



JOSEPHINE AIN

Aspects and Other Poems

1935-1964 · A CRITICAL READING EDITION

EXTREMES AND MODERATIONS:
EARLY SOUTHERN CALIFORNIA POETRY

A TEXT-TECH PAPERS PROJECT

Extremes and Moderations

Early Southern California Poetry

Extremes and Moderations is a Text-Tech Papers project devoted to recovering poetry written, published, and circulated in Los Angeles and Southern California. Each volume brings neglected books and poems back into view through carefully prepared texts, archival images, biographical context, and a clear record of the surviving sources.

Edited by Brian Kim Stefans

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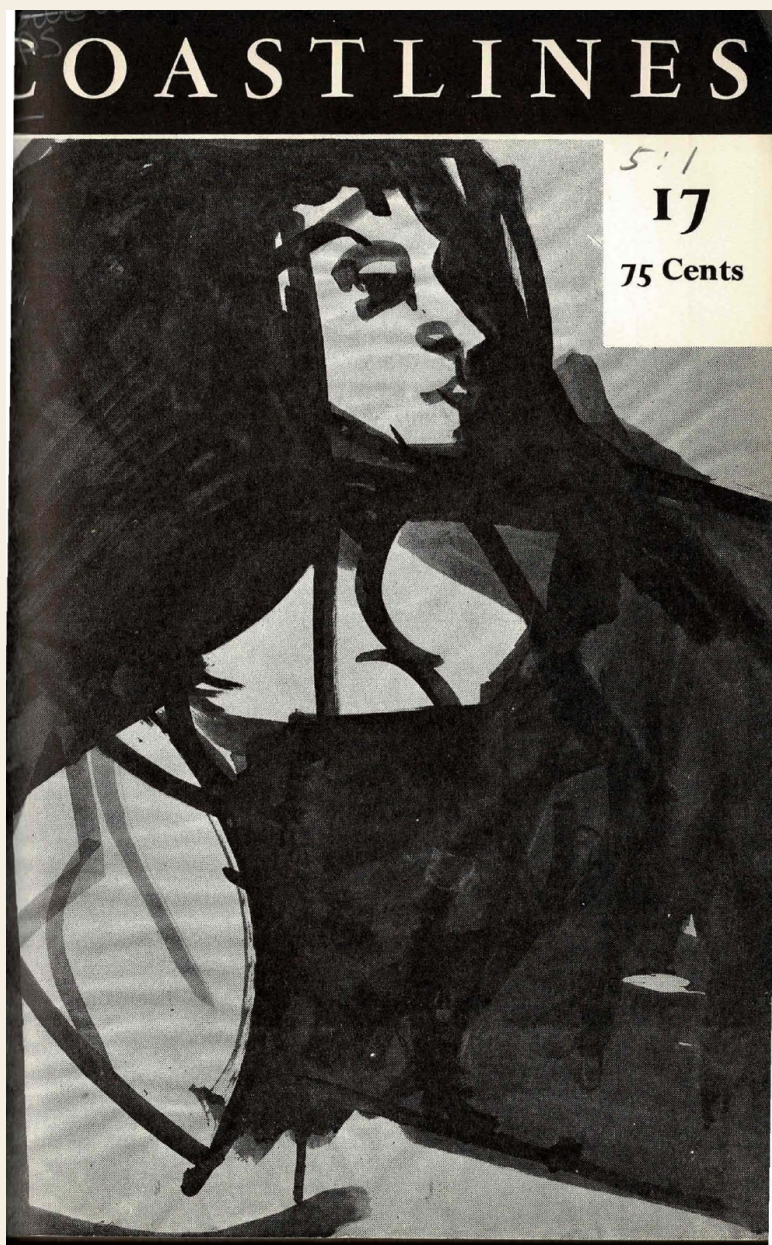
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Portrait, the Chuey Residence, and Robert Chuey's salon artwork



Bernice Silberman's cover portrait of Josephine Chuey for Coastlines 17 (1961).

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Historic Photo 5: Chuey Residence, south elevation (left) and east elevation (right), view north reflecting pools (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (J



Historic Photo 6: Chuey Residence, east elevation, view southeast, note reflecting pools (source: Julius Shulman. Courtesy of J.Paul Getty Research Institute, 2004.R.10 (Job 2920), 1960)

*Julius Shulman's historic photographs of the Richard Neutra-designed Chuey Residence, home of
Ain's long-running poetry salon.*



A Robert Chuey still life, representative of the paintings that surrounded readings at the Chuey residence.

INTRODUCTION

A recovered poetry, art, salon, and spiritual life

Josephine Ain's poems move by startling connection: water becomes a stubborn dream, a woman becomes an army, Don Quixote carries an island anchored to an antelope, and seven brief landscapes turn plants and animals into figures of attention. She began publishing as Josephine Cohen while still a Los Angeles student, later became a finalist for the Yale Younger Poets prize with the unpublished manuscript *Momentary Mountain*, and appeared in *Poetry Los Angeles I* and *Coastlines*. Her glass-and-steel home with painter Robert Chuey became one of the city's most remembered poetry salons, a meeting place for writers, artists, spiritual teachers, and early psychedelic experimenters. This edition gathers every complete poem presently located: "Patience," the five-part "Aspects," the three poems printed together in *Coastlines*, "Seven Haiku," and "When From the Night." It follows the earliest complete witnesses, preserves lineation and stanza breaks, and records but does not reconstruct the lost *Momentary Mountain* manuscript or Ain's unpublished book on LSD.

BIOGRAPHY

Poet, artist, actor, salon host, spiritual seeker, and preservationist

Identity, birth, and family

Josephine Ain was born Josephine Cohen in Sherman, Grayson County, Texas, on December 11, 1916. A Texas birth-certificate record and the family-history sheet retained with this project give December 11; a later family and estate biography gives December 12. The civil-record date is used here. Her Social Security death record identifies her as Josephine C. Chuey, born December 11, 1916, and living in West Hollywood at her death on November 6, 2004.

Her father, David Indibo Cohen (1891–1979), came from a rabbinical Jewish family in Damascus, Syria. Her mother, Ruth D. Schimmel Cohen (1896–1953), came from an Austrian family. Josephine was the eldest of five closely connected children. Located family records name at least Esther Cohen (1918–1994), Irving David Cohen (1921–2000), and Rebecca Cohen (1925–1997); the fifth sibling still requires secure documentation. Census-derived records place the family in Dallas County in 1920, in Ranger, Eastland County, during Josephine’s childhood, and in Los Angeles by 1930.

The family’s later biography remembers the Ranger years as materially spare and rural: there was no indoor plumbing, and Josephine bathed in a tin tub. These recollections help explain the durable contrast in her work between elemental landscapes and the built environments she later inhabited. They are family testimony rather than contemporary documentation, and this edition preserves that distinction.

Los Angeles education and first publication

The Cohens moved to Los Angeles in 1926, when Josephine was nine. She attended Los Angeles High School and graduated in the summer class of 1934. She then studied theater at Los Angeles City College, receiving an associate degree, and spent one semester at the University of California, Berkeley. The surviving record does not establish the exact Berkeley term, her performance credits, or whether she published in student periodicals.

On March 3, 1935, the *Los Angeles Times* printed “Patience” under her birth name, Josephine Cohen. The poem is a formally controlled lyric of three six-line movements in which hills, song, laughter, weather, and pain become successive forms of education. It is the earliest complete poem yet located and shows that Ain was already publishing at eighteen, years before the small-magazine network with which she is usually associated.

A 1929 *Los Angeles Times* social clipping mentions the young Josephine Cohen, though the damaged retained image supplies little dependable context. By the middle 1930s she was moving between literary, theatrical, and artistic worlds that would remain connected throughout her life.

Gregory Ain and Michael Mark

Josephine Cohen married architect Gregory Ain in Los Angeles on August 12, 1938. Ain, later a major figure in socially engaged California modernism, had worked with Richard Neutra. The marriage was brief: the 1940 census lists Josephine as divorced and living again in her parents’ household. Because she continued to publish as Josephine Ain after the marriage ended, the name became her stable literary identity even through two later marriages.

She married actor and director Michael L. Mark on July 31, 1944. Family and anthology accounts say that she helped build or promote a live stage at the Vagabond Theatre in Los Angeles. Michael Mark’s exact credits, the theater’s production records, and Josephine’s work there remain under-documented, but the episode aligns with her theater degree and the family’s description of her as an actor as well as poet and artist.

A later painting by Josephine titled or identified as “Portrait of Michael” survives in the Robert Chuey estate’s online catalog, showing that her second

marriage also entered her visual work. The date and circumstances of her separation or divorce from Mark have not yet been recovered.

Robert Chuey, visual art, and the Jepson circle

Josephine married painter Robert Arnold Chuey on August 27, 1949. A family account says they met while she modeled for his art class at UCLA, sometimes costumed and sometimes nude. The Los Angeles City Planning report notes a chronological problem: Chuey's known UCLA teaching began much later. The meeting may have occurred in another class or studio, and the story should not be repeated as settled fact without further evidence.

Ain studied at the Jepson Art Institute with Howard Warshaw and participated in the Los Angeles visual-art scene. In 1955 Arthur Millier wrote in the *Los Angeles Times* that a head by Josephine Ain stood comfortably in collector Ross R. DeVean's exhibition beside drawings by Salvador Dalí and Käthe Kollwitz. In 1958 her work appeared in a Chouinard exhibition of drawings and prints. In 1977 the University of California, Santa Barbara included her among thirty-five former Warshaw students in "Howard Warshaw: A Continuing Tradition."

The family estate site catalogs portraits, figure studies, still lifes, landscapes, and abstractions by Ain and says she appeared in *Women Painters of the 1950s*. It also presents her as deliberately placing Robert Chuey's work before her own. That characterization comes from a family site devoted primarily to Chuey's legacy and may understate her independent ambitions. Her exhibition history beyond the located 1955, 1958, and 1977 notices remains to be reconstructed.

The Chuey House and the poetry salon

In the mid-1950s Josephine commissioned their friend Richard Neutra to design a house and studio for the couple on a steep knoll above Sunset Plaza. Completed in 1956, the 1,896-square-foot glass-and-steel Chuey Residence contained two bedrooms, one bath, and a large north-lit studio. Neutra's walls of glass opened the interior to views extending across Los Angeles toward the ocean. Josephine later praised the design in a letter calling Neutra an "alchemist" who had joined earth, house, and sky in one enchantment.

The house became a working salon rather than merely an architectural monument. A 1960 *Coastlines* contributor's note says Ain lived in a glass house on a hill and was known for monthly poetry gatherings. The 1962 note calls her a devoted poet who offered a reading place to others once a month. Alvaro Cardona-Hine remembered the last-Saturday gatherings beginning in 1957 and continuing into the early 1970s; guests he names include Curtis Zahn, A. Frederic Franklin, Pat Minton, John Berry, Gene Frumkin, Stanley Kiesel, Stanley Kurnik, and Anaïs Nin.

Cardona-Hine called the Chuey evenings the nearest Los Angeles came to a salon. His account stresses the fusion of setting and event: Bob Chuey's paintings glowed against the few solid walls while the immense night city entered through the glass. The planning report adds artists, students, writers, Tibetan lamas, and spiritual seekers to the house's social life. Larry Bell later remembered Chuey students mingling there with artists and poets.

Poetry Los Angeles, Coastlines, and the small magazines

Ain participated in the Poetry Los Angeles readings at Barnsdall Park. A 1958 *Coastlines* report places her among readers including Thomas McGrath, James Boyer May, Ann Stanford, Lawrence Lipton, and William Pillin. *Poetry Los Angeles I*, published by Villiers in London in 1958, printed her five-part sequence "Aspects." Its sections—"Water," "Music," "Night," "Man," and "The Soul"—move through landscape, religious language, self-division, eros, mortality, and release in compressed, syntactically unstable figures.

Her most substantial located magazine appearance came in *Coastlines* 14–15 in spring 1960: "You There, Weeping," "Magdalen," and "Don Quixote." The first offers intimacy without consolation; the second turns the biblical Magdalen into an immense, wounded architecture; the third makes Cervantes's knight absurd, courtly, and invincible. *Coastlines* 18 (1962) printed "Seven Haiku," and the journal's final double issue in 1964 printed "When From the Night."

The 2002 anthology *Poets of the Non-Existent City*, edited by Estelle Gershgoren Novak, reprinted "Aspects," the three 1960 poems, and "Seven Haiku," while supplying the first substantial biographical notice. The anthology identifies further appearances in *Choice*, *The Kernel: A Literary*

Supplement (where Ain was among the editors), *Perspective: A Quarterly of Literature, Arts Tower's Smiling, Epos, Line, MS, and Transition*. Complete copies or reliable contents records for those appearances have not yet been located, so their poem titles and dates remain open research problems.

Ain also read poetry on Los Angeles radio stations KPFK and KUSC. No program logs or recordings have yet been found. The surviving print corpus is therefore certainly incomplete: her lifetime reputation, the Yale manuscript, the number of cited magazines, and descriptions of her writing as voluminous all point beyond the seven titled poems and sequences currently recoverable in full.

Momentary Mountain and the Yale Younger Poets competition

In 1952 Ain was a finalist in the Yale Series of Younger Poets competition, judged that year by W. H. Auden. Her submitted manuscript was titled *Momentary Mountain*. The finalist status is reported by both the family estate and the 2002 anthology, but no Yale correspondence, readers' report, contents list, or manuscript has yet been located.

The lost book is important because it implies a developed collection by the early 1950s, before "Aspects" and the *Coastlines* poems appeared. It may contain those poems in earlier form, or a largely unknown body of work. This edition does not use *Momentary Mountain* as its title because no recoverable text proves the book's contents, order, or final authorial state.

A complete inquiry should examine Yale University Press and Yale library records for 1952 submissions and Auden correspondence, then search Ain/Chuey family papers, Neutra correspondence, the papers of Mel Weisburd and Estelle Novak, and surviving archives of the journals that named her.

LSD, psychology, and spiritual seeking

Ain's intellectual and spiritual life extended beyond the literary scene. The *Coastlines* contributor note cited in the city planning report says that by 1961 she had recently completed a book on LSD. The family site says she wrote volumes about her own participation in an LSD experiment and socialized with Timothy Leary and Alan Watts. Mel Weisburd's UCLA oral history confirms that Ain was part of the same experimental milieu, though the exact study, investigator, dates, dosage, and surviving manuscript have not been identified.

Architectural historian Sylvia Lavin's 1999 study of Neutra's postwar domestic design places the Chueys among clients interested in Wilhelm Reich, orgone boxes, and experimental psychologies. Lavin records a 1997 interview in which Josephine described orgone-box use among the friends who gathered at the house. The planning report, drawing on later scholarship, connects the salon to early devotees of Timothy Leary and notes Josephine's association with Watts.

Josephine and Robert also followed Jiddu Krishnamurti and traveled in Europe to attend his lectures. The family account remembers her response to her first Krishnamurti talk as "I'm home." Tibetan lamas visited the Chuey residence, and the family biography says one called her "historical." A later account of Chögyam Trungpa's connection with Alan Watts names Josephine Chuey among the friends introduced by Watts's circle.

These pursuits should not be reduced to colorful footnotes. They connect the poems' recurring vocabulary—illusion, senses, soul, selfhood, nothingness, attention, transformation—to a sustained search across poetry, visual art, modern psychology, psychedelics, and religious teaching. At the same time, later reminiscence can blur distinct moments and movements, so dates and affiliations are qualified where primary evidence is missing.

Widowhood, preservation, and death

Robert Chuey died on September 16, 1977, after a traffic collision near the Hollywood Bowl. The family account says a drunk driver ran a red light and struck his vehicle. Josephine did not remarry and devoted much of the next twenty-seven years to preserving his paintings and the house. She reportedly declined museum interest rather than break up the body of work, leaving a large estate catalog now represented through the Robert Chuey website.

Family memories emphasize her attachment to five successive Shetland sheepdogs and her astonishing physical labor on the steep property. Into her mid-eighties, she was said to clear brush by hand for hours a day through much of the year. These details come from people close to her and capture the tenacity of her later life, though they have not been independently corroborated.

Josephine Ain Chuey died at her West Hollywood home on November 6, 2004, aged eighty-seven, from complications of breast cancer. The family site describes her Sheltie and close relatives at the bedside, singing a chant of farewell, and notes that she wore the wedding ring Robert had given her. No independent newspaper obituary, funeral notice, burial record, probate file, or oral history focused on her life has yet been located.

After her death, the Chuey House passed to a niece and nephew. When the property was offered as a possible development site in 2017, preservationists, the city, architects, and the press renewed attention to Josephine as poet-client and cultural host. The house was sold in 2019 with plans to retain it. The preservation record has become the richest public documentary source on her, while the poetry manuscript record remains dispersed and incomplete.

Editorial recovery and remaining archive

The present edition gathers every complete poetic text located in the project's sources: "Patience" (1935); the five-part "Aspects" (1958); "You There, Weeping," "Magdalen," and "Don Quixote" (1960); "Seven Haiku" (1962); and "When From the Night" (1964). It gives priority to the earliest complete printed witness, using the 2002 anthology and inherited project PDF as checks rather than authorities where they alter wording.

Major missing bodies of work remain: *Momentary Mountain*; the completed LSD book; poems in *Choice*, *The Kernel*, *Perspective*, *Arts Tower's Smiling*, *Epos*, *Line*, *MS*, and *Transition*; KPFK and KUSC recordings; theater scripts or performance records; exhibition catalogs; correspondence; and any personal journal or family papers. Rights ownership has not been established.

The likely archive is distributed across family successors, the Richard Neutra papers at the Getty Research Institute, papers associated with Gregory Ain, Mel Weisburd, Estelle Novak, and *Coastlines*, Yale competition records, Los Angeles City College and UCLA archives, KPFK and KUSC program records, and Robert Chuey's estate. Until those sources are examined, Ain's recovered poetry should be treated as a substantial beginning rather than a complete works.

EDITORIAL NOTE AND SOURCES

Seven complete works or sequences from 1935–1964

This edition gathers every complete poem presently located: “Patience” (1935); the five-part “Aspects” (1958); “You There, Weeping,” “Magdalen,” and “Don Quixote” (1960); “Seven Haiku” (1962); and “When From the Night” (1964).

The earliest complete printed witness is the base text. Titles, part titles, capitalization, lineation, stanza breaks, punctuation, and distinctive spellings are retained. Folios, running matter, scan marks, and clear OCR errors are removed. The source-page images remain authoritative.

The 2002 anthology is used as a check, not silently substituted for the earlier text. Thus “Magdalen” retains the primary 1960 reading “squared circumference.” The five “Aspects” and seven haiku are treated as sequences rather than inflated into twelve independent poems.

The unpublished *Momentary Mountain* manuscript, the reported book on LSD, and poems in eight named magazines remain unlocated. Their existence is documented in the biography and bibliography but no missing text is reconstructed.

POEMS

Complete recoveries in chronological order

EARLY POEM

Complete surviving witnesses

Patience

I learned to love the hills,
Their stillness and peace
Under snow,

And their strength in the sun,
And I know
What their patience had won.

I learned to love song,
Like the flight of a bird
On an arc

To the stars and beyond,
And the dark
Was a flame and a bond.

I learned to love laughter,
Like the rushing of seas
And of wind

And the knock of the rain.
In the end
I had learned to love pain.

Publication. Published as by Josephine Cohen in the *Los Angeles Times*, March 3, 1935, p. 10.
Transcribed from the retained clipping; “arc” corrects a clear OCR error (“are”).

POETRY LOS ANGELES I

Complete surviving witnesses

Aspects

I. Water

How lakes resemble standing up
And pines a labyrinth of prone

Finally the fear
Falls like a star
To be wished upon.

Thru water, water is a
Stubborn dream,
An infant walking by a fountain,
Milk of a landscape of stone.

By the bridge one sees possibilities
And one is not disturbed.
Forever the lakes of trees rot in the clouds
And fester with birds
And one has not pity left
But the compassion of nearness.

From city to city there are only rivers.

II. Music

Fate that is mine the music shades,
An exquisite husky elm.
I rise from being in the sound
Of sainted apparitions.
Enchanted clouds vanish invisible suns,
Corona without light
But meaning well.

And I surround the fragrant porch
With angels from a classic wood.
Transparent statues shine
In far indulgence.

The genuflections of the wind
Remembering the infinite
Of all beginning.

Repeat again, repeat the agony
Of true excuses.

A tree heavy in evening
An evening not available

Excess of sacred sense
Spain where we do not dwell.

III. Night

Shadow where the song
Is like itself
Into which a lake may sink
And be remembered.

Shadow where all my privileges wait
A discreet distance like a lewd image,
Shall I refuse to sleep
Amongst kinsmen?

Shall I refuse to walk
After the sensuous shepherd?
Morning is a vision without shelter
Morning of an inexorable charm.

I have exacted what the night exacts
A lit dream, exalted silence.
Mine is the vow without sanctions
And without myself.

With what flowers the mystery colors
My stupidity.
I am not even humble.
For I am sleep.

IV. Man

There is finally the rain
In its sheltering time
All things cease in want.

Only a man is different
Who is what he is not.

If you would save him, you must not despair.
He is in earnest with all his selves.

Accompanied by a sky
Correct with destiny.

And we pretend to understand
Why the angel should be afraid
And why the messenger should stammer.

Country-clad itinerant
Have you a road of your own?
You pass by cities
As one obsessed
By a journey.

You are manifestly lonely
On the road always a road
No matter what.

What if one day the excursion end?
Will the domain of your freedom
Extend even to death?

V. The Soul

Who imagines that he lives
Imagines he becomes.

An image in a startled glass
Raising its doubled fist.

Tell me, oh frenzy,
What windows break?
Existence, you may not assault.

Anger is a tendency to bloom.

The antique vigor of a kiss.
The ancient house of a new birth.

Sometimes a longing is strong
To want perfection.

Where space its lucid shaft
Idiosyncrasy of light

Makes permanent the dark,
Where love seraphic asks
Am I not my own self?
Or am I not even yet?

Meaning to love forever
I must first become immortal.

Around the angels fountains gleamed
A lucid light of law.
For order was their harmony,
A grace of being so.

Rest in the raptures of the soul
Was like a journey of the whole.
Nowhere to go.

Leave me severe in morning pure.
The sensual adore God.

Lyric Mother, let love go.
After the dream of heaven
Only may heaven be.

The matter of fact blue
Of imponderable skies

This ever letting go
Of beauty and of God.

Publication. *Poetry Los Angeles I* (Villiers, 1958), pp. 3–6. The five-part sequence is reset complete; the author's spellings "Thru" and "Idiosyncrasy" are retained.

COASTLINES POEMS

Complete surviving witnesses

You There, Weeping

Between elms of shining water
A clock strikes. A dog barks.
A bird shatters the boughs.
And wavering in the furrows
I free myself to free myself again.

I have escaped to continue.

The bird continuously falling
The dew ceremonially shining
We are all in it together
All under the sky.

There is no other garden
And there is no other fate.
However disheveled your love
However distraught
Time will make intimate
Even your doubt.

And you will not surpass the clouds.
You there weeping, you will fall silent.

Publication. *Coastlines* 14–15 (Spring 1960), p. 64; reprinted in *Poets of the Non-Existent City* (2002), p. 205.

Magdalen

Vivid with impotence and sublime
Woman more woman than the universe is God
At last complete, at last discovered
Magdalen, stairway of plunder
Stands squared circumference
About an octagonal thunder—
A frozen waterfall;
A parasol of rock;
Christ nailed between her hands;
She is the waking of an army.
She is the total tent.
Her hair spouts clots of blood;
Her feet are webbed;
Bludgeon of another's anguish

She rears clumsy and incoherent
And magnificent.
Evocative of heaven
Dementia of her lids.
There is no saliva
And no spit.
Her robe rocks and is not rent.
This creature may walk backward in a minute.
She would displace the cross
And with each spike receive
Both Christ and Death,
Take life and perish.
Or rapt of mind be found
The morning of that time
Zig-zagging briar
About a crown.

Publication. *Coastlines* 14–15 (Spring 1960), pp. 64–65. The primary witness's "squared circumference" is retained over the 2002 anthology's altered "square circumference."

Don Quixote

Don Quixote like a tree walking
Out of his element, out of our world.
The blasted limbs like sour branches
Protrude a nectar of the bone.
Long nose of bleak and ravelled pride
Travels the foolish firmament.
Hail, the gaunt, the ripe eccentric
As wind blows tremulous on armor.
What if the eyes, besotted acorns
Sprout wistfully a thousand oaks?
He has Sancho and Dulcinea
And an island anchored to an antelope.
His bow of monumental mood
Is courtly and bizarre, more poignant
Than defeat, more elegant than wit.
Mounted, his yellow nag emits
The shrill alarm of prowess.
Imagination is atilt
Against the errors of the world.
Beware the hollow cheek and winsome.
This madman moves invincible.
A spectre dusts the webbed horizon
In divine frenzy of elbows.
Huge hand descending
Salutes the impossible.
Takes purity and makes it breathe;
Takes love and makes it whole.

Publication. *Coastlines* 14–15 (Spring 1960), p. 65; checked against the page image and 2002 anthology reprint.

Seven Haiku

they think they are lost
so they are holding their breath
seven mimosa

a wild cucumber
the children cut it in half
for both their teachers

a slow butterfly
dips like a shadow below
the wing of a rose

humming birds tethered
in tiny stalls of blue air
champing at the bit

cats go out at night
you can tell by bells jingling
far down the hillside

just little puddles
yesterday has come to see
how it looks today

nunneries of light
telling their beads in water
the gilded poplars

Publication. *Coastlines* 18 (1962), p. 11. Lowercase openings and “humming birds” are retained from the primary witness.

When From the Night

When from the night of
Evening falls
The night your reason
Chose to call
Upon illusion,
When every sense unfolds
A rose
Star by star, the jeweled
Soul
Shimmers about itself,
Shivers, and knows
How doubt is nestled like
A pool
Within the cradled arc of
Sweet existence.

Land by land, the cloudless
Rim of sky,
The feathered branch of distance
Hangs
Upon a heart-beat. Lay your
Hand,
Even in peace, even in tears,
Upon your breast,
The will shall bear its
Own strange presence—
And all the creatures of the world
As well.

Publication. *Coastlines* 21–22 (1964), p. 14. Lineation, capitalization, “heart-beat,” and the closing dash are preserved.

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ADDITIONAL RESOURCES

Open scans, archives, and saved research

Los Angeles City Planning: Chuey Residence final report

The fullest institutional synthesis of Ain's marriages, salon, poetry, spiritual life, LSD writing, art, and relationship to the house; saved locally.

Poetry Los Angeles I

Complete scan containing the five-part "Aspects"; saved locally.

Poets of the Non-Existent City

Anthology with a substantial biography, five poem groups, and Cardona-Hine's memories of the salon; complete project scan retained locally.

Mel Weisburd oral history

Friend and editor's discussion of *Coastlines*, Ain, the salon, women poets, and the LSD milieu; saved locally.

LA Conservancy: Chuey Residence

Preservation history and architectural overview; saved locally.

Neutra Institute: Robert and Josephine Chuey House

Project description emphasizing Josephine's studio and the building's spatial qualities; saved locally.

Michigan Quarterly Review retrospective

Places Ain in the *Coastlines* group and the postwar Los Angeles poetry scene.

Robert Chuey family/estate biography

Family recollections, education, marriages, art, spirituality, dogs, final years, and death; archived PDF saved locally.

RIGHTS AND TEXTUAL NOTE

Copyright status and editorial limits

The poetry was published between 1935 and 1964. No title-by-title renewal, estate, permissions, or rights-holder audit has been completed, and this edition makes no public-domain claim for it. Modern scans, photographs, web pages, architectural records, and the 2002 anthology may carry separate rights.

The cover resets inherited project artwork in the Extremes/Green system. The single archival section reproduces source pages for scholarly orientation; it is not a facsimile edition.

Missing manuscripts, uncertain family recollections, contradictory dates, and incomplete periodical records are identified rather than repaired by invention.

COLOPHON

Production record

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Set in EB Garamond on a six-by-nine-inch cream page with mirrored margins, linked contents, PDF bookmarks, one archival section, chronological source divisions, and one poem opening per page.

The edition contains 7 titled poems or sequences, comprising eighteen titled or separately spaced component lyrics, and 3 archival plates.