these poems of our mutual friend, Joyce Kilmer, are inscribed. Eleanor Regis Cox / Oct. 15, 1918." With a ditto of a typed poem, "Outcast" laid in (flattened creases from folding, a bit chipped along the edges). Boards rubbed; spine tips and corners lightly bumped and chipped; spine label lightly chipped. Contents are fine -- bright, clean, and unmarked.

\$100



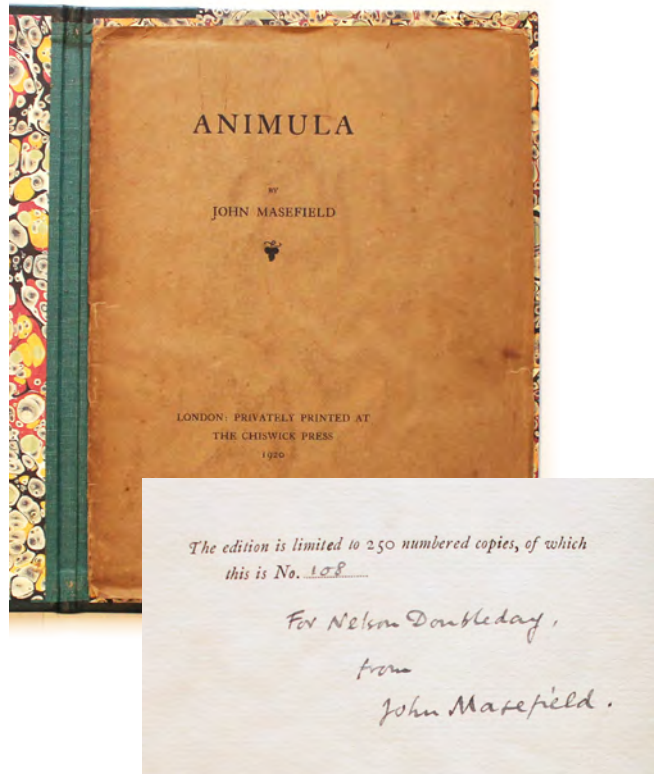
29

Joyce, James. **Collected Poems of James Joyce**. New York: The Black Sun Press, 1936. First Edition. Paper over boards, blue placeholder ribbon; pp. LXV, [1] (limitation page), plus a frontispiece (crayon portrait of Joyce by Augustus John, reproduced by Jacomet of Paris). Number 696 from a limited first edition of 800 copies. Boards faintly rubbed and age-toned; tidy, unobtrusive gift inscription on FFEP; internally bright and clean, with mylar jacket. A lovely volume.

\$450



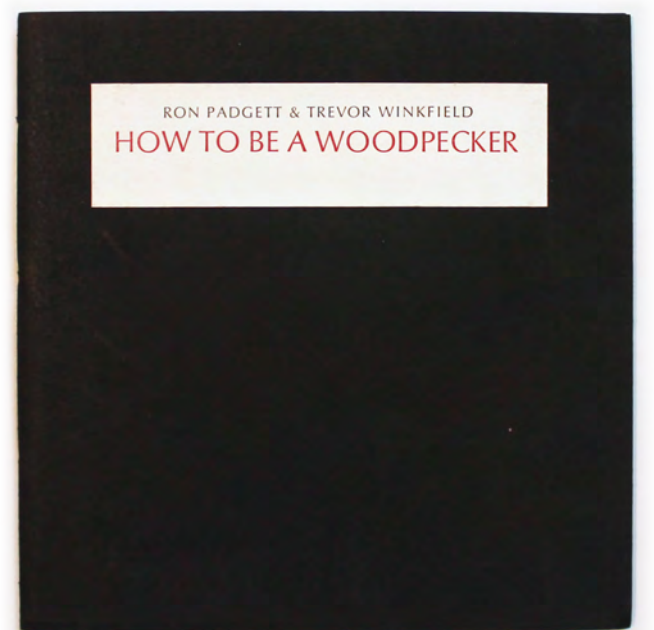




31

Masefield, John. **Animula**. London: Privately Printed at the Chiswick Press, 1920. First Edition. Original brown wrappers; minor wear only, and scarce thus. 16 pp. Housed in a green leather backed custom marbled boards folder. With publisher Nelson Doubleday's bookplate fixed to inside of front wrap. Copy 108 of 250 numbered copies. This copy has been signed and inscribed from Masefield to Nelson Doubleday. An excellent association copy of a fragile item.

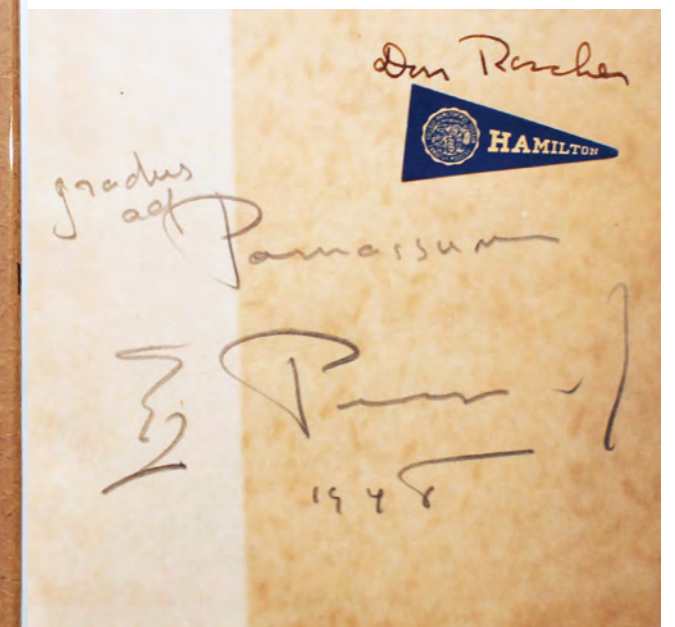
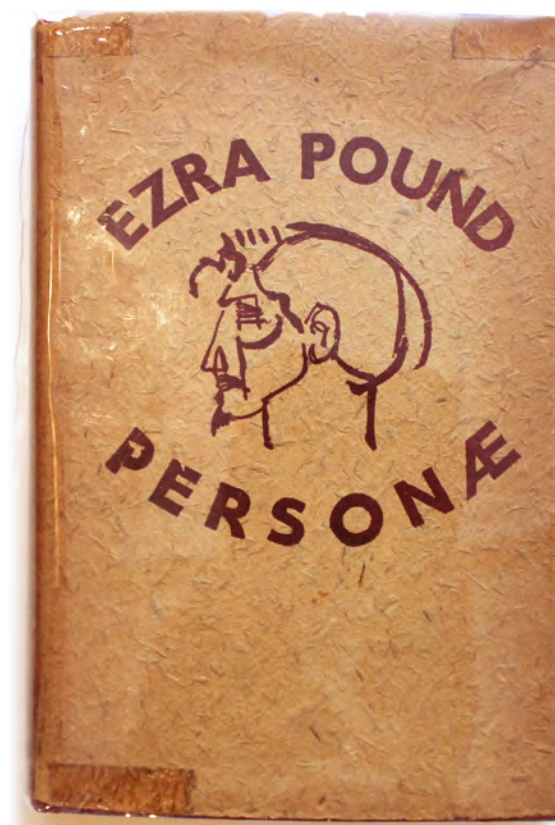
\$300



32

Padgett, Ron, & Winkfield, Trevor. **How to be a Woodpecker**. The Toothpaste Press, West Branch, 1983, n. pag., 6.75 x 7". Signed by both author/poet [Padgett] and artist [Winkfield] and handset in Optima type David Duer. One of 600 signed copies printed on Ragston paper by Allan Kornblum and D. Duer. Handsewn in Canson wrappers by A.B. Poet and artist collaboration published as a chapbook with black-stapled wrappers including five poems each illustrated in black. A fine letterpress printed production.

\$25

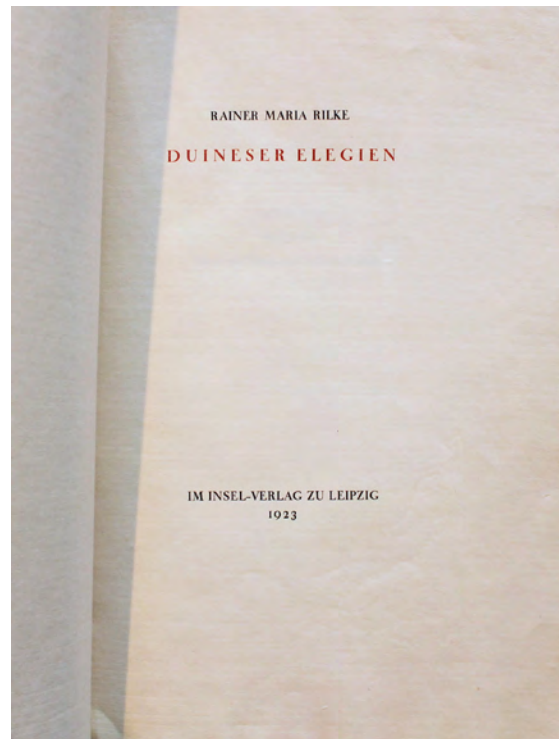


33

Pound, Ezra. **Personae**. New York: New Directions. [1926 (but 1949)]. First Edition thus. Original cloth red cloth in the scarce first issue dust jacket stamped in maroon lettering and without Rock-Drill on the rear flap. Offsetting to front and rear endpapers caused by the dust jacket. Fragile jacket with some external tape repairs and splitting along rear flap fold. Probably a very early copy off the press, as it is inscribed by Pound (in pencil) and dated 1948. The inscription reads "gradus as parnassum" (steps to Parnassus). A little blue flag of Hamilton College is fixed above the inscription, and the recipient (presumably) has written his name (Dan Rascher) above the flag. Pound was a 1905 graduate of Hamilton College. Pound was a 1905 graduate of Hamilton College. Inscribed books by Ezra Pound have become scarce of the market.

\$1250

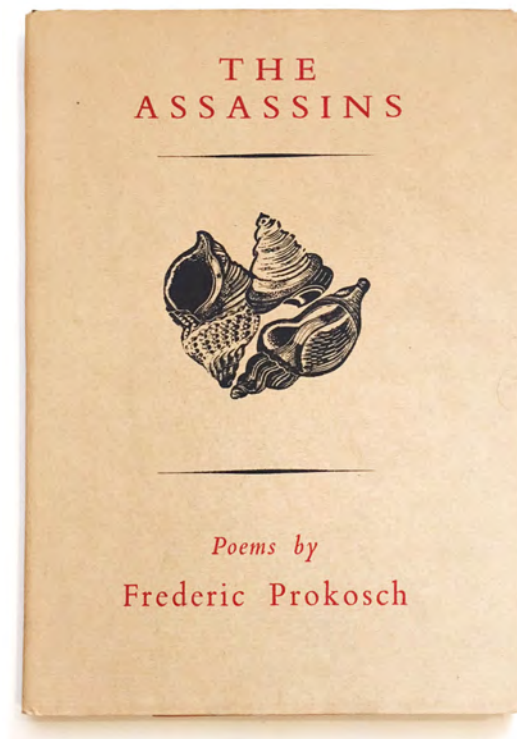




34

Rilke, Rainer Maria. **Duineser Elegien**. Leipzig: Insel Verlag, 1923. First Edition, in the much-desired publisher's Wiener Werkstatte binding of full green morocco, decorative gilt-stamped boards. Gilt-stamped lettering in red leather spine label, moire endpapers. 4to; pp. 52. Number 83 from a limited edition of 300 copies. Colophon states that this copy was printed for Ernst Engel, the printer of the edition at the Klingspor Press. Spine a little sunned, scuffed at tips; corners gently bumped and boards slightly bowed. One of the greatest books of 20th century poetry, this deluxe issue are now quite scarce.

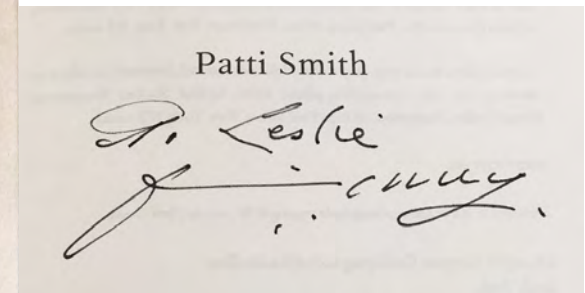
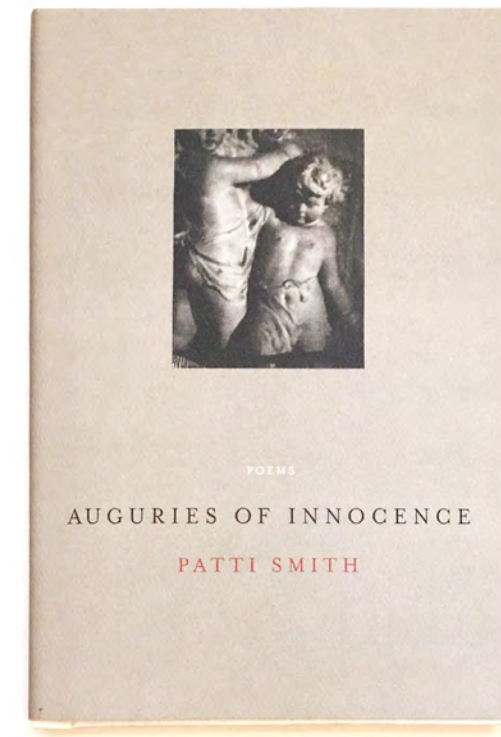
\$6500



35

Prokosch, Frederic. **The Assassins**. London: Chatto & Windus, 1936. First Edition. Decorative paper over boards, backed in gilt-stamped brown cloth; illustrated dust jacket; 8vo; pp. vii, [1], 46. Inscribed by the author to Malcolm Cowley on the FFEP: "For M. C. / with best wishes / from F. P. / London June 22 1936." Spine and corners gently bumped, otherwise book is fine. Dust jacket faintly rubbed on rear panel; tiny chips at spine tips and corners; not price-clipped, and presents nicely in mylar. A very nice association copy.

\$200



36

Smith, Patti. **Auguries of Innocence, Poems**. New York: Ecco, Harper Collins, 2005. First Edition, First Printing, with complete number line. White cloth; dust jacket; 8vo; pp. [10], 61, [4]. Inscribed by Smith on the title-page. Fine in Fine DJ.

\$100

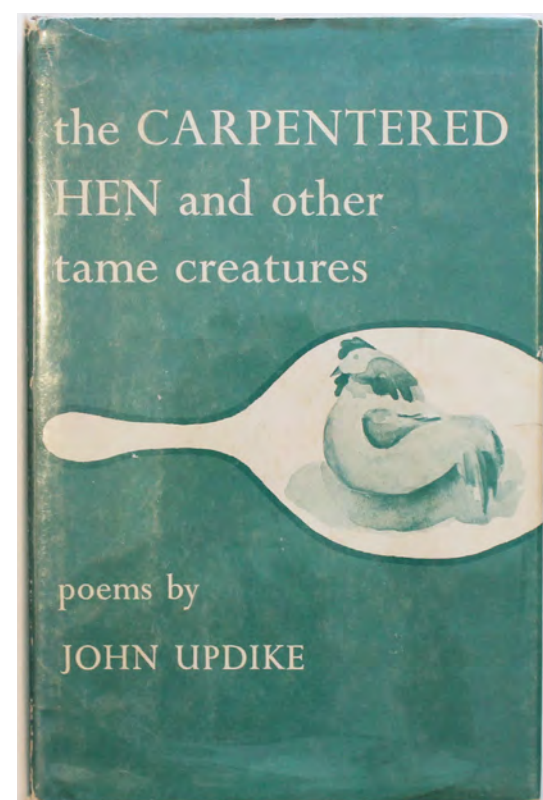




37

Toller, Ernst [Dukes, Ashley; translator]. **The Swallow Book (Das Schwalbenbuch)**. London: Oxford University Press, 1924. From the author's dedication page "Written, 1923, in the fortress of Niederschonenfeld." Published in Germany, 1924. While Toller was in prison for his part in the Bavarian revolution a pair of swallows nested in his cell. These are the passionate and very beautiful fragments of free verse with which he paid them tribute. 7.5x5.5", 55pp. Near fine or better copy; and very scarce thus; pages bright and clean.

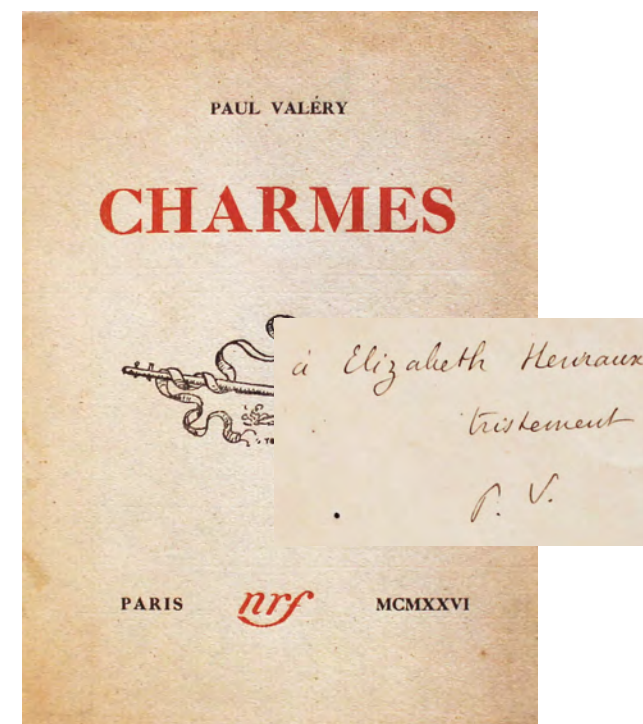
\$100



38

Updike, John. **The Carpentered Hen and Other Tame Creatures. Poems**. New York: Harper & Brothers, 1958. First Edition. Grey paper over boards, black cloth backstrip with lettering stamped in gilt; first issue dust jacket. First edition of the author's first book, signed by Updike on the title-page. Spine tips and corners gently scuffed. Dust jacket lightly rubbed; spine tips scuffed; some light wrinkling along the edges.

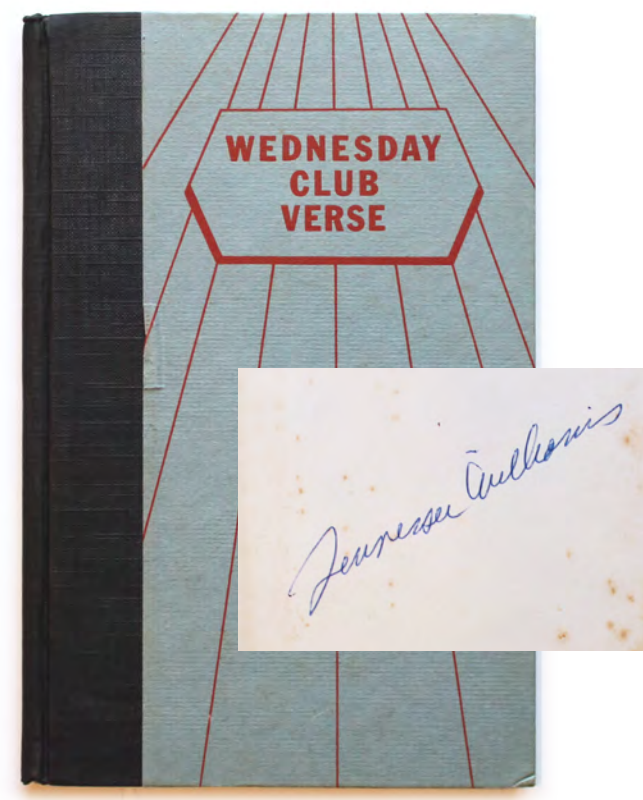
\$500



39

Valery, Paul. **Charmes**. Paris: NRF [Nouvelle Revue Francaise], 1926. Limited Edition. Quarter vellum and marbled paper, lettered in gilt on spine. Limited Edition, one of 30 hors commerce copies with the subscriber's name (Lucien Henaux) printed on the limitation page, and inscribed by Valery to Elizabeth Heunaux on the front flyleaf. Boards and spine just a little rubbed and dust-soiled; some faint foxing throughout. A lovely copy.

\$650



40

[Williams, Tennessee]. **Wednesday Club Verse: An Anthology of Honor Poems from the Annual and Special Poetry Contests of the Wednesday Club of St. Louis**. St. Louis: The Wednesday Club, 1949. First Edition. 8vo. Quarter cloth and printed paper over boards. Preliminaries and endleaves foxed, otherwise a nice copy, signed by Tennessee Williams on the front flyleaf. Housed in a simple green cloth open slipcase. The collection includes three early poems by Tennessee Williams, a trilogy titled, "Sonnets for Spring," published under the name Thomas L. Williams. A scarce book; signed copies are rare.

\$750





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